

“Griekeland” to “Platteland”:

Appropriating the Euripidean *Medea* for the Contemporary Afrikaans Stage

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Declaration

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Abstract

Euripides's *Medea* have been staged a number of times in the new South Africa. This study's purpose is to provide a practical example of a rewritten *Medea* set in a contemporary Afrikaner community. The political climate and gender views employed in the Euripidean *Medea* are analysed and compared to that of the new text. The themes in the Euripidean *Medea* are analysed as well as possible themes in the Afrikaner community to provide the new text with contemporary social trends in the white Afrikaner community. The style of the Euripidean *Medea* is analysed and adapted in the new play to create a style that can be accommodated in contemporary South African theatre. Appropriating *Medea* in an Afrikaner community will hopefully provide future theatre-makers with a narrative of the practical process of appropriation from which more universal principles on the practice can be derived as the play has never been fully rewritten in Afrikaans to create an authentic play.

Opsomming

'n Aantal produksies van Euripides se *Medea* is in die nuwe Suid-Afrika gedoen. Die doel van hierdie studie is om 'n praktiese voorbeeld te skep van 'n nuutgeskrewe *Medea* wat verplaas is na 'n kontemporêre Afrikaner gemeenskap. Die politieke klimaat en geslagsrolle in die Euripidese *Medea* word ontleed en vergelyk met dié van die nuwe teks. Die temas in die Euripidese *Medea* word ontleed, asook moontlike temas in die Afrikaner gemeenskap om kontemporêre sosiale tendense vir die nuwe teks te vind. Die styl van die Euripidese *Medea* is ontleed en in die nuwe teks aangepas tot 'n styl wat in die kontemporêre Suid Afrikaanse teater haalbaar is. Deur *Medea* te verplaas na 'n Afrikaner gemeenskap, kan 'n moontlike voorbeeld geskep word wat as narratief vir toekomstige teatermakers kan dien vir die praktiese proses van verplasing waaruit universele beginsels gevorm kan word aangesien die drama nog nie vantevore volkome herskryf is tot 'n outentieke drama in Afrikaans nie.

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Chapter 1: Introduction

1.1 Background to the study

I first became acquainted with the ominous figure of Medea in my first year of Theatre studies at the University of Stellenbosch. I googled this fascinating play canonized by Euripides after my lecturer briefly sketched the story that would envelop me for the next four years. I later performed a monologue for a practical speech class in my second year by Neil la Bute - a contemporary American adaptation of the Euripidean *Medea*. A seed was planted by an encouraging lecturer, Zukki Hofmeyr, about the possibility of an adaptation. As a third year student I was cast in a production of Ibsen's *Ghosts* as Mrs. Alving, a mother abandoned by her husband who is compelled by fate to murder her own son similar to Medea.

In my honours studies I was wholly immersed in the myth when I helped translate Heiner Müller's *Despoiled Shore Medea Material Landscape with Argonauts* (1984) into Afrikaans. Marthinus Basson, my lecturer who had worked numerous adaptations of the myth, had aided us in the translation process, encouraging us to opt for cultural specificity. I began to see the interesting narratives that emerge when a text is not only translated, but appropriated. In our case, it was appropriated from Post-Nazi Germany to post-apartheid South Africa. The full impact and various parallels drawn by our appropriation could not be wholly seen in the written text but was only fully realised in performance.

After this, I set out to translate Ariel Dorfman's *Purgatorio* (2006) which, in contrast to Heiner Müller's *Despoiled Shore Medea Material Landscape with Argonauts* (1984), was written with very few (overt) cultural references or hooks. With this translation I opted to create an Afrikaans *Purgatorio* (2006) that resembled a world both universal and unfamiliar. These two productions dealing with one and the same myth, but highlighting different elements and themes, sparked questions about the complexities of appropriation in post-apartheid South Africa.

Although adaptations and translations of the Euripidean *Medea* had been staged in South Africa¹, an Afrikaans *Medea* play had never been created after 1994 that did not originate from direct translation.

1.2 Preliminary study

Marchetti (1992:472) writes in her psychological article, "Medea or the mother who kills her children: Some aspects regarding family murder":

More research should be directed towards the changes which have and are still taking place within families in our society. Especially in the South African context the enormous politi-

¹ See chapter 3.

cal and social changes are bound to have an added effect on the stress experienced by individuals and families alike.

Pretorius-Heuchert (1992:407) also says that “[T]he increase in familicide seems to have corresponded with the increase in political unrest in South Africa since 1976”. These familicides are especially prevalent amongst white Afrikaners as they are ten times more likely to commit or be a victim of a familicide than South Africans belonging to any other ethnic group.² He goes on to base this on the “theories of the psychology of oppression as proposed by Fanon (1968)”. Pretorius-Heuchert (1992:407) describes the oppressor’s damaged postcolonial state as that of the Afrikaners’ post-apartheid:

The oppressor’s feelings of inferiority re-emerges when it has to be admitted that the grand scheme has failed. In addition to this the oppressor receives the devastating news that resentment, fury and rejection will be the reward for a life time of ‘devoted labour’ to maintain the system he believes in, as the best for all. Bulhan goes on to say that the oppressors find themselves in an ‘existential rut’ from which they have difficulty to escape. Having experienced being masters (oppressors), having tasted power, having accepted mastery as the only and ultimate value, the oppressor, confronted by impending dethronement, can only escape via one route: death. In the case of familicide, the patriarchal master exerts a final show of power over the family before dying.

² This phenomenon is discussed in detail in chapter 4.

Fanon (1968:54) speaks of the direct and indirect violent implications of an oppressive system and the "collective auto destruction" in minority societies. Pretorius-Heuchert (1992:407) defines this as:

This violence against the self, one's own family and community, is usually the result of an inability to strike back at a violent system or a system that is beyond one's control and usually takes the form of drug abuse, alcoholism, crime, delinquency, family violence, child abuse, suicide or homicide.

Although Fanon speaks of an oppressed minority usually victimized by a system like Apartheid or Imperialism, Pretorius-Heuchert (1992:407) argues that the white Afrikaner falls into this classification as a minority:

Although white South Africans are currently in power, they are numerically a minority and experience their society as being under siege. They certainly have many of the psychological characteristics of a minority group, including the "collective auto destruction", mentioned by Fanon, as evidenced by the high rates of familicide, alcoholism, suicide and other forms of destroying one's life. They do not bear the brunt of an oppressive system but do pay a psychological price of constant fear, anxiety, guilt and uncertainty.

Marchetti (1992:472) encourages further research on the subject:

It still remains a great source of anguish to all professionals involved that constructive ideas on intervention and prevention remain scarce. It is hoped that more discussion of this topic will eventually bring us closer to a solution for this terrible ‘Medean tragedy’ of our time.

Marchetti’s article uses the Euripidean play, together with research done on murderers, to further explore the reasoning behind these murders’ prevalence. This phenomenon of art imitating life and vice versa, opens up the possibility for an interesting dialogue between psychology and drama. The immortal presence and value of the written word is illustrated when Marchetti (1992: 471, my underlining) speaks of the Euripidean play’s universal relevance transcending time and culture:

The phenomenon of a mother killing her children is not perhaps as new or unique to our social and cultural contexts as the recent media coverage of family murder leads us to believe. Realizing that family murder is an age old problem, one is involuntarily reminded of the versions of the myth of Medea by two classical writers, the Greek Euripides and the Roman Seneca. As these two versions also represent an underlying attempt to analyse the motivation behind the killing of one’s children, a closer examination of these representations might illuminate the underlying motives behind the action of family murder.

By translating the archetypal myth into Afrikaans and by setting it in the contemporary white Afrikaner culture and its ideals — one may uncover some of the “underlying motives behind the action of family murder” (Marchetti, 1992:472) so prevalent in this group.

1.3 Purpose of the study

The above mentioned quote's call to a closer examination is echoed by Barone and Eisner's theorization of Arts based research though they make it clear that "[A]rts based research does not yield propositional claims about the states of affairs" (2011:3). It rather tries "to create insight into the states of affairs whose utility is tested when those insights are applied to understand what has been addressed in the research" (Barone, 2011:3). Zuber-Skerritt (1989:489) says that an area of research that needs exploration for future development in drama translation science is "the study of a play in the original language and culture in comparison with that of the same play in the target language and culture".

This study's purpose is to provide a practical example of a rewritten play and to compare it to "the same play in the target language and culture" (Zuber-Skerritt 1989:489). By rewriting the Euripidean *Medea*, one will create a text that reflects the social trends in a contemporary Afrikaans community. This leads me to ask what these social trends are, what adaptation choices are necessary for societal relevance, and also what part of the Afrikaans community would form an interesting dialogue with the tragedy of *Medea*. Appropriating *Medea* in an Afrikaans community will hopefully provide future theatre makers with a narrative of the practical process of appropriation from which more universal principles on the practice can be derived as the play has never been fully "rewritten" in Afrikaans. By rewriting it and not merely translating another version of the Euripidean *Medea* one can adapt it more authentically.

In a modern world where globalisation and technology increasingly diminishes cultural practices and languages other than English, it is important to look at possible ways of creating art that is culturally specific for people that would otherwise be enveloped by generic reproductions of mass media. Antjie Krog (in Dimitriu, 2007: 143), who translated Tom Lanoye's *Mamma Medea*, says in an interview:

Translation is important because one will understand what is happening, and secondly, (one will know) that your language is capable of translating an international language immediately into, has the power to be hermeneutical at the same time that it has the power to be a bridge between people never understood before.

By translating Tom Lanoye's *Mamma Medea*, Antjie Krog made the play accessible to an Afrikaans-speaking audience. By rewriting the Euripidean *Medea* in Afrikaans, one can create a more immediate adaptation of *Medea* to this audience.

1.4 Research Questions

By rewriting the Euripidean *Medea* in Afrikaans and creating a new text to reflect on social issues in a contemporary Afrikaner community, I will seek to answer the following questions:

- What are the themes in the Euripidean *Medea*?

- Are there some cultural trends and issues in the white Afrikaner collective that can tie in with themes the Euripidean *Medea*?
- What was the political climate, gender views and style employed in the Euripidean *Medea*?
- What is the political climate, gender views and style of the contemporary white Afrikaner?
- How much of the political climate, gender views and style employed in the Euripidean *Medea* will have to be changed in order to wholly appropriate the text?

1.5 Aims, Methods and approaches

The aims of this study are:

- to look at the political climate, gender views and style employed in the Euripidean *Medea*;
- to look at the political climate, gender views and style of the contemporary white Afrikaner;
- to determine which changes one would have to make to the original text to appropriate it;
- to write an Afrikaans play based on the Euripidean *Medea* in a local context;
- to assess this appropriated text of the Euripidean *Medea* according to the target and primary plays;
- to assess cultural trends and issues in the white Afrikaner collective that tie in with themes the Euripidean *Medea* as highlighted by the new text;
- to ask to what extent this new text contributes, or not, toward my understanding of how and why such a myth could be appropriated for a South African context.

I will be employing a qualitative approach as my research will mostly consist of narratives. The first part of this thesis will put the Greek style, gender views and political climate of the Euripidean *Medea* into context. This will enable me to compare the primary text, set in ancient Greece, with contemporary Afrikaner culture.

Euripidean versions of *Medea* translated into Afrikaans will be discussed briefly. This will mainly be based on data collected in interviews with a prominent theatre maker as well as through academic articles and theatre reviews. Postcolonial studies as well as translation and adaptation theory will be used as a backdrop for my discussion of the Euripidean play's adaptation. The main focus will be textual and reference will only be made to performance when applicable.

The newly created text will serve to show elements in *Medea* that relate to the post-1994 landscape of South Africa. Medea (the character) and Jason will be employed as metaphors for a larger group of people. The Euripidean play will serve as a structure from which to create a new work. In discussing this new text I hope to illustrate some appropriation theory and research on the themes and the culture in which the new play will be set. The new text might illustrate microcosmic problems of individual characters in the new context, for example domestic violence, gender inequality and conflicting religious beliefs whilst also illustrating the larger macrocosmic dynamics such as white-guilt and post-traumatic stress syndrome. The new text must provide

appropriation as an alternative to translated versions such as *Mamma Medea* (Lanoye/Krog,, 2002) and *Medea* (Reible,, 2011) staged in the past.

1.6 Coming to terms with terms: Determining Peripheries

It is necessary to find a working term to define the group of people I will mainly be referring to as the Afrikaner.³ In recent years this term has been contested and expanded to include all Afrikaans speakers, thus a linguistically defined group (Van Heerden,, 2009:16). It has historically been used to narrow this group down ethnically as well to only include white Afrikaans speakers- predominantly colonists of Dutch, German, Khoi and French origin (Van Heerden,, 2009:16). In this study this group will be referred to as white Afrikaners.

For the purposes of this study I have chosen to adapt or translate the Euripidean *Medea* in a white Afrikaner context for the following reasons:

- The literal component of textual translation plays an important role in the process of appropriation (Abad,, 2008:5). One would be limited to “relocation of time and place, textual alteration, or a combination of these” (Abad,, 2008:5). If one excluded this component by keeping the text

³ See Herman Gilliomée’s *The Afrikaner* for a comprehensive overview of the group’s evolution.

in its already translated English form. Thus, to use language as a cultural marker, the white Afrikaans community was chosen.

- The second reason for choosing this group of people to portray in the rewritten text of the Euripidean *Medea*, is that they seem to have quite a few thematic parallels with the play.⁴
- The play is so entrenched in local Afrikaans Theatre (Van Zyl Smit,, 2005: 62) that it might be valuable to explore ways of adapting the play for this audience.

1.7 A brief outline of the study

After a brief introduction, the Euripidean *Medea* will be discussed in chapter 2 as a product of the political climate in which it was produced. The views of the day on gender and women will also be discussed as well as the specific tragedian style in which it was written as one needs to understand the culture and context of a text before one can attempt an adaptation.

Chapter 3 defines appropriation against the background of Post colonialism. Methods of appropriation will be discussed using existing Afrikaans versions of *Medea* as examples where possible. This will lead to discussing the role and definition of Postcolonial rewriting as the study concerns a Western classic being transferred to a Postcolonial setting. A brief history of *Medea's* appropriation in Afrikaans after 1994 include an introduction as well as a discussion of *Mamma*

⁴ See chapter 3 & 4.

Medea (Lanoye/Krog,, 2002) and *Medea* (Reible,, 2011) as examples of how *Medea* was rewritten in the past.

In chapter 4 parallels will be drawn between contemporary white Afrikaner themes and concerns and themes prevalent in the Euripidean *Medea*.

Chapter 5 mainly focusses on the newly created text, *Melk & Vleis*, the adaptation methods and approach. The various changes and adaptations to the Euripidean *Medea* will be discussed by comparing the contemporary white Afrikaner's political, gender and style views to that of the Greeks as found in the original text.

The findings and success/failure with regards to providing answers to the research questions will be discussed in the final chapter.

Chapter 2: The Euripidean *Medea*

2.1 Introduction

Medea ironically earned Euripides the last place at the City Dionysia festival in 431 BC but is regarded today as one of the foremost dramas in the Western canon. In keeping with the theme of appropriation it is important to remember that Euripides himself was appropriating the myth of Medea. His *Medea* was a “loose” adaptation of the known tales surrounding the myth. The Euripidean version “focuses on the Corinthian period of Medea’s story and her banishment by Creon, until her final revenge and escape to Athens” (Stathaki, 2009:56). He thus created a “new” play as “the myths of classical Greece were highly malleable, and the job of the dramatist was not to reproduce myths but to recreate them” (Wiles, 2000:5). Before one can rewrite or appropriate a text from one culture or era to another, it is cardinal to understand the culture it was conceived in. Gostand (1980:7) describes the various aspects and processes of the term “drama translation” as being from “one language to another (idiom, slang, tone, style, irony, word-play, or puns)”, “one culture to another (customs assumptions, attitudes)”, “one age or period to another (customs assumptions, attitudes)”, “one dramatic style to another (e.g. realistic or naturalistic)”, one genre to another (tragedy to comedy), “one medium to another (stage play to radio, TV or film)”, “straight play-script to musical/rock, opera/dance drama”, “printed page to stage”, “emotion/concept to happening”, “verbal to non-verbal presentation, “one action group to another (professional-stage/film trained to amateur groups, students or children)” and from “one audience to another (drama

for schools or the deaf)”. Although these aspects are based on translation, it includes the practice of rewriting a canonical text as this in itself is a subcategory of translation (Gostand, 1980:7).

Of the above mentioned aspects, the following according to Gostand (1980:7) would apply to the textual translation undertaken in this study as the other aspects either has to do with different media or performance aspects not explored in this study and were thus excluded:

- one language to another (idiom, slang, tone, style, irony, word-play or puns)
- one culture to another (customs assumptions, attitudes)
- one age or period to another (as above)
- one dramatic style to another (e.g. realistic or naturalistic)
- one genre to another (tragedy to comedy)
- one action group to another (professional-stage/film trained to amateur groups, students or children)

Because of the above mentioned aspects, one would have to understand the Euripidean Medea’s context in order to rewrite the play to a white Afrikaner context. Just as one would need to understand both languages to translate one phrase into another language, in order to translate one culture to another (customs assumptions, attitudes) or one age or period to another (customs assumptions, attitudes), one would have to understand the culture’s or age’s political context as well as their gender views. When it comes to translating one dramatic style to another (eg. realistic or naturalistic), one genre to another (tragedy to comedy) or one action group to another (professional-stage/film trained to amateur groups, students or children) one would have to understand the

style in which the original play was performed and the stylistic traditions of the context the play will be translated into.

2.2 Understanding the Euripidean Context

2.2.1 Political Context

As an inhabitant of the birthplace of the democratic system, Euripides's plays cleverly reflects the individual's process of decision-making and the effect this has on the collective as is seen in *Medea*. The burden of what is modernly known as conscience was something Euripides explored ahead of his time. This was possibly influenced by the political structure he found himself in: "Athenian democracy in the classical period was aware of his own responsibility as a maker of decisions...Tragedy was a device which allowed the Athenians to come together and collectively think through their problems" (Wiles, 2005:48).

According to Page (1976:5) Euripides's defense of his position as an intellectual ahead of his time is put in the mouth of Medea:

Medea: If you introduce new, intelligent ideas to fools,
 you will be thought frivolous, not intelligent.
 On the other hand,
 if you do get a reputation for surpassing those who are supposed to be in-
 tellectually sophisticated,
 you will seem to be a thorn in the city's flesh.
 This is what has happened to me.

(Euripides, 1985:317, my underlining)

Knox's translation (1985:317) uses the overt phrase "thorn in the city's flesh" whereas Walton (Euripides, 2002:11) translates this to "[B]ecome more famous than the sages and they'll hate you more than ever". One can conclude that his career as a competitive playwright was met with limited success during his lifetime as he only received four first prizes at the festivals compared to his contemporary, Sophocles, who won twenty-four times. Some scholars speculate that his emigration to Macedonia from Athens in 408 was because of his disappointment at his plays' negative reception while others argue that his reasons were of a political nature as this was during the twenty-third year of the Peloponnesian War (*Encyclopedia Britannica Scholar*, Online 2014). Plays such as *Trojan Women* "attack the horrors of war...reflect(ing) the trauma of the Peloponnesian war" (Wiles, 2000:59). Wiles (2000:59) explain the societal context as follow:

The commercial classes and the poor who lived on state payments supported an aggressive policy of expanding the empire, whilst farmers had a good reason to oppose this policy. Cleon succeeded Pericles as the driving force in Athenian politics, continuing the policy of war and empire.

Euripides was born around the time the Persians had "driven Athenians from their city and destroyed it" (Wiles, 2000:60). As he was born into warfare it is not surprising that many of his plays explore this landscape of "war and empire" (Wiles, 2000:59). Pauw (1980:13-14) categorizes scholarly opinions on Euripides's views on war into three schools of thought. The first school proposes that Euripides was of the opinion that war was occasionally justified: "His hatred of

war, his terrible realization of all that it even then implied has probably not been surpassed, but he may well have voted for war on several occasions” (Grube, 1973:10). Webster (1967:13) reaffirms this:

What is clear is that Euripides hated war and particularly aggressive war. In *Heraclidae* the Athenians have to fight to protect suppliants...It is only such occasions that justify war with all its horrors and degradation.

The violence he was born into, according to this group, is thus reflected in his work. “On reading them (Euripidean plays), it is impossible not to realize how the horror of the fratricidal conflict between Athens and Sparta had eaten into the poet’s mind...” (Grube, 1973:9).

The second school of thought is hesitant to make direct links with the poet’s political views and his works: “That Euripides ...wished to protest against the cruelties of the Athenians towards their subjects remain a matter of conjecture” (Lloyd-Jones, 1971:146). The third school harbors even greater skepticism towards the legitimacy of the historicisation method where direct links between dramatic speech and historical events are searched for (Pauw, 1980:12). Webster (1967:13) argues that “[D]ay to day political comment was the task of comedy, not of tragedy”.

