



**Articulating Pain and Surviving Trauma:
Interrogating the Representations of Extreme Gender violence in Two
Contemporary South African plays by Lara Foot and Phyllis Klotz**

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DECLARATION – PLAGIARISM

I, Nompumelelo Mtshali (student number **210541237**) declare that

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Signed at ...Randburg..... On 24 June 2019.....



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DEDICATION

I dedicate this dissertation to my late mother, without whom I would not be who I am today.

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I would like to thank my Fakude family at large, especially my three mothers Ntombifuthi Fakude, Norma Ntombela and Thandiwe Fakude, without your love, support and wise guidance I would be lost, I can never thank you enough.

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ABSTRACT

The high rape statistics in South Africa has launched diverse research enquiries to interrogate extreme gender-based violence particularly child rape and corrective rape. The findings from broad research studies for example by Rachel Jewkes, Hetty Rose-Junius and Loveday Penn Kekana (2005) point to poverty as a cultural legacy of colonialism and power imbalances between genders as some of the most significant symptoms of gender-based violence. Lara Foot and Phyllis Klotz as South African playwrights, directors and activists have used real-life rape cases to create plays that heighten awareness on rape through horrific fictionalised stories. This half-dissertation applies a literary and performative analysis on these plays namely, *Tshepang* (2005) and *Chapter 2 Section 9* (2016), as postcolonial feminist theatrical texts that engage critical scholarly and performance discourse on gender-based violence in South Africa.

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“In order to escape accountability for his crimes, the perpetrator does everything in his power to promote forgetting. If secrecy fails, the perpetrator attacks the credibility of his victim. If he cannot silence her absolutely, he tries to make sure no one listens.”

— **Judith Lewis Herman**

INTRODUCTION

The nature of this research is a qualitative study.

“Critical qualitative studies have gained popularity over the past decade as a preferred category among researchers who find themselves committed to conducting inquiries through which they can locate and, in some way, confront the hegemonies and inequalities of social life” (Kort, 2002: 381).

The textual analysis will specifically focus on interrogating the literary and theatrical representations of gender-based violence used in *Tshepang* and, secondly the methodology of Verbatim theatre is interrogated to analyse the representation of corrective rape in *Chapter 2 Section 9*. Magic Realism is interrogated as a literary form that is used by Foot in her theatrical representation of child rape in *Tshepang* and Verbatim theatre will only be used to analyse the representation of corrective rape in *Chapter 2 Section 9*. The ideas surrounding notions of double colonisation, patriarchy and silencing will also be applied in the analysis.

South Africa has a long history¹ of gender-based violence. While it affects all genders, this dissertation focuses on how it affects women. Gender-based violence is defined by The UN declaration on the Elimination of Violence against women (Gender-based violence in South Africa: A Brief Overview, 2016, p. 4) as follows:

Any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivations of liberty, whether occurring in public or private life. Violence against women should be used to encompass, but not be limited to the following: physical, sexual and psychological violence occurring in the family (and in the community) including battery, sexual abuse of female children, dowry-related violence, marital rape, female genital mutilation and other traditional practises harmful to women, non-spousal violence and violence related to exploitation, sexual harassment and intimidation at work, in educational institutions and elsewhere, trafficking in women and forced prostitution and violence perpetrated or condoned by the state.

¹ During the apartheid, it became obvious to activists concerned with gender issues that rape statistics were escalating, and no one was commenting on it. It was unquestionable that rape was intertwined with the racial injustice of the apartheid system. (Armstrong, 1994: 35).

Gender-based violence is a global issue that affects many countries in varying degrees. As a worldwide recognised social issue, strategies have been created to address gender-based violence. In 2015 SIDA² (the Swedish International Development Cooperation Agency) compiled a document of strategies that can be used to combat gender-based violence. These are some of the strategies SIDA (2015:16) created:

A shift in focus from seeing women (and other groups exposed to gender-based violence) as victims to seeing them as survivors, actors and agents of change with a strong influence on women and girl's empowerment and agency. Efforts to increase women's political participation and influence in contexts of peace conflicts and other humanitarian crises. Efforts to increase women's economic empowerment that enhance women's bargaining power and ability to leave abusive relationships. Efforts to increase sexual and reproductive health and rights are crucial for preventing gender-based violence given the close relationship between the two.

This half-dissertation, in addressing gender-based violence and how it is represented, will also apply the same approach of addressing women who have survived gender-based violence as 'survivors' rather than victims. There are varying types of gender-based violence namely, domestic violence, physical violence, emotional violence, economic violence, sexual violence and femicide which will be explained further in Chapter One.

This dissertation, however, intends to focus on stories of sexual violence, particularly those that engage the rape of children and women in South Africa. According to the South African Police Services³, approximately 42 596 rapes were reported between 2015 and 2016. These statistics reveal the prevalence of rape in South Africa. As a young black South African woman, I too continue to fear being raped in a socio-political climate where it seems women's lives mean very little.

This type of socio-political climate is often referred to as a rape culture. Joyce Williams (2007:1) in her article *Rape Culture* states that "the concept of rape culture inextricably links

² SIDA is a government agency working on behalf of the Swedish parliament and government, with a mission to reduce poverty in the world. They carry out enhanced development cooperation with a total of 35 countries in Africa, Asia, Europe and Latin America. SIDA. 2019. [ONLINE] Available at <https://www.sida.se/English/>. [Accessed 14 January 2019]

³ Africa check. 2017. *Fact sheet: South Africa's 2015/16 Crime Statistics*: [ONLINE] Available at <https://africacheck.org/factsheets/factsheet-south-africas-201516-crime-statistics/>. [Accessed 13 June 2017]

rape with the cultural fabric of the whole of society, recognising that there are systems, institutions, and attitudes that encourage sexual assault and protect sexual predators". The article further elaborates on how "some empirical works on rape theorise its emanation from a subculture of violence, for example, societies with high homicide rates also tend to have high rape rates" (Williams, 2007:1). Chapter one therefore argues that apartheid has contributed amongst many other factors to the prevalence of gender-based violence in South Africa.

In their book *Transforming a Rape Culture* (Buchwald, Fletcher and Roth, 1993:5) define rape culture as "a complex set of beliefs that encourages male sexual aggression and supports violence against women, a society where violence is seen as sexy and sexuality as violent". Dianne F. Hermann (1984:52) shares a similar viewpoint and elaborates on what defines a society with a rape culture, she states "our society is a rape culture because it fosters and encourages rape by teaching males and females that it is natural and normal for sexual relations to involve aggressive behaviour on the part of males".

Given that rape is an ever-present issue in the gender landscape of South Africa, it has increasingly been a subject of interest in contemporary theatre. Theatre has the potential for discursive engagements around representation that can re-present and challenge gender-based violence. I am interested in how local female South African playwrights, performers and directors have tackled the writing, performance, construction and the representation of the gendered phenomenon of rape.

In light of the above, this half dissertation will specifically focus on the theatrical representations of rape as staged by two feminist playwrights, Lara Foot (*Tshepang*, 2005) and Phyllis Klotz (*Chapter 2 Section 9*, 2016). Through a literary/textual analysis of these two texts, I will address the nature of gender inequality in patriarchal societies and how it fosters a favourable climate for gender violence specifically rape. "Rape is defined as any sexual activity that one experiences without giving consent. This includes fondling, oral, anal and vaginal intercourse or other unwanted sexual activity" (Wiehe and Richards, 1995:5).

I will interrogate how these two women writers have found ways of creating representations of rape in their above two plays; plays which are uniquely based on real life stories of South African women and girl children. Their plays find ways to symbolically enact and represent rape but significantly, their plays also show representations of survivors surviving this gender-

based trauma. Herein lies my interest in these two theatre makers and writers – they have found ways to theatrically transform the gender violence and these shocking real-life narratives⁴ into stories of survival and triumph. Of further interest in doing so, both theatre makers have moved away from realism using verbatim theatre⁵ in Phyllis Klotz’s case and in Lara Foot’s case a type of magic realism⁶, where objects and props used in the plays act as narrative symbols for the enacting of violent narratives.

This dissertation offers a literary/textual of gender-based violence addressed in *Tshepang* (Foot, 2005) and *Chapter 2 Section 9* (Klotz, 2016). Chapter One unpacks the landscape of gender-based violence in South Africa and how theatre has been and can be used as a tool to address gender-based violence. It offers a broad general scope of the history of gender-based violence in South Africa and refers to specific varying cases of child rape and corrective rape⁷. My analysis is informed by a research study by Rachel Jewkes, Hetty Rose-Junius and Loveday Penn-Kekana (2015) which was conducted through a series of interviews with informants, in different parts of South Africa to interrogate the possible causes of child rape.

Chapter Two maps and asserts a critical postcolonial feminist framework in addressing gender violence. The standpoints of contesting feminisms as justified by postcolonial feminists such as Chandra Mohanty, (1954) Sara Suleri, (1992) Patricia Collins (2001) and bell hooks (2000) are applied as lenses to interrogate gender-based violence.

In Chapter Three, I move to a more focused analysis of *Tshepang* (2005) where I look at the literary device of Magic realism and how Lara Foot has used this in a theatrical context to negotiate images and narratives of child rape and sexual violence. Magic realism is a term that has a long history however “the German art critic, Franz Roh, is credited with coining the term as early as 1925 in art criticism” (Barker, 2008:2). According to Dereck Alan Barker (2008:3)

⁴ Real-life narratives will be explained further in Chapter One.

⁵ “The term verbatim theatre refers to the origins of the text spoken in the play. The words of real people are recorded or transcribed by a dramatist during an interview or research process or are appropriated from existing records such as the transcripts of an official enquiry. They are then edited, arranged or recontextualised to form a dramatic representation, in which actors take on the characters of the real individuals whose words are being used” (Hammond, W. and Steward, D. :2008: 9).

⁶ The concept of ‘magic realism’ will be explored and unpacked more in Chapter Three. ⁷ This term will be explained further in Chapter One.

“magic realism was a term that was used to describe a new art form that Roh discerned as succeeding expressionism, which itself was a reaction against realism in art”.

Chapter Four offers an engagement with Phyllis Klotz and her most recent play *Chapter 2 Section 9* (2016). I offer an informed critical account of an interview session I held with Phyllis Klotz the writer/director of *Chapter 2 Section 9* (2016) where she shares her creative writing process and research for her play.

The methodology of verbatim theatre is applied as a storytelling device to both construct and read *Chapter 2 Section 9* (2016).

Lara Foot and Phyllis Klotz have both in their separate ways identified gender-based violence as a social issue of major concern. *Tshepang* (2005) acts as a mirror of /to/for a horrific moment in South African history and *Chapter 2 Section 9* (2016) provides advocacy for transformation. According to Elaine Aston (1995:59) “all feminist theatre are rhetorical enterprises, their primary aim is action, not art”. Both these plays heighten awareness of contemporary manifestations of extreme gender violence. Foot by looking at child- rape and the real-life story of Baby Tshepang (Foot, 2005) and Klotz by looking at the phenomenon of black lesbian ‘corrective rape’ in South African townships (Klotz, 2016).

This dissertation offers a critical literary/textual analysis of both plays in the light of the above raised concerns and gender focus.

CHAPTER ONE

This chapter interrogates rape in South Africa as an inherited product of apartheid amongst other contributing factors. It offers an understanding of six different forms of gender-based violence and critically engages the potential causes of child rape through a research study by Jewkes, Kekana and Junius (2005). The chapter further defines corrective rape and the challenges surrounding convictions of corrective rape cases through research studies by Lorenzo Di Silvio (2011) and Mwambene and Wheal (2015).

Historically, Protest theatre has been one of the most effective theatrical tools in South Africa. Protest theatre is argued to have an impact in bringing South Africa into its democracy hence this genre of theatre is recognised as a powerful platform to heighten awareness on important socio-political issues therefore it is proposed as a useful medium to raise awareness on gender-based violence. The representation of violent images is explored through magic realism as a literary tool. Lastly, Greg Homman (2011) notes similarities in storytelling between South African theatre and the categories of narrative truth he has identified in the Truth and Reconciliation Commission.

1.0 Understanding the Landscape of Extreme Gender violence in South Africa

Currently celebrating its 25th year as a young democratic country, South Africa and its socio-political landscape is still healing from the violent trauma it endured in earning its democracy. This chapter argues that gender -based violence, specifically rape is partly a by-product of violence inherited from apartheid. It guides the reader through the various types of gender-based violence against women and its contributing factors.

According to the UN population Fund (Gender Based Violence in South: A Brief Overview: 2016:4):

The primary targets of Gender-based violence are women and adolescent girls, but not only are they at high risk of GBV⁷, they also suffer exacerbated consequences as compared to what men endure. As a result of gender discrimination and their lower socio-economic status, women have fewer options and resources at their disposal to avoid or escape abusive situations or to seek justice. They also suffer consequences on their sexual and reproductive health, including forced

⁷ Abbreviation for Gender-based violence.

and unwanted pregnancies, unsafe abortions and resulting deaths, traumatic fistula, and higher risks of sexually transmitted infections (STIs) and HIV.

Sue Armstrong (1994:54) in her article *Rape in South Africa: An Invisible Part of Apartheid's Legacy* noted that “during the apartheid years, it became obvious to activists concerned with gender issues that rape statistics were escalating and that no one was commenting on it. It was unquestionable that rape was intertwined with the racial injustice of the apartheid system”. Armstrong also identified two issues with isolating apartheid as the sole cause for gender - based violence she explains that “first, while racism may aggravate gender violence, it is not its only cause. Second, gender violence exists as part of all cultures in South Africa and is indeed a feature of most societies worldwide” (1994: 54).

Further, Lorenzo Di Silvio argues that although apartheid may not be the single contributing factor to the rapid rape culture in South Africa it certainly influenced gender violence, he claims that “the apartheid regime facilitated the social structure that today enables all forms of rape. First, the police force in South Africa was designed to protect whites from blacks, not to protect black communities from crime” (2011:1469). Sue Armstrong additionally adds that the notable escalating rape statistics were likely an inaccurate reflection of the total rapes occurring and explains that “rape statistics in the 1980s were completely inadequate because as Reganass Heather⁸ says, no black woman would go to a police station. In those days, just to be seen near a police station might mean you were perceived as an informer, your home would be burnt down, and you would be killed” (Armstrong, 1994: 36).

Lorenzo Di Silvio (2011: 1469) specifies the Group Areas Act as one of the problematic social structures enforced by apartheid, he states that:

Townships required by the Group Areas Act, which effectively excluded non-white, South Africans from living in most developed area, were lawless, isolated and impoverished; provided no protection from police; and were designed like prisons and interment camps. Under these circumstances, women in townships were ‘subject to male sexual oppression’ and were without any effective police structure to protect them.

⁸ “Heather Reganass became concerned about the prevalence of rape in South Africa during the course of her work as director of South Africa’s National Institute for Crime Prevention and Rehabilitation Offenders” (Armstrong, 1994: 35).

Di Silvio further explains that black women were not safe whether they were in their homes in townships or in prisons, he says that “the threat of violence against women held in apartheid detention centres was effectively used as a tool of political control. Sexual abuse of women by security forces, however, was not limited to dissidents in prison; rather, members of the police force also raped women who were not detained” (Di Silvio, 2011:1465).

Apartheid therefore contributed to gender-based violence because it created circumstances that made it difficult for women especially black women to report sexual violence however Azali Mapombere (2011:5) suggests that “rape is about many things, including the poisonous aftereffects of apartheid, but it is also a burning social issue that is provoked by discourse about race and malicious patriarchal constraint”.

Apartheid has been argued as a notable contributing factor to gender-based violence, but it is not the sole direct cause of gender-based violence in South Africa. There are other social issues that enable gender violence and one of which might be considered is the gender inequality created and maintained by a patriarchal society.

1.1 Gender Violence in a Patriarchal Society

Gender-Based Violence highlights the various ways in which women are oppressed. As Sharon Smee (2012:1) has said:

Violence against women (VAW) is a violation of women’s fundamental human rights. It is a form of discrimination and is deeply rooted in power imbalances and structural inequality between women and men. Women are subjected to different forms of violence: physical, sexual, psychological and economic both within and outside of the home.

The South African Constitution declares equality amongst all its citizens however there are cultural laws and customs within the home setting which makes this concept and enactment of equality often very frail terrain. Azalia Mapombere (2011:22) states that “for the most part, African traditional social organisations are male centered and male dominated”. African cultures and traditions are embedded in a patriarchal society⁹, which acknowledges men as

⁹ A patriarchal society consists of a male-dominated power structure throughout organized society and in individual relationships. (Though Co, Patriarchal Society according to feminism. 3 September 2018: Accessed 22 November 2018).

superior to women in its cultural practises. Lobola¹⁰ is an example of a cultural practise that can potentially perpetuate such a mentality.

In the study *Gender based violence in South Africa: A brief Overview* (2016:8) Lobola is described by Ludsins and Vetten (2005: 24) as a cultural practice that can potentially be harmful:

Despite its cultural benefits, some men misconstrue the payment of lobola as their right to control and treat their partner as their property. In some marriages, this has resulted in GBV (Ansell 2001: Ludsins & Vetten 2005). These men justify their abuse by asserting that 'I paid lobola for you'.

In a society where women are culturally inferior an environment is created where favourable conditions are in place for women oppression. Azalia Mapombere (2011:22) explains that “generally, all the racial and ethnic groups in South Africa have age-old beliefs concerning gender relations and roles, and most of them are based on the assertion that women are less important or deserve less power than men”.

In South Africa alone, according to Azalia Mapombere (2011:4) “It is a known fact that at least one in three South African women will be raped in her lifetime, and one in four will face domestic violence”.

These staggering statistics reveal the commonality of gender-based violence and the power imbalance between men and women.

I address rape culture and these rape statistics in South Africa because “gender-based violence is a growing epidemic problem in South Africa, which has one of the highest rates of rape in the world” (Abolafia, 2012:489). There are different forms and definitions of gender-based violence. I highlight the six types of gender-based violence as named and defined by Sigsworth

¹⁰ Lobola is a practice associated with the provision of gifts, usually in the form of money or livestock, to the parents of a bride to be. The groom's family oversees providing these gifts after negotiation between the two families (Ansell 2001) It is a token of appreciation to the bride's family, although recently there are concerns about its commercialization. (Gender- Based Violence in South Africa: A brief Overview, 2016:8).

(2009), Tshwarang Legal Centre (2012) *Gender Based Violence in South Africa: A brief Overview* (2016:5) below:

Domestic violence is the most common form of Gender-based violence among partners. It often involves physical violence or threats of violence. This kind of violence may also involve sexual assault, battery, coercion, and sexual harassment.

Emotional Violence often involves verbal abuse, name calling and belittling of the other. It entails acts of embarrassment, humiliation, and disrespect. These acts affect one's sense of self, self-esteem, and self-confidence (Ludsin & Vetten 2005).

Economic violence includes control of the partner's assets, access to money and other economic resources. The male partner may be reluctant for his female partner to work or may manage or abuse her money for work done (Ludsin & Vetten 2005).

Sexual Violence is the most common form of gender-based violence and may involve, sexual harassment, sexual exploitation and trafficking for sexual purposes. (Matthews 2010: Vetten 2003)

Femicide is characterised by the murder of a female by an intimate male partner and is considered to be the most extreme outcome of gender-based violence. (Matthews 2010: Vetten 2005).

The above-mentioned forms of gender-based violence refer to adult relationships such as domestic violence and economic violence however children also experience extreme gender-based violence through child rape.

1.2 Child Rape: An extreme gender violence on girls

There seems to be no existing legal definition for child and baby rape however since children are individuals under the age of 16. I therefore propose a definition of child rape and baby rape as one that refers to the rape of any child younger than 16 years old. According to Africa Check¹¹ 15 790 children younger than 18 were raped in 2015 and 2016.

¹¹ The police are able to provide data on rapes perpetrated against children upon request. To date, there has not been a nationally representative study on the reporting rate of child rape. Africa check. 2017. *Fact sheet: South Africa's 2015/16 Crime Statistics*: [ONLINE] Available at <https://africacheck.org/factsheets/guide-rape-statisticsin-South-Africa/>. [Accessed December 2018]

The rape of babies is a critical issue especially because babies stand a high chance of dying during the rape or shortly afterwards due to the biological impact on the small body. As Linda Richter (2003: 396) has said:

The rape of an infant or toddler is a brutal act. To penetrate the vagina of a small child, the perpetrator must first create a common channel between the vagina and the anal canal by forced insertion of an implement. Rape in this manner can be immediately life-threatening.

To gain an insight into nature of baby rape in South Africa a few research articles addressing cases of child rape have been reviewed. Linda Richter (2003:398) in her study of child rape proposes that “the first step required to protect babies from rape is to gather information at the social, situational and psychological levels that increases our capacity to understand and prevent the sexual abuse of infants”.

Linda Richter goes on in her article, *Baby Rape in South Africa*, to share the following statistics and conditions of child rape in South Africa (2003:394):

Police statistics indicate that more than 25 000 sex crimes are committed against children per annum in South Africa and that 15% of rape victims are under 12 years of age. The statistics are not broken down any further by age. The predominant profile is a known perpetrator, with a minority being family members. The male perpetrator usually commits the sexual act at a house other than the child’s home although close by, usually over the weekend after having consumed alcohol.

