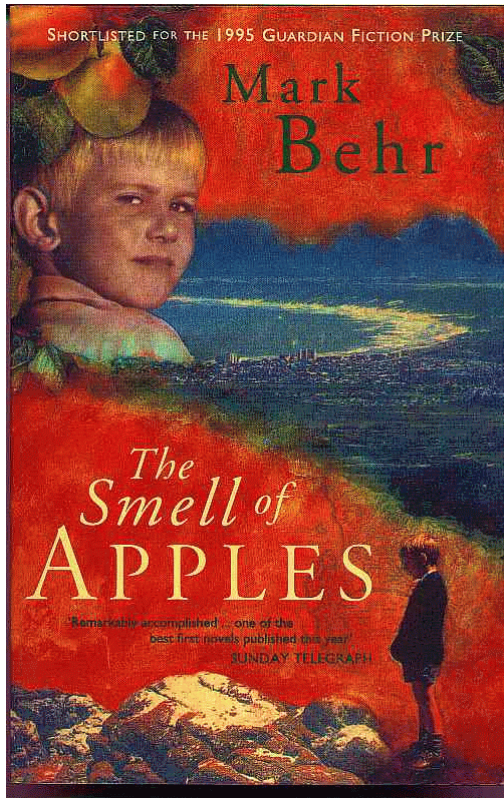


Applets

A Resource Pack for Mark Behr, *The Smell of Apples*



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Time Structure: A Chronology of the Events in 1973

- Behr's *The Smell of Apples* is a first-person narrative interweaving two different time-levels
 - 11-year old Marnus reporting the crucial childhood events of the first December week 1973
 - 26-year old Marnus as a lieutenant with the SA Defence Force fighting in Angola in 1988
- The main plot line is that of the events in 1973 which provides the narrative backbone of Behr's novel. Into this main plot line the second plot line, which is graphically set off by the use of italics, is inserted in irregular intervals and deals with the events leading up to Marnus' death in 1988
- In the following, a chronology of the events in 1973 is given:

Introduction (p. 1-30)	<ul style="list-style-type: none"> • The narrative starts at an unidentified time between Marnus' birthday in November (cf. p.1) and the first December week (cf. p.19) • Introduction to setting, main characters, central topics and Marnus' family background
Thursday 1st December week 1973 (p. 30-42)	<ul style="list-style-type: none"> • In the afternoon, "John Smith" arrives at the Erasmus house in Simonstown • During supper, the conversation centres on the Erasmus family's move to SA and the Afrikaners' "noble struggle" for self-government and freedom from the British Empire
Friday (p. 43-82)	<ul style="list-style-type: none"> • In the afternoon, Marnus invites his friend Frikkie over for the weekend, as his dad has gone away with the general and does not keep up their Friday afternoon routine • Marnus and Frikkie tease and humiliate Zelda Kemp at Kalk Bay • Before supper, Marnus takes a shower with his dad • During supper, the conversation is about the "trouble" in the Portuguese colonies of Mozambique and Angola • After Marnus and Frikkie going through a ceremony of becoming blood

	<p>brothers, Marnus reveals Mr. Smith's identity to Frikkie</p> <ul style="list-style-type: none"> • At night, Marnus runs into Mr. Smith in the bathroom who seems strangely attracted to him
Saturday (p.83-100)	<ul style="list-style-type: none"> • Early in the morning, Marnus and Frikkie go fishing at the beach at Muizenberg • Marnus (with some help from Frikkie) desperately struggles with a sand-shark, but fails to bring the fish in; his dad punishes the "loser" with criticism and contempt • In the night, Marnus and Frikkie peep into the general's room through the floorboards in Marnus' room
Sunday (p.101-17)	<ul style="list-style-type: none"> • When Marnus' mother takes Frikkie home, Doreen catches a ride to town with them; Doreen's son Little-Neville still hasn't arrived for the weekend
Monday (p.124-57)	<ul style="list-style-type: none"> • After school, Marnus steals hibiscuses for Ilse at Mrs. Streicher's house and is almost caught; when falling, he bruises his knee • The Erasmus family receive news that Little-Neville has been seriously burned in a racist act of revenge for stealing charcoal • At the annual prize-giving in the evening, Ilse becomes Jan Van Riebeeck's head girl for 1974; Ilse voices her increasing criticism of SA ideology by expanding on her piano performance of the national anthem "The Stem" • After the prize-giving, Ilse keeps on criticizing SA ideology and quarrels with both her mother and the general <p>At night, Marnus again peeps into the general's room and sees a mysterious reflection from the door of the room (the identity of the general's visitor is only hinted at and might be traced back to either Marnus' father or, less likely, Ilse)</p>
Tuesday (p.157-77)	<ul style="list-style-type: none"> • Marnus' museum essay, in which he blindly parrots a whitewashed version of SA history, has been chosen for the annual at Jan Van Riebeeck • After school, Marnus meets the coloured former family gardener Chrisjjan, who has become a half-demented bum begging on the streets • After supper, Marnus' dad shows slides on former SA colonies and on executions performed in Rhodesia; the general accidentally reveals his identity to Frikkie

	<ul style="list-style-type: none"> • In the night, Marnus again peeps through the floorboards and sees his dad sexually abusing Frikkie
Wednes- day (p. 178-99)	<ul style="list-style-type: none"> • Marnus and Frikkie perceive a rotten smell on the apples they eat now, the smell originating from the semen on Frikkie's hand • Frikkie refuses to tell his blood brother Marnus about the rape and goes home • Together with his mother and Ilse, Marnus visits the terribly mutilated Little-Neville in hospital • After the visit, Ilse heavily criticizes white supremacists' hypocritical and bigoted use of Christianity • Marnus refuses to take another shower with his dad and almost forces his father to drop his mask of integrity and faith to Christian ideals • In the night, Marnus has his first erection and dreams of himself and Little-Neville galloping after Zelda on horseback
Thurs- day (p. 200)	<ul style="list-style-type: none"> • Marnus admits to having had first overnight ejaculations and is now allowed to go tiger-fishing with his father • The family leave Simonstown for their annual holiday in Sedgefield

Textverständnisfragen zu Mark Behrs *The Smell of Apples*

P. 1-30¹

- What is the function of this first part of the novel? What information is given to us?
- How would you describe the relationship between Marnus and Frikkie? (Think of its origin, of the anecdotes...)
- *You have seen that there are two types of printing in this book. What is distinguished with these different types? Who is the narrator in each passage? What do we learn about the narrator in the text in italics?*²
- What is Marnus' relationship to his sister Ilse?
- How do we know that the story is taking place in South Africa?
- Find out some details which show that the Erasmuses are well-off.
- What image of South Africa is depicted here?

P. 30-42

- *Show how the reader realises very soon that the visit of "Mr Smith" is going to be important. (P.31)*
- Describe Mr Erasmus' opinions on politics and coloured people.
- What do you learn about Mr Smith?
- How could you qualify the kind of atmosphere which reigns this evening at the Erasmus' house? (Think of the various characters.)
- What do you think about Mr Smith? Is he proud, sympathetic...? Give reasons for your judgement.
- Find out some information on
 - Golda Meir (mentioned at page 35)
 - Pablo Neruda (mentioned at page 41)and try to explain why the author mentions them in the text.
- *P.42: "He is one of two Xhosas ... discrimination." Explain these three sentences.*

¹ Ich habe die Fragen in Anlehnung an "A Chronology of the Events in 1973" angeordnet.

² Die *kursiv* gedruckten Fragen beziehen sich auf die im Roman *kursiv* gedruckten Passagen.