Though it is impossible to draw definite conclusions as to Euripides’ exact views on the politics of his day, it can be said that his works were produced in the context of violence. Whatever his views on the wars of his day were, they definitely shaped the themes and motifs of the works he produced.

2.2.2 Gender in Context

Medea: Surely, of all creatures that have life and will, we women are the most wretched.

(Euripides, 1963:11)

As Euripides's Medea is widely regarded as one of the strongest female characters in literature, it is important to understand the role of women in the context in which she was conceived. When discussing the democratic society in the previous section, the "rule by the people", I failed to mention the exclusivity of "the people" as women were not included in this category. They held no political power as they could not vote. The *Britannica Scholar* article (Online, 2014) on "Ancient Greek Civilization" describes women's role as follow:

One Athenian group that can without absurdity be called an exploited productive class was the women. They were unusually restricted in their property rights even by comparison with the women in other Greek states. To some extent the peculiar Athenian disabilities were due to a desire on the part of the polis to ensure that estates did not become concentrated in few hands, thus undermining the democracy of smallholders. To this social and political end it was necessary that women should not inherit in their own right; an heiress was therefore obliged to marry her nearest male relative unless he found a dowry for her. The prevailing homosexual ethos of the gymnasia and of the symposium helped to reduce the cultural value attached to women and to the marriage bond.

Haveman (1990: 95) writes in his doctoral dissertation that the dynamics of the plot in the Euripidean *Medea* can largely be ascribed to the decisions made by the protagonist. He goes on to quote Heilbrun (1973: 10) who paints Medea as an “androgynous ideal”. Heilbrun (1982: 10-11) describes androgyny as:

...a condition under which the characteristics of the sexes, and the human impulses expressed by men and women, are not rigidly assigned. Androgyny seeks to liberate the individual from the confines of the appropriate. Androgyny suggests a spirit of reconciliation between the sexes; it suggests, further, a full range of experience open to individuals who may, as women, be aggressive, as men, tender; it suggests a spectrum upon which human beings choose their places without regards to propriety or custom.

Heilbrun (1982: 14) asserts that “Euripides is so obvious a source for the androgynous vision, and for our understanding of the destruction which follows when we ignore justified demands - in the *Medea* and the *Trojan Women* to name only two...there is no need to labour the point...”. Van Zyl Smit also comments in her article, “Medea the Feminist” (2002:102) that “the most frequently explored theme is that of the subjugation and domination of women by men” and that this is why “Medea has become a symbol for women and an icon of feminism”.

Whether Euripides can be seen as an early feminist writer is debatable. I do however, think he explored the role of women in his culture and was not blind to their individual and collective struggles. Whether the characters’ opinions voice his own sentiment, remains unknown.

Chorus: Streams of the sacred rivers flow uphill;

Tradition. order. all things are reversed:
Deceit is men's device now.
Men's oaths are gods' dishonour.
Legend will now reverse our reputation;
A time comes when the female sex is honoured;

(Euripides, 1963:29)

2.2.3 Style in Context

Medea was written as one of Euripides's tragedies. When translating the play from "one genre to another" (Gostand, 1980:7) one would thus start by seeking to understand tragedy. Along with Aeschylus and Sophocles, Euripides is regarded as one of the three great tragedians originating in ancient Greece. *Britannica's* (*Britannica Scholar Online*, 2014) article on "Tragedy" compares the three dramatists as follow:

Euripides' tendency toward moral neutrality, his cool tacking between sides (e.g., between Pentheus versus Dionysus and the bacchantes) leave the audience virtually unable to make a moral decision. In Aeschylus's *Eumenides* (the last play of the *Oresteia*), the morals of the gods improve. Athena is there, on the stage, helping to solve the problem of justice. In Sophocles, while the gods are distant, their moral governance is not questioned. Oedipus ends as if with a mighty "So be it." In Euripides, the gods are destructive, wreaking their capricious wills on the defenseless. Aristotle called Euripides the most tragic of the three dramatists; surely his depiction of the arena of human life is the grimmest.

In keeping with the custom of the day, his subject matter was mostly myths, known to the Greek public, which he adapted. According to Wiles (2000:5) it is misleading to say the audience knew the myths and knew what was going to happen. As noted in the introduction: “the myths of classical Greece were highly malleable, and the job of the dramatist was not to reproduce myths but to recreate them” (Wiles, 2000:5). It is also misleading to see *Medea* as an offering or religious ritual as Euripides was an atheist (Mastronarde, 2010:2). The gods are thus merely themes or tales used which he “adapted...to make room for contemporary problems, which were his real interest” (*Britannica Scholar*: “Greek Literature”, online 2014).

Euripides’s portrayal by Aristophanes informs us of the writer’s “rhetorical cleverness, ‘realistic’ costuming, choice of sensationalised myth and innovative lyric style” (Mastronarde,, 2010:2) in contrast to the other tragedians. Though this was seen by the next generation of ancient Greek writers, Aristophanes being one, to “diminish the dignity of the tragic genre” and to “fail to produce the proper edification of the audience” (Mastronarde,, 2010:2), these criticised style conventions can be seen today as a being ahead of Euripides’s time and as the spark for what would later become Realism. Where his contemporaries focused on plot in accordance with Aristotelian teachings, he focused on character and character development.

Many of his plays suffer from a certain internal disharmony, yet his sensibilities and his moments of psychological insight bring him far closer than most Greek writers to modern taste.

(*Britannica Scholar*: “Greek Literature”, online 2014).

2.3 Conclusion

When contemporary American playwright Charles Mee was asked why he often turned to “re-making” ancient Greek plays, his reply was simple: “You must understand that getting into a Greek plot is like stepping into a Rolls Royce” (Foley, 1999:5). It is precisely this sense of timelessness and quality that has us still grappling with a text like the Euripidean *Medea* more than two thousand years later.

Chapter 3: *Medea's* appropriation after 1994

3.1 Defining Appropriation in a Postcolonial context

For Abad (2008:1) to appropriate a classical western play “is to abduct the western text from its original milieu and to reconfigure it to a system of signs that make sense in another milieu.” Although Abad (2008) draws on his experience as a director that appropriates Shakespeare in the Philippine culture and does not specifically refer to Greek tragedies, I found his theorisation of appropriation very helpful and applicable to this study of the other *Medea's* appropriated into Afrikaans. This is possibly because his research was grounded in his own experience as a theatre maker. I propose to use his “modes of appropriation” (Abad,, 2008:5) as a template from which to explain my own appropriation of the Euripidean *Medea*. The three modes are “language”, “re-location” and “the use of local performance traditions to accentuate the production” (Abad, 2008:7).

The first mode of appropriation he speaks of is that of “Language” (Abad, 2008:6) as staging the play “in the local language is the most basic mode of theatrical appropriation”. This can include going beyond basic translation to “make the text intelligible and onto making a political or sociological comments as well...going beyond the need to make the text intelligible and onto making a political or sociological comments as well” (Abad, 2008:6).

Abad (2008:7) says that “[B]eyond language, an effective way to localise a ...production is to set the play in another milieu, to use the cultural traditions of that milieu, or to incorporate local performance tradition”. This second mode of appropriation he calls “Relocation”.

“The use of local performance traditions”, Abad’s (2008:7) third mode of appropriation, serves to also “accentuate the production”. One may incorporate native dance, local costuming and gestures so as to make the production recognisable to an audience unfamiliar with the canonical text being performed.

The three modes of appropriation discussed above help to abduct the western text from its original milieu and to reconfigure it to a system of signs” appropriate to a Postcolonial setting (Abad, 2008:7). This type of Postcolonial appropriation forms part of the Postcolonial theatre. Lo (2002:35) provides a definition for Postcolonial theatre:

While “postcolonial theatre” has sometimes been used as a portmanteau descriptor for performance work expressing any kind of resistance politics, particularly concerning race, class, and/or gender oppression, the term more often refers to a range of theatre texts and practices that have emerged from cultures subjected to Western imperialism.

The above definition would include all South African theatre productions after 1994 even though not all plays specifically deal with themes of a colonial or imperial legacy. Lo (2002:35, my underlining) also says that “[W]hile the best known postcolonial theatre derives from indigenous groups in areas formerly colonised by European cultures, some settler theatre in such regions is

included in this category.” As white Afrikaners are the descendants of colonisers and European immigrants or “settler(s)” (Lo, 2002:35), one may still classify Afrikaans theatre as Postcolonial theatre.

Abad (2008:5) says that the “classics of western drama have largely retained its colonial and elitist imprints” and that the act of appropriating these plays “is, thus, in large part to wrench” them “away from their colonial roots, and to make them respond to (the) postcolonial”. By appropriating the canonical text or “by making the production more appreciable in non-elitist contexts,” serves “to break down the elitism that has largely infused the standard production and consumption of...the classics of western drama” (Abad, 2008:5).

Abad’s theories tie in well with the old Greek tradition of myth appropriation as the tragedians had the freedom to reinterpret the myths to explore new themes and issues relevant to the time they were staged.

3.2 A brief history of *Medea’s* appropriation in Afrikaans in South Africa after 1994

3.2.1 Introduction

For the purposes of this study, I have chosen to discuss only adaptations that were done in Afrikaans and that were done after 1994 as this signifies a new phase in which white Afrikaners found them in a new democracy that changed the face of the country.

It is, however, important to note that this era is by no means the first encounter South African audiences have had with the play. Van Zyl Smit (2007:1) says: “The earliest recorded performances of *Medea* in South Africa seem to be the burlesques that were very popular in Cape Town in the mid-19th century” and that the play was first performed in Afrikaans (or Dutch) in 1907 and later repeated in 1908 in Pretoria by the Afrikaans Hollandse Toneel Vereniging which was created to promote Western Culture.⁵ English stagings of Greek drama was primarily for educational purposes “while for the Afrikaner it was closely related to the need to affirm Afrikaans as a language capable of expressing and transmitting what is considered the world’s highest literature, including Shakespeare and the Greeks” (Stathaki, 2009:13). Amateur companies comprising of black actors staged some Greek tragedies but there is no record of *Medea* being performed or translated into a South African language other than English or Afrikaans (Stathaki, 2009:13). Highlights of *Medea* before 1994 include the Afrikaans translation of Anouilh’s *Médée* (1961), an Afrikaans translation of the Euripidean *Medea* by SUKOVŠ, Dieter Reible’s one-woman production of *Medea* (1981) in the Baxter theatre in Cape Town and *Demea* (1990) by Guy Butler.

In the Apartheid era “themes of oppression overshadowed issues such as gender and working and lower classes” (Stathaki, 2009:17). After the country’s democratization in 1994, themes “such as gender inequality, domestic abuse, Aids, xenophobia, reconciliation (including the Truth and

⁵For a more detailed history of past stagings of *Medea* see Van Zyl Smit’s article “Medeia –A South African Medea At The Start Of The 21St Century”

Reconciliation Commission), and identity issues” (Stathaki, 2009:17) were also explored. These themes were also explored by the productions of *Medea* as staged after 1994.

The only professional productions of *Medea* in Afrikaans to my knowledge produced after 1994 was Tom Lanoye’s *Mamma Medea* (translated by Antjie Krog) and Dieter Reible’s *Medea*, both directed by Marthinus Basson. They will be discussed as examples of translated versions of the Euripidean *Medea* in this chapter.

3.2.2 Jazzart’s *Medea* (1994)

In terms of post-1994 productions of *Medea* in South Africa not done in Afrikaans, it is worth mentioning The Magnet Theatre’s *Medea* was directed by Mark Fleishman and workshopped by the cast of the play: the acclaimed avant-garde physical theatre company, Jazzart. Staged in 1994, the production reflected South Africa’s first year as a rainbow nation featuring a multi-racial cast and a multi-lingual text. Van Zyl Smit (2007:1) describes it as “bold and challenging”. This production portrayed Medea’s revenge as the result of her exploitation or colonised state. Van Zyl Smit (2007:1) says that Fleishman “adapted the ancient difference between Greek and barbarian, between Corinth and Colchis, as a difference in race in order to criticise racial policy and prejudice in South Africa”. The way in which these Postcolonial themes of “racial policy and prejudice” (Van Zyl Smit, 2007:1) are dealt with in this production, is described by Stathaki (2009:74-75) in her doctoral dissertation:

The Medea myth is used as an allegory for the exploitation of the indigenous peoples and their resources by the Europeans (signified by Jason's quest for and acquisition of the fleece which, we are told, empowers whoever has it, his repeated statements that he must be king no matter what the price, his planting of a flag as soon as he lands on the land of Colchis) and the appropriation and exclusion of its indigenous people, in this case the 'Colchians', signified by Medea's journey to Greece, her betrayal and abandonment by Jason.

3.2.3 Two Examples of University Productions of Medea in Afrikaans: *Medea* (2003) and *Medeamateriaal* (2013)

Van Zyl Smit (2005) mentions University productions as an example of Afrikaans reworking of the myth in her article "Medea Praat Afrikaans". Stathaki (2009:277) says that these University productions merits greater attention and research as "professional productions seem to have greater access to infrastructure, audiences and criticism" but "University productions are often more innovative, experimental and ideologically challenging". These University productions often voice "a much bolder and more articulate engagement with aspects of political and social life in South Africa and globally" (Stathaki, 2009:278). South African professional theatre industry shows a trend toward commercialisation and "easily digestible light comedy" (Van Heerden, 2008:200). One could ascribe this phenomenon to the decline in resources under the new government for professional theatre makers. Professional productions do not have access to the infrastructure or resources a University may have to produce these plays. In a University or educa-

tional environment there are no actor's salaries to be paid or venues to hire. These productions can thus afford to be experimental or challenging as are not under as much pressure to be commercially viable as professional productions are.

In 2003, Lorraine Viljoen, a lecturer at the Tswane Institute of Technology's Drama Department, staged a student production of an Afrikaans version of Anouilh's *Médée* (1961). Van Zyl Smit (2005:50) notes that there was no cultural adaptation or transposition in the translated text to reflect a South African or Afrikaans reality.

In 2013 I was part of an Afrikaans production of German playwright Heiner Müller's *Despoiled Shore Medea Material Landscape with Argonauts* (1984), a deconstructed version of the Euripidean *Medea*. Marthinus Basson, a lecturer at the University of Stellenbosch and a professional theatre director, directed this production. Contrasting with Viljoen's approach, Basson encouraged me to translate the primary text into an Afrikaans that would be culturally specific. He wanted me to find local imagery to replace Müller's metaphors for traumas inflicted on the German people by the Nazi's, to that of traumas inflicted by the Apartheid government. By doing so we were comparing two groups of people who both committed crimes against humanity, Germans and white Afrikaners. The play is about collecting the scraps which remains after the war. *Despoiled Shore Medea Material Landscape with Argonauts* (Müller, 1984) is devoid of any punctuation marks. This typography gives the reader a clue as to the themes of destruction and disintegration of order as explored in the text. The text can be seen as a landscape of sorts with fragmented images. This is reflected in the text as well as in the choice of images and motifs. One

such is that of gender. The Medea myth has been used by Müller as an inter-text to create what Birringer (1990:87) describes as “a recognisably postmodern scene of a culture suffused with self-hatred and an ecstatic consumption of the technological violence with which it carries the colonisation of the life-world to its end”. Basson directed the production to reflect that the country’s colonisation has come to an end, but the pieces still had to be picked up.

Despoiled Shore Medea Material Landscape with Argonauts reflected Stathaki’s (2009:277) observation that university or student productions are “innovative, experimental and ideologically challenging”. The play was not well received by students.⁶ Most students found the play to be alienating and inaccessible. The structure of the play is of course very different to a traditional “well-made-play” and there are very few “hooks” if one wants to form an idea of the plot’s structure. This extreme fragmentation of a Western classic was said by many to be “beautiful but inaccessible”. Interestingly, some European audience members from Belgium found the play to be a masterpiece and “of Basson’s best work” saying that they did not understand why no one gave a standing ovation. Basson (2014, interview) says of the play’s reception:

The Müller tends to mystify the audience but that is to be expected due to its difficult structure and complex layering and intertextual references. It needs a highly educated audience.

⁶ I spoke with many students and heard some class discussions on this where the verdict about the play’s foreignness was almost unanimous.

This polarising effect illustrates Stathaki's observation that "a much bolder and more articulate engagement with aspects of political and social life in South Africa and globally" can be seen in university productions.

3.2.4 Example A: *Mamma Medea* by Tom Lanoye and translated by Antjie Krog

Flemish playwright, Tom Lanoye's version of *Medea*, *Mamma Medea* (2001) was translated into Afrikaans by acclaimed South African poet Antjie Krog in 2002. Van Zyl Smit (2005:51) writes about this production: "The piece is about the relationship between different cultures. How can they live together in harmony? How does the dominant group treat the minority?"

Tom Lanoye's version of *Medea* originally had Medea and the Colchians speak in Flemish iambic pentameter and had Jason and the Greeks speaking in Dutch prose. In the Netherlands, Dutch is viewed as the superior language, being the older, more-cultured language of the two. His production was staged in Belgium where the Flemish is well aware of this view that their language is seen as less sophisticated by the Dutch speakers.

He (Tom Lanoye) situated the cultural difference between Jason and Medea in the gulf between Dutch and Flemish and made the Colchians speak Flemish in iambic pentameters, while the Greeks used colloquial Dutch.

(Van Zyl Smit, 2007:2)

The languages are closely related and audiences would have been able to follow the play whilst understanding the established power relationship between the two languages and the dominance of Dutch as an older language from an older culture⁷:

Power relations in drama translation operate at all levels of the process: they may be perceived in the relationships between the two cultures involved and between the various participants engaged in the intricate process of translating for the theatre. The power dynamics become manifest in the way translation is actually made and understood, in the role given to each of the elements which make up the semiotic complex of the drama text and even in the terminology used to explain and describe the process and the final products.

(Mateo, 2011:46)

The appropriation thus becomes political (Abad, 2008:5) as the language is used not only as a tool to translate but also to depict certain cultural aspects of the society the play is appropriated in. Krog does something similar in her translation by letting Medea speak in a very formal Afrikaans in verse-form which is a heightened language form as opposed to prose which is the common spoken form of a language:

Medea: ’n Vreemdeling, so word gesê, dié ken
 Jy nooit. ’n Muur is dit wat staan, bly staan
 Tussen vertroude en ontwortelde -
 ’n Muur wat hom nie sommerso laat sloop...

⁷This dynamic made more complex by the two cultural groups in Belgium - the Flemish in the North who shares cultural ties with the Netherlands and the French in the South.

(Lanoye & Krog, 2002:21)

This is contrasted sharply by Jason's informal prose-style speech filled with swearwords and "improper" Anglicised speech:

Jason: Heretjiejesus, tog. Moet jou in hemelsnaam nie so moerse opwerk nie. As jy net, soos 'n redelike mens, die dinge uitgepraat het in plaas van dit soos altyd buite proporsie op te blaas, sou jy hier kon aanbly.

(Lanoye & Krog, 2002:77)

Interestingly, as the play progresses, Medea's speech becomes defiled by the world she finds herself in:

Medea: Jou papgevryde, stomme, arme pielkop -
Ag die laaste woord is swak gekies
Vir een, soos jy, wat nié sy man kan staan.

(Lanoye & Krog, 2002:77)

This cross-pollination of speech patterns becomes a metaphor for the couples' effect on each other. They influence each other's speech and they influence each other's circumstances. One could read Medea's words: "die dag dat jy jou tong in my mond gedwing het..." (Lanoye and Krog, 2002:114) as more than their first kiss but also as the moment his words started shaping hers. By doing this, Krog is clearly using language as a tool of appropriation and by doing so cleverly "making a political or sociological comments as well" (Abad, 2008:6). Van Zyl Smit (2003:10) also comments on the role language plays in the depiction of character:

Jason and the Greeks, who represent modernity in their costumes and equipment, speak a slovenly language studded with swearwords, while the Colchian innocence and simplicity are rendered by the slightly old fashioned, pure Afrikaans spoken by Medea, Aeetes and the rest of their family. Medea's progressive moral decline is mirrored in her language. Her speech acquires some of the characteristics of Jason's.