Linda Richter further (2003:294) described a particularly shocking South African case of baby rape in 2001 which made international headlines.

The acute public recognition¹² of the rape of infants and toddlers in South Africa was occasioned by the case of a particularly shocking widely reported rape in 2001 followed in rapid succession by the rape of several other infants. Attempts to explain the rape of infants and toddlers include the socialisation influences on men of the country’s violent apartheid past, as well as virgin cleansing myths which have arisen in the context of the country’s rampant HIV/AIDS epidemic.

¹² A documentary made by a South African director, Clifford Bestall heightened attention around baby rape in South Africa as a myth believed to cure HIV/AIDS, the documentary inferred that child rape in the country was being fuelled by a peculiar belief that sex with a virgin would cure a man of HIV/AIDS” (Graham, 2008:105).

1.3 Research Study: “If they rape me, they are not to blame”

A study conducted by Rachel Jewkes, Loveday Penn-Kekana and Hetty Rose-Junius in Namibia (Windhoek) and South Africa (rural Mpumalanga) (2005) interrogates the cause of rape by interviewing community member to gain an understanding of their personal views on child rape. The hope was that these interviews would assist in gaining a glimpse of the general cultural attitude towards rape in the community. The results of the study are shared in their article *“If they rape me I can’t blame them: Reflections of gender in the social context of child rape in South Africa and Namibia”* (Jewkes, Kekana, Rose, 2005: 817). The results were similar in both South Africa and Namibia:

Information was sourced through interviews and discussion groups. Three small discussion groups and 77 semi structured interviews were done with children, social workers, police, community members, abuse survivor’s family members, teachers from schools and NGO staff.

Jewkes, Kekana and Junius (2005:1817) said that “several of the South African interviews revealed that in the hierarchy of social problems, many things were worse than child rape and incest”. The research revealed that children raped by family members, at times remained victims, especially if the family member was a breadwinner. The research study reported that “women are at times placed in the highly unenviable position of having to choose between having a home and food on the table and taking action against a partner who is abusing their daughter” (Jewkes, 2005: 1819). Poverty or the lack of economic freedom is considered a contributing factor of gender-based violence. Within a patriarchal society, women who are financially dependent on men are more likely to be treated as possessions if the man assumes ownership of her because he provides for her.

The gendered nature of patriarchy subjects women to oppressive submissive roles to men. It deems the man as superior to the women regarding social status, authority and economic power. Buiten and Naidoo (2016:357) state that “rape has come to be understood within social scholarship, both in South Africa and internationally, as being a manifestation as well as a demonstration of unequal and gendered power”. This gender inequality is a key aspect of a patriarchal society. Women who are not financially dependent on men are not immune to

financial abuse as they can experience economic violence¹³ therefore poverty is not the only contributing factor to gender-based violence because it also affects financially independent women.

The majority of the interviewees from the study conducted by (Jewkes, Junius, Kekana: 2005) reported that children remain easy targets of rape because they lack the physical strength to fight men off their bodies and are often much easier to manipulate, the research states that “children were said to make convenient sexual partners, since they were either too young to talk, or could be ‘bribed not to talk’, by men who just wanted to ‘satisfy themselves’” (Jewkes, Junius, Kekama, 2005:1814).

The majority of the interviewees from this study (2005) noted that children were more vulnerable to rape if they were left unsupervised, however, even when supervised at home by a family member, they still remained at risk of being raped, the research states that “Several of the South African interviewees spoke of rape of children occurring in the family when the wife was sexually unavailable due to pregnancy, post-partum abstinence or marital conflict” (Jewkes, Junius, Kekama, 2005:15). The home is therefore not necessarily a place of safety for children regardless of whether they are supervised or not.

The lack of children supervision is often blamed on mothers which shifts the responsibility that men as fathers have within society and the family as guardians of their children. Patriarchy cements roles for genders that unrightfully makes the wellbeing, nurture and care of children exclusively a women’s responsibility (Jewkes, Junius, Kekana, 2005).

South African interviewees explained how unemployed men struggled to get girlfriends their own age because they were not doing well financially and therefore had difficulties finding and keeping a girlfriend. Jewkes, Junius, Kekama (2005:1814) through their research made a connection between poverty and gender-based violence, they said “linking this to poverty,

¹³ Economic violence includes control of the partner’s assets, access to money and other economic resources. The male partner may be reluctant for his female partner to work or may manage or abuse her money for work done (Ludsin & Vetten 2005).

some informants argued that poor or unemployed men, who were not able to get adult girlfriends, would turn to children for sexual gratification”.

The girl child was held partly responsible for being raped if she was wearing short or tight clothes when the rape occurred because her dress code generally according to societal standards and the rapist implied that she wanted sex. Dress code is not an invitation for sexual abuse, women and children alike should be free to dress whichever they choose without fear of being raped, in the same way that men exercise their liberty to dress as comfortably as they please without any condemnation.

This mentality of dress code as invitation for rape is echoed through the concerns expressed by an eighteen-year-old girl in one of the interviews (Jewkes, Junius, Kekana, 2005:1813):

It's not easy for me to wear trousers when there are men at home. I stay with my mother and my younger sister most of the time. So, when my father, my uncle or my brother is there I don't wear them because if they rape me I can't blame. Same as at school, you will be raped, and you can't blame anyone.

According to the interviewed community members children continued to be raped if the rapist was a breadwinner and if the child was left unsupervised.

Children were easy victims because they were easier to silence through bribes or fear. Rape was also seen as an act of imposing male dominance and power especially by men who felt economically inferior. A patriarchal society values man above woman and within that valued group of men there are men who are more valued than others and this is often determined by their ability to provide (Jewkes, Junius, Kekana, 2005).

Patriarchy dictates that men should thrive financially to gain good social status, a man who earns well can provide well for a woman and his children and stands a far better chance of finding a woman to marry. There is a saying in isiZulu that states “*ubuhle bendoda izinkomo zayo*”¹⁴ which means a man's worth is determined by the number of cattle he owns which

¹⁴ The Nguni tribes have a saying that goes “*ubuhle bendoda izinkomo zayo*” which when directly translates means that “the attraction of a man is his cattle”. Now, when analyzing this saying it would be best to keep in mind that the ancient tribes used cattle as a bargaining tool because the currency of those days was not notes and coins but rather things that could be used to sustain a

symbolises his wealth, however in contemporary peri-urban spaces the cows may be replaced by actual cash money. It can be argued, therefore, that financial lack, can make men feel emasculated men because it makes them incapable of providing for family.

In a research study titled *Sexual Violence Against Women in South Africa*, Azalia Mapombere (2011: 55) critically reviews the South African Constitution with regards to the rights of women and their lived experiences. Mapombere revisits the South African law and other relevant sources in trying to understand how women remain oppressed in a country where the constitution legally forbids their oppression. He also looks at the varying methods people use to combat sexual violence.

Azalia Mapombere based his research on a study conducted by South Africa's Medical Research Council, in 2001.

This study was, similar to that of Jewkes, Kekana, Junius (2005) which was conducted through interviews. South African men were interviewed in both the rural and urban areas of Eastern Cape and Kwa-Zulu Natal and the study began to explain that educated and financially well off men were more likely to unapologetically rape women because their social status gave them a sense of power and entitlement. The study (Mapombere, 2001:19) revealed that:

A quarter of men in South Africa admitted to having raped, and 46% of those said that they had raped more than once. These men expressed no remorse for their actions. Out of those that admitted to having raped, 73% said that they had committed their first assault before the age of 20.

These results from the study indicate that there is a mentality, men are groomed into from a young age justifying the rape of women by financially affluent males. It is unlikely for a boy who begins raping at a young age to stop once he has matured into manhood. If the boy child rapes from a young age, then the likelihood is that they will continue to rape as grown men. Especially, if they are groomed in a society that justifies the raping of women.

In most reported cases of child rape, it seems that justice doesn't prevail for a varied number of reasons.

Linda Richter (2003:398) says:

These holes comprise the intimidation of victims by families and families by communities, the bribing of caregivers and police officials, delaying tactics by defence lawyers, the inability of very young rape survivors to provide evidence and be cross-examined, poor police and medical work in collecting biological evidence and the lack of investigatory and support services.

The above explanations describe where child rape might be stemming from, but there is still no concrete elucidation for it. Patricia Crittenden (1998:14) has observed that “these attempts at integrative theory acknowledge the complexity and breadth of child abuse but do not explain its occurrence. There is no evidence of a causal hierarchy”. Further research is still required to understand this tragic phenomenon.

The above-mentioned research studies argues that gender inequality is embedded in a patriarchal societal fabric. The normalisation of this patriarchal system can at times make it difficult for women to recognise their oppression hence the dominant social and cultural attitudes around gender roles and identity within patriarchal societies have the closest consequential link to rape.

1.4. Corrective Rape and the South African Constitution

The second form of extreme gender-based violence this dissertation will focus on is termed “corrective” rape. According to Mwambene Wheal (2015:58):

Corrective rape is a form of sexual punishment by men towards lesbians to cure them of their sexual orientation. Black African lesbians are victims of corrective rape, particularly those in townships who are seen to challenge patriarchal gender norms. Therefore, discrimination based on gender, race, sex and sexual orientation is called into play.

Lorenzo Di Silvio in his research article *Correcting Corrective Rape: and Developing South Africa's Affirmative Obligations Prevent Violence against Women*, (2011:1472) explains the nature of corrective rape as follows:

Corrective rape is unique: not only is corrective rape more likely to affect poor, black women who live in townships, but gay women targeted for corrective rape are also more likely to find themselves isolated, with little support, and generally vulnerable. These women are even less likely to report an instance of corrective rape when faced with society's general opprobrium that continues to attach to homosexuality: the attitude of those who strongly disapproved of the inclusion of sexual orientation in the Equality Clause has not dissipated and many gay people, especially those from black and coloured communities, are not accepted by society generally.

The South African constitution protects the rights of its citizens, to freely choose their sexual orientation and reside in peace.

However, “despite a number of significant formal, legal, constitutional and political advances in the status of women in South Africa, research shows a substantial gap between these rights and the lived realities of women in social terms” (Buiten and Naidoo, 2016: 536). Queer women suffer corrective rape at the hands of homophobic men.

Lorenzo Di Silvio (2011:1473) states that “South Africa was the first country to constitutionalise equality on the basis of sexual orientation”. However, the equality the constitution declares is currently not the reality for women, who continue to experience discrimination because of their sexual orientation.

Mwambene and Wheal (2015) argue that a patriarchal society, as with child rape, is a strong enabler of corrective rape.

Claiming that the perpetrators of corrective rape are men who feel threatened by lesbians ‘stealing’ their girlfriends, because they hold to the belief that women ‘belong’ to men. Mwambene and Wheal (2015:58) state that “victims are also seen as a threat to patriarchy and hetero-normativity which demarcate women’s bodies as male property”.

Lorenzo Di Silvio (2011) argues that corrective rape was founded by the apartheid system because it permitted sexual violence on black women. He claims that “the threat of violence against women held in apartheid detention centres was effectively used ‘as a tool of political control’” (2011:1475). Sexual abuse however was not limited to dissidents in prison; rather, members of the police force also raped women who were not detained” (Di Silvio, 2011:1465).

Racial segregation resulted in townships being built where only black people could live.

Lorenzo Di Silvio (2011:1476) states that:

Townships required by the Group Areas Act, which effectively excluded non-white (sic) South Africans from living in most developed area, were lawless, isolated and impoverished; provided no protection from police, and were designed like prisons and internment camps. Townships were crowded and cramped, meaning women lacked privacy and safety. Under these circumstances, women in townships were subject to male sexual oppression and were without any effective police structure to protect them.

Currently, townships still exist in South Africa with a majority population of black people. Although, these townships exist in post-apartheid, Lorenzo (2011) suggests that these townships have inherited cultural attitudes from the apartheid era that justify corrective rape and sexual violence against black women as the norm. He emphasises his point by saying that “the police force in apartheid South Africa was designed to protect whites from blacks, not to protect black communities from crime” (Di Silvio, 2011:1469). This lack of protection of black homosexual/lesbian women is reflected in the low convictions rates for corrective rape.

1.5. Cases and Convictions of Corrective Rape

Often, corrective rape cases are unreported because the gay and lesbian community continually experience insufficient actions by the police and legal system to address the matter in its severity. This lack of faith in the justice system is reflected in “a study conducted by the ActionAid showed that 66% of women failed to report their attacks because they feared not being taken seriously. A further, 25% feared exposing their sexual orientation to the police as they were fearful that they would suffer added abuse” (Mwambene and Wheal, 2001: 81).

Lesbians feel unsafe in their communities because their perpetrators are commonly community members. Mwambene and Wheal (2012:81) have said:

When one considers that these incidents occur mainly in townships due to the cultural attitudes and views of the perpetrators, it is understandable that the victims are fearful to report these incidents as it is reasonable to expect that they might be subjected to further victimisation.

In communities where, corrective rape is not condemned by the community members, women are bound to feel unsafe. There have been cases when the community has taken the law into their own hands, when the justice system fails to execute punishment on known rapists. The township community where corrective rape occurs, plays a critical role in tackling social issues and protecting its members (Mapombere, 2011). When the community feels that the police are not doing their part in protecting them, a mob of community members are formed as an active agent of justice. An example of mob justice is described by Azalia Mapombere (2011:66) he details an incident when the community attacked rape suspects he said:

A suspected serial rapist and his accomplice were murdered by an enraged mob in Kwa-Mashu, near Durban in October 2006. The police captain had reported that police had arrested the men, who were part of a four-man gang. At the time of the attack, two policemen were taking the men to one of the victims for identification. The men were dragged out of the police car and killed. Police officers were also injured in the fiasco. A danger is that 'mob justice' may be served on the wrong person or too severely, though the comrades often claim that they have never killed as part of disciplining an alleged perpetrator, other community members say otherwise.

The very idea of mob justice creates a huge threat for perpetrators and can be efficient in decreasing crime statistics, by holding perpetrators accountable for their actions. However, mob justice is not a legal system that can be monitored and does not give suspected perpetrators an opportunity to defend themselves; there's thus a larger probability of punishment being brought upon the wrong person by error.

The physical punishment can lead to a violent death. Therefore, endorsing the very thing it's fighting against, which is crime and violence in the community.

The conviction of Eudy Simelane's¹⁵ case was not on charges of corrective rape because there was and still is no legal definition for what is known as 'corrective rape'.

Mwambene and Wheal (2011: 83) state that "the definition of the statutory offence of rape and provisions on mandatory sentencing are set out in legislation however no legislative definition or mandatory sentencing exists for corrective rape". They suggest that corrective rape should be considered a hate crime because they further explain that, "if corrective rape were to be considered a hate crime and not merely as a crime of rape, then it would be easier to successfully prosecute perpetrators of this offence" (Mwambene and Wheal, 2011:82). A hate crime is a crime committed against someone for who they are, for something they cannot choose nor can change about themselves such as their race and in the case of corrective rape, their sexual orientation hence prosecuting corrective rape as a hate crime would be fitting.

¹⁵ "On April 28, 2008, Eudy Simelane, a thirty-one-year-old lesbian from KwaThema township outside Johannesburg, was walking near her home after a night out with friends.' Simelane had traveled the world with South Africa's women's soccer team, Banyana Banyana, and was training to become the first female referee for the 2010 World Cup, hosted by South Africa. On her way home from the bar, however, she was attacked by a group of men.' The men dragged her across the ground, stabbed her twenty-five times in the face, chest, and legs, and gang raped her, dumping her body in a ditch where they left her to die" (Di Dilvio, 2011:1469).

The 31-year old soccer player in the South African team Banyana -Banyana was open about her sexual orientation and hence was brutally raped and murdered. Mwambene and Wheal (2011:82) explain that “she was stabbed more than 20 times, her body found mutilated in an open field. Four suspects were brought to trial at the Delmas High Court in 2009 of which two were convicted, receiving sentences exceeding 30 years, whilst the other two were acquitted”.

There is also no formal accurate record keeping system of corrective rape in South Africa.

South Human Rights (2011:23) reported that

South African police do not disaggregate records of sexual violence by motive or by survivors, sexual orientation or gender expression and identity. As a result, it is difficult to estimate how many transgender men and lesbians are raped in South Africa every year because of their sexual orientation and/or gender expression. The lack of formal record keeping of corrective rape cases makes it difficult to give a clear indication of the extent of corrective rape in the country.

Mwambene and Wheal (2011:62) further report that “the youngest victim of corrective rape was only 13 years old when the incident occurred.

She was raped in Atteridgeville, Pretoria, after she had declared her sexuality”. Evidently children can also be targets of corrective rape in the same way in which they are vulnerable to child rape.

Mwambene and Wheal (2011:63) identified the following cases of corrective rape in South Africa to support their proposal of corrective rape being categorised as a hate crime:

Nosizwe Nomsa Bizana was gang-raped by five men because of her sexuality. She afterwards succumbed to crypto meningitis and passed away on 16 December 2007. (2011:63)

Noxolo Nogwaza (24), openly lesbian, was found in an alley on 24 April 2011. Her head was deformed, eyes out of their sockets, her brain split, and her teeth were scattered around her face. An empty beer bottle and used condoms were shoved up her genitals and parts of her body were stabbed with glass and the brick used to smash her head was found next to her body (2011:65).

Duduzile (‘Dudu’) Zozo (26), who was brutally murdered on 30 June 2013 and was found partially naked with a toilet brush shoved up her vagina, a mere 40 feet from her home in a neighbour’s yard (2011:60).

Mwambene and Wheal (2011:83) go on to argue that corrective rape should be considered a hate crime because “hate crimes by nature cause greater harm than ordinary crimes because they increase the vulnerability of the victims as they are unable to change the characteristic which made them a target. As a result, it is of the utmost importance to recognise corrective rape as a hate crime since the victims are unable to change their sexual orientation”.

The Human Rights Watch has documented researched cases of women who have had to leave their community because they no longer felt safe. Human Rights Watch (2011: 30) reported that:

Nineteen-year-old Nthanda was constantly harassed by taxi drivers and conductors who threatened that they could teach her how to be a woman and she knew what they meant by that. (2011:30)

Nthanda said: In 2006, guys from the neighbourhood [in Durban, where Nthanda used to live] were hanging around. One guy would always say that if I had a man, I would be a real woman. He said he would teach me, show me, and teach me morality and respect. This happened for six months, every day, my mum told me to let it go. I left for Johannesburg (2011:30).

The South African constitution enshrined laws to protect all women from discrimination, some of these laws¹⁶ were contradictory with official legal documents that govern society regarding medical aid schemes. The Human Rights Watch (2011:12) outlined a resolved incident of sexual orientation discrimination with a medical aid case:

The Pretoria High Court ruled that the Police Medical Aid Scheme had unfairly discriminated against the plaintiff, a member of the South African Police Service, by refusing to register her same-sex partner as her dependent.

This ruling led to a change in the definition of ‘dependent’ in the Medical Schemes Act to include both same-sex partners and people in unregistered heterosexual relationships. It was through the complaints of individuals that changes in legislations were implemented.

Similarly, a change of legislation was made to marriage¹⁷ laws after a complaint was brought forward by a lesbian couple. The Humans right Watch (2011:13) details these as follows:

The Supreme Court of Appeal ruled that same-sex couples must be included in the common law definition of marriage and, in December 2005, the Constitutional Court confirmed the unconstitutionality of the existing marriage law and further declared that an inferior or marginal status granted to people in same-sex relationships would also be unconstitutional. It gave the

¹⁶ “7. Rights-(1) This Bill of Rights is a cornerstone of democracy in South Africa. It enshrines the rights of all people in our county and affirms the democratic values of human dignity, equality and freedom”. (Constitution of the Republic of South Africa NO. 108 of 1996, 1997; 1247)

“9. Equality. The state may not unfairly discriminate directly or indirectly against anyone on one or more grounds, including race, gender, sex, pregnancy, marital status, ethnic or social origin, color, sexual orientation, age, disability, religion, conscience, belief, culture, language and birth”. (Constitution of the Republic of South Africa NO. 108 of 1996, 1997; 1247)

¹⁷ Before 1994, rape was legally defined as the imposition of unwanted vaginal sex by an adult man upon an adult. (Ross, 1993:8) This excluded homosexual rape from the scope of the law, as well as sexual violence within marriage (Taylor, Francis, 2005:241).

government until December 1, 2006, to rectify the situation. On November 30, 2006, the office of the president signed into law the Civil Union

Act, which recognizes ‘the voluntary union of two persons registered by way of either a marriage or a civil partnership’.

Although the progress can be slow, these examples demonstrate that change is possible and that speaking out can influence legal policies. The onus is on individuals to identify discrimination and exercise their rights and agency to speak against it ensuring that legal policies are working to protect and serve people efficiently:

During the apartheid era protest theatre was similarly used as a voice to speak out against racial injustice to raise awareness and create a space for discourse on political oppression. This half-dissertation proposes theatre as an effective platform to address gender violence therefore it is useful to look at how theatre has been used previously to address socio-political issues, a good point of reference for this is protest theatre as it deals with a very violent context of South Africa during apartheid.

1.6. Theatre: A Creative Tool for Addressing Gender-Based Violence

South Africa has a history of violence and violent story telling that is identifiable through Protest theatre¹⁸. Greg Homann (2011:152) states that “the South African public has been educated in a complicated and extremely sophisticated discourse of violence, allowing a viewing of theatrical constructions of violence that are unique to a South African society”. He claims that the truth and reconciliation commission process introduced the sharing of violent testimonies and narratives to the South African audience and that this sharing of violent stories has influenced theatre making in South Africa.