P. 43-82

- P. 44: Comment on the paragraph starting with "Just before the General came". Why are Friday afternoons so important to Marnus?
- P. 53-54: Episode with the Bantu. What seems to be Mr Erasmus' attitude to non-white people?
- Describe Mr Erasmus' attitude to his children.
- Compare Frikkie's and Marnus' behaviour towards Zelda in the harbour episode (p.56-61).
- Why do you think does the author insert some flashbacks (e.g. p.67-69) in his novel? What do these episodes represent for Marnus?
- What are Mr Erasmus' opinions on politics in general and on foreign politics in particular? (Don't forget Mr Erasmus' nationality.)
- What does the allusion to the F-1 (p.71) suggest? Compare this to the conversation between Marnus and Frikkie about the real identities of the visitors (p.80).
- *What is the impact of Mr Erasmus' speech on New Year '84?*

P. 83-101

- P. 85: How does the family get news? Explain their choice.
- "It must be the most terrible of terrible things if your father and mother die." (p.87): What does this sentence say about Marnus' feelings for his parents? Give some examples of situations which show Marnus' feelings.
- P.93: Struggling with the fish Marnus would like his father to be there. What does he expect his father to do?
- What are the reactions of Marnus' father? Would you have expected such a behaviour? Why?
- What are Marnus' feelings after the shark has disappeared beneath the waves?

P. 101-124

- Explain Mrs Erasmus' attitude to singing.
- Explain Tannie Karla's relation to the Erasmus and the ending of this relationship.
- Search for information on Salvador Allende and on the history of Chile.

- What kind of relationship may exist between Mr Erasmus and the General?
- Look for information on Rhodesia's history.
- What do the apples (and their smell) seem to symbolise here?

P. 124-157

- What is the importance of the episode with Little-Neville?
- *The main plot takes place in 1973, what about the sub-plot? How old is Marnus then?*
- *Which important facts about South Africa are related in Mrs Erasmus' letter to her son?*
- *What is the relation of Mrs Erasmus to Marnus in 1988?*
- p.138-139: Work out the different reactions of the characters to what happened to Little-Neville.
- Explain Ilse's performance at the annual prize-giving.
- Why does Ilse quarrel with her mother and the General?
- Why does Marnus think that the reflection in Mr Smith's room is Ilse? How does he feel about it?

P. 157-178

- Explain the different reactions of Ilse to Marnus' essay.
- Why does Ilse leave the room when her father shows slides of Rhodesia?
- What does Marnus witness early in the morning? What is his reaction?

P. 178-200

- Explain the title of the novel.
- "Dad always says the things you remember from childhood are your most precious memories. You never forget the things you were taught or the things that happened to you as a child. Those things make up your foundation for the future" (p.184-185). To what extent can we relate this statement to Marnus' life as a young man?
- Mrs Erasmus does not know the name of her servant who has been working for years for the family. What does this show? What about Ilse?

- Comment on Ilse's and her mother's reaction after having visited Little-Neville at the hospital.
- Comment on the meeting between Marnus and his father (return of the father, shower).
- "I know now that it wasn't Ilse's reflection in the mirror last night, and I knew all along that it wasn't a dream." (P.194) Whose reflection was it? How did Marnus understand this?
- Explain the various reactions of the family members after Marnus has unwrapped his present from the General.
- "*Death brings its own freedom, and it is for the living that the dead should mourn, for in life there is no escape from history.*" (p.198): Why does Marnus think so?
- Why does Ilse come to speak to Marnus as he is lying in bed? How does he react? Why?
- "It's a perfect day" (p.200): Is everything still perfect for Marnus as he seems to tell us?
- What might also be implied in the geographical name "False Bay"?

The Characters

Marnus Erasmus (1973)

The things you remember from childhood are your most precious memories. You never forget the things you were taught or the things that happened to you as a child. Those things make up your foundation for the future (p. 184 f).

The main plot of the novel is told from the point of view of Marnus Erasmus at the age of eleven. As typical of a child's perspective, Marnus often relates what is happening in quite a simple and naive way, without interpreting it. Thus, the reader is left with the task to find his own explanations and give meaning to the experiences the boy makes.

Marnus is strongly influenced by his parents, who want him to do what society expects from him. Unlike his sister Ilse, he does not question authorities, but he adopts his parents' attitudes towards social and political items and usually tries to be "quiet, polite and in the background" (p. 49).

The parents exert quite a different influence on their son. Marnus and his father seem to have a typical father-son relationship: they share activities such as fishing, swimming and playing chess. His father calls Marnus "my little bull" (p. 1); he teaches him that "bulls don't cry" (p. 197) and that 'bulls are not scared of cold water'. Marnus admires his father's masculinity, which is expressed on the one hand by his responsible position in the army and on the other hand by references to his sexuality, e.g. when father and son are showering together. Marnus learns very early that the army and especially war is a place for man to prove his masculinity. As far as sexuality is concerned, his father teaches him that a man should rather find sexual fulfilment with a prostitute than masturbate, which he regards as a sin. Although he is only a child, Marnus longs to prove his own masculinity to his father, which is illustrated in the fishing scene, a crucial moment in the boy's life. But even when Marnus is desperate and asks for his father's help in order to catch that huge fish, his father refuses to support him and only tells him to "stop being a crybaby" (p. 97). He does not realize that Marnus is only a child. It is at that point that Marnus is for the first time disappointed in his father.

His mother, on the other hand, is the moral authority in Marnus' life. It is her as well as God's punishment he fears whenever he does anything he is not allowed to. In those moments, her simplistic morals often come to his mind and vex him: "if you steal you'll become a liar and if you become a liar you'll end up being a murderer" (p. 128) or "a dirty thought is as bad

as a dirty deed and there's no such thing as a small sin or a big sin" (p. 158). Apart from being strongly influenced by his mother's moral attitude, Marnus admires her beauty and femininity and loves her deeply. Just as his father is the ideal man, his mother is the ideal woman to Marnus: together his parents represent the ideal relationship to him.

This changes during the week when the General from Chile is visiting them. As Marnus sees a "reddish reflection in the mirror" (p. 155) in the General's room at night, he first suspects this person to be his sister Ilse, but later realizes that it was somebody else. It is eventually left open to the reader's interpretation whether Marnus has recognized his mother or his father in this "reddish reflection", for both possibilities are hinted at in the text. Nevertheless, both possibilities have a devastating effect on Marnus' world: either the ideal image of his mother is shattered and her morals become mere hypocrisy, or his father, until then a symbol of masculinity for Marnus, turns into a homosexual. When some days later Marnus witnesses his father sexually abusing his best friend Frikkie, his whole world collapses. He is scared and helpless since he has lost his trust not only in the persons he needs most but also in the moral values his parents have taught him. Although at first he tries to resist his father by refusing to shower with him, he later gives up his resistance and pretends that nothing has changed ("It's a perfect day, just like yesterday", p. 200). This is symbolically shown by the camouflage suit he puts on: being only a child, he is unable to face the reality he has witnessed and prefers to maintain the illusion of his ideals. The disillusionment of his ideals, however, has led to his initiation as a man, for Marnus experiences the first erection in his life. In a dream the night before the family leaves for their holidays, Marnus sees himself riding on horseback together with Frikkie, who later changes into Little-Neville. This illustrates that just as Marnus was unable to look at Little-Neville's wounds when he visited him in hospital, he is unable to face Frikkie's feelings about the rape and the scar it will leave for the rest of his life.

Marnus Erasmus (1988)

It is for the living that the dead should mourn, for in life there is no escape from history (p. 198).