Medea is thus adapted into another context, namely that of a contemporary "other". Antjie Krog (in Dimitriu, 2008:151) explains the choice in her translation in an interview about her acclaimed translation of *Mamma Medea*:

I initially thought to make Medea black and Jason white but then I thought that if Medea were black, she would have to speak English, which would have distorted the intended dynamic; and so I kept Medea speaking Afrikaans but gave her a classical Afrikaans voice, while making Jason into a modern, impure Afrikaans speaker, like me; with other characters play, for nobody else before had used a classical rhythm in conjunction with the Cape Flats

Lanoye's *Mamma Medea* also changes central elements of the Euripidean plot. Jason kills one of the children in his version and thus shares the blame and guilt. This highlights the theme of the "moral bankruptcy of the modern world where a married couple can kill their children and then sit down and smoke a cigarette" (Van Zyl Smit, 2003:10) as the couple's evil deeds are interwoven. Jason is directly complicit in the murder and thus equally to blame. Krog's version (directed by Marthinus Basson) uses the politics and power struggles of the individual characters to illustrate the broader politics of culture they are portraying. While Van Zyl Smit (2005:55) says that the play deals with how the "the dominant group treat(s) the minority", I would argue that this "minority" and "dominant group" is within the Afrikaner and not the "black majority" in the rest of South Africa. Medea's "classical Afrikaans voice" (Dimitriu, 2008:151) comes into conflict with Jason's "modern, impure Afrikaans" (Dimitriu, 2008:151). This conflict becomes a metaphor for the Afrikaner's identity crisis: the struggle between an imagined albeit impractical ideal of Afrikanerdom tribal identity as represented by Medea's "western", pure speech and a practical embrace of a national identity as being South African than with being an Afrikaner as represented by Jason's impure Anglicised speech. Krog also highlights this struggle by creating characters that represent another and greater part of the Afrikaner group: the coloured people as a numerical majority but a financial or power minority. She did this by using a classical rhythm in conjunction with the Cape Flats.⁸ This difference between "high" and "low" Afrikaans in the text becomes a metaphor for the after-effects of Apartheid still prevalent after the fall of the old regime. It also alludes to the white Afrikaner's faulty claim to "proper" or "right" Afrikaans as

⁸ The Cape Flats is a traditionally coloured community in Cape Town. The area has alarming crime rates, drug problems and poverty still prevalent after Apartheid.

most historians agree that Afrikaans originated amongst the Dutch colony's slaves of Khoi and Dutch decent,, the group of people commonly known as "coloured" and was not created by the European immigrants themselves. Still today there exists more coloured speakers of Afrikaans (54%) than white speakers,, yet almost all canonical Afrikaans literature is written in "white" or standardised Afrikaans. By representing this often misrepresented or absent dialect, Krog is correcting the wrongs of the past by rewriting a Western classic to include the previously disadvantaged majority of Afrikaners, the coloured community.

3.2.4 Example B: *Medea* by Dieter Reible

Marthinus Basson directed German playwright, Dieter Reible's *Medea* in 2011. Reible's text was translated by Professor Arnold Blumer of the German Department of Stellenbosch University into Afrikaans. Basson (2014, interview) comments that "[T]here was always a germanic tinct to his translations, so it wasn't Africa specific. As Lanoye and Krog's *Mamma Medea* moved past conservative language translation to an adapted product with cultural signifiers, thus contrasting to this non-specific translation of the Reible text, I asked him whether this was important for the success of a play or whether one could rely on the universality of the themes to transcend cultural barriers. Basson (2014, interview) replied:

I think both approaches are valid. The tale has some eternal truths to tell. As long as it speaks to the human spirit it does not matter whether it is in its original, or adapted, form.

The one-woman show was originally written for Reible's first wife in English (Basson, 2014, interview). The play was first performed in Afrikaans by Trix Pienaar in 1981 (Beyers, 2011 By-lae: Die Burger) and was also performed in 2011, starring Coba-Maryn Wilsenach. The latter production opened at the Woordfees under the direction of Marthinus Basson. It was performed again at the 2012 Aardklop National festival. The press release read:

In a country where family murders occur regularly, the tale of Medea, the woman who offers up everything including her own children for love, is always true and always new" (Clover Aardklop Program, 2012).

It thus speaks directly to the country's problem of family murders or familicide. This theme of violence is reaffirmed by Marthinus Basson when he says "this *Medea* is a wild one" (Basson, 2012. Online: Litnet). Of the play's reception Basson (2014, interview) says that it "was relatively well received, although the performance seemed to come and go". He describes the play as a "delicate, intimate look at the bloody tale through the eyes of a woman who has been condemned to tell her story over and over again" (Basson, 2012. Online: Litnet).

3.3 Conclusion

As mentioned, the very first production of the Euripidean *Medea* in South African was staged in 1907 by the Afrikaans-Hollandse Toneel Vereniging and then again in Pretoria in 1908 (Van Zyl Smit, 2005:46). Van Zyl Smit (2005:46) notes that reasons for choosing to perform *Medea* was probably not because of the play's thematic ambiguity or nuance, but rather to represent ancient Greek culture to white Afrikaners as Greece is seen as the cradle of Western civilisation. It was not well received by audiences especially by those in rural or non-urban areas. There is no evidence of an Afrikaans translation, making it possible that it was performed in colonial Dutch and

not in the native Afrikaans. This is thus a possible example of an unappropriated, foreign classical work that was inaccessible at the time by the audience it was performed for. Abad (2008:5) proposes that there is a middle ground or compromise for this whereby one can expose non-western audiences to classic works without reinforcing colonial superiority: “Seen as a clash of cultures, appropriation entails the act of confronting empire and imposing native will”.

Van Zyl Smit (2005:62) concludes her paper on *Medea* in Afrikaans in the following manner:

Initially the ancient drama was treated with reverence as an example of great dramatic art but eventually, also through their adaptations into other European languages, the local stagings dealt more freely with the material and Medea’s story was entrenched in the local Afrikaans theatre. The creative way in which Antjie Krog interpreted *Mamma Medea* in Afrikaans, creates a new possibility to process character and language, Not only by employing metaphor and imagery but by utilising the language itself.

This new possibility of creating an authentically Afrikaans play is one that directly speaks to the research questions posed in chapter 1. By re-writing *Medea* in Afrikaans I hope to explore “freer” ways of engaging with the play.

Chapter 4: Medea themes and the Afrikaner

4.1 Introduction

Although Euripides wrote *Medea* in 431 BC and the play is set in ancient Greece, a number of themes relevant to the Afrikaner can be found in the play. Traits shared by the white Afrikaner collective and the Euripides' *Medea* character can be summarised as (i) The privileged "other", (ii) An identity Crisis: entitlement/guilt and mother/murderer, (iii) The fear of losing power and (iv) The prominence of Filicide and murder.

4.2 The privileged "other"

Medea, although she is privileged because of her marriage into royalty with Jason, is still the other, the minority:

Chorus: How then can these holy rivers
 Or this holy land love you,
 Or the city find you a home,
 You, who will kill your children,
 You, not pure with the rest?

(Euripides, 2003:846-850)

She establishes herself as an “other” when she says to the women of Corinth:

Medea: You have this city, your father's home,
 The enjoyment of your life,
 and your friends' company.
 I am alone; I have no city;
 now my husband
 Insults me. I was taken as plunder from a land
 At the earth's edge.
 I have no mother, brother, nor any
 Of my own blood to turn to in this extremity.

(Euripides, 1963:24)

Her position as a woman also casts her as an “other” in a masculine world dominated by power. This in combination with her cultural foreignness places her in a very vulnerable position, or what she perceives as vulnerable. Stathaki (2009:57) says that “her cultural and geographical ‘otherness’ is stressed as the indication of an extreme degree of isolation and exclusion from any notion of ‘home’ which makes her a victim”:

Medea: For women, divorce is not respectable;
 to repel the man, not possible.
 Still more, a foreign woman,
 coming among new laws,
 New customs, needs the skill of magic,

to find out
What her home could not teach her,
how to treat the man
Whose bed she shares

(Euripides, 1963:24)

Despite her self-imposed victimisation, her “foreignness” is seen by everyone else around her as “a source of extreme and dangerous power” (Stathaki, 2009:57):

Jason: I have noticed many times before,
not only now, how harsh passions
Lead to impossible deeds.
After all, if you had borne the decisions of people who are stronger than
you,
with a good grace,
it would have been possible for you to stay in this land and in this house.

(Euripides, 1963:30)

Stathaki (2009:57) argues that her “otherness furthermore empowers Medea with capacities that are inexplicable to the Greeks and thus a source of fear.” This is confirmed by Creon who answers Medea when she is banned:

Medea: Creon, I ask: for what offence do you banish me?
Creon: I fear you. Why wrap up the truth? I fear that you

May do my daughter some irreparable harm.
A number of things contribute to my anxiety.

(Euripides, 1963:25)

Comprising of less than 10% of the country's population, the white Afrikaner may also be classified as a minority group. Vestegaard (2001:39) says, however, that minority rights such as articulated by the UN "were meant to protect fragile, weak minorities against the oppression of the strong, wealthy majority" which is definitely not the case with white Afrikaner as "they are as a whole wealthier than the majority". Vestegaard (2001:39) says that though this makes a difficult case for those claiming minority protection concerning the preservation of language etc., it "poses a real challenge the Constitution". The white Afrikaner's classification as a minority group could have been used as a trump card during negotiations preceding the democratising of South Africa. It was, however, not the case and many white Afrikaners were left feeling alienated by the new regime:

[The divisions amongst the Afrikaners] led to a situation where, during the negotiation process, the ANC triumphed and we are left with a simple majority regime. The ANC takeover, with all its implications, has shocked all of us in South Africa into realising how meaningless and destructive that arrangement was.

(Steyn, 2004: 145)

Issues such as the preservation of Afrikaans as a language were not fought on the basis of minority because of the white Afrikaner's position as a previously privileged group. This conflict of mi-

nority and privilege is discussed at length by Frederik van Zyl Slabbert in *Afrikaner Afrikaan* (1999). After Apartheid, the group was also regularly “othered”, President Thabo Mbeki stating that the country is divided into two nations: “One of these nations is white, relatively prosperous... the second and larger nation being black and poor” (Mbeki, 1998:1). This conflict creates an intellectual, cultural and moral struggle within the Afrikaner both on an individual and on a sociological level as a group of people. It also asserts their perceived identity as the “other” even though this term is traditionally associated with being black or non-white:

In their numerical minority, perched precariously at the far end of what often proved to be a menacing and unwelcoming continent, South Africa’s whites constantly reasserted their difference from the indigenous inhabitants they encountered.

(Falkof, 2013:315)

Because of the white Afrikaner’s historical association with Apartheid, their “otherness” also poses a direct threat to the new democracy. Robbroeck (2008:127) says that any tribal loyalty on their part “threatens the integrity of the unstable postcolonial state”.

The original Medea is accused of barbarism and interestingly she becomes what she is called. Medea’s final act of filicide is also her final act of transgression against her society’s expectations of being a loving mother and a good wife. It seals her *otherness*.

4.3 An identity Crisis: entitlement/guilt and mother/murderer

When Medea kills her children in the Euripidean text, she justifies her actions by her contribution to Jason's success. Though she committed this vile deed, she feels he would not have accomplished what he had without her help. Not only does she feel Jason would not be where he would be without her, her children would not have existed if it were not for her. This underlying prejudice, whether morally justifiable or not, is much like that of the Afrikaner. A deep seated feeling of entitlement is voiced by Afrikaners, concerning the economic successes of South Africa; the country's economic success is attributed to westernisation because of its colonisation:

As a resistant whiteness, the constellation of the victim has been highly salient in the discourses of Afrikaner whiteness. They saw themselves as besieged, having to fight for the "right" to their own brand of white supremacy, in which claiming the land for themselves and appropriating black labour featured prominently. The role of such feelings of prior, and even continuing, victimisation of the Afrikaner by the British in bringing about the mindset that enacted the brutal racism of Apartheid fits a pattern that has been recognised in other perpetrator groups.

(Steyn, 2004:146)

Medea as both mother and murderer creates an interesting metaphor for this phenomenon: being a villain and a provider simultaneously. A mother provides and nurtures: "The mother figure in history, whether it be religious (such as Mary), or traditional, has always been perceived as the most emotionally supportive parent, namely 'the nurturer'." (Marchetti, 1992:482) The white Afrikaner still plays a defining role in the South African economy. Their contribution to "nation building" post-Apartheid could be argued as prolific. Their social responsibility could, however

be driven by white guilt as it is often motivated by a shameful past-Medeac murder. This mother/murder metaphor is described by Falkof (2013:315, my underling) as such: "...situated outside the paradigm it defines"—whiteness in South Africa has always been stated as both privilege and responsibility.

Steyn (2004:147) also speaks of this post-Apartheid guilt:

For Afrikaners, whatever the ethical issues may be, the end of the Old South Africa cannot but be accompanied by feelings of loss. And because the immorality (indeed, criminality) of that systematic sectional advancement has now been thoroughly exposed through, amongst other processes, the Truth and Reconciliation Commission, there is certainly an element of shame and guilt — of disgrace — that attaches to the social positioning of the Afrikaner.

It is also interesting in terms of gender that the coloniser is almost exclusively portrayed as a male or patriarchal presence in literature — rigid, strong and exact with simple, clear motivations for his actions. Medea's femininity creates the possibility of exploring the ambiguity and nuances of the Afrikaner, especially with regard to feelings of shame or inferiority, feelings stereotypically associated with women or mothers. Lansky (2005:439) writes of Medea's relationship with shame:

Shame therefore refers here not simply to the overt affect but also to compromise formations and defenses against the awareness of future shame arising from the circumstances

of her betrayal by Jason, her diminishment in social status and security, her helplessness, and the loss of her husband to a rival.

This shame ultimately results in her famous final act of revenge, destroying his future heirs. This is a god-like action as she implies that what she has given him, she can just as easily take away.

4.4 The fear of losing power

After Jason persuaded Medea to marry him and to move to a strange land for him, he abandons her and she is replaced by another woman. Her powerlessness is described by the chorus (Euripides, 1963:30, my underling):

Chorus: And here, living in a strange country,
 Your marriage lost, your bed solitary,
 You are driven beyond the borders,
 An exile with no redress.
 The grace of sworn oaths is gone;
 Honour remains no more
 In the wide Greek world, but is flown to the sky.
 Where can you turn for shelter?
 Your father's door is closed against you;
 Another is now mistress of your husband's bed;
 A new queen rules in your house.

Medea's disdain at being replaced by a younger woman is also illustrated when she bitterly tries to persuade Jason to accept her deadly gift for his new bride:

Medea: The day is hers; from now on *her* prosperity
 Will rise to new heights. She is royal and young.

(Euripides, 1963:30, my underlining)

The fact that she is replaced by someone younger and more powerful sets her actions of revenge in motion. In his introduction of his translation of *Medea* (Euripides, 1963:30), Vellacott states that "Euripides shows the revenge as conceived and executed in fear and weakness" (my underlining).

The fear of losing power was used as motivation for the Apartheid policy:

The stakes in this white talk, therefore, are much higher; it is experienced not simply as a matter of preserving privilege but as a fight for a sustaining sense of selfhood. It seems that many of the correspondents are searching for an image, a new narrative, a metaphor that would encapsulate in some symbolic form the answer to the community's angst...

(Steyn, 2004: 145, my underlining)

The Euripidean *Medea* provides a template for this “image...narrative...metaphor” (Steyn, 2004: 145). Medea’s fear of being replaced and angst when this does happen resembles that of the white Afrikaner:

It is common knowledge that the Afrikaner government that came into power in 1948 was responsible for the introduction of the policy of apartheid, which institutionalised abuse of state power and implemented extreme racial oppression. Yet, ironically, it would be a mistake to read the racial domination thus entrenched as emanating from a group that felt secure in their power. Afrikaners contended with the more powerful forces of the British Empire throughout a history that was experienced as a long and bitter struggle for freedom from white-on-white over lordship. The self-esteem, indeed the very self-image, of Afrikaner nationhood was forged within a mythology that celebrated the courage of a people who refused to be subordinated to the British Empire on more than one occasion in their history. The rise of extreme Afrikaner nationalism in the early part of the twentieth century is generally understood as a reaction to the defeat of the Boer forces in the South African (Anglo-Boer) War of 1899-1902.

(Steyn, 2004:145, my underlining)

4.5 Filicide and murder

Medea’s filicide is the most dramatic act in the Euripidean play. It is central to the plot’s impact. This act is so shocking to various societies “because we view the mother-child relationship as the model of what should be pure love.” (Cyrino, 1996:1) Medea subverts this stereotype by killing both her children as her revenge for Jason’s betrayal:

Jason: Dear - and you murdered them?

Medea: Yes, Jason, to break your heart.

(Euripides, 11:1963)

Resnick (1969) categorises filicides according to the parent's motivation for the murder. They are altruistic filicide, acutely psychotic filicide, unwanted-child filicide, accidental filicide and spouse revenge filicide.

Altruistic filicide is motivated by love and can be associated with suicide or filicide to relieve suffering. Marchetti (1992: 474) explains this as seeing "murder as a rescue action, whereby the family murderer romanticises death as a better option to life and sees death as a better option for the family, including the children." Acutely psychotic filicide occurs when parents suffer from hallucinations, psychosis, epilepsy or delirium. Unwanted-child filicide occurs when children are murdered because the parents no longer want them. Accidental filicide occurs when children are accidentally killed by the parent for instance when the child is abused and then fatally injured. Spouse revenge filicide refers to parents who kill their children in a deliberate attempt to make their spouses suffer.

According to the categories above, one can classify Medea's filicide as "Spouse revenge filicide":

Jason: You suffer too; my loss is yours no less.

Medea: It is true; But my pain's a fair price, to take away your smile.

(Euripides, 1963:59, my underling)

Marchetti (1992:472) states that “especially with the enormous political and social changes” in the South African context, these factors “are bound to have an added effect on the stress experienced by individuals and families alike...” and possibly leading to filicide. Her predictions are confirmed by Russel (1993:1) writing that a recent study showed that the “Afrikaner tribe” is more inclined than other ethnic groups to perpetrate what is called familicide. Pretorius-Heuchert (1992:400-401) also writes:

Authors on familicide in South Africa agree that, based on their investigations, familicide in South Africa is overwhelmingly a white South African phenomenon. Graser (1987:264) reports that 38 of the 40 cases he studied occurred in white families, Du Toit (1988) reports that of the 21 cases he studied, all were white, and of the 40 cases that the police identified in 1988, 27 were white (Olivier *et al.*, 1991). Despite the fact that Olivier *et al.* intended to use only three white and nine other cases, they ended up with seven white and four other cases, again almost twice as many whites, despite their (Olivier *et al.*'s) stated effort to the contrary. The 21 cases identified by respondents to their survey were all white, despite the fact that the research team sent out hundreds of survey cards to black school principals, social workers and other professionals. If one accepts the police report... as the best source, then one finds that familicide in South Africa, for that given period, manifested itself at a rate of 0,54 per 100 000 white South Africans. Among the other groups the rate was 0,052 per 100 000. A different way of putting this startling fact is that the familicide rate was more than 10 times higher among white South Africans, than among the other South African population groups.

Pretorius-Heuchert (1992:401) states that “Almost all the reports on familicide in South Africa have stated that there are significantly more cases of Afrikaner whites who commit familicide.” He also reported that “76% of the familicide offenders were Afrikaners.”

Although Medea does not kill herself and Jason along with the children in the Euripidean play, a link may be made with the murders in the play and the prevalent culture of familicide in South Africa and within white Afrikaner homes. When I asking Marthinus Basson (2014, interview) whether he thought the Medea myth has specific value to the white Afrikaner he was reluctant to say yes but corrected himself by citing an encounter with a victim of familicide:

Not necessarily... But then again, I did have an incident after Tom Lanoye's *Mamma Medea* where I was told that the effect of the tale set someone, who happened to be the only survivor of a family murder, "free" (according to him) after nearly 24 years of trauma, therapy and addiction.

4.6 Conclusion

The themes identified in this chapter will serve as the basis for the next chapter that explains how some of these themes were practically represented and explored in the new text, *Melk & Vleis*. It was important to lay a foundation by exploring the primary text so one can build a target text on this whilst being comfortable with the structure one is working with and on.

Chapter 5: Appropriating the Euripidean *Medea* for the Contemporary Afrikaans Stage.

5.1 Introduction

Melk & Vleis is set in the Northern Cape in 1996. An independent businesswoman, Medea, resigns from her job as an accomplished actuary in the city after falling in love with a charming farmer, Johannes (Jason). She invests all her capital in his family's struggling farm and leaves behind her disabled father. She relocates to his farm after getting married and tries her utmost to fit in to the close-knit agricultural community she finds herself in. She has a son and stays at home to raise him. Between her hostile VLV-chairwoman⁹ mother-in-law donned in pastel and her husband's dreams of turning their milk farm into a meat farm, she struggles to find her place. When the play starts her son is six years old and her husband is pressuring her to have another baby. She is hesitant as this requires further hormone treatments and is risky because of her age. She is also adamantly against his revamping of the farm as she sees this as a risky investment. This all comes to a boil when her husband decides to use all their savings to invest in meat manufacturing equipment after they agreed to use this to invest in bull seed for milk cows. He comes home with a key to a renovated milking stall which now contains the equipment he bought for slaughtering cows. He is also unfaithful to her with a local woman his mother prefers to Medea.

⁹ A White Afrikaner women's organization popular at the height of the white nationalist government's reign promoting white Afrikaner values of Calvinism. It was central to agricultural communities and featured, bake sales, charities and monthly talks on crafts, housekeeping and faith. It still exists today and is an acronym for the "Vroue Landbou Vereniging" (Women's Agricultural Society).