The Black consciousness movement in South Africa saw the emergence of black playwrights creating theatre in response to the oppressive apartheid laws. The political content of these plays was generally inspired and derived from the actual lived experiences of those oppressed by apartheid laws in the 1980s.

¹⁸ “At the end of the fifties, and following the banning of ANC and PAC, we begin to see the emergence of what has been called protest literature/theatre” (Rangojane, 1963:8).

The 80s protest plays were usually informed by what was politically relevant, they responded to significant changes such as laws prohibiting inter-racial marriages and racial segregation laws. Rangoajane (1963:46) uses Gibson Kente's play *Too Late* (1975) as an example of how theatre was engaging and responding to political discourse:

Given the Pass Laws and the negative effect it had on blacks and other people of colour, the response by black playwrights regarding the Pass Law was overwhelming. In his play *Too Late* (1975), Gibson Kente explores the impact the Pass Law had especially on the weak and helpless, like children.

The black consciousness movement was mainly comprised of ¹⁹black playwrights, but they were not the only ones writing about the unfolding political injustices. "Like Kente, John Kani in collaboration with Winston Ntshona and Athol Fugard dealt with issues of pass laws in his play *Sizwe Banzi Is Dead* (1947) (Rangoajane, 1963: 47). Athol Fugard, a white male writer wrote a considerable number of plays in a liberal paradigm including *Hello and Goodbye* (1971) that addressed racial injustice in apartheid.

Protest theatre was used as a tool for activism to bring change in the South African socio-political landscape. Rangojane (1946:43) explains that:

Some plays were written as a result of significant incidents amongst the black masses like the Sharpeville Massacre and the District six forced removals while others were on issues of particular concern like exploitation and ill treatment of blacks in the labour market, especially on white farms. Such plays include *Asinamali* (we have no money) by Mbongeni Ngema and *Dark voice Ring* by Zakes Mda.

The Nurse (1983) by Maishe Maponya and *Banned* (1993) by Zakes Mda are examples of plays that aggressively attacked the apartheid system. Many protest theatre plays posed a great threat to the apartheid system and were therefore banned. The political content of protest theatre raised consciousness around the lived experiences of black people therefore threatening the oppressive apartheid government. Protest theatre was often banned or censored because of its significant role of giving a voice to the violent issues of racial discrimination.

¹⁹ "The term "Black Theatre" refer to the theatre whose practitioners, playwrights, performers and directors are black, and the objective is to capture and dramatize as possible the lived experience of the black masses. The content of the issues addressed should pertain to the black masses represented. Finally, the main target should be oppressed black masses" (Rangojane, 1963:10).

Rangojane (1963:63) explains that there were serious consequences for this level of resistance to the apartheid system, he said that “theatre practitioners in the apartheid state, especially in the last three decades (before 1994), were subjected to a variety of pressures including not only intimidation and banning but detention and death”.

Protest theatre of the 1980s was predominantly focused on sharing the truth on the violence of the apartheid system to polemically provoke change and inspire a level of activism that would bring the country into democracy. Transitioning into its new era of democracy, South Africa had a Truth and Reconciliation Commission which was supposed to create a safe space for confessions of political crimes committed during apartheid. From these confessions emerged a method of articulating stories of trauma that would extend into contemporary theatre.

The categories narrative truths described by Greg Homann (2011) from the truth and reconciliation session can be applied in writing and representing stories of trauma and violence and are therefore useful to this half-dissertation that interrogates how theatre is used a vehicle for heightening awareness on gender- based violence.

The Truth and Reconciliation narrated factual horrific events of violence during apartheid and protest theatre fictionalised stories of violence which were based on factual violent events as a response to the violence and discrimination created by apartheid.

Similarly, Klotz and Foot alike have represented fictionalised gender-based violence stories in their plays which are based on real -life events. *Tshepang* (2005) and *Chapter 2 Section 9* (2016) do not strictly belong to the genre of protest theatre however they function in the same conscious raising manner.

1.7. Narrative Truths in South African Theatre

Greg Homann theorises some of the key foundations of narrative trends within South African theatre stem from the Truth and Reconciliation Commission²⁰ process. He says, “my strategy

²⁰ The Truth and Reconciliation Commission (TRC) was a court-like body assembled in South Africa after the end of Apartheid. Anybody who felt they had been a victim of violence could come forward and be heard at the TRC. Perpetrators of violence could also give testimony and

is to explore how South African theatre operates in relation to the discourse set up by the TRC” (2011: 154). He proposes that there are four categories of narrative truths namely, factual, testimonial, dialogical and restorative truth (Homann, 2011) currently used in contemporary theatre which originally emerged from the Truth and Reconciliation Commission process.

I would like to argue that Homann’s four categories of narrative truths can be and have been used by theatre makers in creating work that represents an account of real-life stories.

He says that “the role of the theatre maker is aligned with one who witnesses. Theatre that fits comfortably in this category has been termed docu-drama.” (Homann, 2011: 152) An example of a play that could be categorised as a docu-drama is *Born in the RSA* (1985) by Barney Simon, it ‘stands out as a historical document offering factual accounts through storytelling’ (Homann, 2011:152). Foot’s *Tshepang*, (2005) which is a primary text of this half-dissertation is also a fictional narrative that draws on a real-life story of a baby rape case. Protest theatre mainly represented current real-life stories and made relevant political references. Greg Homann (2011:151) argues that “the prolific history of South African plays dominated by the protest genre are not distant from including factual information as a way to offer credence to the narrative plot line”.

Greg Homann (2011: 152) says that “the TRC was testimonial in form and accepted personal retelling of events as significant truths, aiming towards storytelling as a means to restore both memory and humanity”. *Chapter 2 Section 9* (Klotz, 2016) is staged with women characters representing the stories of women who have been correctively raped. The women represent survivors not victims, they represent women who are in a process of healing and restoration. In representing these women, they simply retell their stories without necessarily acting them out, so the performance is testimonial in its delivery.

request amnesty from prosecution. (South Africa History online, 31 October 2018: Accessed 22 November 2018.)

The type of theatre used in Phyllis Klotz's *Chapter 2 Section 9* (2016) is known as Verbatim Theatre because it draws on factual stories which were told by the women who have survived gender-based violence, their stories were then used to inform the written and spoken words in the play. Will Hammond and Dan Steward (2008:9) define this as verbatim theatre:

Verbatim theatre refers to the origins of the text spoken in the play. The words of real people are recorded or transcribed by a dramatist during an interview or research process or are appropriated from existing records such as the transcripts of an official enquiry. They are then edited, arranged or reconceptualised to form a dramatic representation, in which actors take on the characters of the real individual whose words are being used.

Phyllis Klotz conducted fieldwork research through her interviews with women whose stories form the content of her play. These interviews were recorded and the words from the interview were transcribed and then translated into *Chapter 2 Section 9* (2016) this process will be detailed further in Chapter Four.

Greg Homann (2011:153) posits that “the fourth kind of truth identified by the TRC was one that focused on restoration and healing of what was, and ostensibly still is, a damaged society.

This was an attempt to look back on a past while offering a vision of the future”. The narrative truth of restoration and healing is identifiable towards the end of the play *Tshepang* (2005) when the character of Ruth speaks for the first time and she says her child's name, ‘Tshepang’ which means hope implying perhaps, that there is hope for the future even in this moment as she finds her voice again after a long time of not speaking.

Chapter 2 Section 9 (2016) translates real events with an emphasis on literary form of representation through verbatim theatre while *Tshepang* (2005) emphasises on visual forms of representation using magic realism where images are created on stage as metaphors to represent violence.

1.8. Image Making for Theatre

Feminist writer Mary Eagleton (2003: 173) says:

Feminist theory radically changed art, art history and film studies, opening onto the anti-hierarchical approach of visual culture. The focus is now on ‘image’, ‘representation’, ‘the gaze’, ‘identification’ and ‘spectatorship’. In anguished interaction with theorists of class and race, feminist theory has forged terms that enable us to see ‘the power of the image’.

The image's power is in the meaning it holds, the story it tells. The play *Tshepang* (2005) to be addressed more fully in Chapter three uses magic realism²¹ where for example props are used differently from how they might conventionally be used to create images. For example, the broom is not used to sweep nor is the loaf of bread eaten. Instead these props are used theatrically to portray images and symbols that represent the rape of a baby. The way we read and make sense of images can be further understood through the study of Semiotics²². Roland Barthes²⁴ describes semiotics as a system of reading an image as though it were pregnant with an ideology. Mary Eagleton's book, *A Concise Companion to Feminist Theory* offers an account on Roland Barthes explanation of reading images Roland says (2003:174)

“at first reading, we decipher a literal meaning, ‘denotation’. Barthes named the second level, ‘connotation’ or ‘myth’ because the ensemble of signs is impregnated by social and cultural meanings that serve to create an ideological picture of the world”. Theatre as a visual and embodied medium presents images on stage that audiences both consciously and unconsciously read for meaning.

There are multiple ways of making meaning from a single image which makes it critical for images to be read within their context. Roland Barthes says “images, therefore, need to be deciphered in relation to cultural practices, social histories and the interests of the dominant class, race, gender and sexuality” as quoted in, Eagleton, 2003:174). Similarly, to understand images presented on stage, it's important to understand their context, the primary texts/plays, *Tshepang* (2005) and *Chapter 2 Section 9* (2016) of this half-dissertation present symbolic and metaphoric images in a represented gender-based violence context.

²¹ This term will be explained further in Chapter 3

²² “Semiotics also called semiology was first defined by the Swiss linguist Ferdinand de Saussure as ‘the science of signs’ (Sibhan Chappman, Christopher Routledge 2009). Additionally, Roland Barthes proclaimed that semiology ‘aims to take in any system of signs whatever their substance and limits; images, gestures, musical sounds, objects’ (Roland Barthes 1968) these signs constitute a system of significance” (Bouzida, 2014:2002). ²⁴ “Roland Barthes is a crucial figure in modern literary and cultural theory. His work has been influential in a wide variety of theoretical trends and practices, including structuralism, semiology, post-structuralism, cultural studies and psychoanalytical literary criticism” (Allen, 2003:1).

The use of symbols and metaphors in the genre of Magic Realism is not uncommon in contemporary feminist playwriting. Sarah Kane, a British playwright, for example significantly also uses magic realism to represent the violent context of war and rape. Her play *Blasted* (1996) is based on the real-life events of the Bosnian war.

Elaine Aston in her book *An Introduction to Feminism and Theatre* (2010:582) shared her experience of watching *Blasted* said:

It was certainly one that left me at the end of the performance with the physical sensation of being unable to move, and of feeling emotionally exhausted by what the production had put me through. I remember quite distinctly feeling almost unable to applaud the performers, and of thinking that somehow the convention of applause felt "wrong." This was not because I felt that the production was bad, but because the assault on my senses was such that applause returned the audience to a "normality" I simply was not feeling.

Elaine Aston also writes about Kane's intentions with *Blasted* (1996) and argues the following: "to put the audience through the experiences of rape and war represented is to make viscerally and emotionally charged connections to thinking about the damaging and dehumanizing consequences of sexual violence and epic warfare" (Aston, 2010: 578). *Tshepang* (2005) and *Chapter 2 Section 9* (2016) are based on real-life stories of gender-based violence which offer different perspectives on child rape and corrective rape in South Africa to emotionally engage the South African audience on the devastating reality of gender-based violence.

This chapter has provided an overview of two key areas that fall within the bigger umbrella of gender-based violence on namely child rape and corrective rape within the South African context. It has investigated the history of South African theatre particularly protest theatre as an example of how theatre has been used historically in South Africa to raise awareness on pressing socio-political issues during the apartheid era and in so doing, this chapter has proposed that theatre can still be used to raise awareness in the current context of gender-based violence.

This chapter has gone on to propose that narrative truths evident in protest theatre and contemporary theatre are derived from the Truth and Reconciliation Commission process.

This chapter has also reviewed the role of magic realism as a literary and symbolic method in creating powerful representations of violence on stage. Chapter Two moves on to engage

post-colonial feminisms as a lens of perceiving and addressing gender-based violence and investigates theatre that has been created in the postcolonial feminist context.

CHAPTER TWO

2.0 Articulating a postcolonial feminist framework to address gender violence and theatre

This half-dissertation will assert a post-colonial feminist approach to address gender-based violence, it is critical that this is made apparent as there are many different types of social political feminisms. Raj Kumar Mishra says (2016: 130) “feminism is consisted in variegated, colourful approaches hence better to call such approaches ‘feminisms’”.

Postcolonial feminism is an integration of primarily two theories, postcolonial theory and feminist theory. Feminist theory is practical in addressing the topic of gender-based violence because it focuses on gender equality and feminist theory has significantly contributed to art including theatre.

Mary Eagleton (2003:173) says that:

Feminist theory radically changed art, art history, theatre and film studies, opening onto the antihierarchical approach of visual culture. The focus is now on ‘image’, ‘representation’, ‘the gaze’, ‘identification’ and ‘spectatorship’. In anguished interaction with theorists of class and race, feminist theory has forged terms that enable us to see ‘the power of the image’.

Postcolonial theorising is a practical approach for the topic of gender-based violence because South Africa is a postcolonial country that is still navigating through the cultural legacy of colonialism and the primary texts of this half-dissertation are written within its postcolonial context. Raj Kumar Mishra (2013: 131) says “postcolonialism throughout seeks to counter all kinds of oppression, injustices and traces left by the west”. She further adds that “the prime objective of postcolonial feminism is to make differences of (race, class, and setting) regarding women’s lives visible and recognisable in the eyes of western-feminists in non-oppressive ways” (Mishra, 2013: 129).

Postcolonial feminism exists partly as a response to Western Feminism. Western Feminism²³ fought for gender equality, one of their major victories included the nineteenth amendment²⁶

²³ Western feminism, while not argued as one monolithic system of theory and practise is often argued to be slightly exclusive and is often seen to be not include all women. Some critics have pointed to this social construct as a way of distancing the relationship between women of different backgrounds even further because generally, white middle-class women are the first to benefit from social and advanced privilege. *Inquiries Journal* Vol3. 2017. *Western Feminism in a Global*

however they have been criticised for generalising the issues faced by a diversified group of women, by failing to recognise that not all women experience misogyny and patriarchy in the same way.

Gender was the central focus of the early Western feminist movement and postcolonial feminism argues that race and the cultural legacy of colonialism must be just as central as gender in the gender equality agenda.

Further, Postcolonial feminists (Mishra 2013, Tyagi 2014, hooks 2000) argue that feminists in the Global North have misrepresented women from ‘third world’²⁴ countries in their feminist campaigns by addressing gender inequality in a manner that is mainly relevant to white middleclass women therefore overlooking the unique issues faced by women from colonised countries. Ritu Tyagi (2014:49) says “this western feminist discourse defines Third World Women as subjects ‘outside’ social relations instead of looking at the way these women are constituted through these social structures”. It was important for black feminists many of whom are postcolonial feminists, in their own right, to write about their unique experiences of gender inequality which also reflect the complexities of the racial discrimination they were confronted with daily.

Phillip Collins in her book *Black Feminist Thought* (2006:6) says that some early western feminists justified exclusively raising awareness on issues facing only middle-class white women because they felt ‘unqualified to understand or even speak of Black women’s experiences since they themselves are not Black..

Perspective [ONLINE] Available at www.inquiriesjournal.com/articles/395/western-feminism-in-a-global-perspective. [Accessed 10 January 2019]. ²⁶ The 19th Amendment guarantees American women the right to vote. Achieving this milestone required a lengthy and difficult struggle; victory took decades of agitation. Beginning in the mid-19th century, woman suffrage supporters lectured, wrote, marched, lobbied, and practiced civil disobedience to achieve what many Americans considered radical change. National Archives. 2017. The 19th Amendment [ONLINE] Available at <https://www.archives.gov/exhibits/featured-documents/amendment-19>. [Accessed 12 January 2019].

²⁴ For the purposes of this half-dissertation the term third world will be used as reference to countries which have been oppressed and or colonised therefore the term Third World women will be used to refer to women who are from those countries.

The notion that only a person of a certain race can speak on the issues facing that race has the potential to create division rather than unity which counteracts the main aim of the early western feminism, to unite women against gender inequality. Theatre makers post-apartheid namely Klotz and Foot have skilfully represented lived experiences of people outside their race, through their work.

2.1 Representation in the Theatre

The late Athol Fugard²⁵ was a South African actor, playwright and director. He was a white man, who did not hold back from writing stories about black oppression in the apartheid era proving that it is indeed possible to represent lived experiences which are not your own through storytelling. He recognised the power of writing and storytelling to challenge racism and apartheid. Similarly, Foot and Klotz have fictionalised real stories outside of their own embodied race in the writing of their plays and staged them for performance; both South African playwrights have understood the power of theatre to raise awareness on gender-based violence.

Foot and Klotz have written plays based on the lived experiences of women that heighten awareness on rape, these stories are not their own, they are both white heterosexual women, representing the stories of black (and in the case of Klotz) homosexual women who have experienced extreme gender-based violence.

As theatre makers Foot and Klotz have managed to use their theatrical skills to give the stories of these women a voice and to shine a light on extreme gender-based violence proving that a story does not need to be your own for you to tell it and for its impact to be powerful.

²⁵ “Fugard’s first international success *The Blood Knot* confronted apartheid so effectively that the government withdrew his passport. However, this did not stop Fugard from supporting an international boycott against South Africa. The government later relaxed the restriction, allowing him to visit England to direct a play he had written, *Boesman and Lena*. Another play, *A Lesson From Aloes* won him an international award in 1980 from the New York Critics Circle.” South African History Online. 2011. [ONLINE] Available at <https://www.sahistory.org.za/people/harold-athol-fugard> [Accessed 7/11/2018].

Megan Morrissey (2013:87) says that: “as scholars, we have a responsibility to intervene in social justice issues. We cannot stand idly by and bear witness to such violent acts as corrective rape without bringing our scholarly resources to bear in the service of affecting change”. Foot and Klotz are South African theatre practitioners who have used their scholarly resources within theatre to represent and heighten awareness on violent social injustices.

2.2. Black Feminism

Postcolonial Feminism is closely associated with and affiliated with Black Feminism as both critiques early Western Feminism for centralising gender equality and overlooking racial discrimination experienced by Third world women in their feminist agenda. Black feminism relating to the lived experiences of Black women, and while it originated from within the United States of America many of these US Black women do not have a postcolonial identity, there are commonalities between their lives and the lives of South African women with postcolonial identities.

According to American feminist bell hooks, neglecting race and class issues from feminist conversations further marginalised and alienated poor black women from the earlier feminist movements. bell hooks (2000:56) says:

Foregrounding gender meant that white women could take centre stage, could claim the movement as theirs, even as they called on all women to join. The utopian vision of sisterhood evoked in a feminist movement that initially did not take racial difference or anti-racist struggle seriously did not capture the imagination of most black women/women of colour.

Hence women of colour often experienced marginalisation within Western feminist movements because they were often not accommodated, represented or given a fair platform to express their concerns as Black women.

The emergence of social theories such as Black Feminist thought have had major influence in contributing to progressive feminist ideology. Patricia Collins (2000:16) sums up the gist of the theory below:

Developing Black feminist thought as critical social theory involves including the ideas of Black women not previously considered intellectuals many of whom may be working-class women with jobs outside academia as well as those ideas emanating from more formal, legitimated scholarship. The ideas we share with one another as mothers in extended families, as other mothers in Black communities, as members of Black churches, and as teachers to the Black community's children have formed one pivotal area where African American women have hammered out a multifaceted Black women's standpoint.

Phillip Collins emphasised the need for a black feminist theory that would attend to the specific needs of black women. Phillip Collins (2000:12) noted that:

There was whiteness for feminist thought, maleness for Black social and political thought, and the combination for mainstream scholarship, all negate Black women's realities. Prevented from becoming full insiders in any of these areas of inquiry, Black women remained in outsider-within locations, individuals whose marginality provided a distinctive angle of vision on these intellectual and political entities.

An example of black women occupying this outsider position was evident in organisations such as the *Black Panther Party*. In organisations that aimed to address racism such as *The Black Panther Party*²⁶, women still experienced sexism and were denied primary leadership in the organisation. Elaine Brown, a former member of the organization disclosed of her experience of sexism, she said “even though Black women intellectuals have asserted their right to speak both as African-Americans and as women, historically these women have not held top leadership positions in Black organisations and have frequently struggled within them to express Black feminist ideas” (Collins, 2000:7).

Nonetheless women like the late American Ntozake Shange who wrote the choreopoem *for colored girls who have considered suicide/when the rainbow is enuf: a choreopoem* (1976) and Alice Walker the author of *The Color Purple* (1982) continued to write literature that expressed black feminist ideas regardless of their ideas not appealing to a sector of men (Collins, 2000:8). The hostile reaction black feminist writers received from their work could be considered oppression because it came from a sexist agenda.

The meaning of the word oppression in this half-dissertation refers to Patricia's Collin's definition of the word. She (Collins, 2000:4) describes oppression:

Oppression describes any unjust situation where, systematically and over a long period of time, one group denies another group access to the resources of society. Race, class, gender, sexuality, nation, age, and ethnicity among others constitute major forms of oppression.