The sub-plot of the novel is told from the point of view of Marnus at the age of 25 when he is a Lieutenant in the Angolan war. Although it is written as a separate plot, some of the events are closely interrelated to each other. Marnus refers to "the one week in December" (p. 31) that determined his choice to join the army and to follow in his father's footsteps. Nevertheless, his ideals have been disillusioned, for war has turned out to be a dirty and cruel busi-

ness. At least it seems to have taught him to give up the racist attitude he had adopted from his parents, for "bullets don't know the meaning of discrimination" (p. 42). War has also led to a separation, maybe even to an escape from his parents. Yet he keeps carrying his mother's letter, which gives him comfort when he is most desperate. In his thoughts, he repeatedly refers to his father, whose authority seems to be diminished since he is far away and unable to help his son.

When Marnus and his platoon are attacked, he flees from the enemy as well as from his own troops. In the end, however, there is no escape for him: although he and his troops have almost made it to the South African border, Marnus is wounded in another bomb attack and finally dies. Even in the last moments of his life, when he dies in the arms of his coloured section-leader, Marnus longs for his father and his protection. He has learnt that there is no escape from his past, but that it will always attack him. It is only death that is finally able to bring back his freedom and the peace of mind which he had lost in "that one week in December".

Frikkie Delport

Frikkie is Marnus' best friend, and they even become blood-brothers, who promise to share every secret and to die for each other. Although Frikkie is of the same age as Marnus, he is much further developed as far as his physical strength and his sexuality are concerned. Therefore, it is usually Frikkie who takes the initiative when the two boys go out playing or pestering other children, for Frikkie is a rather naughty child. His parents seem to be very rich, but more open-minded than Marnus' parents: they listen to pop-music, visit night-clubs and drink coke, all of which are regarded as sins by Mrs. Erasmus. This attitude is also revealed by their servant Gloria, who in contrast to Doreen appears rather laissez-faire, wearing make-up and high-heel shoes. When Frikkie has got difficulties with mathematics, Marnus helps him and even stands up to their teacher on behalf of his friend. When helping his friend, Marnus realizes that Frikkie "clamps up like an oyster when he's unsure of something" (p. 5). It is the same behaviour that Frikkie shows after he has been sexually abused by Marnus' father. He has always been afraid of Mr Erasmus, almost standing at attention whenever that man spoke to him. Although Frikkie begins to cry when that strange smell of his hand reminds him of his traumatic experience, his respect and his fear of Marnus' father keep him from telling his friend what has happened to him. Marnus, on the other hand, is relieved that his friend de-

cides to keep his terrible secret. The novel does not tell what becomes of Frikkie, but just as Little-Neville's burns the rape will most certainly leave a terrible scar on Frikkie's soul.

Leonore Erasmus

Leonore Erasmus, née Stein, is Marnus' mother. At the time of action she is 44 years old and rather good-looking for her age. She grew up in poor circumstances, first on a farm in the Kalahari, later in Kimberley where her parents sent her to live in a school hostel in Mafeking (p. 104). Leonore escaped these poor conditions when she started singing and became highly successful in a short time. As a rather well-known contralto she travelled to sing in opera houses all over the world, where her greatest success was the part of Dido (p. 40) . On one of these journeys, in America, she met her future husband and fell in love with him (and his uniform?, p. 69) immediately. They went back to South Africa to become married soon after. Leonore stopped singing professionally and started teaching singing privately. She had two children, first, when she was twenty-seven, Ilse, then, six years later, Marnus.

At the time of action, in 1973, she still teaches singing, but her main occupation during the day is to drive her two children to different places such as school and afternoon activities. The singing lessons are arranged around the children's schedule (p. 46). When asked whether she has ever regretted her decision to stop singing professionally, she denies - but this deny comes out with slightly too much emotion and therefore sounds untrue (p. 41).

Mrs Erasmus leads the life of a wealthy general's wife, supported in her work in the house by Doreen, a 'coloured' servant. She has a view on life which is marked by commonplaces (e.g. p. 125), quotations from the Bible and the overall opinion that 'the Coloureds' are clearly below white people and should keep their place in the hierarchy instead of trying to achieve the same rights (p. 88). Mrs Erasmus thinks of herself as benevolent and generous for giving Doreen and a gardener work. She is obviously strongly influenced by her husband, as she shows his way of thinking and always does what is expected of her as his wife in public.

What makes the character Leonore Erasmus interesting are her secret deviations from the norms her husband sets. One of them has to do with her sister Karla whom she is not supposed to see after her husband has banned her from his house. Leonore visits her secretly with the children until one day they have an argument about Leonore's marriage and the life she leads, sacrificing everything to her husband and children. Leonore decides to stop any contact with her sister; Karla has told her some truths about her life which she could not accept without having to change fundamentally.

The other secrets Mrs Erasmus shares with Marnus and Ilse have to do with music and singing. Mr Erasmus rejects jazz music whereas Leonore loves it. As a consequence, she listens to that music in the car, when her husband cannot hear it, and together with the children they often sing along to the tapes (p. 101-102). In fact, even at home Leonore only sings when her husband is not there. It is interesting to note that she does sing for the Chilean general who is visiting, and she does so when her husband is not at home. The fact that she sings songs for him which are very dear to her shows that a special relationship must have developed between Leonore and the visitor. There is, in fact, one passage in the text which might lead the reader to conclude that she has an affair with the general: Marnus sees a 'reddish reflection' in the mirror (p. 155-156) which could be his mother, but it might as well be his father (see characterization of Johan Erasmus).

Leonore Erasmus' two different faces to some degree also show with regard to her view of 'the Coloureds'. On the one hand, it is her conviction that white people are better and deserve better lives. In this view, 'the Coloureds' as a group are mostly bad. On the other hand she supports Doreen and her family when Doreen's son has been violently abused. The fact, however, that Leonore does not know Doreen's surname, even after she has worked for the family for over 30 years (p. 188), clearly shows that Mrs Erasmus is not really interested in her servant. Not even the abuse of Doreen's son arouses any doubts in Leonore about her beliefs. Instead of starting to see the whites' behaviour critically, she withdraws on the Bible again and tells Doreen she has to accept God's ways (p. 189).

Ilse Erasmus

Ilse is Marnus' sister, born six years before him and aged seventeen at the time of action. She is about to finish 'Standard 9' at school. At home she tries to act as an adult most of the time and patronises her brother whenever possible.

As she has always been highly successful in everything she did her parents are extremely proud of her, in particular when she is declared head girl of her school for the following academic year (p. 144). Ilse is awarded several prizes for being first in class, for being captain of the netball team, and for coming second in a national debating competition (p. 142). She is interested in reading and has been awarded 'Golden Diplomas' for singing and piano as well (p. 13). Ilse has always behaved the way her parents expected her to.

This, however, has changed since Ilse spent some weeks in Holland the year before after winning a scholarship (p. 13). Both her teachers and her parents think that Ilse has started to

question some of the accepted truths and has become more critical with regard to white politics (p. 147). Ilse is the one who knows Doreen's surname, and she is critical about the situation of the coloureds in South Africa. Her change becomes most obvious when Ilse begins and stops playing the national anthem three times at the school celebration, and then plays all four verses instead of the expected one (pp. 144-146). This behaviour, of course, leads to arguments with her parents. Ilse does not take a completely opposite opinion at the end of the novel, but it is clear that she is not going to become like her mother.