When she finds out she is pregnant he forbids her to get an abortion. He then tells her he is going to leave her as his new girlfriend's father will buy their farm and he will inherit other farms as well. When she threatens him with legal action he says that he will use her history of mental illness in court to gain custody over their son. After she pretends to be all right with their lawyer's arrangement of a settlement where she gets almost nothing, she agrees to move out of their house into an apartment in town. When she returns one last time to the farm after giving birth to their second son, Jason goes outside to check on the labourers. Medea calls Janjan and takes the baby in her arms. She then picks up the keys Johannes walked in with earlier in the play, the keys to the new slaughter house. She walks off-stage with her two sons and the butchery's machinery is heard from off stage. Johannes walks into the house (the set on stage) and starts looking for the keys to his butchery. Medea then walks in carrying a crate full of meat covered by a cloth, her hands full of blood, saying that some meat had been delivered for him. Johannes asks where the kids are, to which she replies that they are sleeping. The lights snap out on Johannes's shock when he lifts the cloth to reveal the remains of his sons.

Melk & Vleis was written after reading in Van Zyl Smit's (2005), "Medea praat Afrikaans", that audiences in non-urban areas did not enjoy the play when it was first performed in Afrikaans in 1907. The possibility of transposing *Medea* to a rural area became the seed for emerging a recognisable character in a farming community. The challenge of adapting the play to be wholly recognisable with regard to speech, character and plot, made me to consider what one would have to change from the original Euripidean play in order for it to be accessible and/or believable. It also

provided the opportunity of alluding to the white Afrikaner's agricultural roots whilst using agricultural terminologies and processes as metaphors for the themes in the play.

The name of the play alludes to the Afrikaner theme of the “mother/murderer” phenomenon as discussed in chapter four. The couple has conflict over whether the farm should remain a milk farm or whether it should become a meat farm. This conflict becomes a metaphor for Medea's struggle. The milk, alluding to life, being a sustainable way of providing, shows Medea's dedication to providing for her family. The meat represents a quicker way of doing things, making money, though not as stable an industry as milk, the taking of life promises a “quick fix” as promoted by Johannes (Jason).

5.2 The Farm Space

Melk & Vleis is set on a farm because of this space's literary and cultural significance for the white Afrikaner. The *plaasroman* (Farm novel) as a genre forms an integral part of Afrikaans literary history.¹⁰ “The golden age of the normative *plaasroman* (between 1900 and 1960) coincides with the rise of Afrikaner nationalism and the development of apartheid ideology” (Fourie, 2011:16) as “the farm novel came to cast the farm as a space that located the Afrikaner's history

¹⁰ **Though the Afrikaans form is discussed here, it is important to note the Colonial South African English versions of this genre in e.g. Olive Schreiner's *Story of an African Farm* or J.M. Coetzee's acclaimed *Disgrace*, a Postcolonial farm novel.**

and lineage, concretising nationalist Afrikaner identity and its symbolic bond to the African landscape” (Coetzee, 1986:108–109).

Although most literary research has been on the farm novel form, Coetser (2006:20) says in an article on the phenomenon of the *plaasdrama* that “a reasonable amount of correlations exists between the working of the spacial codes of the farm in both the novel and drama form”. Fourie (2011:22-23) asserts that:

In light of the issues still felt in South Africa regarding land, most obviously concerning the post-democratisation claims to land unlawfully acquired from previous inhabitants, and the prominent position of land in Afrikaans literature (and other South African literatures), modern versions of the *plaasroman* are quite relevant to the discourse surrounding identity and reconciliation in post-apartheid South Africa.

This genre, *plaasroman* or *plaasdrama*, and the farm space is thus still relevant to the Afrikaner though a modern version could mean subverting Afrikaner colonial, nationalist ideals.¹¹ Coetzee (1986:8) identifies common traits of the *plaasroman* which reinforce these ideals. These ideals will now be discussed with reference to *Melk & Vleis*.

- There is a close integration between the life of the (extended) family and the economy of the farm (Coetzee, 1986:8).

¹¹ See *Saad* by Saartjie Botha for an example of a subverted *plaasdrama* or Marlene van Niekerk’s acclaimed *Agaat* as an example of a postcolonial *plaasroman*.

The character of Medea in *Melk & Vleis* constantly has to deal with the demands of her in-laws. They form an integral part of the management of the farm. They have to attend regular family dinners (Addendum A: 97) and her mother-in-law constantly complains about their parenting skills or lack thereof (Addendum A: 99). There is also the expectation that their son, Janjan, will inherit the land and follow in the farming profession. Her father-in-law pressures her husband and herself to adapt their milk farm into a meat farm. The extended family is thus wholly integrated in the economy of the farm.

- Bonds of attachment exist between people and the soil (Coetzee, 1986:8).

Johannes in *Melk & Vleis* regularly asserts this nostalgic ideal of the attachment between himself and soil (his farm) and says to Medea: “Jy weet miskien meer van syfers, ja. Maar grond. Vleis. Dis in ons bloed” (Addendum A: 102). Medea subverts this attachment. She is allergic to the farm’s dust but endures it because of her love for her husband: “Dis allergieë. Van die plaas. Die stof” (Addendum A: 111). This attachment is thus both affirmed and subverted in the play. Fourie (2011:16-17) asserts that:

The idyllic relationship with nature...becomes a metaphorical battle for authority, as the loss of land can often be read as a loss of authority (a binary of landownership versus landlessness).

The above statement reaffirms the land's importance, the soil's connection to authority. If a man's authority over his precious soil is threatened by a woman, one may expect Johannes's exclusion of Medea in the management of the farm because: "jy sal nie verstaan nie" (Addendum A: 101).

- Authority is patriarchal (Coetzee, 1986:8).

Fourie (2011:16-17) asserts that the *plaasroman* genre "create patriarchal worlds wherein races, generations and the sexes act according to traditional hierarchies". Fourie (2011:18) describes this hierarchal system:

The farmer (white male) signifies the hegemonic power, while the farm woman (white female) and to a much greater extent the farm labourer (coloured males or females), signify the subaltern.

These patriarchal ideals are constantly being subverted in *Melk & Vleis* and will be discussed at length further on in this chapter in the section on gender views. Of the patriarchal manifestations in the *plaasroman* Fourie (2011:20) argues that:

Viewed in terms of the subaltern, one could argue that the *volksmoeder* was created by Afrikaner men (the hegemonic power centre) to control women by allowing them certain well-defined amount of access to their power. If, however, women dared to question these norms and structures, their access to power would be revoked, making them effectively powerless.

This is exactly what happens to Medea when Johannes betrays her. If the feminine ideal is not upheld in the farm space, all power is taken away from the individual.

- Marriage is looked upon as a universal life-goal. Marriages tend to take place early and within the district. They are often arranged (Coetzee, 1986:8).

This ideal is once again subverted in *Melk & Vleis* by the lead characters as their marriage was later in life and was organised without the community's or familial interference. The following speech of Johannes (Addendum A: 108-109) describes the marriages of his friends as the normative ideal:

Johannes: Ek het geweet dit sou anders wees as my pelle se huwelike. My ma wou hê ek moes trou met een van die laerskool onderwyseresse wat bly in die kos-huis op die dorp. Met 'n nice boeremeisie. 'n Katrien of 'n Hermien wat aan die VLV behoort. Baie van my pelle het...getrou met een van hierdie hubare jong dames wat bak en brou. Hul vroukjies kan konfyt inlê en Psalms opsê en stoet kinders hê. Maar die *girls* wat ek ontmoet het, was so vaal of so vervelig dat die tiete nie kon opmaak vir die twak wat hulle kwynt geraak het nie. En hulle het gehuil. Oor als. En niks. Soos Sondag koppies wat mens net nie te hard aan kan vat nie.

His marriage to Medea subverts this as she is different:

Johannes: Sy was anders. Toe ek haar leer ken, was dit asof my beste vriend my gevind het. Of sy gemaak was om op my, in my, by my te pas. Ek het geweet

ons is bietjie anders as die ander paartjies op die dorp. Maar dis hoekom ek haar wou hê.

(Addendum A: 108)

- The community is culturally homogeneous (Coetzee, 1986:8).

Besides talking to the farm hands by giving instructions all social interaction in *Melk & Vleis* happens with other white Afrikaners. This illustrates the segregation still prevalent on contemporary farms. Medea belongs to the VLV and all their friends have Afrikaans names.

5.3 Fertility

One of the central themes in *Melk & Vleis* is that of fertility. I wanted to establish the importance of blood and a blood line that inherits the land in the context of a family farm. Making Medea an older woman had two effects: it established her further as an “other” as mentioned in chapter 3 and it also made child-bearing problematic which created dramatic tension. Medea and Johannes (Jason’s name in *Melk & Vleis*) struggled to conceive their first child:

Medea: Ek was vir maande in pyn oor daai goed. Onthou jy hoe naar ek was? Van daai hormone. “Oorstimuleer”. Dit laat dit klink of dit lekker was...na drie jaar se probeer en teleurstelling. Daai hoop en dan die val daarna as daar niks is nie... Ek het myself belowe ek sal nooit weer op daai goed gaan nie.

(Addendum A: 95)

Child-bearing and procreation is a central theme in the play which also manages to place further value on the children. The parents had to “work hard” to conceive them:

Medea: Die gelukkigste wat ek hom nog gesien het was toe ons die eerste keer swanger geraak het met Janjan.

Johannes: Na 5 dokters. 40 sonars. Tot ’n vroedvrou uit Nederland gesien.

Medea : Toe ek hom vertel van my maandstonde wat nie gekom het nie, was hy eers huiwerig.

Johannes: Dit was ons derde in vitro behandeling.

Medea: Mens raak afgestomp.

Johannes: Bang om te hoop.

Medea: Dit was in die spreekkamer met die sonar wat ek Johannes so gelukkig gesien het. Toe die dokter sê:

Johannes: Dis ’n seuntjie.

Medea: Johannes se gesig het gestraal van trots. Ek was self bly. Trots.

Johannes: ’n Nasaat.

(Addendum A: 110)

This theme of fertility is echoed by the off-stage actions of farming which also have to do with fertility and procreation when Johannes inseminates a cow in the opening scene:

Plaas radio gaan aan in die kombuis. (Skuinsgedruk dui klankbaan.)

Kabelo: Baas Meyer kom in, baas Meyer kom in.

Johannes: Yes Kabelo, ek ry nou huis toe.

Kabelo: Baas, ek het die skuursleutel opgehang by die melkery. Die spuit is klaar, baas. Die koei sy was moeilik, baas. Modise sê die saad is amper op.

Johannes: Ja dis reg. Sien julle Maandag.

Johannes kom by die kombuis in en gaan na Medea. Sit sy arms om haar van agter terwyl hy nog oor die plaasradio praat.

Johannes: Sê vir die res ek soek g'n wingerdsiekte oor die naweek nie.

Kabelo: Nee, baas, ek sal vir hulle sê om nie te suip nie baas.

Johannes: Ja Kabelo.

Kabelo: Ja, baas, goed, baas.

Medea: Lekker gesaai, baas?

Johannes: Klomp dronk houtkoppe wie'jy. Modise was vandag so deur die takke hy't die spuit vol saad laat val. Amper die donderse goed oor die vloer gemors. Was fokken duur bulsaad uit Nieu-Zeeland.

(Addendum A: 94)

The excerpt above from the first scene establishes the hierarchy of the farm culture of worker and land owner. It also reaffirms the importance of new life. According to Vestergaard (2001:20) white Afrikaner identity is forged on "blood, soil, culture, tradition, belief and calling". Soil thus shapes their identity as much as blood or culture. Their livelihood is their offspring and this makes Medea's filicide at the end of the play even worse as she is killing off their heirs.

5.4 Adaptation to Contemporary Afrikanerdom

5.4.1 Political Context

When considering the current political situation to where one has to transpose the Euripidean plays, one has to look at the position and identity of the white Afrikaner as this is the group of people being portrayed. The fall of Apartheid and along with it a white Nationalist government built on the ideals of Afrikaner identity, left white Afrikaners somewhat confused about their identity. Vestergaard (2001:22) says:

With the fall of the apartheid regime, the Christian nationalist elite lost the political power to define Afrikaner or any other identity, leading to a reopening of the social field. A cacophony of voices has been raised in debate about what it means to be an Afrikaner. These voices both constitute, and are reactions to, the situation in which Afrikaners have found themselves after the end of apartheid: the collapse of Christian nationalist power, in a context where the old Afrikaner identity is badly tarnished by its association with apartheid and its incompatibility with new liberal norms. Above all, it has become illegitimate to express one's identity along racial lines, especially if one is a white South African.

Robbroeck (2008:127) also refers to these conflicting ideals and unspoken rules for the formation of an identity:

The Afrikaner is currently in an interesting position, as he was first a (somewhat undefined and divided) ethnic group, then a self-created nation and is now once again demot-

ed to merely being one of many African tribes who's tribal loyalty threatens the integrity of the unstable postcolonial state.

Giliomee (in Kitshoff, 2004:6) believes that the contemporary white Afrikaner “can today be considered a composite group with a composite Afrikaans culture, with variations in the way they employ Afrikaans” as opposed to the “generations of white Afrikaners” who grew up “in a social space where the boundaries of identity were sharply drawn” (Vestergaard, 2001:21) before the fall of the white nationalist government. The conflict between old and new values is something which is explored in *Melk & Vleis*. The nationalist Afrikaner identity was based on “values of God-fearing Calvinism, structures of patriarchal authority, adherence to the traditions invented by the nationalist movement, conservative values such as the fundamental importance of the nuclear family and heterosexuality, and, above all, the importance of whiteness” (Vestergaard, 2001:21). Johannes in *Melk & Vleis* largely embodies this group's somewhat nostalgic views:

Johannes: Jy weet miskien meer van syfers, ja. Maar grond. Vleis... dis in ons bloed. My vroegste herinneringe is van my oupa se Toyota wat *idle* terwyl hy sy pyp stop. Van korrel en mik vir daai koedoe ooi. Oupa Johan het nog voor gelê. My eerste jag *trip* moes ek langs hom wag. Tjoepstil wees dat ek nie die bokke afskrik nie. Toe my oupagrootjie geleef het, het al vier geslagte Meyer saam gejag. As Janjan sy eerste bok skiet, gaan ek by wees. Hom help as hy sukkel om sy keel af te sny.

(Addendum A: 101)

Medea responds with a more sober, practical approach, embodying the modern white Afrikaner:

Medea: Ek probeer nie piepie op jul manlike battery nie. Ek's net realisties.
Die risiko is veels te groot. Ons het saam besluit om daai fondse te
belê in saad by die vendusie in April. Onthou jy?

(Addendum A: 102)

In his doctoral dissertation, *Theatre in a new democracy: some major trends in South African theatre from 1994 to 2003*, Van Heerden (2008:124) refers to this conflict of old and new when he notes that recent theatre productions in South Africa “illustrate(s) a clear trend of theatre makers trying to come to terms with a new reality, while they still struggled with the burden of the baggage of the past”. It is this conflict of old and new that was reflected in the characters of Medea and Johannes. The Euripidean *Medea* made the illustration of this struggle possible by giving me two characters to represent this contemporary complexity of old and new in South Africa. It is also possibly the reason the play has been chosen as material for adaptation so frequently¹² in the past few years of the country's new democracy.

5.4.2 Gender in Context

¹² See chapter 3 for a brief history of these adaptations.

A study conducted on white South African women in Pretoria to establish their attitudes towards gender roles “revealed that more than half of the respondents had a patriarchal attitude” (Van der Hoven, 2001: 13). Other findings include (Van der Hoven, 2001:13):

- “...the wife should be submissive to her husband and she should not let him feel that she can do something better than he can”
- “She should keep her mouth shut to reduce her husband’s aggression. This implies that should the wife be more assertive, she is to be blamed for the abuse.”
- “The majority felt that the wife should play a passive marital role.”
- “There was a statistically significant relation between blaming of the victim and justification for violence... Respondents who were inclined to blame the victim, also tended to justify marital violence.”
- (Surprisingly) “...younger women were significantly more tolerant towards marital violence than older women.”
- “There was also a statistically significant difference in the attitude of Afrikaans- and English-speaking respondents. Afrikaans-speaking respondents revealed a significantly stronger patriarchal attitude than the English-speaking respondents.”

Van der Hoven (2001: 13) concludes that these “findings revealed a very strong conservative, patriarchal attitude, which actually supports and encourages wife abuse”. This is echoed by Mans (2013:46), whose article, "Christian-Afrikaans women under construction: an analysis of gender ideology in Finesse and Lééf", states that traits “such as piety, submissiveness, self-sacrifice and struggle, some of the mainstays of traditional representations of Afrikaner women in the discourse of Afrikaner nationalism appear, for the most part, to be upheld”.

Adapting *Medea* for the Afrikaans audience means one has to understand the society's views of gender to construct a character that would either suit or defy this mold as one needs to understand the target culture in order to translate a play from "one culture to another (customs assumptions, attitudes)" (Gostand, 1980:7). Mans (2013:53) writes of the Christian-Afrikaans woman:

An ideal Christian-Afrikaans woman is a deeply religious, stylish mother who shares her love by cooking...these characteristics overlap with the biblical feminine ideal... and fixes the gender identity of the ideal (woman) in the realm of the domestic sphere.

In order to appropriate the character of *Medea* for the contemporary Afrikaans stage, there needed to be some form of conflict with the role as set out above. Mans (2013:53) provides the contrast to this conservative ideal woman as described above when she states that "the myth of the prim and proper Christian-Afrikaans woman suggests prudishness, innocence, purity and dignity (contrasting) ...starkly with the sensual, sexually liberal, feminine ideal". Transforming *Medea* into a sensual and sexually liberal character would thus imply her otherness. Making her sexuality slightly alternative in expression thus further alienates her:

Johannes: Watse vriende? Enigste vriende wat jy gehad het, was jou aktetas en jou vibrator.

Medea: Ag sies man. Jy's skurf.

Johannes: Ek's nie die een wat wou naai in die kamer langs haar paraplegiese pa nie. Jy's self bietjie opgeneuk, my liefing.

(Addendum A: 116)

Her relationship to both her father and husband as mentioned above is also in contrast with traditional white Afrikaner values of respect and the Biblical command to honour one's parents. Russell (1993:1) notes that a reflection of these "extreme hierarchal relationships between parents and children in Afrikaner families is the fact that to this day it is rare for the young to address either parent with the egalitarian *jy* (you)". The fact that she abandons her father to join Johannes on the farm (Addendum A: 103) further stigmatises her as different to the feminine ideal as described above. Johannes is very aware of her "otherness" as he asserts in the following speech:

Johannes: Ek het geweet dit sou anders wees as my pelle se huwelike. My ma wou hê ek moes trou met een van die laerskool onderwyseresse wat bly in die koshuis op die dorp. Met 'n *nice* boeremeisie. 'n Katrien of 'n Hermien wat aan die VLV behoort. Baie van my pelle het...getrou met een van hierdie hubare jong dames wat bak en brou. Hul vrou tjies kan konfyt inlê en Psalms opsê en stoet kinders hê.

(Addendum A: 108)

The other way in which the adapted Medea character subverts her gender stereotype in by her act of filicide as previously discussed. Mans (2013: 58) says the following about Afrikaner motherhood:

Afrikaner motherhood is exalted as saintly in suffering, admired for stoicism in victimization, its strength an inspiration to the rest of the defeated nation. The emphasis is on nobility, passivity, virtuous nurturing and protection of children.

The description of motherhood is of course the opposite of what Medea does by killing her children. According to these values she might accept Johannes's appeals to stay under his conditions that she stays on merely to look after the children while he remarries (Addendum A:125). Stathaki (2009:63) says:

In stressing her feminine aspect, Euripides places particular emphasis in Medea's motherhood. Medea is depicted as a sensitive mother, both in her encounters with Jason and in her monologue before the killing of the children. Her act of infanticide therefore becomes all the more important and all the more subversive precisely because it is rooted in her conscious womanhood and motherhood. With this action Medea disrupts the familial and social order...

Though the quotation above illustrates the universality and timelessness of infanticide as a disruption of social order, the Afrikaner feminine ideal of "passivity, virtuous nurturing and protection of children" (Mans, 2013:58) as the be-all and end-all of Afrikaner womanhood, makes this act of infanticide especially subversive for an Afrikaner audience.

5.4.3 Style in Context

In the second chapter the style of the Euripidean *Medea* was discussed. Using some of the points made on this style I hope to discuss *Melk & Vleis* as a reaction to this.

Van Heerden (2008:200) notes that in the contemporary South African theatre industry there is a trend toward commercialisation. This leads to two trends that "were very clearly identifiable in

the efforts by theatre-makers to make productions financially less risky” (Van Heerden, 2008:200). The first trend is to limit the cast to one or two players “in order to keep the financial exposure to an absolute minimum” (Van Heerden, 2008:200). This was done with *Melk & Vleis* as the large cast of the Euripidean *Medea* is simply not feasible. This meant adapting the plot and timeline to suit two actors.

Another trend Van Heerden (2008:200) points out is that “the choice of subject matter and dramatic style also tended to shift towards the lowest, popular common denominator” leading to “easily digestible light comedy”. I chose not to turn it into an “easily digestible comedy” but rather to add humor to the text and to contrast the mood of different scenes. Though Van Heerden sees commercialisation as a negative phenomenon, I believe there is some value in appropriating a play so that it is a bit more digestible. This was done by including some humour in the text and by contrasting very tragic scenes with lighter moments. This is illustrated in the second act where Medea is upset by her mother-in-law’s alienation and criticism. She throws pieces of the cake she baked into the bin when Johannes starts licking the icing from her hands:

Medea gooi koek weg in die asdrom. Breek stukke af met hande en gooi dan weg. Baie morsig. Johannes kom verbaas in en hou haar dop.