²⁶ “Black Panther Party, original name Black Panther Party for Self-Defense, African American revolutionary party, founded in 1966 in Oakland, California, by Huey Newton and Bobby Seale. The party's original purpose was to patrol African American neighbourhoods to protect residents from acts of police brutality”. Encyclopaedia Britannica. [ONLINE] Available at <https://www.britannica.com/topic/Black-Panther-Party> [Accessed 18 March 2019].

According to Raj Kuma Mishra (2013:132) women suffer layers of oppression expressed in what Mohanty (1984) calls double colonisation first as a colonised subject and second as simply being a woman by patriarchy”.

In homophobic communities specifically, townships in South Africa where corrective rape is prevalent women suffer triple colonisation as they are triple oppressed because of their sexual orientation.

2.3. Criticism of Postcolonial Feminism

It is necessary to note that oversights from early western feminist thinking and theories have not gone unnoticed and unaddressed. The concerns of Global South women have been taken into great consideration and efforts to include their voice in feminist discourses. bell hooks (2000:59) testified to these significant alterations, she said:

For years I witnessed the reluctance of white feminist thinkers to acknowledge the importance of race. I witnessed their refusal to divest of white supremacy, their unwillingness to acknowledge that an antiracist feminist movement was the only political foundation that would make sisterhood a reality. And I witnessed the revolution in consciousness that occurred as individual women began to break free of denial, to break free of white supremacist thinking. These awesome changes restore my faith in feminist movement and strengthen the solidarity I feel towards all women. As a feminist theorist who has written extensively about the issue of race and racism within feminist movement, I know that there remains much that needs to be challenged and changed, but it is equally important to celebrate the enormous changes that have occurred.

bell hook’s observations are important because they encourage comradery between all feminists and an openness to endless learning and unlearning that will move the feminist movement closer to achieving the common agenda of gender equality.

An illiterate revolutionary former slave, Sojourner Truth³²⁷⁰ delivered a powerful speech in 1851 at a women’s rights convention which has shaped contemporary feminist discourse. Sojourner (Collins, 200:14) said:

^{27 30} “Sojourner Truth became an outspoken advocate for abolition, temperance, and civil and women’s rights in the nineteenth century. Her civil work earned her an invitation to meet President Abraham Lincoln in 1864”.

National Women’s History Museum, 2015. [ONLINE] Available at <https://www.womenshistory.org/education-resources/biographies/sojourner-truth> [Accessed: 17/11/2019]

That man over there says women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed, and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man when I could get it and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

Academics including bell hooks have since referred to her speech in their work when engaging in conversations about gender inequality and empowerment. Truth is a classic example that women do not have to be considered academics with formal education to influence society.

Similarly, in Klotz's *Chapter 2 Section 9* (2016) the stories of gender inequality and violence shared through the play are the real stories of women are not necessarily academics, activists or even feminists. There is however much to be learnt and felt from their honest lived experiences as portrayed through the play.

Postcolonial feminism emphasises the importance of women representing themselves. Amy Hienterberger (2007:74) claims that "a speaking subject in feminism occupies a place of power and authority which places women in a position of empowerment" (Hienterberger, 2007: 74). *Tshepang* (2005) and *Chapter 2 Section 9* (2016) however are plays that represent real life experiences which neither belong to the performers nor the playwrights thus demonstrating that a story does not have to be told by its author for it to be meaningful and empowering.

Phyllis Klotz and Lara Foot have created theatrical productions which are based on real life experiences which are not their own. They're both South African white women exercising ethical theatre techniques to represent the lives of South African black women. As South Africans they cannot be considered outsiders because as fellow South African women, rape is a national crisis that concerns them as well. The approach used in their plays will be analysed to unpack how these writers have purposed to give a voice and agency to the women they are representing.

2.4. Sara Suleri: Criticism of Postcolonial Feminism

Sara Suleri in her article *Woman Skin Deep: Feminism and the Postcolonial Condition* (1992) opposes the idea proposed by Postcolonial feminists namely- hooks and Mohanty- of race being central to feminist agendas. She argues that lived experience are not the only, nor the most reliable way of documenting history and culture. Sara Suleri (1992:760) says:

The claim to authenticity-only a black can speak for a black; only a postcolonial subcontinental feminist can adequately represent the lived experience of that culture-points to the great difficulty posited by the 'authenticity' of female racial voices in the great game that claims to be the first narrative of what the ethnically encoded women is deemed to want.

Sara Suleri claims that gender studies are much bigger and broader than race and that focusing on race shifts our focus onto lived experiences which are subjective rather than objective. The claim that only a black person can speak for a black person is limiting and it discourages unity where women can speak up for themselves and for each other. It disallows women from being their sister's keeper.

Sara Suleri argues controversially that race should not be a consideration in feminist studies. She argues against the Postcolonial feminism stance on representation. Sara Suleri (1992:765) states that:

Its feminism is necessarily skin deep in that the pigment of its imagination cannot break out of 'a strictly biological reading of race. Rather than extending an inquiry into the discursive possibilities represented by the intersection of gender and race, feminist intellectuals like hooks misuse their status as minority voices by enacting strategies of belligerence that at this time are more divisive than informative.

Gayatri Spivak's, a Postcolonial critic also criticizes Post-colonial feminism for placing too much importance on the racial speaking subject.(1992:765) she says:

If one looks at the history of post-enlightenment theory, the major problem has been the problem of autobiography: how subjective structures can, in fact, give objective truth. During these same centuries, the Native Informant [was] treated as the objective evidence for the founding of the so-called sciences like ethnography, ethno-linguistics, comparative religion, and so on. So that, once again, the theoretical problems only relate to the person who knows. The person who *knows* has all of the problem of selfhood.

The person who is *known*, somehow seems not to have a problematic self.

The argument between speaking for self and speaking for others creates the tension between postcolonial feminists and their critics. The critiquing of different feminisms allows feminist thinkers to identify the blind spots in their theories which overall strengthens the main agenda of feminism to unite women against gender inequality. bell hooks (2000:59) says:

The fact that participants in the feminist movement could face critique and challenges while remaining wholeheartedly committed to a vision of justice, of liberation, is a testament to the movement's strength and power. It shows us that no matter how misguided feminist thinkers have been in the past, the will to change, the will to create the context for struggle and liberation, remains stronger than the need to hold on to wrong beliefs and assumptions.

This chapter has journeyed through feminisms and offered varying stances of feminist theories. It has acknowledged the profound influence of early western feminism in striving for gender equality; and the postcolonial feminist proposal of placing both gender and race in the centre of feminist discourse while engaging criticism of both feminisms. The following Chapter offers a textual analysis of *Tshepang* (2005) as a postcolonial feminist theatrical text interrogating child rape as a form of extreme gender-based violence.

CHAPTER THREE

Tshepang (2005), as a fictionalised play, mirrors the reality of child rape in South Africa. In this chapter the device of magic realism and categories of narrative truths are applied as literary devices to conduct a textual analysis on *Tshepang* (2005) using examples from the play to argue that gender inequality, cultural attitudes and poverty indirectly affect child rape. *Tshepang* (2005) will be analysed as a postcolonial feminist text because it was written in a postcolonial context and it addresses how gender inequality affects the prevalence of gender-based violence.

3.0 Lara Foot and *Tshepang*

Lara Foots is an accomplished theatre practitioner who launched her professional career as one of the youngest residents of the Market Theatre mentored by Peter Hall. She was the recipient of the Standard Bank Artist of the Year in 1985 and received the Rolex Award in 2004.

Foot Newton wrote her play *Tshepang*, (2005) which means hope in the Setswana language, as a part of her Doctoral research at the University of Witwatersrand, her writing was inspired by the disturbing case of infant rape in Louisvale (Arts and Culture, 2007). In an interview in 2007 she elaborated on her intentions with her work, said “all my plays, particularly *Reach*, exhibit some form of hope within a relationship, if not within a social context.” (Arts and Culture, 2007). The play *Tshepang* (2005) toured abroad in London and won awards under the Best Actor and Best New Indigenous Script at the Fleur du Cap Awards in 2004.

The play *Tshepang* (2005) was relevant in South Africa where child rape cases were on the rise leading to research on the cause of child rape. Linda Richter was one of the researchers that interrogated the cause and nature of child rape. In an article on *Baby Rape in South Africa*, Linda Richter (2003:393) provides a detailed description of the real rape story Baby *Tshepang*, she says:

In a small, impoverished community in the Northern Province, a 16-year-old woman's 'former lover' raped her 9-month-old baby in a small house in which several people were drinking. The child was found the next morning lying in a field. The mother's age makes it clear that she was herself subject to statutory rape. A witness at the trial said she caught a glimpse of the man in the dark bedroom on top of the child and was puzzled but did not interfere or tell anyone. The baby's mother, who was reportedly drunk at the time, had gone out to buy something. The child suffered serious injuries and underwent progressive reconstructive surgery.

Following this case (2001) five more child rape incidences were reported in South Africa in the space of two months and they were all under a year old. Media coverage on child rape in 2001 was at its peak not only in raising awareness of child rape but also trying to problem solve this issue. Linda Richter (2003:393) says “the media reports suggested that the Tshepang’s caregivers might have accepted money for making the child available to the man, because the child was inexplicably left in a highly exposed situation”.

Linda Richter through her research notes that there was an assumption that the cause of widespread child rape was due to a commonly held belief/teaching in some sectors of black Xhosa and Zulu cultures that sex with a virgin could cure a person of HIV (Richter, 2003).

Research findings reported by researchers at the University of the Witwatersrand and the University of Cape Town disclosed that the “virgin-cleansing” belief has probably not accounted for more than a few isolated instances of assault (Jewkes, Martin and Penn-Kekana 2002: 711). These results disproved the myth and stirred questions on the cause of child rape.

Questions surrounding the cause of child rape plagued Foot and provoked her to write *Tshepang*, (2005). In an interview the playwright acknowledged she had been inspired by the story of Baby Tshepang and shared her experiences of the gnawing, frustrating questions that led her to stage this the play. (Graham, 2008: 110) said:

It was everywhere, and it wouldn’t leave me alone. Who could do such a thing? It depressed me. I started reading about rape, talking about infant rape; I mean, who could tear an infant to pieces. How can a human being become that? And then I looked at the figures: 20,000 child rapes reported every year ...

and that’s just the tip of the iceberg. Which is why I decided to write the play *Tshepang* (2005) to promote understanding.

Foot’s statement on writing *Tshepang* (2005) – to promote understanding – speaks to theatre’s potential to engage discourse and awareness on relevant social issues.

3.1. Magic Realism: Image making with Symbols

This chapter will firstly apply magic realism as a literary device and then apply the four categories of narrative truths²⁸ as postulated by Greg Homann to analyse *Tshepang* (2005). Homann proposes that recently post-apartheid plays South African theatre has been strongly influenced by the Truth and Reconciliation Commission³².

Christopher Warnes (2005:3) describes Magic Realism as follows:

There exists a large body of fiction that combines realism and fantasy yet does this in such a way that the resultant mode or genre cannot be described as fantasy, science fiction, the uncanny, the fairy tale, the baroque or as any other of the categories with which magic realism overlaps. The key defining quality of magic realism is that it represents both fantastic and real world without allowing either greater claim to the truth.

Adrienne Sichel, South African theatre critic, in writing the foreword of the play *Tshepang* (2001) says “in her theatrical quest Foot Newton has developed an imaginative realism.

This was evident in her earlier works like her dramatization of Zakes Mda’s novel *Ways of Dying*, with visual artist Catherine Henigan, in which the real flirted with the surreal”- (Sichel, 2001: xv). For *Tshepang*; Foot’s set designer was Gerhard Marx in collaboration with Foot and the original cast. Gerhard Marx (2001: ix) described his intentions with the decisions and direction he took with image making as a narrative method in the published play, he said:

In developing the original *Tshepang* (2005) it was necessary to create images for events that were primarily impossible to imagine, not because they were fictitious but because the theme the script addresses is factual, atrocious and horrific.

²⁸ “The TRC Report [1998] identified four modalities of truth used as a framework to assess amnesty hearings. These categories are useful in offering a structure around which one can investigate trends”. (Homann, 2011:151) ³² The Truth and Reconciliation Commission (TRC) was a court-like body assembled in South Africa after the end of apartheid. Anybody who felt they had been a victim of violence could come forward and be heard at the TRC proceedings. Perpetrators of violence could also give testimony and request amnesty from prosecution. The mandate of the commission was to bear witness to, record and in some cases grant amnesty to the perpetrators of crimes relating to human rights violations, reparation and rehabilitation. The commission brought forth many witnesses giving testimony about the secret and immoral acts committed by the Apartheid Government, the liberation forces including the ANC, and other forces for violence that many say would not have come out into the open otherwise. On October 28, 1998 the Commission presented its report, which condemned both sides for committing atrocities. South African Online.2011. [ONLINE] Available at <https://www.sahistory.org.za/article/truth-and-reconciliation-commission-trc-0> [Accessed 1 May 2019]

Marx recognises that there are stories that are too horrific to represent realistically and therefore has used the fantastic world through magic realism to offer an alternative way of representing a horrific story of child rape in theatre.

Tshepang (2005) is based on the real-life story of Baby Tshepang. One of the categories of narrative truth identified by Greg Homann is factual information, he noted that theatre makers used factual information to inform their narrative. This is evident in *Tshepang* (2005) where the characters in the play have been created according to the real rape story of Tshepang. For example, the character of Ruth in the play represents Baby Tshepang's mom, the character of Alfred Sorrows represents Baby Tshepang's rapist and the character of Sarah represents the onlooker who witnessed the rape but did nothing. The character of Simon narrates the story, it's told from his perspective. Ruth is silent throughout the play and her silence is symbolic of the subaltern position of women in postcolonial South Africa. Ruth's silence in the play speaks volumes to the marginalised position of women due to the gender inequality and discrimination that they are faced with daily. The character of Ruth may not have any dialogue throughout the play except when she says Tshepang's name but the visual and performative representation of her character on stage is invested with profound meaning.

Magic realism embodies props and images with new meanings by establishing them as symbolic vessels in the performance of the play. In his designer's note, Marx explains each image and its significance, these images are embedded within the narrative, as an example he says "Ruth feverishly rubs salt into a skin, an action that provides her character with physical purpose. The salt has myriad connotations. Apart from being the obvious salt- of the-earth reference, and the evocation of Lot's wife being turned into a pillar of salt, there's a more localised meaning. Salt pans are also a way of making a living, of surviving in the Northern Cape. More obvious, still, are the tears Ruth sheds for her daughter" (Marx, 2001: xv).

Salt as a means of providing a livelihood indicates the poor economic situation of these characters.

The bed according to Gerhard Marx (2001: x) also signifies their poverty:

The bed is a central image of the production. The rusty single bed in front of which we find Simon, we learn as the plot progresses is the bed on which the rape of the baby occurred. The fact that this 'burdened' object is not disposable is emblematic of the couple's poverty-stricken and desperate situation.

A bed is generally associated as a place of rest and sexual intimacy, however Ruth carries the bed on her back as both a literal and figurative burden.

This is the same bed where her baby Tshepang was raped and the trauma and burden of what happened to her child still weighs heavily on her. The bed as a place of consensual sexual intimacy has been perverted by rape into a place of sexual violence and distress. Mothers carry babies on their back to help them sleep and to be multi-task chores while caring for their child however after Ruth's baby was raped, she was taken away from her. Ruth is now left with this bed and carries it on her back almost as a way of holding onto her child who is no longer with her.

The rape of the baby is enacted with a broom and a loaf of bread. The broom is inserted into the soft white loaf of bread to depict the rape of Baby Tshepang. The bread acts as a symbol of the baby and the broom is a symbol of the penis that brutally penetrates the soft fragility of a defenceless infant (Foot Newton, 2000). According to Gerhard Marx (2000: xii):

The meaning and associations of the objects were altered according to their significance within the broader narrative. As a strategy this helped to engender empathy, association and implication, it made it possible to tackle the horrific scene in which Baby Tshepang is raped; a scene which in my opinion, should avoid potential sensationalism in favour of visual suggestion. The goal here is to create an engaged and critical, but never emotionally distanced, audience member.

Before the broom is introduced as a symbol to represent the violent act of rape, it is used to symbolise little Alfred who was beaten by his stepmother. The story is narrated by Simon using the broom as a prop to tell the story and as a tool to empathise with Alfred's broken past. The stage note is "*The broom breaks, and he looks at it in horror. It takes on the form of the broken bones of little Alfred*" (Foot, 2005: 29). The broom represents the physical, emotional and psychological painful past of Alfred Sorrows which stemmed from the child abuse he experienced as a young boy. The broken broom; the broken little boy that would one day break a little baby girl. A vicious cycle, the vicious cycle of abuse, through the play, Foot highlights that the problem of gender-based violence is complex and stems from various roots and through the fictionalised story of Alfred Sorrows. Foot engenders empathy by making a connection between the physical abuse Alfred Sorrows experienced as a child and the sexual child abuse he commits as an adult by raping a baby.

Similarly, as with the broom, the loaf of bread is also introduced as a symbol to represent sex before it is used to represent rape.

In the play, Simon, Alfred and their friends, as boys, would have sex with Sarah for a small price that they would pay to her brother Petrus, they only had a limited amount of time with her.

If they were not sexually satisfied after their time was up Petrus would let them release their sexual tension on a loaf of bread for an extra fair (Foot, 2005:26). In the introduction of the play, Tony Hamburger (2005:9) describes how these sexual incidences are used to exude pain, he says:

Sarah has sex while reading a comic, which is her payment. Sarah, a loaf of bread and finally a nine month-old infant are all reduced to inhuman sexual receptacles to contain the seed of their penetrator's emotional distress. Sex becomes an assistance in 'killing' the emotional pain which is so unbearable. Sex is the desperate attempt to physically evacuate unendurable mental anguish. This is the mechanism by which hate as an emotion finds expression. Hatred of the internal pain and hatred of 'another', who is perceived as causing the pain. Perhaps a clue to what the rape is about.

Sarah had sex with boys without emotionally connecting with them, she had sex while reading her comics suggesting that she probably perceived sex as a basic non-intimate activity. Perhaps this is the reason she didn't react to the rape of the baby when she saw it happen and is possibly indicative or symptomatic of unearthed pain in her own life which has resulted in her nonchalant approach towards sex. Simon narrates the procedure of meeting with Sarah for sex, he says "she lies on an old car seat, Datsun, behind the school toilets in the tool shed. Then her big brother Petrus would stand at the door and do an inspection." (Foot, 2005: 26). Petrus decided who had access to his sister's body, there's a notion of male ownership of the female body from a young age.

We see this again in another one of Simon's childhood memories when he reminisces on how he met Ruth as a small boy, developed a crush on her and asked her brother Pieter to help him spy on her. Simon says "when we were kids, her brother Pieter let me spy on her when she is washing. We'd climb up onto the tin and peek through a small hole. I was in heaven, Never Never Chocoslovakia" (Foot, 2005: 31). Their childhood games encouraged a sense of entitlement and ownership of the female body from childhood which can be regarded as a side effect of patriarchy.

In the play Petrus as a child was praised by his friends for presenting a for the younger boys to experiment sexually and Simon's aunt justified the male sexual appetite by endorsing how men

could have sex with anything, reflecting a normalised attitude that men naturally lack sexual control.

Simon says, “the half-loaf was Petrus’s brilliant invention, but, as my aunt Thandi says, ‘a man, given half a chance, will put it in anything’ (Foot, 2005: 26). Simon refers to women in the play as objects that can be owned this is implied when he said “I don’t have a houvrou you know, they’re too much trouble. The others, they all have one, but not me. They’re too expensive” (Foot, 2005: 20). This also reflects a mentality that women can be owned but you must be able to afford them. There’s a recurring mentality that women can be traded for money.

The first assumption when Tshepang was raped was that her mother organised the rape for money and in the story of *Tshepang*, (2005)

Sarah has sex for money and Simon says one cannot have a woman without money because they are expensive.

The female body regardless of age is repeatedly objectified by the male characters in the play and reduced to a possession. Tshepang is a baby when she was raped, and Sarah was a young girl when her brother participated on prostituting her by taking money from his friends, so they could sleep with her. Objects and products are exchanged for money and the bartering executed by Petrus, by requesting money from young boy so they could have sex with Sarah reduces Sarah to an object of trade. This idea of women as products to be barter is highlighted in the findings of Jewkes, Junius, Kekama (2005) when they note that men who did not have money could not have girlfriends implying that woman are regarded as products to bought and owned instead of people to just be loved. Jewkes, Junius, Kekama (2005:1814) said “some informants argued that poor or unemployed men, who were not able to get adult girlfriends, would turn to children for sexual gratification”. The idea that poverty-stricken men rape children because they cannot afford girlfriends creates excuses for the inexcusable behaviour of men.

In the play, Simon shares a story about how Sarah had been abused by her boyfriend, he says “her mother owns a shebeen. She has a scar here on her neck, where her boyfriend stabbed her. Kwa! Kwa! Kwa!” (Foot, 2005: 20) Sarah throughout the play was blamed as the person who witnessed the rape of Baby Tshepang but did not do anything, yet we are not informed of

whether her boyfriend was held accountable for stabbing and scarring her. The play reveals a mental tendency of woman blaming, women are scapegoats and men are shielded by society from taking responsibility. Ruth was also raped as a child, there is thread of violence seeded in childhood that bears unbearable bitter fruits in the characters of *Tshepang* (2005) as they become adults.