Karla Stein (Tannie Karla)

Karla is Leonore Erasmus' younger sister, Ilse's and Marnus' aunt, and only twelve years older than Ilse. She used to be a favourite with the children when they were younger. When she visited the family in her holidays she used to go climbing and fishing with the children. After she has graduated from the university of Stellenbosch she starts working for the *Cape Times*, not, as expected, for *Die Burger*, the paper of the conservative whites like the Erasmus'. There she develops her own opinion on the political situation in South Africa, differing strongly from her brother in law's. After they have had several arguments he finally bans her from his home and prohibits his family from seeing Karla (p. 105). Leonore and the children, however, continue visiting her until one day the sisters have an argument about Karla's view of the political situation in the country and, what's more important, about Leonore's marriage which Karla sees as an oppression by Leonore's husband (pp. 106/107).

After this, the two sisters do not meet again, and when Karla writes a letter from England, it is Ilse who secretly reads it before she sends it back to England, as her mother intended to do without reading it (pp. 109-111). To both Leonore and her husband, Karla from then on is a dangerous person out of her right mind because she threatens the conventions their life is based on.

Johan Erasmus

Johan Erasmus is a tall and handsome man with dark hair and a dark, neatly trimmed moustache (p. 15ff.). He cares a lot about his outer appearance, which has to do with his position as an army general. His almost completely square chin supports his authoritarian, dignified appearance, which according to his wife is just appropriate for a man in uniform. He likes to show off in uniform, so that his position is easily recognizable to other people (p. 142).

He obviously has every reason to be proud of his career, which emerged already in his childhood. At the age of eleven he emigrated with his parents from Tanganyika to South Africa, when the black majority in his home country threatened to take over power. His parents had made a lot of money by selling their properties in Tanganyika, which enabled them to build a big house in Cape Town and begin their new life on a solid basis (p. 21ff.). John is proud of his family having built up everything out of nothing only by themselves, a fact by which he justifies their claim on this part of the land (p. 124). He seems to forget that all this was made possible with the help of the Kalk Bay Coloureds, as it is mentioned only marginally, and by the riches that had probably been acquired at the expense of the black people as well. This already hints at his disregard towards the black African population whose labour for the white minority he sees as the most natural thing in the world.

In his school career he attracted the public's attention because at the age of eleven he could already speak English and Swahili almost as well as Afrikaans (p. 22) and in his final year he was elected head boy of Jan Van Riebeeck High School. Having entered the army he became the youngest major-general ever in the history of the South African Defence Force, and in the course of the novel he rises to the position of general (p. 14f.). Because of his high position he has got contacts to all sorts of people in politics and elsewhere (p. 128), and the fact that Marcus calls the Minister of Defence and the Prime Minister "uncle" (p. 38,45) hints at how often such visitors have been received at the Erasmus' house.

Johan's statements on political issues show a clear feeling of superiority over other nations and races and a judgement that is dominated by prejudice. He has a fixed opinion of Americans, Arabs, Englishmen or the TERS (p. 12f., 126,163, 171), though most obvious is his racism against blacks in general and those in his own country in particular (p. 38f., 66, 124, 162). He himself is proud of being a white Afrikaner and he often stresses the "proud history" and "the Afrikaners' noble struggle for self-government, and for freedom from the yoke of the British Imperialism" (p. 38). After the blacks had driven the white population out of Tanganyika, South Africa was the only country left to them, and they had built up everything by themselves. Therefore this was "our place, given to us by God and we will look after it. Whatever the cost" (p. 124). In opposition to the English, who would run away at the slightest sign of rising trouble, it was "the Afrikaners that will have to keep this country safe when trouble comes" (p. 163).

Nevertheless, feeling pressed into a defensive position by foreign nations he permanently tries to justify the Afrikaners' attitude and behaviour. He tells the Americans to take care of the

problems in their own country in the first place before prescribing to the Republic how they should run their country (p. 12). No one understood "what will be best for South Africa" and "what's going on in the Republic", therefore it would not be important "what the rest of the world says" (p. 70). Nobody knew what the blacks had done to Tanganyika and its white population and what they were trying to do to South Africa as well (p. 38). Concerning the Bantu affairs, although he firmly believes that it is not the true reason why the rest of the world hates South Africa but rather "because we have all the gold and diamonds and ... the sea-route around the Cape", he says that South Africa at least hadn't killed all their blacks as America had done to the Indians or Australia to the Aborigines (p. 66).

Johan Erasmus is not only unshakable in his views, but he does not even tolerate other people's opinions in political matters, as can be illustrated by the example of Tannie Karla, his sister-in-law. In the beginning it is only her modern way of dressing and the fact that she is working for the liberal newspaper *Cape Times* instead of his favourite *Die Burger* which arouses his discontent. But when she starts having those "strange ideas", about which he refuses to argue, he banishes her from his house and even forbids any contact with her because of her involvement with some blacks (p. 105). After Ilse had returned from a longer stay in the Netherlands, she, too, starts to see things more critically, which bothers her father a lot. They often have arguments, for example when he helps her with her speeches for school in which he expects her to say exactly what he thinks (p. 66, 142f.). Thus his intolerance not only affects the political sphere, but also family affairs and religion as well. He does not allow the family to listen to jazz, because he himself prefers classical music and he believes jazz to be close to pop music, "the real instrument of Lucifer and the Antichrist" (p. 67, 101). His authoritarian behaviour even influences his wife, who has stopped playing the piano when he is home, who confines herself to listening to her favourite jazz music in the car only and conceals her visits to Tannie Karla.

Due to his duties as a general Johan is home rather seldom during the week, but it is still him who has the final say in educational matters. He raises his children in a strict way according to his ideas, as can be seen in the ever recurring phrase "Dad says" and all its variants (examples: p. 19, 36, 54, 87, 151). His wife seems to be restricted to realizing his ideas: It is her task to drive the children around to their various activities, to keep the house in order and to accompany him on all kinds of official occasions. Though being strict he never beats his children because he believes that "if you raise a child properly, it won't ever be necessary to lift your hand against that child" (p. 53). The exception proves the rule, and the beating scene

towards the end of the novel (p. 196) leaves a very negative impression on the reader. Marnus' behaviour in this situation might not be understandable for his father, but he neither tries to find out about the reason before he beats him up nor afterwards, though apologizing sincerely. This scene illustrates, how Johan reacts, if somebody opposes his will, just as his behaviour towards Tannie Karla proves that he doesn't accept or argue about contrary views, but tries to suppress them or ban them from his environment.

If, however, everything comes off as he wishes, he is a dear father, who tries to spend as much time as possible with his family (p. 44, 49, 67, 161). He is very proud of his children and of their accomplishments, and the plans he has for their future are as ambitious as those he had for his own career (p. 9, 19, 144). And although Marnus says that his father does not force his children to do anything they don't want to, he still puts psychological pressure on them by the great expectations he has. Thus after Ilse's being elected head girl of the school, he expects Marnus to follow in his footsteps as well (p. 13, 148). On the other hand he was very disappointed when Ilse gave up her activities with the *Voortrekkers*, because he had already fancied her becoming a *Presidentsverkenner* (p. 46). His sometimes excessive and unreasonable ambition shows up in the fishing scene (p. 95ff.) and makes him blind to his son's need for help. When Marnus has problems to handle the big fish, he only shouts advice at him instead of supporting him, gets angry when his son still cannot bring in the fish and finally turns away from him without saying another word. In this situation, with the Chilean general being present, it does not seem important to him to help his son or to console him after the lost battle, but what counts is that his son Marnus failed and deprived him of the opportunity to present himself as a proud father.