Johannes: Sjoe!

Medea: Wat?

Johannes: Jy’s opgeklits.

Medea: Ek gee op. Jou ma en ek gaan...

Johannes: Wat tog nou weer?

Medea: Los dit net. Jy gaan net haar kant vat.

Johannes: Kom nou.

Medea: Ek wou die bord met die koek daar los vir hulle... want dis net goeie maniere. Ek het dit tog vir hulle gevat. Toe stop sy dit in my hande en sê: “dê my kind, jy moet maar eerder by die syfers bly,” met net so ‘n vet blink wit glimlag bo haar stringetjie pêrels.

Johannes: Sy’t net gejoke, my lief.

Johannes lag bietjie vir Medea se vuil hande.

Medea: Grap my gat. Daai vrou gaan nie rus tot ek...

Johannes: Toe nou toe nou. Rustig...

Medea: Ek kan slange...

Johannes neem haar hande vol versiersel en wag dat sy die ligte kant insien.

Johannes: Jy kan slange versier tot in lengte van dae.

Johannes begin versiersel van haar vingers aflek. Sy begin hardop lag.

(Addendum A: 99)

It was mentioned in the second chapter that Euripides’ subject matter consisted mostly of myths known to the Greek public, a set of narratives familiar in the collective. While *Melk & Vleis* employs a Greek myth as its central plot, the contemporary Afrikaner has little to no knowledge of these myths as a system of reference as the public school system excludes this as part of the language curriculum. Being weary of employing foreign myths for the sake of being “aesthetically correct”, I considered some of the narratives familiar to the white Afrikaner collective. This led me to rely largely on Biblical references and narratives for metaphor and idiom. Throughout the play these scriptures are inserted as can be seen from the next examples.

Medea in *Melk & Vleis* (Addendum A: 113) quotes in the following speech from Ruth 1, verse 16:

Medea: Jou ma sou die horriepiep kry. Ek was lief vir jou...is lief vir jou. Jou god is my god...waar jy gaan, gaan ek.

She also quotes in *Melk & Vleis* (Addendum A: 119) from 1 Corinthians 7, verse 5 and Exodus 20, verse 14:

Johannes: Die woord sê 'n vrou mag haar man nie ontnem as hy gemeenskap wil hê nie....

Medea Die woord sê ook, my lief, jy mag nie egbreek pleeg nie. Het jy daai een vergeet? Die basiese een. Die een wat deel vorm van die gebooie.

It was important to form a debate by quoting these scriptures so that they not remain a static doctrine but rather something still being wrestled with. One such example is the issue of abortion. Medea wants to consider aborting their unborn child when the doctor says that it is a high risk pregnancy (Addendum A: 112) as she comes from a more liberal, postmodern background. Johannes does not even want to consider the possibility as he rigidly follows Calvinist principles:

Johannes: Ek het klaar gepraat. Ons kry die kind. Klaar. Ek het nie gedink jy sou ooit...

Medea: Ooit kon wat?

Johannes: Ooit dit kon oorweeg om...dis 'n beginselbesluit. Om 'n lewe te neem is moord en jy...

- Medea: Watse lewe? Om soos 'n *vegetable* in 'n bed te lê en deur ander kinders geterg te word. Dink aan Janjan. Wat dit aan hom sal doen...
- Johannes: Dit sal van Janjan 'n man maak. Maar die kind sal *fine* wees. Die Here stuur hierdie dinge om 'n ou te beproef...
- Medea: Watse soort god laat sulke dinge toe? Kyk toe vanaf sy goue troon hoe...
- Johannes: Dis nie Hy nie. Dis ons. Met die sondeval het gestremdhede gekom. Ons het gekies om 'n perfekte wêreld op te neuk.
- Medea: Ag kak man! Het Adam vir 'n Forrest Gump gevra toe hy die appel gebyt het?
- Johannes: Eva het daai appel vir hom aangebied. Dit was sy keuse. Sy besluit om ongehoorsaam te wees.
- Medea: Wel dis my lyf, my appel en my keuse. Jy en jou god...
- Johannes: Toe ek jou ontmoet het, het jy gesê jy glo...
- Medea: In die natuur ja, in die wetenskap...dat daar moontlik dalk iewers 'n siek sadis agter die heeal sit soos 'n poppemeester. Ek het nooit gesê ek's Nina Smit nie.
- Johannes: Jy weet wat dit beteken as iemand soos ek jou vra of jy glo. Moenie jou kom astant hou met my nie. Jy't gelieg. Plein en simpel.
- Medea: Jy't my nooit verder uitgevra nie. Jy't geweet.
- Johannes: Dis mos 'n persoonlike ding.
- Medea: Nie volgens julle boek nie..."gemeenskap van gelowiges"...ek dink julle sê dis persoonlik sodat jul in die donker kan doen wat julle wil sonder oordeel. Jy't geweet ek glo anders as jy.
- Johannes: Maar jy was saam my kerk toe...
- Medea: Jou ma sou die horriepiep kry. Ek was lief vir jou...is lief vir jou. Jou god is my god...waar jy gaan gaan ek.
- Johannes: Kom.
- Medea: Maar die sonar...
- Johannes: Bring jou baadjie!

(Addendum A: 113–114)

Religion also becomes Johannes's justification for his morally questionable behaviour much like the white Afrikaner nationalist government:

Johannes: Die Woord sê 'n vrou mag haar man nie ontnem as hy gemeenskap wil hê nie.

Medea: Die woord sê ook, my lief, jy mag nie egbreek pleeg nie. Het jy daai een vergeet? Die basiese een. Die een wat deel vorm van die gebooie.

Johannes: Hoe weet jy? Jy dink mos God is vader krismis. As jy net jou vroulike plig vervul het...

Medea: Hoef ek nie my man met 'n hoer te gedeel het nie?

(Addendum A:119)

It was also mentioned in the second chapter that Euripides's style can be seen as a spark for what would later become Realism. *Melk & Vleis* was largely written in this style as the character's dialogue is conversational and much less lyrical. Though there is no Greek chorus or nurse as in the Euripidean play, Medea and Johannes directly address the audience at times, serving as narrators (as the nurse in the Euripidean play) and commenting on their personal experiences. This shift from an outside perspective to an introspective monologue possibly illustrates the influence of romanticism and confessional poetry succeeding Euripides. Some of the "rhetorical cleverness" (Mastronarde, 2010:2) has been attempted to translate to a contemporary Afrikaans setting by forming debates such as the one mentioned about infidelity. By letting both characters

reference scripture to substantiate their argument, the ambiguity and complexity of the Christian doctrine is illustrated.

5.5 Conclusion

Steyn (2004: 145, my underlining) says it seems the white Afrikaner is “searching for an image, a new narrative, a metaphor that would encapsulate in some symbolic form the answer to the community's angst”. By translating the Euripidean *Medea* into a white Afrikaner context (*Plaasdrama*), genre and space, *Melk & Vleis* could serve as “an image, a new narrative, a metaphor” they can identify with.

Chapter 6: Conclusions

By appropriating *Medea* by Euripides, social issues in a contemporary Afrikaans community could be reflected on. This has led to some conclusions on the original questions posed in chapter 1 which will be summarised and interpreted in this chapter.

- Are there some cultural trends and issues in the white Afrikaner collective that can tie in with themes the Euripidean *Medea*?

There were four distinct themes identified in the Euripidean *Medea* in this study that have significance to the white Afrikaner. They are defined as: (i) the position of the privileged Other, (ii) an identity crisis because of entitlement versus guilt, the mother/murderer phenomenon, (iii) the fear of losing power and (iv) abnormally high rates of filicide and murder in the white Afrikaner tribe. These themes, although universal, collectively form a very interesting narrative to describe the Postcolonial complexities of the white Afrikaner as a collective.

- What are the political climate, gender views and style employed in the Euripidean *Medea* and those of the contemporary white Afrikaner?

The questions above were posed to compare the two cultures: the primary text's culture (ancient Grecian culture) and that of the people in the adapted text (the contemporary white Afrikaner).

Some similarities were identified between the two societies:

- Both societies are in a state of political unrest and uncertainty.
 - Both Ancient Greece and contemporary South Africa are new fragile democracies.
 - The two groups are both known as oppressors: “the cruelties of the Athenians towards their subjects” (Lloyd-Jones, 1971:146) and the white Afrikaner being synonymous with the horrors of Apartheid.
 - Both societies are prejudiced and patriarchal in their attitude toward women as discussed in the sections on gender views.
 - Both societies uphold strong ideals of gender and gender roles. Although the contemporary Afrikaner woman has the same political rights as that of a man, which was not the case in ancient Greece as discussed in chapter 2, both societies have set ideals and patriarchal constructs women have to adhere to.
-
- How much of the political climate, gender views and style employed in the Euripidean *Medea* will have to be changed in order to wholly appropriate the text?

This question leads to identifying the differences between the political climate, gender views and style as these needed to be reworked in the translation and adaptation of the text. The key differences are:

- The Euripidean text features gods and members of royalty. This was changed to suit the Afrikaner's preferred style of Realism featuring ordinary people.
- The Euripidean text uses Greek mythological references to provide metaphors whereas these are foreign to the white Afrikaner. This was changed by using Biblical references.
- The ancient Grecian society was largely atheistic or agnostic whereas the Afrikaner largely identifies with a Calvinistic form of Christianity.
- One of the biggest changes made to the original Euripidean *Medea* was to completely change the structure of the text. The primary text is largely a retrospective telling of the events by the bystanders.-In order to comply with contemporary practices in the creation of a naturalistic text; *Melk & Vleis* is largely driven by live action. The characters' choices are made on stage and not off-stage as is the ancient Athenian practice.
- Although roles and expectations concerning gender were unequal favouring men, the practical manifestation of this in contemporary South Africa differs from the primary text. Issues such as abortion rights were used to illustrate this gender inequality in *Melk & Vleis* as a modern version of Medea's banishment to an island would be alien and would have criminal implications for the character of Johannes which would let the plot take an unnecessary turn.

- The other apparent difference between the two societies illustrated by *Melk & Vleis*, is modern human rights. This contemporary humanistic world-view is illustrated subtly by the characters' legal barter. They predict their fates not by the gods' moods but by what a court's decision will be about their fate. This is reaffirmed by the scene in which their attorney tells Medea of her fate as abandoned divorcee which leads to her final act of filicide. This is in contrast with the primary text where Creon, a king, is the one who has the final say. Medea, in both texts, of course subverts her "fate" by her act of filicide.

Melk & Vleis was reviewed by Du Toit (*Cape Times*. Online, 4/08/2014) who wrote that "Through her well-written script that combines elements of Tennessee Williams and Greek tragedy, Albertyn utterly convinces as a woman whose tragic story parallels that of Medea". His description of the text as a combination of a naturalistic modern playwright and that of Greek tragedy is exactly the middle ground one strives for in an adaptation. This makes the story accessible to a different group of people whilst not sacrificing the essence of the primary text. Marthinus Basson (2014, interview), involved in almost all the Afrikaans post-1994 productions of *Medea* says that "*Melk & Vleis* in my opinion travels quite a way towards finding a rooted local interpretation of the myth". The white Afrikaner tribe has had to appropriate themselves to adapt to a new South Africa. The process of recreating themselves has not meant forgetting the wrongs of the past; on the contrary, the white Afrikaner's reflections on identity have been coupled with uncovering a shameful past. By rewriting an old tale of violence such as *Medea*, one does not erase or forget history. One rewrites it so to have a more peaceful future.

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Addendum A: *Melk & Vleis*

TONEEL 1

MEDEA BESIG IN DIE KOMBUIS OM KOEK BESLAG AAN TE MAAK. KYK ELKE NOU EN DAN NOUKEURIG NA RESEP. *SKUINSGEDRUKTE DIALOOG DUI OP OPNAMES VAN STEMME.*

JANJAN *MAMMA*

MEDEA: GAAN SLAAP, JANJAN.

JANJAN *MAMMA*

MEDEA: JA?

JANJAN *EK KANNIE SLAAP NIE.*

MEDEA: PROBEER.

JANJAN *EK WIL 'N STORIE HÊ.*

MEDEA: EK HET NOU NET VIR JOU...EK PRAAT NIE WEER...

JANJAN *MAAR MAMMA...*

MEDEA: MOET EK VIR PAPPA BEL?

JANJAN *EK SLAAP, EK SLAAP.*

MEDEA NA GEHOOR.

MEDEA: HY'S NOU SES. MÔREOGGEND PRESIES VYFUUR GAAN HY TUSSEN ONS OP DIE BED KOM SPRING EN AANDRING OP 'N STORIE. SY PA VERTEL VIR HOM JAGSTORIES, MAAR HY VERKIES EINTLIK DIE GRIEKSE MITES WAT EK SNAGS VIR

HOM VERTEL NES DIE WAT MY PA VIR MY VERTEL HET.
JANJAN HET 'N LAPKOEI WAT TUSSEN ONS LÊ MET WIE HY
PRAAT AS HY DINK EK KYK NIE. JULLE KAN HOM NIE NOU
SIEN NIE MAAR HY'S BEELDSKON. EK WEET ALLE MA'S
DINK HULLE KINDERS IS MOOI MAAR HY'S REGTIG 'N
MOOI KIND. HY'T SY PA SE HARE. 'N BOS KRULLE. MYNE
WAS PIKSWART AS KIND. HY LYK SOOS 'N GEROBYN IN 'N
RAFAEL SKILDERY. BLONDE KRULLETTJIES EN POTBLOU OË.
TOE HY GEBORE IS HET ONS GESKRIK WANT HY'T NOOIT
DAAI SKREEU GEGEE WAT BABA'S GEE OM HUL AANKOMS
AAN TE KONDIG NIE. BABA'S SKREEU OMDAT DAARDIE
EERSTE PROESEL SUURSTOF HUL SKOK. NIE HY NIE. HY'T
NET BEGIN ASEM SKEP. RUSTIG. STIL EN WYS PRESIES
GEWEET WAT OM TE DOEN.

PLAAS RADIO GAAN AAN IN DIE KOMBUIS. MEDEA WEER TERUG IN TONEEL.

KABELO *BAAS MEYER KOM IN, BAAS MEYER KOM IN*

JOHANNES YES KABELO, EK RY NOU HUIS TOE.

KABELO *BAAS, EK HET DIE SKUURSLEUTEL OPGEHANG BY DIE
MELKERY. DIE SPUIT IS KLAAR, BAAS. DIE KOEI SY WAS MOEILIK,
BAAS. ANDREW SÊ DIE SAAD IS AMPER OP.*

JOHANNES JA DIS REG. SIEN JULLE MAANDAG.

JOHANNES KOM BY DIE KOMBUIS IN EN GAAN NA MEDEA. SIT SY ARMS OM HAAR
VAN AGTER TERWYL HY NOG OOR DIE PLAAS RADIO PRAAT.

JOHANNES SÊ VIR DIE RES EK SOEK G'N WINGERDSIEKTE OOR DIE
NAWEEK NIE.

KABELO *NEE, BAAS. EK SAL VIR HULLE SÊ OM NIE TE SUIP NIE, BAAS.*

JOHANNES JA, KABELO.

KABELO JA, BAAS. GOED, BAAS.

MEDEA: LEKKER GESAAI, BAAS?

JOHANNES KLOMP DRONK HOUTKOPPE WIE'JY. JADEN WAS VANDAG SO DEUR DIE TAKKE HY'T DIE SPUIT VOL SAAD LAAT VAL. AMPER DIE DONDERSE GOED OOR DIE VLOER GEMORS. WAS FOKKEN DUUR BULSAAD VAN NIEUZEELAND.

SY OMHELST HOM IN SPEELSE EMPATIE.

MEDEA: JY OKAY, MY LIEF?

JOHANNES: GAAN NOU BETER, JA.

HULLE SOEN.

JOHANNES: SO GEPRAAT VAN SAAD. WAAR'S ONS SEUN?

MEDEA: SLAAP.

JOHANNES: ...DINK JY NIE ONS MOET NOG EEN KEER DIE IN VITRO DING 'N GO GEE...

MEDEA: ONS HET AL HIEROOR GEPRAAT JOHANNES. ONS HET 'N PRAGTIGE SEUN MET...

JOHANNES: JA, MAAR HY KORT 'N BOETIE OM HOM...

SY GAAN AAN MET HAAR BAKSEL. JOHANNES DRUK SY VINGER IN DIE DEEG. SY KLAP SY VINGERS SPEELS.

MEDEA: JY'S NES DAAI KIND VAN JOU. HY'T NOU-NOU GEKLA VAN MAAGPYN OOR AL DIE DEEG WAT HY VERORBER HET.

JOHANNES: DIS JOU KIND OOK. HET HY MOEILIKHEID GEMAAK VANDAG?

MEDEA: NEE MAN! JINNE JY KAN DA’M OPGEWERK RAAK...

JOHANNES: JA, MAAR JY HOU DAARVAN.

JOHANNES: NOG ’N KLEINTJIE MAN...NET ENETJIE...

MEDEA: JY’S NIE DIE EEN WAT VOL HORMONE GEPROP WORD NIE.
WAT KLOMP BELOFTES KRY EN DAN...

HY SIEN DIS VIR HAAR MOEILIK.

JOHANNES: EK DOG EK VRA NET...DALK HET JY VAN PLAN...

MEDEA: EK WAS VIR MAANDE IN PYN OOR DAAI GOED. ONTHOU JY
HOE NAAR EK WAS? VAN DAAI HORMONE.
“OORGESTIMULLEER”. DIT LAAT DIT KLINK OF DIT LEKKER
WAS.

JOHANNES: MAAR DIT WAS TOE ALS DIE MOEITE WERD...

MEDEA: NA DRIE JAAR SE PROBEER EN TELEURSTELLING. DAAI
HOOP EN DAN DIE VAL DAARNA AS DAAR NIKS IS NIE...EK
HET MYSELF BELOWE EK SAL NOOIT WEER OP DAAI GOED
GAAN NIE.

JOHANNES: MAAR JY WEET ONS KORT DIT MY SKAT. DOK HET GESÊ DIS
AL MANIER. ONS KAN NIE DAARSONDER KINDERS KRY NIE.

MEDEA: JY’T GEWEET WAARVOOR JY JOUSELF IN LAAT TOE JY
BESLUIT HET OM MET MY TE TROU. JY WEET JY’T NIE MET
’N JONG BOK...

JOHANNES: JY LAAT DIT KLINK OF JY MÔRE OUETEHUIS TOE TREK. JY’S
NET VYF JAAR OUER AS EK.

MEDEA: DALK IS DIT DIE NATUUR...

JOHANNES: OF DIE HERE SIN....

MEDEA: DALK IS DIT DIE NATUUR SE MANIER OM ONS TE BESKERM.

JOHANNES: VAN WAT NOGAL...IS JY BANG JY BAAR 'N KLEIN DAISY DE MELKER...OF 'N HITLERTJIE...

MEDEA: DIS NIE ONMOONTLIK NIE...

JOHANNES: HIERDIE NATUUR STORIE...MY SKAT JY MOET MAAR EERDER VOOR MY MA'LE...DALK EERDER...

MEDEA: WAT?

JOHANNES: DALK MEER DIREK WEES OOR JOU GELOOF. NET SÊ WAARIN JY GLO DIE DING BY DIE NAAM NOEM. NIE HIERDIE NATUUR...

MEDEA: EK WAS NOG ALTYD EERLIK OOR MY OORTUIGINGS.

JOHANNES: JOU GELOOF IS JOU SAAK. DIS TUSSEN JOU EN GOD. NIKS MET 'N ANDER MAN UIT TE WAAI NIE...

MEDEA LAG BINNESMONDS. DIDAKTIES.

MEDEA: AS EK JOU MA WEER SIEN IS EK MARETHA MAARTENS OP TIK, MY LIEF. NINA SMIT SE KOEKERIGE NIGGIE.

HY PROBEER HAAR OMHELSE.

MEDEA: NEE WAG. EK MOET DIE KOEK KLAARMAAK.

JOHANNES: IS DIT VIR MÔRE?

MEDEA: ONS EET NA KERK BY JOU MA'LE. EK'T GESÊ EK SAL IETS SOET BRING.

JOHANNES: IS JY DAN BANG?

MEDEA: JY WEET HOE'S SY. MEVROU VLV.

JOHANNES: DIS SOMMER KAKKIES WAT SY DOEN OM HAAR BESIG TE HOU.

MEDEA: NONSENS... WAT HULLE ALMAL DOEN OM HULLE BESIG TE HOU. VADERLAND. DIS 'N HEGTE GROEPIE DAAI. SY EN HAAR VRIENDINNE. DIE GOLDEN GIRLS.

JOHANNES: HEI KYK VIR MY. IS JY OKEI?