3.2 Theatre Narrative Truths from the Truth and Reconciliation Commission

Greg Homann in his article *Landscape and Body* proposed that South African theatre gained its narrative roots from the Truth and Reconciliation process. Greg Homann (2011: 150) says:

For theatre makers and storytellers, the TRC has strongly emerged as an event that informs how South

African narratives are now relayed. TRC as a body of knowledge has influenced current trends in South African theatre. I have explored the shift from agit-prop theatre to theatre created in a democratic state. This shift has been a slow process, one where the remains of the protest genre linger and where the TRC is engrained in the treatment of the storytelling. The act of witnessing, so strongly set up by the 1674 hearings held by the TRC, appears to now be inherent in how South African theatre practitioners construct stories.

These categories of narrative truths namely factual information, ‘testimonial, dialogical truth and restoration and healing’ (Homan, 2011:151) can be identified within *Tshepang* (2005).

Upon describing the narrative truth of information Greg Homann (2011:151) notes that:

The prolific history of South African plays dominated by genre are not distant from the notion of including factual information as a way to offer credence to the narrative plot line. In much of the accepted cannon’s acclaim, prior 1994, stems from its ability to merge the names of places, events, political figures and, what has now been accepted as archival document, into ‘fictionalised’ narratives.

The fictional narrative of *Tshepang* (2005) is based on the real rape of a nine-month-old baby from Louisvale in 2001. The socio-economic conditions presented in the play signify the social conditions and the patriarchal society in which the real rape of baby Tshepang occurred hence we can identify the narrative category of factual information. There are many similarities between the real rape story of Baby Tshepang and the fictionalised rape story in *Tshepang* (2005) which makes it apparent that the play was devised by using the factual information from the real rape story of Baby Tshepang. Some of the common threads in the both the fictionalised story and the real story include the fact that the raped baby girl was abandoned and found by community members, the baby was taken away from her mother because the baby needed

reconstructive surgery, journalists flocked to the town where the baby was raped and her story made headlines.

Simon's character takes us through the events that led to the rape, and his delivery is in an almost testimonial form and hence, I argue fits as a testimonial narrative category described by Greg Homann, Homman says "the second kind of truth recognised by the TRC was testimonial in form and accepts personal retellings of events as significant truths, aiming towards storytelling as a means to 'restore both memory and humanity'" (Homann, 2011: 152).

The play *Tshepang* (2005) paints a picture of an impoverished society that lacks the ability to supply its skilled citizens with employment opportunities. In the play Simon tells us about people in the community who are intelligent but are cannot find good jobs suited for their intellect, one of those people is Dewall, Simon says "Dewaal, they say, is very clever. Apparently, he got a distinction in matric for mathematics. But you never see him reading or doing figures like clever people are supposed to do, all you ever *see* him doing is untangling gut". (Foot, 2005: 24). The lack of employment for community members who are clearly intellectually capable indicates the lack of economic opportunities in the community that people can access to provide a better lifer for themselves.

The play offers an account of the lifestyle of certain characters in the world of the play by presenting their challenges and interrogating the dominant ideologies within their community. I therefore argue *Tshepang* (2005) fits the category of social or dialogical truth which Greg Homann (2011:1) describes as:

A form of truth created through debate, interaction and discussion. This was a space for questioning and reflection. The aim here was to delve into perspectives on South Africa's history offered by specific ideological positions of particular sectors of the community.

The character of Simon goes on to explain how fathers in the community would work on a wine farm and receive bad wine as payment, he says in the play, "all the wine that is too "kak" to sell, De Villiers gives it to the workers as payment. It's been happening for years. My

Father's father was paid like that, and so was my father. And so was Alfred Sorrow's father" (Foot, 2005: 28). There has been a legacy of alcohol abuse and unemployment being passed down from one generation to the next which indicates that many of the challenges faced by this

society are generational. This also speaks to the socio-economic context, but in no way should this be seen to claim alcohol as a justifiable cause of child rape.

Simon shares Trompie's hardships, Trompies's life can be seen an indicator of the escalating problems in the community. Simon says in the play "that guy has been trying to kill himself for years now. He used to be a supervisor at the dried fruit factory, and then one day, retrenched.

Just like that! First, he tried to gas himself in Dewaal's truck, but it ran out of petrol. Then he threw himself in the Crocodile River. But the crocodiles were not interested, maybe he stank too much of alcohol" (Foot, 2005:22). His life represents the sense of hopelessness, depression and economic deprivation of the landscape. Each suicidal attempt also highlights that things were happening here, things had been happening, awful things which had been so normalised that they often went unnoticed.

In the play Simon continues to also narrate how Anna saved Trompies from one of his suicide attempts, he says "and then he tried to hang himself from a beam in the old kerk, but old Anna, the priest's wife, the one which had three miscarriages and bakes the best milk tart, she saved him. She grabbed him by the feet and lifted him upwards and called for help" (Foot, 2005: 22). Society stereotypically defines Anna by her relationship to her husband, her miscarriages and her baking abilities before it acknowledges her as a woman and a hero in this case.

The play then vigorously interrogates the cause of rape similarly as the research study by Jewkes, Junius and Kekana *If they rape me I can't blame them* (2005) as discussed in Chapter One. The characters namely, De Villiers and Anna gave their opposing opinions on the direct cause of child rape and in so doing offer their ideological positions on the topic of child rape.

In the play, De Villiers blames the way women's dress code as the cause of rape, Simon says, "De Villiers, who runs the wine farm with the dop system, he said it was because women had started wearing miniskirts. Anna told him that women had been wearing miniskirts for forty years. Still, he said, that's the reason, that's the reason for everything". (Foot, 2005: 38) The fault in De Villier's statement is that even if women wearing skirts were the direct cause of rape, the baby was not wearing a short skirt. The baby could not possibly seduce a man, this

highlights the attitudes within patriarchal societies to blame women and even children for the abuse they experience at the hands of men instead of holding men accountable for their actions.

No one questions the absence of the father during the investigation only the mother is held to account. Journalists and community member ask, “where was the mother? Where was she? Drunk.

That’s where she was. Left her child and went drinking. Where was she?” (Foot, 2005: 40). Ruth had been out drinking however no one questions if perhaps the father had been doing the same. Once again, the play points to the habit of alcohol abuse as one of the societal contributing factors of child rape. There is no direct link between alcohol abuse and child rape however the play foregrounds the role of alcohol in the moral decay of poor societies.

3.3. Patriarchal Society and Gender Roles

Judith Butler says gender is not defined by biological sex organs, she argues that gender is performed, Butler (1968:527) argues

Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed. It seems fair to say that certain kinds of acts are usually interpreted as expressive of a gender core or identity, and that these acts either conform to an expected gender identity or contest that expectation.

In the play *Tshepang* (2005) Simon challenged normalised gender expectations which ascribe the role of raising a child to women, while he as a man is expected to provide financially.

Simon had a child, Mary, which he raised by himself after Mary’s mother left. In doing so Simon challenged the patriarchal society by resisting its assigned gender roles and responsibility which dictates that his key responsibility is provision. Simon says, “I brought little Mary up all on my own. Bathed her, fed her, and wiped her snollies. Everything. My friends all mocked me: ‘Ja, you’ve become a mommy’ and ‘where’s your tittie? Ag, but I didn’t care. She was the first and last thing that ever-made sense to me, Mary! (Foot, 2001: 33). Simon was shamed by his friends and society for playing a nurturing role in the life of his daughter, a role which within a patriarchal society only belonged to women. He chose to be nurturing regardless of the social expectations placed on him as a man and as a father.

In the play, Mary's aunt arrived to take the child from Simon, justifying that Mary had found good employment, Mary's aunt said, "Mary's mother had a good job and that she wanted her child with her...blah "blah bloody blah"...and a girl's place was with her mother...blah blah blah" (Foot, 2005: 33). Mary's mother suddenly wanted to assume the responsibilities of a mother and used her gender role rights which says a child belongs with its mother as defined by the patriarchal society to justify taking her child back even though she had initially abandoned her child. She had left Mary with Simon and disappeared without giving Simon much of an explanation. Mary's mother had neglected her own child and all her responsibilities towards her daughter, leaving Simon to carry them all by himself. Suddenly because she is able to provide, Simon is disqualified as a good responsible parent because he is not earning well enough to take for Mary as Mary's mother can, now that she has a good job.

A patriarchal society often leaves women in a situation where they are financially dependent on a man.

In the play however, Simon as a man is the one who is unable to provide for his child, proving that it's not always possible for men to fulfil the role of providing which society expects of them. Ruth, we learn did not report Alfred right away because he was the breadwinner, she is abandoned by her community when they find out that she had been protecting Alfred instead of turning him in to the police immediately.

In the play the character of Ruth faces the predicament noted by (Jewkes, Junius, Kekana: 2005) in their research which highlighted that one of the reasons rape prevails is because the perpetrator is often the breadwinner. Within a family the mother would fear sending the father to jail if she knew he had raped their daughter because she knows that they would starve without him therefore poverty puts women in the difficult position of choosing between protecting their children and feeding the family. Jewkes, Junius, Kekana, 2005:1819) note that "women are at times placed in the highly unenviable position of having to choose between having a home and food on the table and taking action against a partner who is abusing their daughter".

In the play Ruth's poor financial predicament places, her in the difficult position of reporting the breadwinner in her home to the police. "Then one day Ruth went to the police and told them it was Alfred. Alfred Sorrows, her boyfriend. He picks up the broken broom that represents Alfred and stabs it firmly into the salt. The one that she lived with. The one that

bought her food and clothes. The one that bought her drink” (Foot, 2005: 41). Ruth was aware that reporting Alfred would bring grievous consequences for her but for the sake of justice, restoration and healing she took the necessary steps.

“They say that when Alfred was sentenced, when he was found guilty, he didn’t even flinch. He was neither here nor there. It didn’t matter. Nothing ever really mattered”. (Foot, 2005: 43) In the play Alfred maintained the same deadness he had from when he was young, the same deadness Sarah had, and the deadness of the land.

This chapter has conducted a textual analysis of the play *Tshepang* (2005) as a postcolonial feminist text by applying magic realism and narrative categories from the Truth and Reconciliation Process as analytical tools to highlight how the issue of rape particularly affects women and children in the postcolonial South African context. It has interrogated elements of the patriarchal society as a contributor to child rape referring to both the real life of Baby Tshepang and the stories in *Tshepang* (2005) the play.

The following Chapter goes on to offer an interview I conducted with Phyllis Klotz, the author of *Chapter 2 Section 9*, (2016) who gives an account of her creative writing process of the play and focuses on the unique discrimination experienced by lesbian black women in townships.

CHAPTER FOUR

In this Chapter I will reflect on an interview I conducted via email with Phyllis Klotz on the 3rd June 2018 based on her theatrical creative writing process, discussing verbatim theatre as a literary method and the post dramatic approach as a performative style of the play *Chapter 2 Section 9* (2016). Corrective rape is addressed primarily as a black (homosexual) issue and an interrogation of the issues surrounding corrective rape is applied.

Chapter 2 Section 9 (2016) can be considered a post-colonial feminist text because it is written in the context of a democratic South and it has a strong focus on the issues that primarily affect women of colour. All the characters of the play are women who sexually identify as gay and the main issues being addressed throughout the play are gender discrimination and corrective rape against black lesbian women.

4.0 Phyllis Klotz and *Chapter 2 Section 9*

Phyllis Klotz is a veteran South African theatre maker and the co-founder of Benoni based Sibikwa Community Project which facilitates the arts as a development and educational tool for the youth. She is also known as a playwright and a theatre director most significantly of the play *Wathint'abafazi wathinti'Mbokodo*, (1986). In February 2005 she won the Naledi Lifetime Achievement Award for her contribution to South African theatre. *Chapter 2 Section 9* (2016) is her most recent play which was performed at the Grahamstown National Arts Festival in 2016. Her strong theatrical engagement with gender-based issues and the intersection of how race and class affect the lives of South African woman, is a key motivation for selecting her theatre work for analysis in this dissertation.

Wathint'abafazi wathinti'Mbokodo, (1986) is based on the Women's March in 1956 to the Union buildings protesting pass laws for Black South African women. The phrase 'Wathint'abafazi wathinti'Mbokodo' was the main protest slogan for the Women's March. The play offers socio-political narratives of the fight for women's rights during apartheid through the perspective of its three female characters. The fictionalised stories are derived from a significant moment in South Africa's history for women and offers a performance style of retelling and memory. Thirty years later Klotz has written *Chapter 2 Section 9* (2016) in a democratic South Africa where women are still fighting for their rights post-apartheid. The

female characters in *Wathint'abafazi wathinti'Mbokodo*, (1986) fought to abolish pass laws and the female characters in *Chapter 2 Section 9* (2016) are fighting against gender discrimination and extreme gender-based violence as a result of their sexual orientation as homosexual/gay women.

In the historical context of *Wathint'abafazi wathinti'Mbokodo*, (1986) women were fighting for their rights and in *Chapter 2 Section 9* (2016) women have acquired their rights however through a performative style of retelling the play highlights the massive gap between those rights and their lived experiences of women. *Wathint'abafazi wathinti'Mbokodo*, (1986) and *Chapter 2 Section 9* (2016) are both plays which are based on real-life events of South African women, the factual events are fictionalised into the different stories of the female characters in her plays. These plays share a common agenda of representing women who can own and share their often troubled and violent experiences. *Chapter 2 Section 9* (2016) represents varying stories of women sharing the journey of embracing their sexual orientation and the gender violence they have endured within society as a result of that journey.

Chapter 2 Section 9 (2016) interrogates corrective rape within the South African context by representing varying characters of women sharing their often-difficult journeys towards embracing their homosexuality. The play as a literary and theatrical text mirrors the lived experiences of homosexual/gay women in South Africa. It addresses the challenges homosexual women face, not least of being ill-treated in society.

One of the challenges includes reporting corrective rape at the police station, a concern that was raised in Chapter One by (Mwambene, Wheal: 81) through “a study conducted by the ActionAid that showed that 66 per cent of women failed to report their attacks because they feared not being taken seriously. A further, 25 per cent feared exposing their sexual orientation to the police as they were fearful that they would suffer added abuse”. *Chapter 2 Section 9* (2016) also highlights the challenges, willing police officials encounter when they are handling corrective rape cases. These concerns are expressed by two characters Person 8 (Klotz:66) and Person 9 (Klotz:65) below:

Person 8: I was victimised, by the cops cause they are busy telling me that it's impossible for a guy to be raped and I had to show them my breasts to prove to them that I'm actually a girl and then there was a girl I went to school there with, there at the police station, and she confirmed I am a girl. Even then they didn't give us the crime-kit that we were supposed to get, they only

gave us the morning after pill, nothing else caused they claimed they didn't have crime-kits. And then my case was closed as there was lack of evidence.

Person 9: I am a dedicated policewoman and I try to help people. I sympathise with the plight of lesbians but I am not qualified to deal with rape cases that deal with straight victims. We need police people who are trained and specialists in rape cases dealing with the lesbian community. The investigation and questioning needed in such cases is sensitive, totally different to the ordinary cases with straight women.

Chapter 2 Section 9 (2016) reveals both sides of the coin within the issue of underreported corrective rape cases by conveying the issue as being firstly, a matter of hostile treatment of the police officers towards those reporting a case.

Secondly, as an issue of inadequate training provided to police officers to help them manage corrective rape cases effectively and as result even the police officers who genuinely want to assist are ill-equipped to do so.

Megan Morrissey (2006) emphasises the importance of conducting research on rape and the way it affects women however she also notes that acknowledging women as victims can only work to further victimise through positioning them as disempowered. Megan Morrissey (2006:87) says:

Many feminist theorists have already engaged the ways that women relay their rape narratives and have signaled the benefit of reframing these narratives in terms of empowerment rather than victimization. As such, the term *survivor* (as supposed to *victim*) has been widely advocated.

Klotz achieves this positioning of women as survivors by giving her characters agency. The representation of women in *Chapter 2 Section 9* (2016) is from a position of power as the characters own their journeys, avoiding painting women as vulnerable victims but rather as strong survivors. This sense of agency and ownership is evident from the opening lines of the *Chapter 2 Section 9* (Klotz:1):

Voice 1: I am me and I love women. I can't pretend to be anything else.

Voice 2: I think of myself as loving another soul and that soul happens to be a woman.

Voice 3: I have deep emotional relationships with women. I believe that a woman can, emotionally look after another woman much better than a man.

4.1 The Post Dramatic Approach

Chapter 2 Section 9 (2016) has used verbatim theatre because the dialogue and play text is directly taken from the real-life stories told by lesbian women who agreed to participate in the research of this play. In an email interview with director and playwright Phyllis Klotz held over 3 June 2018 and which is included as Appendix A in this thesis, Klotz explains that she was inspired by Hans Lehmann and what he called a post dramatic approach in creating *Chapter 2 Section 9* (2016). Lehmann recognised that the absolute drama of traditional theatre limits performance to a style of realism and that in order to represent horrific stories of society he would need to break away from this form of theatre making. His post dramatic theory (Lehmann, 2006:3) was influenced by the work of Peter Szondi.

Lehmann's theory of post dramatic theatre is in part a response to Peter Szondi's seminal theory of modern drama, which reads plays from Ibsen and Strindberg through to O'Neil and Arthur Miller in terms of a 'crisis of drama'. This crisis according to Szondi, manifested itself in increasing tension between the formal requirements of Aristotelian drama and demands of 'epic' social themes which could no longer be contained by this form.

Lehmann's post dramatic approach allows for theatrical meaning making in the creative process to represent horrific stories by breaking away from absolute drama. Hans Lehmann (2006:3) defines the characteristics of absolute drama:

Absolute drama is characterised by the following: the dominance of dialogue and interpersonal communication; the exclusion of anything external to the dramatic world (including the dramatist and the spectators, who are condemned to silent observation); the unfolding of time as a linear sequence in the present; and the adherence to the three unities of time, place and action.

The post dramatic approach allows theatre practitioners to dismantle or reform traditional theatre. The stories of women in *Chapter 2 Section 9* (2016) are performed by telling the narrative rather than acting it out and therefore breaks away from traditional theatre performance. In her interview with me (3 June 2018) Phyllis Klotz explained the purpose of this style of performance. She says (Klotz: 78)

To act out the stories would be to trivialize them. How can you possibly act out some of the scenes? It is best to leave it to the imagination of the audience. Externally the approach seems simple but as with all complex approaches hard work goes into the seamless product. We do not want to see a fine athlete when running a race look as if he is struggling –we want to see that he achieves his goal effortlessly. Thus, hopefully that is how Ch2 appears in performance supported by superb singing which expresses that for which there are no words.

One of those tragic stories which would be difficult to act out is told by Sister 2 describing an incident where her friend was brutally beaten up while walking late at night after attending a lesbian social club (Klotz, 2016:6). She says:

My friend she was told that we are taking their girlfriends, she nearly died, she can't even use her hands till today. They have beaten her almost to death. She changed drastically, she's changed, she's still a lesbian but now she's very much into alcohol and everything, she's trying to forget everything you see.

She can't even do her own laundry because of her hands, they cut her, they cut her muscles.

Klotz did not have the above story acted out, but it was performed through retelling, it was shared as a memory. This story is one amongst many stories that Phyllis Klotz preferred to not have acted out, but she still wanted them to be represented on stage by firstly having performed through retelling and secondly by making them a part of her set design through the presence of a memory tree on stage.

The set of *Chapter 2 Section 9* (2016) designed by Sarah Roberts as described in the script has what is referenced as a memory tree on the stage with photographs of South African young women who have lost their lives through corrective rape hanging off the branches as substitute leaves.

At the end of the performance the performers invite the audience onto stage to engage with them and look at the pictures on the memory tree. This is seen as a way of paying their respect to the memory of the real-life stories being told by the performers and being heard by the audience. (Klotz: 76)

Actress: We thank you for coming to see *Chapter 2 Section 9*. We would like you to come onstage and pay tribute to all the young women who have been so senselessly murdered.

[the audience comes on stage to view the photographs while the musician plays, the actresses sit together on the side of the stage and interact with the audience]

This beautiful open ending extends conversations of gender-based violence to continue after the performance.

4.2 Not Naming

Chapter 2 Section 9 (2016) challenges sexual discrimination which, as has been argued in Chapter One and Two of this dissertation is embedded within South African history, Megan

Morrissey, in her research article *Rape as a Weapon of Hate: Discursive constructions and Material Consequence of Black Lesbianism in South Africa* (2006:75) says:

Emerging from the oppressive racial regime of apartheid where many Black South Africans felt their traditions and cultures to be negated, some have attempted to reclaim those values they identify as natively South African to re-forge their national identity. In this way, heterosexuality has been identified as a natural South African characteristic, leading to vehement proclamations that homosexuality is a product of whiteness and colonialism.

The notion that homosexuality is a fruit of European and Colonial influence is represented in Klotz's play by the character of a young black university student who is described as a coconut.