The negative impression the reader gets of Johan Erasmus reaches its climax at the end of the book, when it becomes obvious that not the Chilean general, but the father himself has abused Frikkie. The revelation of Johan's perverted sexual inclinations³ strikes the first-time-reader unexpectedly, although there have been hints in this direction throughout the book. Johan usually takes a shower together with his son (p. 15) and has a constant interest in Marnus' sexual development (p. 63, 200). When they go swimming together they never wear swimsuits, and when Frikkie joins them Johan tries to persuade him very persistently to take off his

³ Whether Johan is having sexual contact with the Chilean general as well cannot be proved completely from the text. He might have been the reddish reflection Marnus saw when peeping through the hole in the floor the first time (pg. 155), because he got a strong sunburn in the face (pg. 192). The question is whether a sunburn is strong enough to appear red in a mirror image, at least at such a distance. But this would explain Marnus' behaviour in the end when the presents are unwrapped: *I don't want to open it. I don't want anything from the Gene-*

clothes as well (p. 51). Under "normal" circumstances one would not find any fault with such a behaviour, especially in a normal father-son relationship, but with the knowledge of the rape Johan Erasmus is seen in a completely different light.

ral and I hate Dad (p. 194). But the reddish reflection might also have been the mother's red dressing gown, suggesting her having an affair with the general (compare characterization of Leonore Erasmus).

Initiations: Motifs and Crucial Passages

The novel *The Smell of Apples* by Mark Behr can be read as a novel of initiation. Thus one has to bear in mind what the concept of initiation actually is. Peter Freese provides a complex and detailed analysis of this concept.⁴

According to him, the process of initiation can either be seen from the point of view of theology. It then is "a repetition of the prototypical biblical initiation: Adam's eating from the forbidden tree of knowledge and his resulting expulsion from paradise"⁵ and means the 'fall' from innocence to maturity through the discovery of evil, sin and guilt. From the point of view of sociology initiation is identical with socialization and accentuates the "induction into the values and manners of the society within which the initiate must learn to function"⁶. The psychological aspect of the concept of initiation is the "process of identity-formation and self-realization"⁷. All three levels illuminate the same overall process from different angles, often overlap each other and are interrelated.

Furthermore, in this process of initiation the youth is often accompanied by a devilish tempter figure, who confronts him with evil, and by a motherly or fatherly mentor, who supports him. It is interesting to see how these patterns of the process of initiation are employed in *The Smell of Apples* and what crucial instances can be made out. In the following some of the essential passages and motifs showing the protagonist's development will be outlined.

1) Crucial passages

In the course of the novel Marnus goes through several new painful experiences, which give the boy an insight into evil, disturb him and leave their impact on him. Many of these instances seem to prepare the decisive scene when Marnus sees his father sexually abusing Frikkie and the consequences.⁸ Some motifs are repeatedly used and are separately explained in the second part of this chapter.⁹

⁴ Freese, Peter, *The American Short Story I: Initiation*, Paderborn: Schöningh 1986.

⁵ Freese, Peter, *The American Short Story I: Initiation*, Paderborn: Schöningh 1986, p. 24f.

⁶ Freese, Peter, *The American Short Story I: Initiation*, Paderborn: Schöningh 1986, p. 25f.

⁷ Freese, Peter, *The American Short Story I: Initiation*, Paderborn: Schöningh 1986, p. 26.

⁸ Quotations from the text that refer to the process of initiation are put in bold print.

⁹ These motifs are underlined in this part of the chapter.

p. 15: Marnus watches his father shave in the bathroom mirror and is promised by his father to be taught how to shave when he will be old enough. Here Marnus is introduced to the "custom" of shaving, which is traditionally passed on from father to son. Thus, his imminent initiation into manhood is foreshadowed. In this context it is important to mention that Mr. Erasmus explicitly hints at the shower, which plays an important role in the following scenes.

pp. 50-51: Marnus goes swimming with his father. Although no explicit comment is made on what is going on between Marnus, his father and Frikkie, the scene is full of ambiguous allusions. The description (taking off all their clothes; Mr Erasmus catching his son from behind, picking him up and carrying him; swimming out far beyond the waves; Mr. Erasmus's quietness; Frikkie's fear; their floating around) foreshadows that there is something wrong with Mr Erasmus's sexual inclination.

p. 60: Marnus and Frikkie tease Zelda Kemp. The childish game, however, turns into a dangerous and also frightening experience, and Marnus comes to realize his guilt, and, at the same time, helplessness: "Frikkie and I are responsible for drowning Zelda Kemp." (p. 60) With regard to the concept of initiation these feelings are signs of Marnus being an initiate. His question "**What are we going to do?**" is only one example of many similar utterances throughout the novel that show his insecurity.

pp. 62-63: Marnus takes a shower with his dad and feels embarrassed when his father asks him, as he has done before: "So tell Dad, does that little man of yours stand up yet sometimes in the morning?" The way Mr Erasmus puts the question and the fact that this situation repeats itself again allude to the hidden abyss under the surface.

pp. 81-82: Marnus is **frightened** by a sudden confrontation with the General in the bathroom. He discovers a mysterious scar on his back. This scene bears a strong resemblance to the "shaving-scene" (p. 15). The general, like his father before, is bent forward to see into the mirror and behaves strangely, as he watches him in the mirror and keeps standing in his way.

pp. 91-99: Marnus goes fishing with Frikkie and struggles with a sand-shark. During his struggle Marnus is extremely **frightened** (p. 91, p. 95, p. 96) of losing the sand-shark and failing in his father's presence. As this activity is painful and physically exhausting, Marnus is

desperate and expects his father to help him. Mr. Erasmus, however "commands" him not to cry and to bring in the fish. When the shark wins the fight, Marnus is humiliated and rejected by his father ("I look up at him. But he turns and walks away.", p. 98).

In the process of initiation, this incident can be considered to be a particularly bitter and painful experience, as Marnus is left alone with his fright, failure and disappointment. Mr. Erasmus, whom he completely trusts and relies on throughout the novel, disillusiones his son, rather than supports him. Thus Mr Erasmus cannot be regarded as the fatherly mentor figure as expected.

pp. 99-100: From the upper room Marnus and Frikkie peep through the floorboards into the bottom room and watch the General standing naked in front of the window and staring outside. Marnus compares the man's scar to a snake, the symbol of temptation in the biblical sense.

p. 128: Marnus and the two Jewish boys pinch hibiscuses from Mrs. Streicher's house: Here is another unpleasant incident that precedes the painful and bitter experiences Marnus goes through. It is striking that Marnus literally falls. This can be seen as an allusion to the biblical Fall from paradise and can be transferred to Marnus' experiencing evil. It is thus a further step from innocent childhood towards the adult world of sin and guilt.

pp. 130-131: Marnus is told about Little-Neville's "accident", which makes him sad and again helpless: "Now Mum is crying and I've also got tears in my eyes. I don't know what to do. [...] It must be the most dreadful of dreadful things to get burned like that." Against the background of the "Zelda-scene" and the "falling-scene" one can discover a certain development of maturation and a growing reflection: First Marnus himself hurts a weaker person (Zelda), then he hurts himself with his "knees burning", and immediately after that he learns about Little-Neville's getting seriously burned in a racist attack. Strikingly enough, after that Marnus takes a shower as if to wash it all off.

p. 155: Marnus again peeps into the General's room, the bottom room. He watches the general's face in the mirror, and he sees a mysterious red reflection from the door. In his innocence Marnus is first suspicious of Ilse, as this seems to be the easiest solution for him. But he is also sceptical, and in the end he regrets peeping through the floor at all and blames Frikkie

for "leading me into **temptation**". At this point it is left open who the reflection is, but Marnus later finds out. (see p. 194)

pp. 173-177: Through the floorboards of his room Marnus witnesses a man whom he considers to be the General sexually abusing Frikkie. The long and detailed description of this scene conveys Marnus' dawning awareness of the "terrible sin" (p. 175), which is literally accompanied by the approach of dawn ("It's still dark, but through the window I can make out some grey in the sky."

p. 173; "It's getting lighter outside, and downstairs the light from the window makes a grey block on the wooden floor." p. 174; "It's almost completely light now." p. 176; "It seems as though the sun is about to come up, because downstairs the room is turning light pink." p. 177). This experience is very frightening for the protagonist. Several times he stresses that he is afraid: "I'm **scared** because I know what the General is doing to Frikkie is a sin." (p. 175). Moreover, he is disgusted: "I want to choke." (p. 175).