MEDEA: FINE.

JOHANNES: WAT HET GEBEUR?

MEDEA: EK IS SOMMER SIMPEL.

JOHANNES KYK HAAR STIP AAN.

MEDEA: EK HET WOENSDAG, TOE EK DORP TOE WAS, GEHOOR HOE ISOBELLE VIR CHRISTINE VERTEL VAN IETS WAT JOU MA GLO GESÊ HET.

JOHANNES: JA?

MEDEA: HULLE HET MY NIE AGTER HUL SIEN STAAN NIE. EK HET AFGEBUK OM VIR JANJAN *LIQUIFRUIT* UIT DIE ONDERSTE RAK TE KRY. SY SÊ JOU MA HET GESÊ DIS JAMMER DAT JY NIE 'N JONGER VROU GEVAT HET WAT MEER BY JUL "LEWENSSTYL" IN PAS NIE. TOE SÊ CHRISTINE SY HOOR EK KON NIE EERS 'N EIER BAK TOE EK HIER AANGEKOM HET NIE. DIS OMDAT EK NIE EIERS EET NIE!

JOHANNES: AG DIS KLOMP SKINDERBEKKE WAT...

MEDEA: JY WEET JOU MA HET NOG NOOIT OOGHARE VIR MY GEHAD NIE...

JOHANNES: JA OKAY...AAN DIE BEGIN. MAAR NOU...

MEDEA: EN WATTER LEWENSSTYL HET JULLE NOGAL? IS DIT OMDAT EK NIE SOOS EEN VAN DIE GOLDEN GIRLS LYK NIE? DRA EK NIE GENOEG PASTELKLEURE NIE? IS DIT OOR EK 'N SLEGTE HUISHOUDSTER IS? OOR MY TUIN...WAT HET SY NOUWEER GESÊ?

JOHANNES: IS DIT NOU REGTIG NODIG OM OU KOEIE...

MEDEA: "DAREM OORLEEF DIE KAKTUSSE DIT HIER MY KIND, JOU VINGERS IS NOU EENMAAL NIE GROEN NIE." EK LÊ NIE 'N ROOSTUIN AAN SOOS HARE NIE OM HÁÁR SEUN SE PLAAS AAN TE HELP DEUR WATER SPAAR. DIS HOEKOM EK INHEEMSE VETPLANTE HET.

JOHANNES: OU KOEIE.

MEDEA: JAMMER. EK WIL NIE HÊ JY MOET VOEL JY MOET TUSSEN ONS KIES NIE MAAR...

JOHANNES: JA, JA. EK HOOR JOU. BAK NET DIE KOEK MY LIEF. EK GAAN SLAAP.

HULLE SOEN.

MEDEA: LIEF VIR JOU.

JOHANNES: LIEF VIR JOU.

MEDEA: BONTLE HET JOU HEMP GESTRYK VIR MÔRE.

JOHANNES: DANKIE, VROU.

TONEEL 2

MEDEA GOOI KOEK WEG IN DIE ASDROM. BREEK STUKKE AF MET HANDE EN GOOI DAN WEG. BAIE MORSIG. JOHANNES KOM VERBAAS IN EN HOU HAAR DOP.

JOHANNES: SJOE!

MEDEA: WAT?

JOHANNES: JY'S OPGEKLITS.

MEDEA: EK GEE OP. JOU MA EN EK GAAN...

JOHANNES: WAT TOG NOU WEER?

MEDEA: LOS DIT NET. JY GAAN NET HAAR KANT VAT.

JOHANNES: KOM NOU.

MEDEA: EK WOU DIE BORD MET DIE KOEK DAAR LOS VIR HULLE...
WANT DIS NET GOEIE MANIERE. EK HET DIT TOG VIR
HULLE GEVAT. TOE STOP SY DIT IN MY HANDE EN SÊ "DÊ
MY KIND, JY MOET MAAR EERDER BY DIE SYFERS BLY"
MET NET SO VET BLINK WIT GLIMLAG BO HAAR
STRINGETJIE PÊRELS.

JOHANNES: SY'T NET GEJOKE, MY LIEF.

JOHANNES LAG BIETJIE VIR MEDEA SE VUIL HANDE.

MEDEA: GRAP MY GAT. DAAI VROU GAAN NIE RUS TOT EK...

JOHANNES: TOE NOU TOE NOU. RUSTIG...

MEDEA: EK KAN SLANGE...

JOHANNES NEEM HAAR HANDE VOL VERSIERSEL EN WAG DAT SY DIE LIGTE KANT INSIEN.

JOHANNES: JY KAN SLANGE VERSIER TOT IN LENGTE VAN DAE.

JOHANNES BEGIN VERSIERSEL VAN HAAR VINGERS AFLEK. SY BEGIN HARDOP LAG.

MEDEA: JINNE!

JOHANNES: FOK, JY'S OULIK AS JY BLOOS.

MEDEA: EK BLOOS NIE.

HULLE SOEN.

MEDEA: MY HOËRSKOOL HOOF HET IN SAALPERIODE 'N PREEK AFGESTEEL. EK WAS IN STANDERD NEGE. OOR HOE DIE MOOISTE MEISIES DIE MEISIES IS WAT NOG KAN BLOOS. WATSE CHAUVINISTIESE TJOL IS DIT?

JOHANNES: DIT IS NOGAL MOOI....

MEDEA: OMDAT MY ONSKULD JOU WÊRELDWYSHEID JUKSTAPONEER...

JOHANNES: SPEEL ONS NOU JUKSKEI? JY PRAAT WEER GRIEKS MY SKAT...JY GAAN OOR IN GROOTWOORDE AS JY KWAAD WORD.

MEDEA: DIE TAAL VAN MY JEUG.

JOHANNES: JY'T SO GEPRAAT MET JOU PA.

MEDEA: DIT WAS LANK TERUG.

JOHANNES: MY PA HET IETS GESÊ TOE ONS BUIITE GEBRAAI HET...

MEDEA: EN EK NA JOU MA SE GENEUL OOR ONS KIND MOES LUISTER IN DIE KOMBUIS.

JOHANNES: HY WOU NOG ALTYD 'N SLAGPALE OP DIE PLAAS HÊ.

MEDEA: NEE. ONS HET AL HIEROOR GEPRAAT JOHANNES.

MEDEA BREEK WEG VAN HUL OMHELSING.

MEDEA: NEE. JOHANNES 'N MELKERY IS 'N STABIELER INKOMSTE. DIT IS STANDHOUDEND OOR JARE EN HOU TRED MET INFLASIE. TOE EK PLAAS TOE GEKOM HET HET EK AL MY KAPITAAL BELÊ IN MELK TOERUSTING. ONS HET 'N FORTUIN SPANDEER AAN DIE NUWE POMP EN NOU WIL JY...

JOHANNES: DAAR'S 'N GROTER WINGRENS OP VLEIS. ONS VERLOOR...

MEDEA: DAAR'S 'N GROTER WINGRENS OP DOBBEL OOK AS JY GELUKKIG RAAK. DIE PLAAS MELK AL VIR JARE. DIS VOLHOUBAAR.

JOHANNES: EN NOU KAN ONS VLEISBEESTE EN WILD...

MEDEA: ONS BLY IN DIE NOORD-KAAP. ONS HET SKAARS GENOEG WEIDING VIR DIE MELKBEESTE. ONS SAL TONNE VOER MOET AANKOOP...

JOHANNES: HULLE KAN WEI BY DIE BURE...

MEDEA: SONJA SE PA?

JOHANNES: DIE MARAIS'S EN MY OUERS KOM AL JARE AAN. HULLE HET STANDHOUDENDE WATER.

MEDEA: O NEE GLO MY, EK WEET. JOU MA HERINNER MY GEREELD HOE SONJA SOOS 'N DOGTER VIR HAAR IS. HOE BLY SY IS

DAT JANJAN IN HAAR KLAS IS. DIS NET NOG HUURGELD
WAT ONS NIE HET NIE.

JOHANNES: AS DIE DING VAN DIE GROND AF KOM GAAN HUURGELD
PEANUTS WEES TEENOOR WAT ONS KAN MAAK! HULLE
HET STANDHOUNDENDE WATER.

MEDEA: JY KORT GELD OM GELD TE MAAK. MET WAT WIL JY NOGAL
DIE DING BEGIN?

JOHANNES: DIE RESERWEFONDS.

MEDEA: IS JY IN DIE BÔL GEPIK? JY KAN IN VITRO OP JOU MAAG
SKRYF AS JY DAAI GELD WIL BLAAS OP...

JAJAN: MAMMAAAAAAAA!

MEDEA: WAT IS DIT?

JANJAN: MY BARNEY WERK NIE

JOHANNES: JY KAN WAG! EK PRAAT MET JOU MA...

STILTE.

JOHANNES: DIT WAS MY OUPA SE DROOM GEWEES OM...

MEDEA: EK GEE NIE OM WIE SE DROOM...

JOHANNES: NATUURLIK GEE JY NIE OM NIE...

MEDEA: EKSKUUSTOG?

JOHANNES: HOE KAN JY ONGEE? JAMMER. DIS ONREGVERDIG VAN MY
OM TE VERWAG DAT JY MOET VERSTAAN.

MEDEA: WAT MOET EK NOGAL VERSTAAN?

JOHANNES: PLAAS. GROND. BOER.

MEDEA: JAMMER JOHANNES, MAAR EK WEET MEER VAN SYFERS AS AL JOU VOORGESLAGTE SAAM. EN JY WEET DIT.

JOHANNES: JY WEET MISKIEN MEER VAN SYFERS, JA. MAAR GROND. VLEIS... DIS IN ONS BLOED MY VROEGSTE HERINNERINGE IS VAN MY OUPA SE TOYOTA WAT *IDLE* TERWYL HY SY PYP STOP. VAN KORREL EN MIK VIR DAAI KOEDOE OOI. OUPA JOHAN HET NOG VOORGELÊ. MY EERSTE JAG *TRIP* MOES EK LANGS HOM WAG. TJOEPSTIL WEES DAT EK NIE DIE BOKKE AFSKRIK NIE. TOE MY OUPAGROOTJIE GELEEF HET, HET AL VIER GESLAGTE MEYER SAAM GEJAG. AS JANJAN SY EERSTE BOK SKIET GAAN EK BY WEES. HOM HELP AS HY SUKKEL OM SY KEEL AF TE SNY.

MEDEA: EK PROBEER NIE PIEPIE OP JUL MANLIKE BATTERY NIE, EK'S NET REALISTIES. DIE RISIKO IS VEELS TE GROOT. ONS HET SAAM BESLUIT OM DAAI FONDSE TE BELÊ IN SAAD BY DIE VENDUSIE APRIL. ONTHOU JY?

JOHANNES: JY HET BESLUIT EN EK HET NIKS GESÊ NIE...

MEDEA: WIE SE SKULD IS DIT?

JOHANNES: PA WAS REG. HY'T GESÊ JY SOU TEËSKOP.

MEDEA: O IS DIT SO? LYK MY JOU MA HET HOM OOK VERGIFTIG!

JOHANNES: MISKIEN HET JY DIT OP JOU EIE REG GEKRY. JY'T NOOIT GEHUIWER OM JOU BEK TE REK NIE....EK SÊ NIE JY MOET STILBLY NIE MAAR...EN JANJAN...HY'S 'N ENKELKIND... MY MA'LE IS GEWOOND AAN GROOT FAMILIES.

MEDEA: JOU MA HET MET JOU PA GETROU TOE SY 19 WAS. SY'T NIKS BEREIK NIE. DIS HOEKOM SY 'N BROEIKAS KÓN WEES.

JOHANNES: DAN'S JY VERBAAS AS HUL NIE VAN JOU HOU NIE? SY'T 3 SEUNS IN DIE LEWE GEBRING EN GOED GROOTGEMAAK.

MEDEA: JY'T GEWEET EK GAAN NIE VIR JOU 'N RUGBYSpan KAN GEE NIE. EK WAS 35 TOE ONS GETROUD IS. DIS DIE PRYS WAT JY BETAAL AS JY MET 'N OUER VROU TROU.

JOHANNES: AS ONS NET KAN PROBEER VIR NOG 'N KIND.

MEDEA: SÊ JY WAT AL ONS GELD WIL BLAAS OP...

JOHANNES: DIS PRESIES WAT MY PA GESÊ HET JY SOU...

MEDEA: WAT HET HY GESÊ?

JOHANNES: HY'T GESÊ JY SIT OP MY KOP. DAT JY DIE PLAAS WIL OORNEEM. DAT AS DIT NIE VIR JOU WAS NIE...

MEDEA: AS DIT NIE VIR MY WAS NIE HET JULLE NIE 'N PLAAS GEHAD NIE.

JOHANNES: WAS ONS BANKROT. JA, JA JY HERINNER MY GEREËLD.

STILTE.

MEDEA: WAT HET HY NOG GESÊ?

JOHANNES: VAN WANNEER AF GEE JY OM?

MEDEA: VANDAT EK BESPREEK WORD!

JOHANNES: HY'T MAAR NET GESÊ DIS WAT JY KAN VERWAG VAN IEMAND WAT NIE ONS FAMILIE WAARDES DRA OP DIE HART DRA NIE.

MEDEA: EK MAAK JOU SEUN GROOT. EK BLY BY DIE HUIS. EK HET MY WERK GELOS.

JOHANNES: EK DINK HY'T GEPRAAT OOR JOU PA. DAT JY NIE SO
GEHEG...

MEDEA: MY PA SIT ALLEEN IN 'N KOUE GESTIG NIE OOR EK 'N
TEKORT AAN FAMILIEWAARDES HET NIE, MY LIEF. HY SIT
EN VERGAAN IN SY KWYL OOR JOU. DIS VIR JOU WAT EK
HOM AGTERGELAAT HET. JOU MA EN JOU PA KAN HUL
STERRE DANK. EK IS JAMMER OM TE SÊ JOHANNES, MAAR
EK HET JULLE GATTE GERED.

JOHANNES: JA NEE. DIS JY. ONS HELD.

MEDEA: EK'S JAMMER. EK HET DIT NIE SO...

JOHANNES: EK OOK NIE DIS...

MEDEA: EK WAS NOG NIE 'N DAG SPYT NIE.

BEIDE MEDEA EN JOHANNES KYK NA GEHOOR IN DIE VOLGENDE DIALOOG.

MEDEA: DIE EERSTE KEER WAT EK HOM GEHOOR HET.

JOHANNES: DIE EERSTE KEER WAT EK HAAR GESIEN HET.

MEDEA: SY LAG WAS HARD EN WARM.

JOHANNES: SY WAS BEELDSKOON.

MEDEA: DIT WAS BY 'N VRIEND SE BRAAI.

JOHANNES: EK WAS BY MY NEFIE IN DIE KAAP.

MEDEA: HY WAS BRUIN GEBRAND, AL WAS DIT WINTER.

JOHANNES: SY'T KORT DONKER HARE GEHAD. JY KON HAAR DEUR 'N
RING TREK.

MEDEA: HULLE HET GESÊ HY'S DIE NAWEEK DAAR VAN DIE PLAAS AF. HY WAS RUSTIGER AS DIE ANDER MANS. SJARMANT IS SEKER DIE WOORD...

JOHANNES: EEN VAN DIE ANDER VROUE BY DIE BRAAI HET GESÊ; OP SKOOL WAS SY DERDE IN KAAPLAND. KON TOOR MET SYFERS. 'N AKTUARIS.

MEDEA: MY VRIEND HET GESÊ HY'S VAN SY GRÊND NOORD-KAAP FAMILIE. MAAR HY'S PLAT OP DIE AARDE, DIS SY OUERS WAT DIE SNOBS IS.

JOHANNES: SY WAS DIE MOOISTE DING WAT EK NOG GESIEN HET. SY WAS, OP DERTIG, DIE JONGSTE VROULIKE HOOF VAN 'N PUBLIEKE MAATSKAPY.

DRAAI NA MEKAAR ASOF HUL VIR DIE EERSTE KEER ONTMOET. JOHANNES HOU SY HAND UIT.

JOHANNES: JOHANNES.

MEDEA: DEA.

JOHANNES: DIS 'N VREEMDE NAAM.

MEDEA: DIS 'N GRIEKSE MITE.

JOHANNES: 'N GODIN, AS EK DIT NIE MIS HET NIE.

MEDEA: SOORTVAN. HALF MENS HALF GOD.

JOHANNES: IS ONS ALMAL NIE MAAR NIE?

MEDEA IS STIL. ANTWOORD NIE. JOHANNES RAAK ONGEMAKLIK. KYK NA GEHOOR.

JOHANNES: EK WAS GEWOOND AAN VROUE WAT AL DIE PRAATWERK DOEN. EK KON MAAR NET SIT EN LUISTER. HULLE WAS GEWOONLIK OP HUL SENUWEES OM MY. SEKER MAAR OOR HOE EK LYK. MAAR SY...SY WAS NIE BANG VIR STILTE NIE. SY'T NET VIR MY GEKYK. DEUR MY GEKYK.

HY DRAAI WEER NA MEDEA.

JOHANNES: HET JOU OUERS VAN MITOLOGIE GEHOU?

MEDEA: MY PA. HY'S 'N PROFESSOR IN ANTIEKE KULTURE.

JOHANNES: SJOE! NIE SOMMER VAN HIER ROND NIE...

MEDEA: MIS JY DIE PLAAS?

JOHANNES: EK MIS DIE GROND. DIE DIERE. EK VERKIES DIT.

MEDEA: BO MENSE?

JOHANNES: OM TE EET. JA.

SY LAG WEER NIE.

JOHANNES: HET JY TROETELDIERE?

MEDEA: DAAR'S 'N *STEAK* IN MY VRIESKAS.

JOHANNES LAG. SY GLIMLAG EFFENS.

JOHANNES: DAARSY. EK HET GEWONDER WANNEER EK TANDE GAAN SIEN.

SY BLOOS.

JOHANNES: JY'S MOOL.

MEDEA: DANKIE.

TONEEL 3

MEDEA IS BESIG OM OP DIE FOON TE PRAAT.

MEDEA: DANKIE ELNA. JA. JA EK SAL BESLIS. GRETA HET DIE SPREKER GEFINALISEER. O DIS KAAPLAND SE VLV VOORSITTER. OOR TAFEL ETIKET. VOLGENDE WEEK. LAAT EK GOU KYK.

VROETEL IN DAGBOEK.

MEDEA: VOLGENDE WEEK IS DIT....JANA OLIVIER. DIS MOS DIE KINDERSIELKUNDIGE. JA MAN, SY'T DAAI BOEK GESKRYF OOR DIE KINDERS WAT SOOS BOOMPIES IS. JA NEE, SOMS WIL EK MY BOOMPIE BIETJIE SNOEI.

JOHANNES KOM BY DIE KOMBUIS IN MET 'N SLEUTEL WAT HY VAN KANT TOT KANT SWAAI DUIDELIK BAIE OPGEWONDE.

MEDEA: ELNA SKUUS, MY MAN HET NOU NET HIER INGESTAP. KAN EK JOU TERUGBEL? NATUURLIK. LEKKER AAND. OKEI. GOED. GOED...

MEDEA ROL HAAR OË ASOF DIE VROU NIE WIL KLAAR KRY NIE.

MEDEA: GOED TOTSIENS. (NA JOHANNES) EN WAT HET JY DAAR?

JOHANNES: DIT , MY LIEFSTE, IS DIE SLEUTELS VAN ONS NUWE SLAGPALE.

MEDEA: WAT?

JOHANNES: VANDAG BY DIE VENDUSIE. OOM MARTIENS GROOT-FERREIRA IS MOS INSOLVENT VERKLAAR. TOE'S SY BATES

OPGEVEIL. EN RAAI WAT KRY EK TOE TEEN 'N REUSE
AFSLAG?

MEDEA: ASSEBLIEF SÊ SAAD.

JOHANNES: AL SY TOERUSTING!

MEDEA: JY LIEG VIR MY.

JOHANNES: VIR VLEISVERWERKING. ONS KAN ONS EIE SLAGHUIS
OOPMAAK. ONS IS NABY DIE GROOT PAD. TOERISTE IS MAL
OOR 'N PADSTAL.

MEDEA: JOHANNES JY'S NIE ERNSTIG NIE...

JOHANNES: EK HET DIE SLEUTEL IN DIE DORP LAAT MAAK VIR DIE OU
STAL. DIE GOED WORD MÔRE AFGELAAI. GROOT MAAT, MY
LIEF.

MEDEA IS STIL. BRIESEND KWAAD.

JOHANNES: EN?

MEDEA: HOEVEEL VAN DIE FONDSE HET JY...

JOHANNES: DAAR'S NOG SO 100 000 OOR..

MEDEA: WAT???! DIS ALS. JY'T ALS UITGEGEE OP...

JOHANNES: GROOT-FERREIRA SE PLAAS HET GROOTSKAAL GESLAG DIS
INDUSTRIEËLE...

MEDEA: HOE DE BLIKSEM HET JY DAAI GELD LOS GEKRY?