'Coconut' is a colloquial term used to describe a black person said to have adopted strong white/European characteristics because of the way, for example, they speak English with a European accent. This character expresses her fears of being rejected by the older generation in her family who are not accepting of homosexuality. She (Klotz:60) says:

My extended family is not too pleased, actually they don't know, and I can't break the news to them because they're very, very old-fashioned. Makhulu wami is, well if I would tell her, she would slap me, and I don't think I'm ready for that. My uncles, my cousins, oh my cousins know because we are a generation of young people we are exposed to these things. But to go to an elder person and explain, that's another thing. It's on another level you should explain why you are like this, why I love girls so it's going to be hard.

The mind-set that homosexuality is a product of white colonial influence is challenged through the character of Person 8 who is an African traditional healer. Her profession indicates that she is rooted in her black African traditions and yet she is also homosexual. She argues that being African does not mean being conforming to patriarchy and gender roles, she says (Klotz: 73):

Person 8: But you know, you can have this thing, you can be lesbian and be African, it's there. It's just because the conform to this norm of a woman is supposed to be pregnant and cooking and that's why our parents buy us dolls instead of asking us what we prefer. It's a lack of understanding, it's not according to the norm, so it's un-African, it's something you don't understand, it's un-African. So, what's being African? Killing? Is that African?

In an oppositional view Megan Morrissey (2006:80) argues that homosexuality existed before colonialism in South Africa and therefore is not a product of colonial influence. She (2006:80) notes that:

Not only were same-sex sexual relations practiced prior to European conquest, they were in many instances permitted, providing that individuals who engaged in such acts did not endanger themselves or their community. This was accomplished by "not naming the normative behavior, not identifying it as an individual choice, and covering it up from the public awareness.

Not naming is a phrase described by Phyllis Klotz in the interview (Klotz, 2018: 78) she says:

Not Naming is based on the ancient Greek philosophical concept of does something actually exist if you don't name it. Am I a lesbian if I don't admit to it or name it? Coming out is a difficult navigation and once you have come out there is no turning back. Not naming it is about the silence and walls you build around yourself and the shame you feel.

Not naming is used for two purposes in this play. Firstly, it is used to impersonalise the characters, who in this play are not given names. Secondly it is also used as a reference to the shame associated with stigma of homosexuality. This 'shame' is however is challenged because the characters represent women who are not ashamed of their sexual orientation, they are women who have broken the silence and are learning publicly to own their sexual identity.

The character of Sister 2 grapples with naming her sexuality and openly identifying herself as a lesbian to her mother because of her mother's hostile reaction to lesbianism. When the character Sister 2 talks to her aunt however, she is able to name her sexual orientation without shame. Naming and not naming can be dependent on who the characters are addressing. Sister 2 says (Klotz: 58):

Sister 2: She once asked if I'm going to stay like this for the rest of my life and then we had a fight that day. So, I said yes I'm going to stay like this forever, I didn't say as a lesbian. I don't speak about being a lesbian I find it very hard to talk to her very hard. I have only spoken to my aunt she's cool, no problem, she is younger and easier to talk to, understands. With my mom I thought she would see for herself and

I left it like that.

Sister 2: I never hide myself. I am just living my life that's who I am, I don't feel I owe anyone an explanation.

4.3 Corrective Rape: A Black Problem?

As discussed in Chapter Two to understand the social issue of corrective rape it does become imperative to include a discussion of race assess race because 'corrective rape' essentially affects black lesbians in townships. Megan Morrissey (2006:86) argues that "The reality that Black South African lesbians are discursively constructed and represented as non-native, unnatural, and victims enables a violent culture of disciplining and continued discrimination to occur, threatening the safety of all women in the country". *Chapter 2 Section 9* (2016) offers a narrative and theatrical representation of women as survivors instead of victims. The play represents the stories of black homosexual women who are not victims but survivors of gender-

based violence. The black character of Person 7, for example is a mother and a survivor of corrective rape, her story is one of triumph. (Klotz:63)

Person 7: Around 13. So ja, one time when I actually had a girlfriend, I was raped, which is now called corrective rape, by four guys and they told me they want to kill me and everything. I was walking from my girlfriend, she was taking me home, around 18h00. There are these guys who live in the back of my house, so they smoke all these drugs like rock, those type of things. When she turned back, they came out and started saying awful things, like stabane, and what are you thinking? And then they grabbed me and when I started screaming and everyone in my community they didn't care, they just looked at me and went 'ah, that one, she wants to be a boy. I got dragged into one of the shacks and that's how got raped and one of them actually took a bottle and broke it and wanted to cut in there and he was saying 'I know if I cut you here, you going to, and I didn't know what was happening, I just wanted everything to be done, whether they kill me or they don't.

Shortly after being raped she learnt that she was pregnant, and her mother forced her to give the baby up for adoption. The moments she had with her baby in her arms after giving birth left her yearning motherhood and so she later had another baby. In the play we see women who overcame the traumatic event of being brutally raped, forgave her mother and is happily raising her three-year-old son with the help of her mother.

Corrective rape directly affects black lesbians in townships, but this doesn't mean that white homosexual women do not experience discrimination and challenges because of their sexual orientation. There is however a vast difference in the lived experiences of black and white homosexual women and it is contrasted through the character of Person 6 who is an Afrikaans speaking homosexual woman, in her 30's. (Klotz:62):

Person 6: From schooldays on, I've always been looking at girls I don't feel anything sexual if it's not a female. So, it's since then and I've been open about it and I suppose that is because my family is open about it. I never had to hide anything, it's always been open, I grew up in Pretoria and everyone has been accepting.

As discussed in Chapter One corrective rape is an issue that mainly affects black women. Lorenzo Di Silvio (2011:1472) defined corrective rape as a social issue that particularly affects Black homosexual women, he said:

Corrective rape is unique: not only is corrective rape more likely to affect poor, black women who live in townships, but gay women targeted for corrective rape are also more likely to find themselves isolated, with little support, and generally vulnerable. These women are even less likely to report an instance of corrective rape when faced with society's general opprobrium that continues to attach to homosexuality: the attitude of those who strongly disapproved of the inclusion of sexual orientation in the Equality Clause has not dissipated and many gay people, especially those from black and coloured communities, are not accepted by society generally.

The stories represented in *Chapter 2 Section 9* (2016) however, belong to a wide demographic, they are sourced from women of different ages, races economic class and professions. Klotz did not interview the women from whom the material for the play was sourced, she had people interview them on her behalf as a way of allowing her writing and directional from these often harrowing distancing testimonies she says (Klotz: 73):

I personally did not interview the women. I wanted distancing and wanted to come to the stories fresh not influenced by any personal interaction. We employed two women to interview a mature white woman to interview the older women and deal with the prosecutors. A young black butch girl who had all the township contacts and could interview in the vernacular.

Klotz has managed here to make space to theatrically voice the stories of women who do not share the same race and experiences with her. This challenges the postcolonial feminist positions which state that only black women can speak for black women, a view that is opposed by Sara Suleri in Chapter One of this dissertation. Phyllis Klotz is neither black nor gay but has skillfully negotiated the theatre as a space to hold conversations on gender-based violence without negating the reality of the triple discrimination experience by Black homosexual women. Sara Suleri (1992:760) argues that:

The claim to authenticity-only a black can speak for a black; only a postcolonial subcontinental feminist can adequately represent the lived experience of that culture-points to the great difficulty posited by the 'authenticity' of female racial voices in the great game that claims to be the first narrative of what the ethnically encoded women is deemed to want

Furthermore, it prevents women from being their sister's keeper, in that the feminist sisterhood cannot support other women outside of their race on issues if they are only allowed to represent their own race which therefore, defeats the common feminist agenda of uniting all women against gender inequality.

The important objective is that the play achieves a greater purpose of raising awareness and it does this by offering a variety of stories by women from different walks of life but are united by their gender, homosexuality. She adds that (Klotz: 77)

Theatre has the ability to create awareness and bring issues to the forefront. The ANC did this effectively while in exile encouraging plays such as *Watnint'abafazi*, *Wathini'mbokodo*, (1986) *Woza Albert*, *Sarafina* to tour the world bringing apartheid into the public eye. Theatre is experiential; raising an issue makes it immediate and the audience member travels an emotional and intellectual journey. You do not have control over what that audience member does with the experience, you may hope it drives them to action, but you cannot guarantee it. Sometimes

it takes just the planting of one small seed of an idea to flower then everything becomes worthwhile (Klotz, 2018).

Watnint'abafazi, Wathini'mbokodo, (1986) is an example of an early anti-apartheid protest theatre play in which Klotz displays her activism against gender and racial discrimination and although *Chapter 2 Section 9* (2016) -written thirteen years later, continues her tradition of activism in theatre and takes on the form of Verbatim theatre, it still reflects Klotz's activism against gender discrimination in the manner in which it advocates for gender equality and takes a stand against gender-based violence. This chapter has addressed corrective rape as phenomenon that affects black, homosexual women in South African township and it has delved into the creative writing process of *Chapter 2 Section 9* (2016) as informed by Klotz through an interview, it has also interrogated the socio-political context of South Africa enabler corrective rape.

CONCLUSION

Tshepang (2005) and *Chapter 2 Section 9* (2016) as the primary texts of this half-dissertation have displayed the important and effective role of theatre in engaging relevant social issues by sourcing stories from real-life events. This partnership between the real world and the fictional represented world in theatre allows a unique way of perceiving and critically confronting societal issues, of which gender-based violence is the focus for this dissertation. The beauty of this uniqueness is best described by Lehmann (2006:17) when he says:

Theatre is the site not only of 'heavy' bodies but also of a real gathering, a place where a unique intersection of aesthetically organised and everyday real life takes place. In contrast to other arts, which produce an object and/or are communicated through media, here the aesthetic act itself (the performing) as well as the act of reception (the theatre going) take place as a real doing in the here and now.

Theatre creates a live experience for its audience through the presence of physical bodies performing on stage and physical bodies witnessing (at times actively participating in) the performance, creating an intimacy between performer and audience that opens opportunities to engender empathy and subvert existing dominant ideologies. Lehmann (2006:5) notes that:

Feminist theory, queer theory and postcolonial theatre scholarship, as well as the more recent analyses of disability and performance and age and performance, have all pointed out that performance has the power to question and destabilize the spectator's construction of identity and the 'other' – more so than realist mimetic drama, which remains caught in representation and thus often reproduces prevailing ideologies.

Tshepang (2005) and *Chapter 2 Section 9* (2016) as postcolonial feminist texts have mapped out the socio-political climate of gender-based violence in the South African context through the fictionalised stories of child and corrective rape in their plays. The findings from research studies conducted by Jewkes, Junius, Kekana (2005), Lorenzo Di Silvio (2011) and Armstrong (1994) have acknowledged a socio-political context amongst other factors, as a significant determiner of a society prone to gender-based violence. Social issues such as poverty, poor or no education were identified as the primary aspects of a gender-based violent climate.

Addressing gender-based violence with law enforcement has been difficult to implement, firstly, on corrective rape cases because persecution sentences as noted by (Di Silvio, 2011) for corrective rape have not been defined in the South African constitution.

Secondly, with child rape cases because children that are too young are incapable of defending themselves. Furthermore, the perpetrators of rape are less likely to be held accountable if they are breadwinners, living in a patriarchal society that is embedded with a cultural attitude of woman blaming and where police officers condone gender-based violence because of their own homophobic agendas.

There are many challenges that stand against the fight to combat gender-based violence and Linda Richter (2003:398) has identified some of them, she notes:

These holes comprise the intimidation of victims by families and families by communities, the bribing of caregivers and police officials, delaying tactics by defence lawyers, the inability of very young rape survivors to provide evidence and be cross-examined, poor police and medical work in collecting biological evidence and the lack of investigatory and support services.

Despite these challenges, the two post-apartheid plays *Tshepang* (2005) and *Chapter 2 Section 9* (2016) have found a way to inspire hope by heightening awareness on the nature of gender-based violence through the fictionalised stories that indirectly educate and inform its readers and audience on the varying possible roots of gender-based violence and how it functions within society. Lara Foot and Phyllis Klotz have demonstrated that indeed theatre therefore has an important transformative role to serve in the diverse gendered landscape of South Africa.

"You're not a victim for sharing your story. You are a survivor setting the world on fire with your truth. And you never know who needs your light, your warmth, and raging courage"
— **Alex Elle**

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APPENDICES

Appendix A

CHAPTER 2 SECTION 9 SCRIPT

AUTHOR: PHYLLIS KLOTZ



Chapter 2

Section 9

- EQUALITY

(3) THE STATE MAY NOT UNFAIRLY DISCRIMINATE DIRECTLY OR INDIRECTLY AGAINST ANYONE ON ONE OR MORE GROUNDS, INCLUDING RACE, GENDER, SEX, PREGNANCY, MARITAL STATUS, ETHNIC OR SOCIAL ORIGIN, COLOUR, SEXUAL ORIENTATION, AGE, DISABILITY, RELIGION, CONSCIENCE, BELIEF, CULTURE, LANGUAGE AND BIRTH.

(4) NO PERSON MAY UNFAIRLY DISCRIMINATE DIRECTLY OR INDIRECTLY AGAINST ANYONE ON ONE OR MORE GROUNDS IN TERMS OF SUBSECTION (3). NATIONAL LEGISLATION MUST BE ENACTED TO PREVENT OR PROHIBIT UNFAIR DISCRIMINATION.

Chapter 2 Section 9

- EQUALITY -

THE STATE MAY NOT UNFAIRLY DISCRIMINATE DIRECTLY OR INDIRECTLY AGAINST ANYONE ON ONE OR MORE GROUNDS, INCLUDING RACE, GENDER, SEX, PREGNANCY, MARITAL STATUS, ETHNIC OR SOCIAL ORIGIN, COLOUR, SEXUAL ORIENTATION, AGE, DISABILITY, RELIGION, CONSCIENCE, BELIEF, CULTURE, LANGUAGE AND BIRTH.

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The script is taken directly from interviews with lesbian women and their families, the police and lawyers. The interviews were conducted based on strict confidentiality. An agreement was signed safeguarding the names, identities and location of those interviewed. Therefore, the characters do not have names but are identified by numbers. There are four actors and a musician;

The voices can be spoken by any of the woman.

The actresses play the following roles:

Actress No 1 – Sister 1; 4; 6; 14

Actress No 2- Sister 2; 3;11;12

Actress No 3; 1; 5; 9;8;15

Actress No 4; 7;11; 13.

[The Stage is surrounded by small Memory Trees painted white, the trees are placed in tyres painted white and orange, hanging from the trees are pictures of some of the young women who have been murdered through hate crime. Down stage right is a bean bag in

bright orange. Upstage right a stool. Down stage left a plastic crate with a cushion on top. Upstage left a plastic chair. The Memory Trees are placed along the sides of the stage 5/6 of them depending on the size of the stage. The four actresses move around the stage silently looking at the pictures while the audience enters. A musician soulfully plays a violin.

[Once the audience is seated the actresses begin to sing and face the audience directly, the singing reaches a crescendo; then the actresses begin to sing softly the following statements are made over the singing]]

Voice 1. I am me and I love women. I can't pretend to be anything else.

Voice 2. I think of myself as loving another soul and that soul happens to be a woman.

Voice 3. I have deep emotional relationships with woman. I believe that a woman can, emotionally look after another woman much better than a man.

Voice 4. I only found out that I had love for other women when I was 40.

Voice 5. The attraction? I think maybe it is because we are the same, when I am in this relationship I know how she would want to be treated, we share the same needs, affection, the way we want to be touched, we like the same things.

Not Naming IT!!!

[2 Actresses move down stage and sits on small bench with sister]

Sister 1 [older than sister 2] I think it's important my sister speaks, it's important for my family especially for my mom as I wasn't sure she knows my sister is a lesbian. I only found out the other day when I asked my mom to come for this interview and she said ok that's fine and then the next day she called me and said 'you know I didn't know your sister is a lesbian, I only know she doesn't like boys, I didn't know it went that far.

Sister 2 [about 19 years disgruntled] . She does, she does. [know] But I never told her never, I never spoke about sexual orientation with her.

Voice. [slightly upstage] If you don't name it –does it exist?

Sister 2. She once asked me if I'm going to stay like this for the rest of my life and then we had a fight. that day. So I said yes I'm going to stay like this forever I didn't say as a lesbian. I don't speak about being a lesbian I find it very hard to talk to her very hard. I have only spoken to my aunt she's cool, no problem, she is younger and easier to talk to, understands. With my Mom I thought she would see for herself and I left it like that.

PERSON 5. [Early 30s typical township girl with a sporty what sitting down stage right on to tyres] Me, I am a person that gets attracted by small things anyway but I really love inner beauty in a woman, like a woman who doesn't have a sense of humour is just a bore to me you know. You know life is art and if you can't be artistic in your life, you're a bore. I don't mean artistic on your face or your mouth and so. It's what you do, what you say, how you touch me.

Sister 1. She [my mother] knows her girlfriend so I think she doesn't know that Thando is her girlfriend maybe she thinks, I'm sure she thinks that she is just a friend. When she finds out that Thando is the girlfriend she will freak but hopefully she will understand?

Sister 2. I never hide myself. I am just living my life that's who I am I don't feel I owe anyone an explanation. [**both stand up remove bench**]

PERSON 1.

[White woman in her early 40s wraps a jersey around her shoulders to indicate change of character and walks across stage]

I had 2 children and my best friend was gay and so ja, we kissed, and I liked it so the whole relationship just developed. We never lived together, I had a secret relationship for 15 years. I

never lived with the person, she would come over on the weekend, but everything was a secret. This was not during my marriage, I had divorced him my marriage was never good, I never divorced because of that, maybe it was a catalyst but a motivator more, it wasn't a good marriage, so it was easy to leave it. She only stayed over after I was divorced, we had two years while I was married, but I was going to get divorced anyway, I think, it wasn't a good space. But it was always a secret. Always hidden, very few people, only very close people knew, and it was interesting when they suspected it they were fine with it but when I told them they were horrified., shocked, I think that was because they saw me in a specific role and they were unconformable that I had another role.

Voice. When you name it do you turn your thought into a reality?

PERSON 1.

It's a conversation I never had with my children about it -up to today, they know but we never had an open conversation about it, they are 26 and 23.

Voice. Once you name it do you have that access to being in the world as before.

PERSON 1.

They know the other friend slept in my bedroom I don't know what they think happened there but it's never been an open discussion. I still wouldn't within my job come out, I run a college and we have many different religions and so on and I wouldn't stand up and say 'I am straight' so why must I stand up and say 'I am gay'. There's lot of stories and lots of talking behind my back and I know that but that's ok I'm cool with that. But I've always been honest, if someone asks me, I'm honest. If you have the balls to ask me I will tell you but if you don't, I won't tell you. That's been my philosophy always. And my parents, I know they both suspected but they both said to me, at different times 'it must be an easier relationship, but we don't want to know.' So that's ok they don't want to know, my sister, she was very angry. When I left, my husband; phoned all my friends and told them I left him for another woman she said it's hard enough for my children to get divorced and now this. And she's never ever said another word to me after that. Never, no I mean about that, we do have conversations but it's a very non-subject, we don't speak about it, we don't look at it, we don't acknowledge it in any way. So it's' still a secret but I think I am me, I think I am just who I am, I've never been different, I don't change.

(MUSIC BREACH)

COMING OUT

PERSON 3.

[Young black university student very feminine and a coconut she swaggers downstage]

People are still ignorant, people are still uneducated about certain things and how people should accept or at least tolerate us as lesbians. About my family, specifically my mother, she is the most beautiful person I know, she accepted me from when I was doing high school, that's when I came out and I told her I was being lesbian. She always knew it, or partly, she thought it was a phase, she thought it was going to go away and disappear but it never did and she's accepted it. My extended family is not too pleased, actually they don't know and I can't break the news to them because they're very, very old-fashioned. Makhulu wami is, well if I would tell her, she would slap me and I don't think I'm ready for that. My uncles, my cousins, ok my cousins know because we are a generation of young people we are exposed to these things. But to go to an elder person and explain, that's another thing. It's on another level you should explain why you are like this, why I love girls so it's going to be hard. I am attempting to do it somewhere soon because I do want to get married and I do want them in my life and I do want them to know what's going on. And probably they are going to ask me how we are going to resolve the marriage thing as they are not educated but somehow, hopefully it will work out.

PERSON 4.

[Black educated women early 40s]

Not naming the thing but everyone would know, oh, this one! I remember, I was about 14, my younger brother, who's not gay, it was a Sunday, we are just chilling, waiting for me to leave to go to boarding school and my younger brother comes in crying, he had a fight with his friends, one of them said 'ja, you know you can't even say your brother is a stabane'. And I've never seen my family that blank, not knowing how to respond and I said 'you have a lot more to deal with 'cause you have a sister who is also a stabane. And then my grandmother said 'let's pray' and she really was the person who would just pray and it was about five minutes and then the combi came to fetch me and she said **(Actress 5 plays the grandmother who goes down on her knees and acts out the role of the grandmother who sings this hymn accompanied by music "God, if there's a problem, if this is a problem then help us find a way to deal with it and if it's not a problem then help us find a way to live with it")**. And those words, when

there's a problem or so I always remember. And then I went into the combi and realised I came out and started panicking, what if they don't give me money for school and all those things. When I got to school I would call as always to say I was there and my mother she answered and we never touched the subject again.

PERSON 3.