First Marnus thinks of the most harmless explanation of the incident: "Maybe Frikkie woke up and went to tell the General that he knows who he really is." When he realizes that the General abuses Frikkie, he is determined to tell his father. He runs down and discovers that his Dad is not in his bed. He wonders, feels very strong pain and almost panics: "I shut my eyes tightly and now I'm even more **afraid** than I was just now. [...] I shake my hands around, because **I don't know** what to do. My eyes burn with tears. I want to run away, but **I don't know** where." (p. 176). As if he has a premonition, he runs back to his room and is determined to find out: "I must go back to my room. I must go and **make sure**." (p. 176). As he looks through the floorboards a second time, he "**can see**: the scar is gone from the general's back." (p. 177). This is a "shock of recognition" for Marnus, as he now knows that it's his father and not the general. It's significant that "The mountains are pink and the sky is very blue, like only the sky is blue." (p. 177), in other words, Marnus has realized the full impact of the incident: the general Mr. Erasmus, who is described as a righteous man full of morals and strict values by Marnus throughout the novel, turns out to be a depraved and cruel pervert. Against the background of this scene, Marnus' words about his father sound like bitter sarcasm: "Dad never makes us do anything we don't really want to." (p. 103); "Dad always says the things you remember from childhood are your most precious memories. You never forget the things you were taught or the things that happened to you as a child. Those things make up your foundation for the future." (p. 184).

Marnus has now painfully reached maturity, and the experience leaves him devastated and disillusioned: "I feel like someone who's **scared** of everything. And **scared** of nothing." (p. 177)

pp. 192-197: As a consequence of this insight, Marnus now refuses to take another shower with his Dad and does not allow him to fix the epaulettes. In contrast to preceding scenes, here Marnus knows exactly what he wants. And he decides for himself for the first time: "**I don't want** to open it. **I don't want** anything from the General and I hate Dad. **I know now** that it wasn't Ilse's reflection in the mirror last night, and I **knew** all along that it wasn't a dream." (p. 194). He realizes that the red reflection in the mirror must have been his father, whose face is red from sunburn.

In this situation, Marnus is completely carried away and does not hear his father's words, but - like a nestling - "birds flapping their wings" (p. 196). This rebellion, however, does not last. Marnus is hit by his father, but then seems to forgive him, as they both cry and Mr Erasmus "picks up the epaulettes and fastens them on to the shoulders of my camouflage suit" (p.197). The fact that Marnus adopts the values of his father in the long run and even takes up the same military career shows that he has pushed away the terrible experiences. This is elucidated in the scenes that show Marnus as the 26-year-old soldier. In these life-threatening instances the young man seems to try to come to terms with what happened 15 years before and remembers the crucial experiences of his boyhood in different, disguised forms.

2) Motifs

the bedroom/the upper room: Marnus seems to live in a protected home, inside which his idyllic bedroom represents a little paradise, a fenced-in enclosure: "With all these things in my bedroom, and because it's all mine, my room is the best place in the whole house. When the roof-window is open, I can fall asleep at night with the sound of waves and the smell of salt water and sea bamboo coming in from the other side of the railway line [...] I can look out across the whole bay. And I'm lucky because the creaking of the stairs always gives Mum away when she sneaks up to check if I'm really doing my homework." (p. 27)

the bottom room: In contrast to Marnus' little "paradise" high up under the roof, it is this room where all the evil that he discovers takes place. In mythology the underworld represents a

realm that has to be passed in order to gain a new insight and a higher form of life. From the point of view of psychology the bottom room has an additional meaning as it symbolizes - in Freud's sense - man's id in the three-storeyed house of the psyche. Therefore, when Marnus says: "I should never have come down from my room. I should have stayed there." (p. 196), he refuses to acknowledge his development from carefree ignorance to knowledge and responsibility.

window: The window as well as the floorboards and the door represent Marnus' threshold situation from childhood to adulthood. Marnus has to cross these borders in order to make a step towards maturity.

apple: In the Bible, the apple is the fruit of the forbidden tree of knowledge and the eating of the apple goes hand in hand with the fall from grace. Here it shows the ambiguity in Marnus' father: "Even the apples we brought to this country." (p. 124), "'These apples are rotten or something,' says Frikkie." (p. 179)

snake: In the Bible, the snake is tightly connected with the temptation of evil. Here, the snake is related to the General, who is an intruder into the happy Erasmus family and brings disorder and chaos.

shower, bathroom: Washing is a central part of the initiation rites of primitive cultures. Most of the central scenes that foreshadow Marnus' initiation take place either in the bathroom or on the beach.

mirror: Marnus' father as well as the General are frequently shown in the mirror, which demonstrates their two faces of appearance and reality, of good and evil. Outwardly, they are successful and honourable generals who fight for their "good" ideals, but at a closer look they reveal abysmal perversion and cruelty in thought and action.

the mysterious stranger:

In novels of initiation, the tempter often occurs as the mysterious stranger. The general turns out to be a tempter figure. As the resemblance between the general and Mr. Erasmus is often emphasized, Marnus' father himself seems to be a tempter to Marnus, although he is first in-

roduced as a mentor. "No, not really. You're not a **stranger** [...]' - 'I suppose, maybe. But I come from a faraway country. One with many **mysteries!**' Ilse is quiet for a while. Then she says: 'That's true, but your're still [...] a general [...] like my father.' - 'nonetheless, I am a **stranger,**' he says, and smiles at Mum." (p. 151) "It's almost full moon and the light is falling through the window. [...] All they do is look at each other and he's smiling like they have a **secret.** Maybe I'm going to find out what it is." (p. 155)

birds flapping their wings: The idea of birds flapping their wings shows Marnus' attempt at 'flying away', his rebellion. He makes an effort to free himself from paternal authority like a nestling.

Background Information on the History of South Africa and Angola

I. A BRIEF REPORT ON SOUTH-AFRICAN HISTORY

The first known inhabitants of present-day South Africa were San and Khoikhoi hunters and gatherers; they were followed southward by Bantu-speaking peoples between AD 1000 and 1500. In 1488, Portuguese mariners led by Bartolomeu DIAS rounded the Cape of Good Hope. The Dutchman Jan van Riebeeck established the first European settlement at Table Bay (now Cape Town) in 1652 as a station for the Dutch East India Company. Dutch pioneers spread eastward, and in 1779 war broke out between Xhosas migrating south and the Dutch near the Great Fish River.

During the 17th century, South Africa was colonized by the English and Dutch. The Dutch descendants - called "Boers" (from the Dutch word for 'farmer') or "Afrikaners" - revolted against English Rule in 1899. This war was called the Boer War (also known as the South African War) and lasted until 1902. In 1910, the Transvaal, Orange Free State, Cape Colony, and Natal were all combined to form the Union of South Africa which was allowed semi-independent status from Great Britain.