JOHANNES: DIS MOS IN MY NAAM. JY WEET DIT, MY LIEF. ONS HET MOS
BESLUIT DIE MAN...

MEDEA: MAN SE GAT. JY GEBRUIK NIE JOU KOP NIE!

JOHANNES: DIS ÓNS PLAAS.

MEDEA: JOU PLAAS! JOU PLAAS! WAT EK MET MY GELD GERED HET.
EK HET AL MY AANDELE VERKOOP SODAT JY EN JOU PA JUL
STOKPERDJIE...

JOHANNES: DIS 'N BESIGHEID.

MEDEA: EK DOG DIS 'N BOERDERY. IS JY VAN JOU SINNE BEROOF. AS
JY JOU DONDERSE TOLLIES WIL TERUG HOU GAAN HUL
TEN BESTE GRAAD C VLEIS HAAL!

JOHANNES: ONS MAAK BILTONG. TOT DIE GEENPOEL WEER HERSTEL.

MEDEA: BILTONG. EK KAN NIE MY ORE GLO NIE. HOOR JY WAT JY
SÊ?

JOHANNES: HIERDIE BOERDERY IS 'N FAMILIE BESIGHEID. AS JY 'N
PROBLEEM HET MET WAT EK EN MY PA...

MEDEA: DIT HET JULLE INGESLUK TOT EK JUL KOM...

JOHANNES TEL SY SLEUTELS OP EN LOOP.

MEDEA: WAAR DINK JY GAAN JY?

JOHANNES: DORP TOE.

MEDEA: EK PRAAT MET JOU! HOOR JY MY??! (SKREE).

JANJAN: *MAMMA...*

MEDEA: SLAAP, MY SKAT,

JOHANNES AAN GEHOOR.

JOHANNES: EK HET GEWEET DIT SOU ANDERS WEES AS MY PELLE SE
HUWELIKKE. MY MA WOU HÊ EK MOES TROU MET EEN VAN

DIE LAERSKOOL ONDERWYSERS WAT BLY IN DIE KOSHUIS
OP DIE DORP. MET 'N NICE BOEREMEISIE. 'N KATRIEN OF 'N
HERMIEN WAT AAN DIE VLV BEHOORT. BAIE VAN MY PELLE
HET...GETROU MET EEN VAN HIERDIE HUBARE JONG
DAMES WAT BAK EN BROU. HUL VROUTJIES KAN KONFYT
INLÊ EN PSALMS OPSÊ EN 'N STOET KINDERS HÊ. MAAR DIE
GIRLS SOOS HULLE WAT EK ONTMOET HET WAS SO VAAL
OF SO VERVELIG DAT DIE TIETE NIE KON OPMAAK VIR DIE
TWAK WAT HULLE KWYT GERAAK HET NIE. EN HULLE HET
GEHUIL. OOR ALS. EN NIKS. SOOS SONDAG KOPPIES WAT
MENS NET NIE TE HARD AAN KAN VAT NIE. NIKS VOOR KAN
SÊ NIE.

SY WAS ANDERS. TOE EK HAAR LEER KEN WAS DIT AS OF
MY BESTE VRIEND MY GEVIND HET. OF SY GEMAAK WAS
OM OP MY, IN MY, BY MY TE PAS. EK HET GEWEET ONS IS
BIETJIE ANDERS AS DIE ANDER PAARTJIES OP DIE DORP.
MAAR DIS HOEKOM EK HAAR WOU HÊ. EK KAN MY NOU
NOG VERGAAP AAN HAAR. TOE SY JANJAN NOG
GEBORSVOED HET WAS SY OP HAAR MOOISTE. NOU NOG.
AS SY ONS KIND BAD. HAAR FOKUS. SY SING VIR HOM.
NOOIT KWAAD AS HY HAAR NATMAAK NIE. WAS SY
KLOSSIES HARE MET PRESIESE BEWEGINGS. KLEIN
SIRKELTJIES SOOS SY GELEES HET IN EEN VAN HAAR
KINDEROPVOEDINGS BOEKE. ALTYD VOLGENS DIE
INSTRUKSIES. DIE REËLS. REG EN VERKEERD. SWART EN
WIT.

TONEEL 4

JOHANNES KOM IN EN MEDEA SIT BY DIE TAFEL.

MEDEA: EK 'S SWANGER.

JOHANNES: DIS ONMOONTLIK...

MEDEA WYS VIR HOM DIE POSITIEWE SWANGERSKAP TOETS.

JOHANNES: JY'S OP DIE PIL.

MEDEA: EK HET VAN DIE PIL AFGEGAAN TOE DIE DOKTER GESÊ HET DIS BYKANS ONMOONTLIK VIR ONS OM SONDER IN VITRO OF 'N SURROGAAT SWANGER TE RAAK.

JOHANNES: MAAR HOE?

MEDEA: EK HET GELEES DAAR'S GEVALLE...SOMS NA 'N GROOT SKOK OF TRAUMA KAN 'N VROU WEER VRUGBAAR RAAK. SOMS HET DIT DIE TEENOORGESTELDE UITWERKING MAAR IN ONS GEVAL...

JOHANNES: JY'S TE OUD.

MEDEA: EK IS TWEE-EN-VEERTIG.

JOHANNES: DIS GEVAARLIK.

MEDEA: WAT GAAN AAN MET JOU? EK'T GEDOG JY SOU OP EN AF SPRING...JY'T NOU DIE DAG NOG...

JOHANNES: EK VERSTAAN NIE HOEKOM JY NOU MOES GAAN STAAN EN...

MEDEA: HOE IS DIT MY...

JOHANNES: ONS HET BESLUIT OP EEN. ONS WAS ALTWEE OUD TOE
 ONS...

MEDEA: JY'T MY GESMEEK OM NOG 'N KIND TE KRY. JY WOU MY
 WEER SIEK MAAK!

JOHANNES: DINGE HET BIETJIE VERANDER. DIE HUIS IS NIE JUIS DIE
 AANGENAAMSTE PLEK OM 'N KIND IN DIE WÊRELD TE
 BRING NIE.

MEDEA: SÓ ONS BAKLEI TE VEEL VIR NOG EEN? JY KOM SAANS
 WATTER TYD VAN DIE DORP AF. DRONK. WAT DINK JY
 DOEN DIT AAN JANJAN?

JOHANNES: ASOF JY WAG OP MY MET OPE ARMS...

MEDEA: VERWAG JY EK MOET JOU VOETJIES MASJEER AS JY NA
 MIDDERNAG HIER IN WAL S EN STINK NA DRANK?

JOHANNES: JY PRAAT NIE EERS MET MY NIE.

MEDEA: WAT MOET EK SÊ? JY KAP MY HANDE AF. JY BETREK MY IN
 NIKS NIE EN DAN....

JOHANNES: WAG WAG! EK'S JAMMER...

MEDEA: MOENIE NOU KOM...

JOHANNES: REGTIG. EK MOES NIE SO...EK'S SEKER NET GESKOK.

HY BEGIN MEDEA SOEN.

JOHANNES: DIS 'N GOEIE DING DIE.

MEDEA: NEE, WAG...

JOHANNES: WAT'S NOU FOUT MET JOU?

MEDEA: EK IS SWANGER.

JOHANNES: DIS EERS LATER WAT DIT BEGIN...

MEDEA: GEE MY NET KANS OM...EK'S MOEG KAN ONS NIE NET...JIS.

JOHANNES BEGIN VAN DIE VERHOOG AF LOOP.

MEDEA: WAAR GAAN JY?

JOHANNES: DORP TOE.

MEDEA: JOHANNES, WAG!

MEDEA AAN GEHOOR.

MEDEA: DIE GELUKKIGSTE WAT EK HOM NOG GESIEN HET WAS TOE ONS DIE EERSTE KEER SWANGER GERAAK HET MET JANJAN.

JOHANNES: NA 5 DOKTERS. 40 SONARS. TOT 'N VROEDVROU UIT NEDERLAND GESIEN.

MEDEA: TOE EK HOM VERTEL VAN MY MAANDSTONDE WAT NIE GEKOM HET NIE WAS HY EERS HUIWERIG.

JOHANNES: DIT WAS ONS DERDE IN VITROU BEHANDELING.

MEDEA: MENS RAAK AFGESTOMP.

JOHANNES: BANG OM TE HOOP.

MEDEA: DIT WAS IN DIE SPREEKKAMER MET DIE SONAR WAT EK JOHANNES SO GELUKKIG GESIEN HET. TOE DIE DOKTER SÊ:

JOHANNES: DIS 'N SEUNTJIE.

MEDEA: JOHANNES SE GESIG HET GESTRAAL VAN TROTS. EK WAS SELF BLY. TROTS.

JOHANNES: 'N NASAAT.

MEDEA: 'N BULLETJIE HET HY GESÊ. EK HET ALTYD OOR 'N
DOGTERTJIE GEDROOM AS EK MYSELF IN SWAK OOMBLIKKE
DIE FANTASIE GEGUN HET. 'N DOGTERTJIE WAT BINNE BLY
BY MY. WAT LEES EN VERF EN DANS. LANG HARE OM TE
VLEG.

SOMS KYK EK VIR JANJAN EN DAN VOEL DIT OF MY HART
WIL ONTPLOF. OF MY BORS NIE ALS KAN INHOU WAT MY SO
HEG AAN HOM NIE. EK RAAK JALOERS OP DIE
PLASTIEKSOLDAATJIES WAT AL SY AANDAG KRY. EK KRY
DAN TRANE IN MY OË EN SÊ VIR HOM DIS ALLERGIË. VAN
DIE PLAAS. DIE STOF. EK JOK WANT EK WEET HY GAAN
VIR SY PA SÊ EK HUIL EN EK WIL NIE HÊ HY MOET DINK
EK'S HARTSEER AS EK EINTLIK VERNOEG IS NIE. EK HET
ALS. MEER AS WAT EK VAN KON DROOM.

TONEEL 5

IN DIE SPREEKKAMER.

JOHANNES: SO WAT BETEKEN DIT NOU?

DOKTER: EK WIL GRAAG 'N VROEË SONAR NEEM AANGESIEN DIT 'N HOË-RISIKO SWANGERSKAP IS.

JOHANNES: EN DAN...

DOKTER: INDIEN DIE FETUS SE ONTWIKKELING PROBLEMATIES IS KAN ONS DAN DIE SWANGERSKAP TERMINEER.

MEDEA: ABORSIE

DOKTER: AS DAAR ERNSTIGE PROBLEME IS, MOONTLIK, JA. MET 'N MIDDELJARIGE SWANGERSKAP IS DIT MAAR ALTYD 'N...

MEDEA: PROBLEME...

DOKTER: GESTREMDHEID, VERSTANDELIK EN FISIES, DOWN'S SINDROOM IS NATUURLIK DIE ALGEMEEN...

JOHANNES: ONS GAAN NIE ONS KIND...

MEDEA: HOE LANK HET ONS OM...

JOHANNES: ONS SOEK G'N SONAR NIE, DANKIE

MEDEA: EK SOEK 'N SONAR. EK WIL WEET...

DOKTER: EK GAAN JULLE 'N OOMBLIK ALLEEN LAAT.

MEDEA: JY WAS GISTER SO ONGEËRG EN NOU SKIELIK WIL JY...

JOHANNES: JY GAAN NIE MY KIND VERMOOR NIE....

MEDEA: WIL JY VIR DIE RES VAN JOU LEWE BY SORGEENHEDE IN EN
UIT WEES EN SOOS 'N SKURK VOEL OM JOU KIND DAAR TE
LOS.

JOHANNES: NET OOR JY SKULDIG VOEL OOR JOU PA...

MEDEA: DIS 'N ANDER SAAK...

JOHANNES: DIS MY KIND. ONS GAAN HOM GROOTMAAK. G'N
SORGEENHEID...

MEDEA: JY BEDOEL EK. EK'S DIE EEN WAT HEELDAG TUIS BLY. WAT
NA DIE KIND SAL MOET KYK.

JOHANNES: EK HET KLAAR GEPRAAT, ONS KRY DIE KIND. KLAAR. EK
HET NIE GEDINK JY SOU OOIT...

MEDEA: OOIT KON WAT?

JOAHNNES OOIT DIT KON OORWEEG OM... DIS 'N BEGINSSEL BESLUIT.
OM 'N LEWE TE NEEM IS MOORD EN JY...

MEDEA: WATSE LEWE? OM SOOS 'N VEGETABLE IN 'N BED TE LÊ EN
DEUR ANDER KINDERS GETERG TE WORD. DINK AAN
JANJAN. WAT DIT AAN HOM SAL DOEN...

JOHANNES: DIT SAL VAN JANJAN 'N MAN MAAK. MAAR DIE KIND SAL
FINE WEES. DIE HERE STUUR HIERDIE DINGE OM 'N OU TE
BEPROEF...

MEDEA: WATSE SOORT GOD LAAT SULKE DINGE TOE? KYK TOE
VANAF SY GOUE TROON HOE...

JOHANNES: DIS NIE HY NIE. DIS ONS. MET DIE SONDEVAL HET
GESTREMDHEDE GEKOM. ONS HET GEKIES OM 'N
PERFEKTE WÊRELD OP TE NEUK.

- MEDEA: AG KAK MAN! HET ADAM VIR 'N FORREST GUMP GEVRA
TOE HY DIE APPEL GEBYT HET?
- JOHANNES: EVA HET DAAI APPEL VIR HOM AANGEBIED. DIT WAS SY
KEUSE. SY BESLUIT OM ONGEHOORSAAM TE WEES.
- MEDEA: WEL DIS MY LYF, MY APPEL EN MY KEUSE. JY EN JOU
GOD...
- JOHANNES: TOE EK JOU ONTMOET HET HET JY GESÊ JY GLO...
- MEDEA: ...IN DIE NATUUR JA, IN DIE WETENSKAP...DAT DAAR
MOONTLIK DALK IEWERS 'N SIEK SADIS AGTER DIE
HEELAL SIT SOOS 'N POPPEMEESTER. EK HET NOOIT GESÊ
EK'S NINA SMIT NIE.
- JOHANNES: JY WEET WAT DIT BETEKEN AS IEMAND SOOS EK JOU VRA
OF JY GLO. MOENIE JOU KOM ASTRANT HOU MET MY NIE.
JY'T GELIEG. PLEIN EN SIMPEL.
- MEDEA: JY'T MY NOOIT VERDER UITGEVRA NIE. JY'T GEWEET.
- JOHANNES: DIS MOS 'N PERSOONLIKE DING.
- MEDEA: NIE VOLGENS JULLE BOEK NIE..."GEMEENSKAP VAN
GELOWIGES"...EK DINK JULLE SÊ DIS PERSOONLIK SODAT
JUL IN DIE DONKER KAN DOEN WAT JULLE WIL SONDER
OORDEEL. JY'T GEWEET EK GLO ANDERS AS JY.
- JOHANNES: MAAR JY WAS SAAM MY KERK TOE...
- MEDEA: JOU MA SOU DIE HORRIEPIEP KRY. EK WAS LIEF VIR JOU...IS
LIEF VIR JOU. JOU GOD IS MY GOD...WAAR JY GAAN, GAAN
EK.
- JOHANNES: KOM.

MEDEA: MAAR DIE SONAR...

JOHANNES: BRING JOU BAADJIE.

MEDEA LOOP AGTER JOHANNES BY DIE SPREEKKAMER UIT.

TONEEL 6

MEDEA SIT IN DIE SITKAMER BESIG OM DIE PLAAS SE BOEKE TE DOEN. SY IS
DUIDELIK GEÏRRITEERD. JOHANNES KOM IN GESTROMPEL.

JOHANNES: YES. MY LIEF.

HY PROBEER HAAR SOEN. SY REAGEER NIE.

JOHANNES: WAT'S FOUT?

MEDEA: JOU ASEM STINK.

JOHANNES: DIS NET BIETJIE BIER. WAT'S FOUT MET JOU? VANG 'N
BIETJIE GEES MAN!

MEDEA: HOEKOM IS DIE LONE SO HOOG DIE MAAND? DAAR'S NIE
'N MANIER WAT ONS DIE PAAIEMENTE MAAK NIE...

JOHANNES: MY LIEFIE, JY'S SO ERNSTIG...ONTSPAN EK HET ALS...

MEDEA: ONDER BEHEER? AS JY NIE DIE RESERWE FONDS GEBLAAS
HET OP JOU BILTONG DROME NIE, KON ONS DALK DIE
OVERHEADS DEK. JY'T GEWEET DIS DROOG TOE JY DAAI
SPUL JUNK GEKOOP HET. ONS MOES VOER BYKOOP OOR
DIE SWAK REËN LAAS MAAND. HOOR JY MY??

JOHANNES: EK'S MOEG...

MEDEA: WAAR WAS JY VANMIDDAG?

JOHANNES: BY PIET ROOI. ONS HET GAAN GHOLF SPEEL.

MEDEA: SO GEDINK.

JOHANNES: WAT IS FOUT?

MEDEA: HOEKOM IS DIE LONE SO HOOG, JOHANNES?

JOHANNES: EK MOES'N PAAR EKSTRA MANNE AANSTEL VIR DIE SLAGPALE. KABELO SE NEEF-HULLE SIT AL LANK SONDER WERK.

MEDEA: EN WAAR HET JY GEDINK GAAN HIERDIE GELD VANDAAN KOM, JOHANNES?

JOHANNES: "MENS MOET GELD UITGEE VOOR MENS DIT KAN MAAK"

MEDEA: WAT WEET JY VAN GELD MAAK. JY KAN NET UITGEE.

MEDEA SKREE VAN FRUSTRASIE.

MEDEA: EK WAS VANDAG WEER BY DIE DOKTER.

JOHANNES: HOEKOM HET JY MY NIE GESÊ NIE?

MEDEA: DIT HET NIKS MET JOU...

JOHANNES: EK HET 'N REG OM TE WEET. EK IS SY PA.

MEDEA: "SY" PA. HOE WEET JY DIS NIE 'N DOGTERTJIE NIE.

JOHANNES: HET JY 'N SONAR AGTER MY RUG LAAT NEEM? IS DIT 'N MEISIEKIND? DIE HERE HOOR MY VROU AS JY...

MEDEA: NEE. EK HET NIE. WEET JY WAT KOS BEHOORLIKE SORG VIR 'N KIND MET PROBLEME?

JOHANNES: MY KIND GAAN PIEKFYN WEES. EK MAAK NIE KOKIES NIE.

MEDEA: HEMEL, HOOR JY JOUSELF? DINK JY JY'S GOD? EK IS TWEE-EN-VEERTIG JAAR OUD.

JOHANNES: DIT WEET EK.

MEDEA: HULLE WAS REG OOR JOU.

JOHANNES: WIE?

MEDEA: MY VRIENDE.

JOHANNES: WATSE VRIENDE? ENIGSTE VRIENDE WAT JY GEHAD HET WAS JOU AKTETAS EN JOU *VIBRATOR*.

MEDEA: AG SIES MAN. JY'S SKURF.

JOHANNES: EK'S NIE DIE EEN WAT WOU NAAI IN DIE KAMER LANGS HAAR PARAPLEGIESE PA NIE. JY'S SELF BIETJIE OPGENEUK, MY LIEFLING.

MEDEA: HULLE HET GESÊ JY SOEK MY VIR MY GELD. JY'S AGTERBAKS.

JOHANNES: LUISTER MY SKAT. AS EK GELD WOU HÊ SOU EK MET SONJA GETROU HET.

MEDEA: HAAR PA SOU DIT GENIET HET...

JOHANNES: JA. HY SOEK AL JARE MY PA SE GROND. HET AL AL DIE PLASE OM ONS OPGEKOOP. MY PA SOU SY DOGTER OOK GENIET HET... SY'S JONK EN SY HOU HAAR BEK OOR MANSDINGE.

MEDEA: AG HOE PERFEK. JONK ÉN DOM. WEET JY WAT WALG MY DIE MEESTE VAN JOU?

JOHANNES: NEE, VERTEL MY... WEI UIT OOR AL MY DUISENDE KWALE...

MEDEA: HOE DÔNNERS EENVOUDIG JY IS. JY'S NES ELKE TWEEDE POEPHOL. NIE EERS OORSPRONKLIK NIE. JY MORS GELD EN HANTEER MY, WAT WEET HOE OM DAARMEE TE WERK, SOOS 'N BROEIKAS. MY PROBLEME IS DIESELFDE AS ALLE VROUE VOOR MY. DIS DALK DIE PROBLEEM MET DIE

HUWELIK. BLOMME IS NIE GEMAAK OM GEPLUK TE WORD
NIE. HOE MOOI HUL OOKAL LYK IN DIE POT. OP DIE OU END
VAL HUL BLARE AF.

JOHANNES: AG MY LIEF... WOU JY 'N OU VELDBLOMMETJIE GEWEEES
HET?

HY RAAK AAN DIE SLAAP OP HAAR SKOOT. RAAK AAN DIE SLAAP. SY VRYF SY
HARE.