My experience as a feminine lesbian is not that broad cause people can't see from the way I dress, because I do wear dresses, I put on fake hair, I attempt to wear heels so it's really not that visible who I am. So it becomes a challenge, to guys specially to say 'hey, you're lesbian? You can't be lesbian or have that violent thing against me. It's a matter of saying she's just part of the community as a whole not part of a lgbti community or whatever. So ja, it's hard and those who do know or those I do let them in on who I am, it's difficult cause they don't want to accept it, some they even want to make me straight. So it's hard when they do especially when I'm around those people, I try and stay away from those things, especially going around at night because when that due knows I'm lesbian, so you know. Others, they have this silly mentality to make you have something that you don't, apparently that's the sex life I've never experienced that's their main goal. And others are full of curiosity and want to know how am I a lesbian, when did it begin, how does it feel, how do I live my life and yeah, it's not really that bad, for me. I just embrace being a lesbian. When I go out with my girlfriend, it becomes ..., well that is a breakthrough for some people because it's this confirmation of 'you know that Lerato is lesbian and at university, my girlfriend comes to visit and a lot of people, didn't believe me, maybe I don't act that way because I'm just a woman who's lesbian so they say 'ja, now we see, it's confirmed when you are with your girlfriend.' And ja and then? That's where the trouble starts, that's where questions start, that's where I start to become aware of the treatment is going to be different now. Because they tend to treat lesbians differently, they do, I don't know why, it's like we have some form of disability or we have something that's not supposed to be there. They start looking at you like 'what are you doing and why?'. And I still have to explain and sometimes it doesn't help cause some people are just ignorant and they are taught in that manner that this is wrong so ja, you can try and break through it but it doesn't affect.

(MUSIC BREACH)

COMING OUT

PERSON 5.

[A black no-nonsense woman in her late 30s- a lawyer sitting downstage right]

I sat down with my mother and had a conversation with her, I said” Mommy, this is my life, if you can’t take it, im not going to loose any hormophobic person whether or be my father or my mother, if you can’t take it, you are welcome to stay with your husband at home and I will stay with my woman in my house. I was very frank and if you can’t associate yourself with my life and my relationship, stay in your house, I will stay in my house, I have my house, I will come and bury you.

PERSON 6.

[A white Afrikaans woman in her late 30s speaks with an Afrikaans accent. Stands upstage and walks downstage during her speech]

From schooldays on, I’ve always been looking at girls I don’t feel anything sexual if it’s not a female. So it’s since then and I’ve been open about it and I suppose that is because my family is open about it. I never had to hide anything, it’s always been open, I grew up in Pretoria and everyone has been accepting. Even at work, cause that’s who I am, I don’t flaunt it or anything like that but I am who I am and if there’s a function I will take the person who I am in a relationship with and nobody has ever questioned or confronted me about it’s been open. At work everyone knows and there is no judgement, I can’t say I’ve experienced judgement not at school, not at work, not from my parents. I feel why must there be a label, label that says you’re a gay woman Why? It does happen in reality, in society. I went to the Soweto Pride because of a friend, Lala, her partner, Ntombi who prefers to be called Calvin, they invited us, me and my ex-partner and we went and for me it was awesome, I love my country, I love doing different things, proving people wrong and where we are at in this country in the 20th century that we are a bunch of racists which we are not. The only way for me to learn is to ask questions, from people from other cultures and so forth and by doing that and experiencing that, I do go to all these places. That day I’ve learnt a lot, I’ve seen a lot and they had moerse bash afterwards and it was so drug-related, it was open, they sell it open, you buy it open so it was

more a drug-bash. It wasn't proving a point and there was a mixture of straight, gay, whatever and I've met wonderful people there and we've had awesome chats. In the black culture, I've learnt you have to be either fem or butch, you can't be a t in-between tomboy-ish, that's my experience. But I am a girl, and I love being a girl, I don't want to be a man and if I wanted to, eh I don't know, I don't have that desire of becoming a man, I don't judge other people but I think it's because of them pushing it so much into the faces of society and yes, it could be a defence but it could be a defence from the other side as well. Because it's a threat, straight guys in the township can see it as a threat perhaps they feel that these butch, heavy girls are taking their gorgeous women. Because. I believe, that a woman can, emotionally, look after another woman much better than a man. I am aware of these corrective rapes, there was an awesome show they had at one of the intersections in Soweto where they performed this play a semiplay where they performed what happened to this girl, this soccer player and this corrective rape thing and there was a young man next to me who cried his eyes out. And I'm a very loving and caring person, I can't just let somebody cry without giving them a hug and he said to me 'this happened to my sister' and he explained and I got tears in my eyes because I sort of experienced it from his point of view. He's gay himself, I suppose it happens to gay men as well, not just girls but also to gay men in the township.

SISTER 2.

I don't socialise in lesbian clubs, there's a lot peer pressure there. Sometimes when I go to Gay Pride you obviously you go with your friends and then when you're there you have to drink and smoke and all those things. It gets bad and some they get very beaten cause every time you are there it's all about competition. Who has the most beautiful girlfriend, I'll show them who I am so I'm wearing those things. I went there to connect with my own kind. Otherwise I don't go I don't have time I'm always at work. My life is just like everyone but yes, it's harder cause they don't understand, no they don't want to understand that there are lesbians sometimes they'll tell you that if you sleep with a man you will be straight again but I do not believe that. I have never been physically attacked or abused but five years ago they attacked my friend because she was walking at night but I avoid these group things. That is why I'm always at home. My friend she was told that we are taking their girlfriends, she nearly died, she can't even use her hands till today. They have beaten her almost to death. She changed drastically,

she's changed, she's still a lesbian but now she's very much into alcohol and everything, she's trying to forget everything you see. she can't even do her own laundry because of her hands, they cut her, they cut her muscles. She is still my friend. She did report it to the police but nothing ever happened. So you see now why I don't do this groupie thing.

(Singing by one actress more a plaintif cry during this speech)

CORRECTIVE RAPE

PERSON 5.

Corrective rape, you know rape is rape but at the end of the day there has to be a distinction because sometimes the perpetrator will rape for different reason but some of them are mentally challenged because they think rape is the solution for lesbians to be cured.

PERSON 7.

[Chirpy black women dressed in township tomboy style]

I am 30-year-old lesbian woman who has a three-year-old boy. I have been lesbian my whole life and my whole family, my mom, I can't say they were ok with it. My parents weren't there; I grew up with my uncle who wasn't there most of the time so I learnt to be responsible at a young age. Around 13. So ja, one time when I actually had a girlfriend, I was raped, which is now called corrective rape, by four guys and they told me they want to kill me and everything. I was walking from my girlfriend, she was taking me home, around 18h00. There's these guys who live in the back of my house, so they smoke all these drugs like rock, those type of things. When she turned back, they came out and started saying awful things, like stabane, and what are you thinking? And then they grabbed me and when I started screaming and everyone in my community they didn't care, they just looked at me and went 'ah, that one, she wants to be a boy. I got dragged into one of the shacks and that's how got raped and one of them actually took a bottle and broke it and wanted to cut in there and he was saying 'I know if I cut you here, you going to, and I didn't know what was happening, I just wanted everything to be done, whether they kill me or they don't. I was just like it doesn't matter anymore. He didn't cut me cause his friends stopped him, they were saying 'no, we don't want to go to jail.' I don't know how long it lasted but I could say an hour because everyone took their turn. So after they were done, I just went home and I decided I am not going to tell anyone but my late aunt was the

one I always spoke with. So I wanted to tell her when I found out that I was pregnant, I didn't know what was happening with my body but when she saw me, in my ninth month, she said 'no, you're actually pregnant.' That's when I told her what actually happened, I told her everything, those boys actually live around. We went to the police and opened a case and that's when they came to look for them, and the one who wanted to cut is the one who did a disappearing act but they finally found him. So we went to court, me and my aunt, she was always with me, there for me. my mom: she didn't even want to be there, she even left me at the hospital not knowing what's going on. I was 18, it was my first born I was thinking why is my mom not caring. She told me to give it up for adoption and I did that because she was telling me that she doesn't want to be a grandmother. She didn't ask me what happened. I sat with the child for a couple of hours and then when my mom came back, she made the decision to give it away. So I signed the adoption papers. ja, from there, I was angry, so much hate in me. I didn't want anyone around me, not even a relationship, whether you are going to tell me you love me, I don't care. I then met one person who showed me that I'm really not alone but I always had this thing 'I still want a child,'. Because I held that little child and I connected with that child, it was a beautiful feeling and I was filled with love all of a sudden and then taking that away is another thing. I didn't know where the child was, I was going to look for her but I didn't know where to start or what to do. I would try to be happy and be accommodating to other situations but there was a huge void, this darkness and the need to hold that child. So I had an agreement with this man so we went through the process and he helped me and then there was Brandon, a beautiful boy. He makes me go on, I can say, I don't think I could live life like that.

It took 12 years before Brandon came. My mother and me have been fighting ever since the adoption but now she looks after him because she says she will never make that mistake again. I can say I've forgiven her but not completely, I can't forgive but I'm willing to give her a chance, so yes, she's the one who's helping me now.

MUSIC BREACH (POLICE MARCH)

PERSON 9.

[Police woman in her late 20s naïve trying her best to do her job]

Ngithe ngikhula vele bengithanda ukuba isocial worker noma yiphoyisa, kodwa kwenzakala ukuthi ngibe yiphoyisa. Ngithe vela umangiqala njena ukuba yiphoyisa ngasebenza ngenjabulo enkulu kuthi nalapho ngingekho basho nje ukuthi kuyabonakala ukuthi uLindiwe akekho. AmaCases njena siyawathola amaningi wamalesbians sithole amarape nama assaults so wona adifficult ukusolver ukudlula wonke esinobhekana nawo. Why ngithi amaCases ama lesbians adifficult kunamanye ukuthi sometimes uthola amaCases wokuthi umuntu urapiwe and the uma efika ukuzolay icharge ePolice station engenawo amaform abalulekile athize njenge J88 adingekayo ngoba kukhona amaprosyja ekufanele siwalandele

Utholukuthi noma umfaka kumibuzo ye interrogation kubanzima ukuwaphendula ngoba kungeyena umuntu wesifazane ojwayelekile e-different ngoba eyi-lesbian. Ngesinye isikhathi uyesaba nokumbuzisisa kamanye ama-points ngoba ungazi ukuthi uzofila kanjani, so kufuneka amaphoyisa a-treinwe ukuze abhekane nalama-case ukuze umuntu abe certified. Ngendlela aphantwe ngayo e-police station. Ngesinye isikhathi uthola umuntu e-gang raped by maybe abantu abanyi-5 uthokuthi kulabo bafana kutholakala oyi-1, abanye babalekile. Even if ubuza ngeke abakhiphe, noma egwetshwa lowo muntu, noma bengakamgwebi, kodwa uyogcina ephumile nalaba abangabanjwanga bayoqhubeka lapho begcine khona, be-reipha bebulala. Maybe kungangcono kuhlangane wonke umuntu, ku-protestwe ngokubulala kwama lesbians, mhlawumbe i-percentage iyokwehla kunokuthi ikhuphuke, mina ama-lesbians angisho ukuthi ngiyawa-understander, kodwa ngiyawa-supporter nakuma-March abo ngiyaya, kodwa ngeke kube enough loko. Government kumele assize ngayo yonke indlela.

From the onset, it was my ambition to become a police officer or a social worker. I am a dedicated policewoman and I try to help people. I sympathise with the plight of lesbians but I am not qualified to deal with their rape cases I am only qualified to deal with rape cases that deal with strait victims. We need police people who are trained and specialists in rape cases dealing with the lesbian community. The investigation and questioning needed in such cases is sensitive, totally different to the ordinary cases with strait women. At times you find a lesbian has been gang raped and only one has been arrested the rest escape. The one who has been convicted will serve his sentence. When released will go and join the other four and continue

to rape and murder. The government must provide us with that special training, then and only then can we be of help to lesbian rape victims or alternatively a march by all us who sympathise with lesbians, call upon everyone that is willing to support to come and join a protest march against the killing and rape of lesbians. Maybe that could bring down the percentage of these atrocities. I would personally support and participate in these marches though that might not be enough.

MUSIC BREACH (POLICE MARCH OUTRO)

PERSON 4.

We were walking down from Berea, corner Lilian and Abel Street there were taxi's there, meter taxi's and a couple of guys and they started harassing us and saying 'here's this one that wants to be a man.' And I fought, I have never fought like that. They were trying to take us, they took her and they raped her. I called my uncle, he was a cop then, so when I went lay a charge at Yeoville police station. So you get all of those stupid questions and I was just saying can I get a car, can I get a van, I didn't have a car then, a friend has been taken and I know it's got to do with lesbian issues, write a statement please. Can I write a statement, I don't know what to say, what am I going to say to her family, what if they kill her and we find her in the park in Orange Grove. She was raped. My uncle the cop from the family side helped, but those cops, those guys from Yeoville police station they got fired. I remember Mazibuko, he was with the Human Rights watch I told him everything.

PERSON 8.

I was victimised, by the cops cause they are busy telling me that it's impossible for a guy to be raped and I had to show them my breasts to prove to them I'm actually a girl and then there was a girl that I went to school with, there at the police station, and she confirmed I am a girl. Even then, they didn't give us the crime-kit that we are supposed to get, they only gave us the morning after pill, nothing else cause they claimed they didn't have crime-kits. And then my case was closed as there was lack of evidence.

So Ja, sometime after the rape I started getting sick. So ja, when I started getting sick, then I went to hospital, I stayed there almost three months. My cd-4 count was very low. So the reason why I chose to wake up is because I didn't want to give him the satisfaction cause he was trying to kill me. He couldn't use a gun on that particular day but by me allowing him to kill my spirit

that would've been a victory for him. So as difficult as it was for me, I couldn't move, I couldn't eat, I couldn't breathe, I couldn't talk, I couldn't lie flat. My hospital bed, there was drips all over. So ja and then, I forced myself to ..., I think I forced myself a lot. I did realise I was hiv+, I did. But you know there needs to be a solution to very problem, I can't say it's raining so I can't go outside, you need to use an umbrella, you need to create your own comfort zone, your own place where you can be and live and accept your situation as it is. Because the thing that kills most people is acceptance when you are going to say 'what's the next person going to say?' that is when you start killing yourself. I don't care what the next person says, you can talk all that you want until you are blue in the face. I'm living and healthy and happy.

It's not like I don't want to deal with being hiv+, 'please don't treat me like a patient.' So everybody that I am around, I don't want them to ... you know, it's there, it's like flu so as long as I am healthy you should be happy. I don't block it, I don't know how to put it, I treat it like it's my breast, I can't take it away.

(Group singing with piano under the speech until the end of the speech)

PERSON 11.

[Black woman in her mid-twenties quietly spoken, focussed, tells her story without self pity]

At home they have accepted my sexuality; abanginikanga inkinga. my family was torn apart when my brother was living with me and did something I never expected him to do to me, he raped me. some of the family members abethanda kube yimfihlo and let life carry on as normal. And others wanted the incident to be exposed, with the law taking its cause. I would not say Iexperience yami during my childhood has made me what I am today. Ngangigula, abanye abantu bangatholi imbangela yalokukugula and that's all; so ngayeka iskolo ka grade 10 and tried ukusebenza ngisebenza ngithole ngama weekend imadlana ngithenge I-medication nokunye and I grew up nalenkinga; and it has been a decade now. Leyo situation and situation azange ingenze ngizonde amadoda njengoba namanje I have a great relationship nobabam'. We have always been close vele, because naye yamu affecta lento. Yamenza ayeke nomsebenzi, bekafila sengathi yi-fault yakhe njengoba abengahlali nathi, so wafila ngathi uma engahlala endlini; abe nathi mhlawumbe kuzoba ncono, ngoba engigada and then after that I had to live with my brother.

Ubabawam' wayengajabula ukuthi aye ejele kodwa umama was against the whole thing. what exactly what happened, I was from school ngathola ubhuti wam' esendlini, it was very cold, nga-decider ukuthi ngishinshe ngigqoke ama-tracksuits ami. Ngisashintsha weza weza wangiphushela embhedeni, and he did all that he wanted to do. I couldn't tell my mother because I didn't know ukuthi uzongi-believer or not. The first person I told was my father, because at that stage I was already sick and couldn't hold umchamo and I started to have linking ye-Bladder. One time I was at school ku-grade 4 which was one of the things that affected me, later ngathi ngihlezi njena eklasini ngingacabangi nje ngisho nokuncani ukuthi ngiphathwe umchamo, ngabona nje ngomchamo ugeleza phansi, sengitjelwa, ngiboniswa izingane eklasini, Hai cha babona bonke indaba yam' inzima. Babiza abadala basekhaya ukuthola kahle okwenzakalayo ngami. Lokho kwaphathakabi ubabam', engazi ukuthi angenza kanjani; Ngoba nguyena umuntu ebengibanmbisana naye, wanginka Amandla that I should cope with things. It continued from Grade 8,9 and 10 it got worse. I started having problems with my learning. Going to relieve myself was a problem. I decided to quit school.

Currently angisebenzi and angifundi.. I don't see it necessary ukuthi aye ejele because the damage has been done already. Him going to jail is not going to make me feel good, so I thought I should be the bigger person and live him be. Yena in future he will pay for what he has done. My life is not that good now because wherever I am, I have to keep an eye over my shoulder.

At least now I can be in a relationship nomuntu and try to be myself along the way. I am not saying I am a lesbian because I was raped at a young age, mara nakhona ukulala nomfana angiboni ukuthi ngiyabathanda abafana. This all stopped when I met woman and I knew that this is what I want and this is where I belong. I have a cousin omdala from my mom side, she didn't know about this whole thing until I told her and she was shocked. Yena une-cervical cancer and bekathola amapilisi nama cream wakhe bekashera name. Efemelini yami umuntu ongi-dissapointe kakhulu umama wami nomndeni wakhe. Bengizitjela ukuthi nguyeyi umuntu wokuqala ozongisiza ngoba ubhuti bekazoya ema-rehabilitation centre, since amncane for ukuya ejele. but my dad wuye umuntu ebekazama ukunginceda, bekangithengela umuthi, the traditional medicine that he tried would ease up everything but beyingancedi nix.

I wouldn't say I am ok mara I am trying to survive. Angizibizi i-victim ngizibiza i-survivor.

Right now I am an activist and advocate, I fight for women's rights. It's hard at times when a woman tells me she has been raped and wathula. Galokho ke angifuni abanye abafazi to make the same mistake I made.

CHILDREN

PERSON 7.

My community is very ignorant, very judgemental, when I was pregnant, when Brandon was brought home, they had a lot of things to say. But I just told myself 'this is what makes me happy' I really don't care what they're saying. They say 'you're a lesbian and now you have a baby, you're confused wena. It's hurting especially when your friends talk about you, my lesbian friends judging me. I don't really know what they're saying, I'm not into social media but people say yes, they read this about me 'you're confused, you're just a disgrace, you failed the word lesbian.' As if there is a contract I signed that when you're lesbian you're not supposed to have a child. Comments like that crushed me, especially from my friends and I thought ok, if it's like this then I don't need me. I live with whoever who is true to me. I am here today because I became strong because of the decisions I took, now I'm a proud lesbian mom who's willing to see my child and my future grow.

PERSON 12.

[White woman mid-thirties]

I met this woman, she loved my kids for them and gave her heart and soul to them. My kids fell madly in love with her, one was only 6 months old so she brought him up as her own when I moved in with her.

PERSON 13.

[Coloured muslim woman in her late 30s; a bit of a character]

Yes I do have a son but he is not my biological son, they came to live with me when he was six months old so he is my Baba.

PERSON 12. My son my older son I remember calling him aside and saying Adam Mummy is living with Nadia do you know what that means. Yes you are gay. And I said are you OK with that and he said Yey its fine, if you love her that's fine. And my life, my whole world

opened when I met Nadia my views on politics, my views on ... everything. She opened my eyes and I am forever grateful. Besides finding the love of my life, I found life.

PERSON 5.

By the way I have two kids twins 16 years two girls it was'nt an easy thing for me cause I didn't use to have a good sense of – I don't know how to put it even with girls and ladies even at varsity. It all started when I was first confronted by lesbianism by the way I was pregnant there was a certain confusion and pressure on my side . I just need to get a guy and fall pregnant and please my parents.

My partner and I have been together for 8 years and my daughters are very proud. In fact there was a time to the school because my other daughter took it out on another child, they were teasing her and she retaliated 'you don't tell me I have got two mothers ; they said stabane and things like that and she said 'your father is an alcoholic ,he drinks, and he pukes on himself so you call that a father!' My mothers take very good care of me my one mommy can come to school but the other one is busy at work but your father goes after young girls and gets drunk.' So it became a serious, serious thing. Now I have to go to the school and these two kids are sitting there and the one says [two actresses act out the role of the children] 'yes, I told her her mother is a lesbian' and mine says 'yes that is true but your father is an alcoholic and pukes on himself who has the better parent between the two us?' my kids are very cool. Ever since they were born there has never been a man around, ok they still go and see their dad, and it's got a lot to do with how we do things in the house and how we have discipline and respect. Actually they are more close to her than they are to me, also she's always there, when they want to be spoiled. They don't tell me they want to go to Wimpy's or what or go to the mall, the next thing I see on Facebook they are watching movies, they are having fun. So I asked them why they are leaving me behind. They tell me it's girls' night and I tell them I'm a girl too. So ja, the set up is very good, I am very happy.