In 1948, the Afrikaner Nationalist party came to power and implemented Apartheid. Under Apartheid, blacks were excluded from political life and discriminated against in all facets of society. The Nationalist party used Apartheid as a means to cement their control over the economic and social systems of the country. Originally, Apartheid was meant to maintain white domination while extending racial separation. "Grand Apartheid" was started in the 1960's which emphasized territorial separation and police repression.

The 1994 election, as expected, resulted in a massive victory for Mandela and his ANC. The new government included six ministers from the National Party and three from the Inkatha Freedom Party.

In 1997 the Truth and Reconciliation Commission, chaired by Desmond Tutu, began hearings regarding human rights violations between 1960 and 1993. The commission promised amnesty to those who confessed their crimes under the Apartheid system. In 1998 F. W. de Klerk, P. W. Botha, and leaders of the ANC appeared before the commission, and the nation

continued to grapple with its enlightened but often painful and divisive process of national recovery.

100AD Bantu-speaking tribes venture and migrate into South Africa.

1488 Portuguese sailors round the Cape of Good Hope making it a popular stop for European ships heading for Asia.

1652 First Boers come to South Africa. The Dutch sailor Jan Van Riebeeck arrives in Table Bay. This marks the beginning of the Dutch influence on SA.

About 1800 South Africa partly (the Cape Province) becomes a British colony. The British make slavery illegal.

1836 Boers leave the Cape Province and settle in the Orange Freestate and Transvaal (this movement is known as The Great Trek).

1881 Transvaal becomes partly independent.

1885 After gold was discovered on the Witwaterstrand, Britons fear the new economic power of the Transvaal; new tensions arise.

1899 - 1902 The Boer war between the Boers and the British. The British win and conquer the Boer provinces and annex the Transvaal and the Orange Free State. They are now ruling the whole country.

1910 The Union of South Africa is founded. The Blacks lose all their human rights.

1912 The ANC is founded as a protest. Their goal is to unite all Africans. Gold and diamonds are found in South Africa. The White people need the Blacks to work for them in the mines.

1913 "The Land Act" is established, which prevents black people from owning, buying, renting or using land outside their "hometowns".

1931 SA is recognised as a fully independent member of the Commonwealth of Nations. British authority over SA ends.

1944 The ANC youth league is created with Nelson Mandela as one of the front figures. Their idea is to gain liberty through violent actions.

1948 The National Party, which is a Boer-ruled party, wins the white elections. Apartheid is presented. Among the Blacks a mass-movement against apartheid starts; "The Congress of All People".

1950 Introduction of the Group Areas act which ascribes separate living areas (Homelands) to each race.

- 1956** Coloureds lose the right to vote.
- 1960** Massacre at Sharpsville. ANC and other anti-apartheid organisations are banned. ANC continue their work underground.
- 1961** South Africa becomes a republic and leaves the Commonwealth.
- 1963** Nelson Mandela and other leading persons of the ANC are arrested. Mandela is sentenced to life in prison.
- 1966** John Vorster ("Uncle John Vorster", cf. p. 70) becomes Prime Minister and turns out to be a cruel politician further stressing the idea of apartheid and violence against non-whites.
- 1973** (setting of one part of the novel!) number of Black strikes increases. Many Blacks break the infamous pass laws and move to the bigger cities and thereby undermine the idea of racial segregation.
- 1975** South African Troops invade Angola in order to support the UNITA rebels in their fight against the Marxist MPLA.
- 1976** Riots start in the South West Townships of Johannesburg (Soweto). Schoolchildren are objecting to the use of Afrikaans in high schools. A revolt starts and the government intervenes killing about 660 people, most of them Blacks.
- 1977** UN embargo on SA.
- 1978** Pieter Botha becomes Prime Minister.
- 1983** Coloureds and Indians are allowed into parliament. Botha hopes he can maintain white control over the political system by allowing non-whites to participate. Blacks are still left out. Racial tensions increase.
- 1985** Botha's "Rubicon Speech": By saying that Blacks should have political rights where they lived Botha rejects the basic idea of apartheid, i.e. the homelands policy.
- 1986** State of emergency declared after numerous strikes and protests. The economy is weakening and international sanctions and isolation increase.
- 1989** Botha is driven from office by F.W. de Klerk.
- 1990** The government is under a lot of pressure. Nelson Mandela is released from prison and the ban on the ANC is lifted.
- 1991** By abolishing the Group Areas and Land acts (cf. 1950) the era of apartheid is de facto over. Still violence continues.
- 1993** Nelson Mandela and F.W de Klerk receive the Nobel Peace Prize.

- 1994** The first democratic election in South Africa. The ANC wins and Nelson Mandela becomes president. The Government of National Unity (GNU) is formed. SA is ruled by a coalition of ANC, the National Party and the Inkatha Freedom Party, who gained the majority in Kwa-Zulu-Natal. UN embargo is lifted.
- 1995** Winnie Mandela, controversial ex-wife of Nelson Mandela, is removed from the office as deputy minister.
- 1996** Great economic problems after the value of the Rand decreases dramatically. De Klerk and his National Party leave the GNU and form a new opposition to the ANC. Violent outbreaks in Kwa-Zulu-Natal led by Chief Buthelezie's party (IFP). A new constitution is adopted.
- 1997** The Truth and Reconciliation Commission begins their work. Thabo Mbeki becomes the new leader of the ANC. Whereas Mandela focuses on his role as a national and international reconciler, Mbeki acts as de facto Prime Minister dealing with the internal political affairs.
- 1998** Second free election is held in April. The Truth and Reconciliation commission promises amnesty to those who confess their crimes under the Apartheid system. F. W. de Klerk, P. W. Botha, and leaders of the ANC appear before the commission, and the nation continues to grapple with its enlightened but often painful and divisive process of national recovery.

II. A BRIEF REPORT ON THE HISTORY OF THE ANGOLAN CIVIL WAR

Explored by the Portuguese navigator Diego Cao in 1482, Angola became a link in trade with India and Southeast Asia. Later it was a major source of slaves for Portugal's New World colony of Brazil. Development of the interior began after the Berlin Conference in 1885 fixed the colony's borders, and British and Portuguese investment pushed mining, railways, and agriculture.

Following World War II, independence movements began but were sternly suppressed by Portuguese military force. The major nationalist organisations were the Popular Movement for the Liberation of Angola (MPLA), a Marxist party, National Front for the Liberation of Angola (FNLA), and the National Union for the Total Independence of Angola (UNITA). In 1975, Portugal granted independence to Angola, and the MPLA, which had led the independence movement, has controlled the government ever since. UNITA disputed the MPLA's ascendancy, and civil war broke out almost immediately. With the Soviet Union and Cuba supporting the Marxist MPLA, and the United States and South Africa supporting the anti-communist UNITA, the country became a cold war battleground.

From 1976 through 1991, Angola suffered guerrilla warfare plus direct South African attacks. In retaliation for Angolan support for the freedom of South African-occupied Namibia, South Africa backed Unita on a massive scale until Namibia's independence in 1990. Conflict over Unita-occupied southeastern Angola led to large-scale battles involving South African and Cuban troops as well as Angolan government and Unita forces, ending in a military setback for South Africa in 1987/88.

Agreements in 1988 on Namibian independence and withdrawal of Cuban troops from Angola ended major South African military involvement.

With the waning of the cold war and the withdrawal of Cuban troops in 1989, the MPLA began to make the transition to a multiparty democracy. Despite shifting ideologies, the civil war continued for more than 20 years, with UNITA's charismatic rebel leader, Jonas Savimbi, armed and sustained by his control of approximately 80% of the country's diamond trade. Free elections took place in 1992, with incumbent president José Eduardo dos Santos and the MPLA winning the U.N.-certified election over Savimbi and UNITA. Savimbi then withdrew, charging election fraud, and the civil war resumed.