MEDEA: NEE, EK WIL 'N PENDORING WEES MY SKAT. EK WIL JOU
VOETSOOL DEURBOOR. DEUR DIE HARDE RUBBER EN DIE
TAAI LEER VAN JOU SKOEN TOT BINNE JOU VOET AS JY
AANLÊ OM 'N DRAGTIGE KOEDOE OOI TE SKIET.

JOHANNES LOOP AF. MEDEA VRYF HAAR MAAG.

TONEEL 7

JOHANNES GEE 'N SPEELGOED KOEI VIR MEDEA. HY'S OPPAD UIT

JOHANNES: GEE DIE VIR JANJAN.

MEDEA: EN DIT?

JOHANNES: DIS VAN SONJA?

MEDEA: SY JUFFROU?

JOHANNES: NEE, SONJA SY STRIPPER. JA, SY JUFFROU. EK MOET GAAN.

MEDEA: WAAR HET JY HAAR GESIEN?

JOHANNES: BY HAAR HUIS.

MEDEA: HOEKOM WAS JY DAAR?

JOHANNES: EK HET DAAR GAAN EET.

MEDEA: EK VERSTAAN NIE.

JOHANNES: DIE BEESTE GAAN NIE HULSELF...

MEDEA: WAT DE HEL GAAN AAN JOHANNES? IS JY IN 'N VERHOUDING?

JOHANNES STIL.

MEDEA: JY'S GETROUD.

JOHANNES: EN?

MEDEA: MET MY.

JOHANNES: EN WAT DAARVAN?

MEDEA IS STIL. GESKOK.

JOHANNES: JY'S DIE EEN WAT MY WEG GEWYS HET. AS 'N MAN HONGER IS.

MEDEA: EK IS SEWE MAANDE SWANGER, JOHANNES. EK IS IN MY LAASTE TRIMESTER.

JOHANNES: JY'T MY AL IN DIE EERSTE TRIMESTER WEG GEWYS.

MEDEA: EN DIT MAAK DIT OKAY? AS JY NIE BY MY REG KOM NIE LOOP JY ROND.

JOHANNES: DIE WOORD SÊ 'N VROU MAG HAAR MAN NIE ONTNEEM AS HY GEMEENSKAP WIL HÊ NIE....

MEDEA: DIE WOORD SÊ OOK, MY LIEF, JY MAG NIE EGBREEK PLEEG NIE. HET JY DAAI EEN VERGEET? DIE BASIESE EEN. DIE EEN WAT DEEL VORM VAN DIE GEBOOIE!

JOHANNES: HOE WEET JY? JY DINK MOS GOD IS VADER KRISMIS. AS JY NET JOU VROULIKE PLIG VERVUL HET...

MEDEA: HOEF EK NIE MY MAN MET 'N HOER TE GEDEEL HET NIE?

JOHANNES: SY'S NIE 'N HOER NIE. ORDENTLIKER AS WAT JY OOIT WAS. JY WAS NIE JUIS KUIS TOE EK JOU ONTMOET HET NIE.

MEDEA: EK HET IN MY WILDSTE JARE NOOIT MET 'N GETROUDE MAN GESLAAP NIE. EK WAS DALK NIE 'N BLOSENDE BRUID NIE, MAAR EK HET DAREM NOG RESPEK VIR DIE INSTANSIE VAN DIE HUWELIK. JY, JY WAT KAMSTIG SO GELOWIG IS. JY'S 'N SKEINHEILIGE BLIKSEM. JY DINK MET JOU PIEL EN DAN, DAN'T JY DIE VERMETELHEID OM JOU VERRAAD MET GELOOF TE REGVERDIG.

JOHANNES: DIS WAAR JY DIE GROOT FOUT MAAK MY SKAPIE. EK
REGVERDIG NIE, EK VERDUIDELIK. GELOOF
VERDUIDELIK... AS JY BUIITE DIE REËLS BEWEEG...

MEDEA: WATTER REËLS...

JOHANNES: JOU BENE WAS TOE TOE HUL MOES OOP WEES. JY WAS
KOUD...

MEDEA: TOE GAAN SOEK JY MAAR 'N LEKKER WARM HOER?

JOHANNES: SY'T NIE...

MEDEA: IN MY OPINIE IS SY'N SLET. EN JY...JY...AS JY DINK JY
GAAN HIERMEE WEG KOM...

JOHANNES: SY'T MY MET OPE ARMS VERWELKOM. SY'S NOG JONK.
LEKKER STYF EN WARM. ALS IS NOG NUUT EN
ONAANGERAAK.

MEDEA: SY'T NOG NIE 'N KIND GEBAAAR NIE.

JOHANNES: SY SAL OOK NIE. SY'S STERIEL. VAN 'N PERD AFGEVAL AS
KIND. SO JY HOEF NIE TE BEKOMMER OOR 'N BROODJIE IN
DIE OONDJIE NIE. MY LIEFLING, JY SAL ALTYD DIE MA VAN
MY KINDERS WEES.

MEDEA GOOI HOM MET EEN VAN JANJANSE SPEELGOED PLAASDIERE - 'N KOEI.
HY BLOEI EFFENS.

JOHANNES: FOKKEN TEEF. JY'S MAL. FOKKEN MAL. EK WEET VAN JOU
PILLETJIES WAT JY BEGIN DRINK HET NA JOU MA DOOD IS.

MEDEA: EK SOEK JOU UIT MY HUIS UIT!

JOHANNES: JOU HUIS? EK HET GROOT GEWORD IN HIERDIE HUIS. (LAG
VIR HAAR)

- MEDEA: AS JY DINK JY GAAN ENIGEIETS OORHOU...AS JY DINK JY GAAN MY EN DAAI SLET SAAM AANHOU...
- JOHANNES: JY'T NIE 'N KEUSE, DINK JY EK GAAN JANJAN ALLEEN BY JOU LOS? JY'S FOKKEN MAL. KYK HOE BLOEI EK. GEWELDADIG. SAL NIE MOEILIK WEES OM SY JUFFROU TE LAAT GETUIG DAT HY GETRAUMATISEERD IS NIE.
- MEDEA: JY NAAI SY JUFFROU!! HULLE SAL VIR JOU LAG IN DIE HOF.
- JOHANNES: 'N VERWAARLOSE PA WAT SY KIND BYNA ALLEEN GROOTMAAK EN TROOS SOEK BY DIE JUFFROU VAN SY SEUNTJIE.
- MEDEA: AS JY DINK ENIGE IEMAND SAL VAL VIR DAAI POT STRONT IS JY NAÏWER AS WAT EK GEDINK HET...
- JOHANNES: WAT GEBRUIK JY? XANEX NÊ? EN LITIUM...
- MEDEA: EK SAL JOU MELK. JY SAL NIE 'N SENT OORHÊ AS EK...
- JOHANNES: DINK GOU MOOL... 'N VROU WAT ALS LOS NA SY VERLIEF RAAK OP 'N BOER. ALS BELÊ IN SY MISLUKTE FAMILIEPLAAS NA 'N MAAND-LANGE AFFAIR. 'N VROU WAT ALLE BANDE KNIP MET HAAR STERWENDE PA. DIESELFDE VROU WIE SE MA 'N JARE-LANGE REKORD VAN BESOEKE AAN MALHUISE HET.
- MEDEA: SY WAS NIE MAL NIE. SY WAS SIEK. BI-POLER. SY'T HAAR BES GEDOEN.
- JOHANNES: JULLE IS WEGGENEEM TOE JY KLEIN WAS. SY'S VERBIED OM JULLE TE SIEN.
- MEDEA: EK IS GESOND. EK'S STABIEL. JY'S DIE SIEK EEN.

JOHANNES: NEE, JY IS SIEK. EK WIL MY KIND BESKERM. AS JY PROBEER WEG KOM, AS JY SONJA TEEN MY GEBRUIK OM MY VAN JANJAN WEG TE HOU WYS EK VIR DIE HOF JOU PILLETJIES. EN MY “WONDE”.

VERWYS NA BLOEIENDE MERKIE. HY OORDRYF DUIDELIK. LOOP WEG.

MEDEA: WAANTOE GAAN JY?

JOHANNES: WAAR DINK JY? SONJA HET ’N GOEIE KAMERA. MOET MY BEWYSE AFNEEM. DALK NEEM ONS ’N PAAR ANDER DINGE OOK AF. WIE WEET? SY’S SKAAM, MAAR SOOS JY WEET EK BRING DIE BESTE UIT VROUE UIT.

MEDEA SAK NEER. DUIDELIK BAIE ONTSTIG EN HARTSEER.

TONEEL 8

JOHANNES KERF BILTONG. IN DIE AGTERGROND WORD SEKS GELUIDE GEHOOR VAN HOM EN SONJA. KLIMAKS. JOHANNES EET. MEDEA KOM IN. IS MOOI AANGETREK MAAR LYK VERSPOT AANGESIEN SY HOOG SWANGER IS EN NIE TRADISIONEEL SEXY KAN LYK NIE. MEDEA KOM IN.

JOHANNES: WAT GAAN AAN MET JOU?

MEDEA: DIS ONS HUWELIKSHERDENKING.

JOHANNES: O.

VAT 'N SLUK SJAMAPAGNE.

JOHANNES: EK EET SOMMER VOOR DIE TV.

MEDEA: NEE WAG. EK HET GEDEK.

JOHANNES DOEN MEE, MAAR IS DUIDELIK ONGEMAKLIK.

MEDEA: JANJAN HET NOG 'N TAND GEWISSEL. EK HET VIR HOM 'N BRIEFIE BY SY GELD GELOS.

JOHANNES: JY MOENIE VIR HOM TE VEEL GEE NIE.

MEDEA: HOEVEEL DINK JY MOET EK...

JOHANNES: NIE MEER AS VYF RAND NIE.

MEDEA: DIS REG.

ONGEMAKLIKE STILTE. MEDEA PROBEER DUIDELIK BAIE HARD.

MEDEA: SO HOE GAAN DIT MET DIE SLAGPALE?

JOHANNES: VAN WANNEER AF GEE JY OM?

MEDEA: EK GEE OM.

JOHANNES LAG.

MEDEA: EK HET IN JANJAN SE BRIEF VIR HOM GESÊ OM MINDER TERUG TE PRAAT MET SY OUERS. DAT DIT TANDE VROT MAAK. LEUENS EN SO. WAS BIETJIE PREKERIG, MAAR EK DINK HY SAL DAARVOOR VAL.

ONGEMAKLIKE STILTE.

MEDEA: DAAR'S BOBOTIE IN DIE OOND.

JOHANNES: EK HET KLAAR GEEET.

MEDEA: O.

JOHANNES: BY SONJA.

MEDEA: SO...WAT HET SONJA VIR JOU GEMAAK?

JOHANNES: EK WIL SKEI. EK HET GEDINK EK SAL KAN WAG TOT NA DIE KIND SE GEBOORTE MAAR DIS OM TE EWE. EK WIL SKEI. EK HET MET GERBRAND NEL GEPRAAT OP DIE DORP. SY BODE SAL DIE PAPIERE VIR JOU BRING.

MEDEA: WATTER PAPIERE?

JOHANNES: MOENIE JOU DOM HOU NIE. 'N DAGVARING. VIR 'N EGSKEIDING.

MEDEA: EK WEIER.

JOHANNES: DIE WET IS AAN MY KANT. ONS IS BINNE GEMEENSKAP VAN GOEDERE GETROUD SO DIE GELD WAT JY BELÊ HET AAN DIE BEGIN IS NOU DEEL VAN DIE PLAAS. DIE TRUST.

MEDEA: MAAR DIS ALS IN JOU NAAM...EK IS NIE 'N BEGUNSTIGDE NIE.

JOHANNES: EK SAL KYK WAT EK KAN DOEN. VIR JOU 'N WOONSTEL IN DIE DORP KRY DAT DIE SEUNS JOU NOG KAN SIEN.

MEDEA: JOHANNES, JY PRAAT NOU DEUR JOU NEK.

JOHANNES: JY KAN LEES EN TUINMAAK. DIS MOS WAT JY NOG ALTYD WOU DOEN.

MEDEA: WIE IS JY? DIS EK. EK IS LIEF VIR JOU!

JOHANNES: JY'S VAN DIE BEGIN AF ONGELUKKIG HIER. EK MOES GEWEET HET JY SAL NIE...

MEDEA: JY'S MY HUIS, JOHANNES! EK HET DIT VAN DIE BEGIN AF GESÊ. WAAR JY GAAN GAAN EK. DEUR DIE GOEIE EN DIE SLEGTE. TOT DIE DOOD ONS SKEI. JY'T DIT GESWEER VOOR JOU GOD. EK GEE NIE OM OF DIT TUSSEN WOLKEKRABBERS OF KAKTUSSE IS NIE SOLANK EK SAANS LANGS JOU AAN DIE SLAAP KAN RAAK.

JOHANNES: DIE KINDERS SAL NA MY TOE KOM.

MEDEA: WAT GAAN EK SONDER JOU DOEN? JY'T MY ONTNEEM VAN MY ONAFHANKLIKHEID. EK WAS ALTYD OKAY OP MY EIE. NOU KORT EK JOU. DIT PYNIG MY OM DIT TE SÊ.

JOHANNES: NOU BLY DAN STIL.

MEDEA: AL REDE HOEKOM EK HIERDIE GOED KAN ERKEN IS OMDAT...OM JOU TE VERLOOR SEERDER SAL MAAK AS ENIGE VERNEDERING. MY WAARDIGHEID IS NIKS WERD AS JY NIE DAAR IS OM...

JOHANNES: HOU NOU OP. GEBRAND SÊ AS EK KAN BEWYS DAT JY
ONSTABIEL IS...

MEDEA: ONSTABIEL?

JOHANNES: JOU PILLE EN JOU GEWELD.

MEDEA: WATSE GEWELD, MY LIEF?

JOHANNES: DIE FEIT DAT JY SOMS HAND UIT RUK.

MEDEA: MY LIEF, KYK VIR MY.

SY NEEM SY GESIG IN HAAR HANDE.

MEDEA: DIS EK. EK IS LIEF VIR JOU. VOEL MY HANDE. MY PALMS.
ELKE LYNTJIE IS JOUNE. ELKE RIFFIE OP MY VINGERPUNTE
IS GEMAAK VIR JOU. EK IS LIEF VIR JOU. EK IS SO
ONTSETTEND LIEF VIR JOU.

JOHANNES: EK IS NIE LIEF VIR JOU NIE.

JOHANNES LOOP UIT. MEDEA PRAAT MET GEHOOR. PAK PLAASDIERE IN DIE
DROM.

MEDEA: IN RETROSPEK SIEN MENS DIE TEKENS MET KLAARHEID.
MAAR IN DIE OOMBLIK, OP DIE DAG, LYK ALS DIESELFDE.
WIL MENS GLO, MOET MENS GLO DAT DIT DIE MOEITE
WERD WAS. DAT AL DIE OPOFFERING, AL DIE PYN, DIE
MAGTELOOSHEID VAN OORGEE AAN IEMAND ANDERS DIE
MOEITE WERD WAS. DAT DIE LIEFDE DIE HARTSEER
UITOORLÊ. EN AS DIT NIE GEBEUR NIE. AS DIE HARTSEER
EN ONREG WEL SEËVIER... DAN KAN LIEFDE NIE ANDERS
AS OM UIT SY GRAF OM VERGELDING TE ROEP NIE. OM SY
VUIS TE BAL IN DIE AANGESIG VAN VERGIFNIS.

TONEEL 9

PROKUREUR SIT EN VERDUIDELIK AAN MEDEA EN JOHANNES HUL LOT.

PROKUREUR: SO IN EFFEK EINDIG MEDEA OP MET 'N TOTAAL VAN R200 000 SE AANDELE AS BETALING VIR HAAR BYDRA TOT DIE MEYER TRUST IN 1990. NA BELASTING EN REGSONKOSTES IS DIE BEDRAG IN EFFEK OM EN BY 90 000.

JOHANNES: MAAR SY'T BAIE MEER GEGEE TOE...

PROKUREUR: DIE BYDRAES WAT SY GEMAAK HET NA JUL VRESE VIR INSOLVENSIE WORD NIE INGEREKEN NIE AANGESIEN DIT VOOR JUL HUWELIK GEDOEN IS EN AS SKENKING TOT DIE MEYER FAMILIE TRUST WAARVAN SY NIE 'N BEGUNSTIGDE WAS NIE OM BELASTING TE VERMEI.

JOHANNES: DIT WAS WETTIG!

PROKUREUR: ABSOLUUT. BELASTING VERMEIDING NIE ONTDUIKING NIE. DIT BETEKEN EGTER DAT U VROU NOU MET MINDER OPEINDIG AS WAT HAAR BYDRAE IN DER WAARHEID WAS. WIL U VOORTGAAN HIERMEE OF SAL U 'N...

MEDEA: NEE, DIS REG. EK VERSTAAN

MEDEA GLOEI AS SWANGER VROU EN IS BUITENGEWOON VREDELIEWEND EN GOEDGESIND.

JOHANNES: SONJA SE PA...EK BEDOEL...MENEER MARAIS HET AANGEBIED OM 'N GEDEELTE VAN DIE GELD WAT JY BELÊ HET AAN JOU TERUG TE BETAAL AS JY INSTEM OM IN DIE TOEKOMS AANSPRAAK OP DIE TRUST LAAT GAAN.

PROKUREUR: DIS GOED SO EN DIE PLAAS SAL DAN IN U NAAM
BLY?

JOHANNES: JA.

PROKUREUR: EN DIE BUURPLAAS...

MEDEA: WATTER BUURPLAAS?

JOHANNES: JA, HY SAL DIT OOK KOOP EN OP MY NAAM OORDRA
WANNEER EK EN SONJA TROU.

PROKUREUR: ONS HOEF NIE NOU DAAROOOR TE PRAAT VOOR U VROU...

MEDEA: NEE, DIS REG GAAN GERUS VOORT. SOLANK EK NET MY
KINDERS KAN SIEN.

PROKUREUR: DIT SAL U ELKE TWEEDE NAWEEK KAN DOEN ONDER
TOESIG...

JOHANNES: MY MA HET INGESTEM OM TOESIG TE HOU.

TONEEL 10

MEDEA EN JOHANNES KOM VAN DIE HOSPITAAL AF IN DIE HUIS MET HUL PASGEBORE BABA.

JOHANNES: HY'S PERFEK! KLEIN BULLETJIE. NOG LANGER AS JANJAN. GAAN SY OUPA JOHAN SE LENGTE HÊ. EK HET JOU GESÊ DAAI SONAR IS 'N POT STRONT.

MEDEA: JY WAS REG. JY KAN DIE SAK SOMMER IN DIE GANG SIT. JOU MA HET GESÊ SY SAL MY MÔRE HELP TREK.

JOHANNES: JY KAN NOG 'N WEEK OP DIE PLAAS BLY TERWYL JY AANSTERK. JY BLY DIE MA VAN MY KINDERS. TWEE BEELDSKONE STERK JONG MANS WAT JY MY GEGEE HET. EK MOET GOU INLOER BY DIE VOLK. WAS EERGISTER LAAS BY DIE MELKERY. WIL NIE WEET WAT HULLE ALS OPGENEUK HET NIE.

JOHANNES LOOP UIT, MAAR DRAAI IN DIE MIDDEL VAN DIE DEUR OM EN LOOP NA MEDEA TOE WAT STAAN MET DIE BABA IN HAAR ARMS. HY SOEN HAAR OP HAAR VOORKOP.

JOHANNES: EK'S TROTS OP JOU.

HY SOEN DIE BABATJIE EN LOOP VOL VREUGDE UIT.

MEDEA: JANJAN!

MEDEA ROEP HAAR SEUNTJIE. HY KOM AF VIR DIE EERSTE KEER. SY VAT DIE SLAGPALE SE SLEUTELS EN LOOP BY DIE DEUR UIT MET HAAR HAND IN JANJAN S'N EN DIE BABA IN HAAR ARMS. DIE GELUID VAN 'N DEUR WAT OOPGESLUIT WORD, WORD GEHOOR. DIE SAAG WORD GEHOOR. JOHANNES KOM IN EN SOEK VIR DIE SLAGPALE SE SLEUTELS. MEDEA KOM 'N RUKKIE DAARNA IN MET 'N

KRAT VLEIS EN 'N DOEK OOR. SY SIT DIT NEER OP DIE TAFEL EN GAAN WAS DAN DIE BLOED VAN HAAR HANDE AF.

JOHANNES: EEN VAN DIE KOEIE HET INGEKONK MET GEBOORTE
SELFDE TYD AS JY. SY'T NOU NIE JOU GEBEENTES GEHAD
NIE, ARME DING. KALFIE HET DIT DAREM GEMAAK.

MEDEA: DAAR'T 'N AFLEWERING VLEIS VIR JOU GEKOM.

MEDEA GAAN SIT BY DIE TAFEL.

JOHANNES: BY DIE SLAGPALE?

MEDEA: JA.

JOHANNES: WAAR'S DIE KINDERS?

MEDEA: SLAAP.

JOHANNES LIG DOEK VAN DIE KRAT VLEIS WAT MEDEA INGEBRING HET. LIGTE AF OP SY SKOK REAKSIE.