VOICE. It all boils down to intimacy and sex, that's what they think. How many serial farthers are out there, how many absent mothers are out there and you want to make an issue about people who love each other.

PERSON 14.

[Typical rural Zulu mother]

Thina sikhule singabantu bamasiko. Ngapha nganxanye sikhule singabantu abahamba isonto. Ngifunde ngaqedangaba nabantwana abawu 4. And one of them uyi-lesbian. kahle kahle lento yama lsbeans angiyi understandi, ayi ukuthi bengine choice. Ngoba ekukhuleni kwami bengazi ukuthi umfana wumfana, intombazane yintombazane. Manje uthola ukuthi intobazane i-date enye intombazane.

Mina ngikholwa ukuthi intobazane kumele ishade nomfana, umfana akhiphe inkomo. Fodo finish. Yebo izinto ziyashinsha kodwa mina angivumi lokhu. Kuthe ekukhuleni kwakhe kwaba nje umntwana othanda nje nokudlala nabafana kodwa ngazitshela ukuthi njena hayi mhlawumbe kwenziwa ukukhula nje. Njena ngoba bakhona abantwana abathanda ukudlala nabafana.

Kwaya kwaya umntanami wakhula waqhubeka, hayi maan, ngiqale ngisole ukuthi kukhona okushaya amanzi, until azongitjhela phela ukuthi yena uyi-Lesbian.

Angizange ngazi ukuthi ngi-reakte kanjani. Indlela agqoka ngayo , kuthi noma ngihamba njena ngihlangane nabanye abazali nginentombazanyana, kumane kuvele kuzigqokele iblukwe njena, kugqoke ikepisi kungamfana nje ophelele. Uzibona engumfana nje. And into engidinayo ukuthi labantu bayabulawa, baya repwa and mina angifuni ukuzithola ngikule situation. So mina njengomzali angiyi understandi because nawe ungumzali iyakuhlukumeza. Khona manje uzothi mase repiwa, mina futhi kumele ngiye ama court ngizihlekise ngabantu of which yonke lento bingeke yenzeke ukube ubezithathele the right route, finish and Klaar!!

Sekuzoba worse manje futhi ngoba nayo le government ibanika amarights, iyabavumela njengamanje sekuyoshadwana. Bavunyelwe manje ukuthi bangenza noma yini abayithandayo, kusho ukuthi yona lento abayenzayo i-right? Hhe! Buya sengisaba nokuthi umntwanami uzoya straight kwa-Hell!!!

Mother sings -*Oh God, if there's a problem, then help us find a way to deal with it, and if there's not a problem, then help us finds a way to live with it.*

I was brought up in a family that embraced both Christianity and a belief in African customs. I am not that well read. I have four children and one of them is a lesbian. To be frank I do not understand what lesbian is all about because to my knowledge a boy is a boy a girl is a girl. A boy must pay lobola to a girl's family and the girl is married, finish and klaar. Today you find a girl dating another girl. I don't understand. Yes, things change but I don't accept that.

I noticed at an early age that she had a tendency of always avoiding the company of other girls and always played with boys. I thought maybe it's because she is still a baby. As time went by, I realised that it was not so until she told me that she was a lesbian. I did not know how to react to that.

The way she dresses, you wouldn't believe. Even when I am in the company of other parents, she will appear wearing pants and a cap and become a real boy. I don't understand. What I dislike is that these lesbians are raped or killed. I do not want to find myself in that situation, as a parent that really disturbs me. The thought of going to courts and be a laughing stock, testifying makes me sick. Yet all this could have been avoided if you took the right route, finish and klaar.

It is going to be worse now that this government has given them the rights. They will do as they like. I am even afraid now that my child will go straight to Hell.

PERSON 5.

People will see lesbians and gays, or homo's, and say they have demons and you need serious prayers or it is just a phase because you have been hurt by your previous relationship. Mostly homosexuals are regarded as abnormal and chasing the demons out will restore you to being normal, they believe in a combination of traditional beliefs and churches. Harsh treatment from Churches.

PERSON 4.

I find a lot of people who say they are Christians and so, I find them very judgemental and I don't understand why they are so judgemental on so many issues. And yet, my little understanding of Christianity and stuff is: don't judge. But they do it a lot, I don't understand.

PERSON 5.

In Limpopo we have this church and when we started a branch in Gauteng it became big, very huge, a congregation of over 7000 people. It merged with another one and I am on the church board.

PERSON 4.

I've got a friend who's a deacon in a church, it's apostolic, one of those who allow gay people to come to the church. She says, I am interested in spreading the word so why would I say they can't attend because of their sexual orientation, the next thing I must ask what's your bank account balance.

PERSON 5.

There was this girl from Limpopo who I was in a relationship with whose parents are pastors, she is in the same church, she is a team leader. She sings in the band. People started talking, I heard them talk until I was summoned to a meeting and they said 'you have to be suspended' and I said 'for what'. And they said 'because our church doesn't conform to lgbti's' and I said 'what do you conform to? God says love one another and we pray to the very same god so if you suspend me from church where do I go'. So you see, there were a lot of talks talks talks and I said 'I don't have time for you' and I left.

PERSON 4.

But you see if you are a gay person with a huge bank balance the tables will be turned in those churches. I don't go to church not because I'm gay I was just never interested.

VOICE 11:

[An upper middle class women]

Even in religion we don't exist, in churches we don't, we don't have anything unless you create your own church or you go to church and you keep silent

PERSON 4.

Churches now they have got politics, it's gone from just being a church to being a business and it's really hectic.

Character 11:

I go to church; my church doesn't know whether I'm lesbian or not yet I do a lot of things for my church.

PERSON 4.

Why would you put the issue of sexuality as an issue in your church if you are supposed to be dealing with the word of god, are they supposed to be selective as to whose lives it is supposed to touch. It also just boils down to intimacy and sex, that's what they think about.

PERSON 11.

I tell myself it's not about my sexuality it's between me and god and between me and my work. Once I've made my mark in the church, I will tell them. I don't know what will happen, there will be repercussions like they say it's a sin and they preach what what. But our pastor is not like that, he keeps on preaching that we are all children of god. So if a drunkard can come to church, if a prostitute can come to church, why not a lesbian?

PERSON 1.

I've always been Calvinist I am a church person, I go to church ja, I'm very religious. I don't feel guilty at all I think God accepts me for who I am and what I am right now. I don't think there is an issue there. I think Jesus meets you where you are.

PERSON 13.

I'm agnostic, an atheist, I don't believe in one guy sitting up there and whatever but my family does and deeply so but not so extreme as some other people. They do worry about whether I'm going to go to heaven or to hell. I often say to them that when I'm in heaven and turn around I'll say 'but where is my family oh, shit, I forgot you were racists.' I do get hurt but I use humour as a mechanism to both challenge and to deal with it. People are always inviting me because they think I'm so funny, it's not that I'm funny, I just will talk about anything.

When my niece got married, they were all going salaam maleikum and I was going maleikum salaam and my family, we dance, every Friday night we would move the furniture and dance, it's in our blood, and we decided to have a little dance and the ladies lifted their veils and I said 'o thank God cause I didn't have a fucking clue who you were,'

So there is that, I am proud of my parents because I think it's difficult for them sometimes it's also selfish cause they worry 'am I going to go to hell for who my daughter is.' My father, he's known many of my lovers cause I would always bring my significant other home, So I'm very proud of my parents. My mom brags about me, she will say 'you know Nadia is not religious but she is a better Muslim than all of you.'

(MUSIC BREACH)

SAME SEX RELATIONSHIPS, ARE THEY UNAFRICAN?

PERSON 4.

I am a sangoma as well, I went through the whole initiation thing. I had a fear, like I'm going through this thing and I have to deal with tradition and culture and it's going to ostracise who I am even further but funny enough it has nothing to do with issues around sexuality. It's a spiritual world that deals with the soul, a soul that informs. You know, there's a lot of acceptance from traditional healers around sexuality it's just when they get placed in situations where the woman does this and the man does that. Even my, I call her my consultant, we're very open about that and I was like if my ancestors chose me for this path, if the universe chose me, my personality was innate why would I be judged like that on the basis of my sexuality by this system of traditional culture, this system that I did not invite. It is something that the universe sought for me so there must be something that is acceptable or something accepting of who I am within this particular system. When the calling came, it took me forever to even accept that but that's another battle on its own and now they are going say I must be wearing doeks and everything. What's going to be the stance about my feelings for women? I found that the process actually empowered me spiritually and to understand better who I am better than just talking about it in discussions or rather to say the physical world and that spiritual world it brought for me a sense of belonging. a sense of in depth understanding, a sense of appreciating. It was a surprising journey and I am not saying you won't find a sangoma who's homophobic it's just different people in different circumstances.

PERSON 8.

What is unafrican? Some people say white is unafrican, so what is unafrican? You know when it comes to being traditional healer, right, you'll get most of them, they're either gay or lesbian and some are bisexual. Every human being has a feminine and a masculine feature in them, so I for one, I have, what do they call it, indlozi indoda, that's why I'm more masculine, ja. So, they can't say it's unafrican. But you know, you can have this thing, you can be lesbian and be African, it's there. It's just because the conform to this norm of a woman is supposed to be pregnant and cooking and that's why our parents buy us dolls instead of asking us what we prefer. It's a lack of understanding, it's not according to the norm, so it's unafrican, it's something you don't understand, it's unafrican. So what's being African? Killing? Is that African?

Me I haven't done the full twasa yet, I'm doing the prophet first, so that's African. Me being a lesbian, it doesn't make me less of an African or a Christian cause I'm experiencing all these things in me. Like sometimes I have to wake up, I wake up and pray, I'll do that or wake up and burn imphephe or whatever. It's just this one thing, nje, they take it and they make it a big thing.

PERSON 4.

It's very unfortunate that the Council of Traditional leaders declares homosexuality as unAfrican, I asked that question many years ago. Maybe I am not African cause I point to aspects of my life that are borrowed and not necessarily from white people, there are elements in your life that you take from others. People feel uncomfortable with homosexuality it challenges what they stand for and what they believe, they will always try and disassociate from it, give it a name. I need someone to tell me that I am not African and why and then tell me who I am. I consider myself as an African, I do a lot of things that are African, I speak, I was raised African.

Who I love, who attracts me, is one aspect of my life does it, define me?

CONSTITUTION

PERSON 13.

The constitution, so my partner Therese and I decided to get married and as far as we know gay marriage is legal in our country cause the constitution says you can't discriminate on the basis of sexual orientation. So off we go to Home Affairs in Edenvale, we decided to go to a small one so we don't have to stand in queue so we stand in this fokken queue and we say 'marriage' and they say 'oh ja sure, you go to that counter.' So we get there and we say we'd like to book and they say no they're sorry they don't perform that, gay marriages here, go to Germiston. Ok we drive to Germiston, we get exactly the same response and they say to us go to Krugersdorp. In the meantime, we're bitching about it to friends on the phone so one of our friend's phones Home Affairs in Krugersdorp and they say no, that here either. So, what we've discovered now, in 2016 is 'oh yes, they do discriminate against you on the basis of your sexuality. I looked at the Act and it says that any Home Affairs officer, if they don't agree to gay marriage, if it's against their conscience, they don't have to perform this ceremony.

Obviously, I wanted to take up a fight but I've just had other issues at the moment. Because I am quite prepared to go in for the long haul and fight about if you want to work in a government institution, start accepting the constitution. In fact, it should be a prerogative before you get the fucking job, you have to uphold the constitution of this country. I think it's a very sly way of discriminating against us. So we finally found a private marriage officer, not at home affairs, so we got married in this little office. It wasn't very ceremonial, the woman was like 'guys I'm going to fill in the legal forms, you do whatever you want to do, exchange rings, kiss, I've never done one of these before. So she's filling in the marriage form and they put your details and a photograph, but the form says husband and wife. And she looked at us and then she looked at Therese and she said 'ok, you're going to be the husband.' And it really upset Therese but I tease her when she says 'my wife', I say 'my husband'. She gets really furious but I just enjoy the joke at the moment.

VOICE

In the whole country there is no lesbian portrayal, the constitution says we exist yet in the media we don't, we don't.

PERSON 8.

That government cabinet, they're all straight, so they say, some of them maybe they're not even straight but they don't want to lose their seats because of their sexuality. And the government has now become a monarchy because the President is ruling with his family and friends, it's not democratic anymore cause they follow the constitution when it suits them. Once I start opening the constitution and I tell them that section 9 says this about my rights, they will just go like 'ahh we will investigate.' Yeh investigate!

PERSON 13.

It's just wadda wadda wadda, it's just talk and tell us you acknowledge our rights and everything, maybe it's your way of getting votes. Only now cause we're striking and you saw us and you promised us and there's elections. I really think they don't care about us, they will just say this and promise us just to brush everything off you know. It really isn't doing anything for me; we're not getting anything from the government, just speeches, no action.

PERSON 15.

[Young black girl about 20 dressed in tomboy style] [As she tells her story the other three actresses stand behind to create an image of support and sympathy.]

Ulucia beyitshomi yami eyi-lesbian, yonke into that we did we did together, one day we decided to do i-birthday party for her. So that day sabhaya amabhiya, then koma 11pm. We were just chilling, drinking, having fun; Next thing we hear ukuthi there's an accident la outside, so we all go out nama neighbors and then kufike amaphoyisa nama ambulance nama paramedics, and then the whole thing ended and we didn't take notice of it. And then umama ka lucia went back into the house, and then thina we didn't follow her ngoba besifuna ukubhema I cigarette, she didn't know ukuthi siyabhema. And then I said ayi Gents sengiyahamba because ku late. We accompanied each other, and then uma sifika by the corner kuvele amajita ayi-2, we didn't think anything because anyway bekune accident around, so we thought they just wanted ukuyobona what was happening by the accident. When they passed by us, they asked u-lucia for i-drag of i-cigarette and then Lucia wathi hayi hayi I don't want to, because vele you won't give umuntu that you don't know your cigarette. Hayi u-lucia waqhubeka wathi No, No, No!! and then wonke umuntu just went back home. Hawu!! Few minutes nje when I was at home, ngithole i-phone call ethi do I know ukuthi u-lucia bamugwazile?.. then I ran ngaya kabo-

Lucia. Uma ngifika at luca's house hayi Vele bamugwazile 4 times and uya-bleeder, and then we saw ukuthi lomuntu she dying. And then she just died. Yazi minai still suspect lamajita ayi-2 because there was no one estradini after iaccident it was just us and these guys. The way I see it, they followed her bamugwaza eyi-one and I don't think bamugwaze for i-Cigarette, they killed her just because uyi-Lasbian qha. I think yindaba zaboma hate-crimes.

What I feel ukuthi amaphoyisa ayasifeila, ama lesbians ayarephiwa and nothing, police are failing us. What hurts me the most ukuthi when I think of U-Lucia, I just feel like dying. But umuntu that I feel for the most is Umama ka-Lucia, because everytime she sees me, akakwazi nokukhuluma, she just cries and she thinks of that time when we were with u-Lucia, maybe it would have been better if basi-Attacker siyi-2 no-Lucia, but she was alone eyintombazana, epowerless. You will never hear that i-lesbian killed umuntu, kodwa am-alesbians are always getting killed.

SONG

The Actresses sing a sad song full of emotion. The song has no words.

At the end of the song we do not go to blackout but the lights go brighter. The actresses stand for about 5 seconds in silence then move to the front of the stage and take a bow. One of the actresses speaks to the audience once the applause has died down.

Actress: We thank you for coming to see Ch.2 Section 9. We would like you to come on stage and pay tribute to all the young women who have been so senselessly murdered.

[the audience comes on stage to view the photographs while the musician plays. The actresses sit together on the side of the stage and interact with the audience]

THE END

Appendix B

Interview with Phyllis Klotz

By Nompumelelo Mtshali

3 June 2018

1. What inspired/ motivated you to write *Chapter 2 Section 9*?

We have the most enlightened constitution many claim it to be the best in the world, it safeguards the rights of the poor and minority groups etc. Unfortunately, in SA we do not aspire to attain the noble ideas in our constitution instead we ignore it to our detriment as a society. Instead of guaranteeing human rights we abuse them and a case in point is the right to sexual orientation. The mental health of SA society is poor, a symptom of this is the length some members of our society go to - violently attacking and in some instances murdering butch lesbian women in the townships to destroy the other.

2. Do you think theatre has a role to play in addressing issues of gender violence? If so, how?

Theatre has the ability to create awareness and bring issues to the forefront. The ANC did this effectively while in exile encouraging plays such as Watnint', Woza Albert, Sarafina to tour the world bringing apartheid into the public eye. Theatre is experiential; raising an issue makes it immediate and the audience member travels an emotional and intellectual journey. You do not have control over what that audience member does with the experience, you may hope it drives them to action but you cannot guarantee it. Sometimes it takes just the planting of one small seed of an idea to flower then everything becomes worthwhile.

3. In the opening of the play you state that the script is formed directly from interviews of lesbians and their families as well as police and lawyers, hence for confidentiality you have given the characters numbers instead of names, did you consider perhaps using Pseudonyms instead? If not why not?

Never considered giving the characters names to personalize them, it is part of the distancing process. You are recounting a story, this story with other nuances reflects the experiences of many other women. The story represents the collective experience that is what makes it significant.

4. Could you describe the approach or theatrical style that you've used in writing and directing Chapter 2 Section 9?

*I was heavily influenced by the writings of Hans Lehrman and his book *Post Dramatic Theatre*. It sets aside Aristotle's concepts of time, linear progression and climax to name a few. The material itself was so powerful that a simple telling of the stories without the dramatics was in my view the most powerful way to deal with the subject matter.*

5. Why have you chosen to use the above approach/style?

To act out the stories would be to trivialize them. How can you possibly act out some of the scenes? It is best to leave it to the imagination of the audience. Externally the approach seems simple but as with all complex approaches hard work goes into the seamless end product. We do not want to see a fine athlete when running a race look as if he is struggling—we want to see that he achieves his goal effortlessly. Thus hopefully that is how Ch2 appears in performance supported by superb singing which expresses that for which there are no words.

6. How and why did you identify this specific group of people to interview? (lesbian and families, police and lawyers)

No one lives in a vacuum and we are many things, mother, daughter, friend. It was necessary to get a multiplicity of views to create a comprehensive picture of the society lesbian women live in and to place their stories in context.

7. Describe the experience of interviewing the women. Did they generally open up easily?

I personally did not interview the women. I wanted distancing and wanted to come to the stories fresh not influenced by any personal interaction. We employed two women to interview a mature white woman to interview the older women and deal with the

prosecutors. A young black butch girl who had all the township contacts and could interview in the vernacular.

8. Would you say that the interviewing process was a cathartic experience for them?

Listening to the tapes of the interviews it was hard to tell. Some spoke hesitatingly others told their stories as though they were reading a weather report, others were brim full of emotion and cried.

9. Would you say that this play has negotiated the theatre space as a platform for healing?

Healing for who and whom? None of the people interviewed came to see the play even though they were guaranteed anonymity. Perhaps it was too painful for them.

10. You interviewed women of varying ages, races and ‘social status’ e.g. At times, you mention if the women are educated. Is there significance to this? No real significance perhaps an indication of socio-economic class. Is education a buffer against prejudice?

I don't think so. Perhaps that's the point.

11. There is a reoccurring theme of ‘Not-Naming’ throughout the play. It seems to be associated with shame and silencing around sexual orientation. Could you elaborate on its emphasis and unpack the meaning of “Not-Naming” throughout the play?

Not Naming is based on the ancient Greek philosophical concept of, does something actually exist if you don't name it. Am I a lesbian if I don't admit to it or name it?

Coming out is a difficult navigation and once you have come out there is no turning back.

Not Naming it is about the silence and walls you build around yourself and the shame you feel.

12. Do you feel that the police are doing enough to eradicate corrective rape?

Police are poorly equipped in every sense to deal with any matters dealing with abuse and violence against women compounded in the case of lesbian women. The police themselves are prejudiced against lesbian women. Evidence of this is the statistics of cases which come to court and the conviction rate.

13. Please explain the significance of the memory tree on stage.

The trees have great visual impact and are something concrete that audience members can relate to. The play does not end in the conventional sense lights down – blackout. The lights get brighter the actors hold the tableaux for about three seconds and move forward. The play does not end as the violence continues. The audience comes on stage and looks at the pictures of the deceased girls with their name on and date of murder.

The pictures are hanging fruit on dead trees. Listen to Billy Holidays song Strange Fruit which refers to lynching in the south of USA.

14. This excerpt of a prayer made by a the character of a granny in the play "God, if there's a problem, if this is a problem then help us find a way to deal with it and if it's not a problem then help us find a way to live with it") presents a conflict between religion and sexual orientation? In the writing process of the play did you found religion and tradition to be an area of conflict and tension for lesbians to own their sexual orientation? Please elaborate.

We found that in all three of the Judeo –Christian religions there is a continual conflict between the formalized institution and the individual and those who have strong religious beliefs could not resolve this individual struggle.

The traditional/cultural issue was not the same. People seemed to feel outrage that the very essence of who they are was being denied to them. Others were skeptical questioning the notion of what is an African?

15. Is there anything else you'd like to share about Chapter 2 Section 9?

The inspiration for the music in the play came from the women's Bulgarian choirs. None of the songs had words they were sung with sounds.