In 1997 Angola played a crucial role in the civil wars of both the Republic of Congo and the Democratic Republic of the Congo. By aiding in the overthrow of these countries' leaders, Pascal Lissouba and Mobutu Sese Seko, the Angolan government was also able to destroy the UNITA strongholds within the borders of these countries. Angola again came to the aid of the Democratic Republic of the Congo's new leader, Laurent Kabila, in 1998, helping to quash the rebellion against his shaky year-old administration.

Current peace efforts have been underway for four years, and in 1997 it was agreed that a coalition government with UNITA would be implemented, though Savimbi remains in hiding, fearing for his safety. But since then Savimbi has refused to give up his strongholds and failed to demobilize his army. As a result, the government suspended coalition rule in Sept. 1998. The country seems poised once again at the edge of civil war, which analysts say neither side has the military power to win.

The following text is a statement by the ANC about SA influence during and after the civil war in Angola.

South African mercenaries in Angola

African National Congress press statement, 2 February, 1996

The African National Congress deplores the presence of the South African mercenaries in Angola. The Angolan war which has carried on for more than a decade, has left many casualties in Angola. The Pretoria based Executive Outcomes which is responsible for sending mercenaries to Angola must review its activities.

We cannot be the exporters of war, as people who believe in democracy. Our duty is to ensure the continuity of peace, not only in the region but throughout the continent. The presence of the South African mercenaries in Angola is inconsistent with the current dispensation that we are building in our country.

It is in conflict with accepted International norms. As the ANC we explicitly renounce militaristic intervention in Southern Africa.

The South African involvement in Angolan affairs has left a bitter taste even prior to the activities of the Executive Outcomes. Instead of being protagonists of war, we should take our good experiences, and export them to the outside world.

The ANC demand all South African mercenaries who are in Angola to stop their activities and return home immediately. The ANC supports the current efforts by the Minister of Foreign Affairs in its endeavour to address the situation.

*Issued by Department of Information and Publicity,
P.O. Box 61884
Marshalltown
01 February 1996*

III. Facets of the Angolan Civil War

1. Namibia, Angola and SWAPO

While settlement hopes faded in **Namibia**, the last white-ruled buffer state to the north - Rhodesia - bowed into the inevitable: on March 1980, Robert Mugabe won the elections supervised by the British, and Rhodesia became Zimbabwe.

South Africa found itself **surrounded by three Marxist-inclined states**. Mugabe's victory was a major setback to Botha's plan to create a constellation of Southern African states economically dependent on Pretoria. Mugabe aimed at breaking the frontline states' economic dependence on South Africa by attracting international funding and trade by founding the **South African Development and Coordinating Conference (SADCC)**.

In Namibia, **SWAPO** (South West Africa People's Organization, founded in 1960) stepped up its incursions **from Southern Angola** and penetrated deep into the south of the country. The **SADF** (South African Defense Force, afrk. *Weermag*) reacted to this. SADF operations inside Namibia attracted wide controversy and international condemnation of the South African security forces.

The **SADF** had the job of **neutralising SWAPO depots** in southern Angola. A former lance corporal in the SADF told a BBC interviewer that his unit's main job in southern Angola was:

"... to take an area and clear it. We killed everything ... we killed cattle, we killed goats and we killed people. Half the time civilians don't know what is going on"

A mercenary who was captured in southern Angola testified:

"We had precise instructions to destroy schools, hospitals and houses and to wipe out the civilian population and its cattle."

After Operation Smokeshell in which the SADF got hold of 350 tons of armaments it started Operation Protea backed by the South African Air Force. Operation Daisy and Operation Askari followed. Several hundreds of SWAPO guerrillas were killed.

In 1984 South Africa indicated that it would be pleased to see **Namibia achieve independence**, providing the resulting government was not too far to the left and did not provide a base for **ANC** (African National Congress) raids into the republic:

"Can it be expected from the Republic of South Africa to continue to bear this burden under the circumstances where we don't claim sovereignty over the territory, where we are exposed to criticism from the internal parties of South West Africa, where we are severely

condemned by the West and where the UN is threatening us with enforcement measures?"¹⁰

In **1988** South Africa agreed on a resolution concerning Namibia's independence in return for a **Cuban withdrawal from Angola**.

2. The So-Called 'Enemy' - MPLA soldiers

During **the last MPLA offensive in 1987**, fighting morale was at its worst. Many young people ran away in order to avoid being called up to the army. In May 1987 police forces started massive **men hunting** called Kuata Kuata (Catch-Catch) and caught more than 5.000 young men, many of them younger than fifteen years of age. Half of the Angolan army consisted of soldiers forced into service. In each and every brigade (of 200 men) you could find about 20 special **commanders responsible for preventing soldiers from deserting**.

Another way of avoiding the call to arms was (and still is) **self-mutilation** - young men shoot themselves into their hands or try to break their legs.

In this last offensive MPLA **lost more than 300 'men'**.

3. Victims - The People of Angola

Since 1975 almost half of the Angolan people (8,6 millions of inhabitants) have **lost their homes**. Almost 400,000 tried to escape from violence to bordering countries, e. g. Namibia and Zambia. 700,000 **farmers** had to leave their villages because of armed operations taking place, looting, and **land mines** already responsible for the mutilation of 20.000 Angolans. National health and medical care has broken down, and this has been leading to the fact that Angola has one of the world's highest rates in **infant mortality**. According to UNICEF, 55.000 children under the age of 5 suffered a **violent death** in 1986.

¹⁰ cf. Peter Vale, "The Botha Doctrine: Pretoria's Response to the West and to its Neighbours", *South African Review* 2, Ravan 1984.

Afrikaans

Afrikaans is one of the 11 official languages of South Africa. It is spoken mainly by the Afrikaners, but is the home language of around 7 million people in South Africa and Namibia. Afrikaans developed from a South Holland variant of the Dutch language, but was modified by circumstance and the influence of German, French and other immigrant as well as local languages. The language belongs to the West Germanic group of languages. The word "Afrikaans" is Dutch for "African".

Milestones in the Development of Afrikaans

Milestones in the History of Afrikaans: The First Movement

- 1652: Dutch-speaking Europeans start settling at the Cape.
- 1688: French-speaking Huguenots settle at the Cape.
- 1806: The British occupy the Cape and colonise it in 1814.
- 1828: English is proclaimed the sole official language, but freedom of the press is granted.
- 1860: Printed Afrikaans literature appears, acknowledging the language generally spoken at the Cape for decades.
- 1871: British annexation of Southern African territories reinforces patriotic and linguistic aspirations.
- 1874: Reverend S.J. du Toit produces a set of basic rules for the language.
- 1875: Du Toit publishes an Afrikaans history work and becomes leader of the just organised Afrikaner movement. He also becomes editor of an Afrikaans Journal, *Die Afrikaanse Patriot*.
- 1884: J.H. Hofmeyer manages to get Dutch reinstated as the second official language.
- 1893: The *Taalmonument* (*taal*=language) is erected at Burgersdorp.

Milestones in the History of Afrikaans: The Second Movement

- 1902: The Second Anglo-Boer War ends. Lord Milner's 'anglicisation' policy provokes fresh language campaigns. Political parties are formed in the colonies.
- 1910: The Union of South Africa is formed, with English and Dutch as official languages.
- 1914: Following lobbying by C.J. Langenhoven, Afrikaans is introduced in schools.
- 1925: Afrikaans replaces Dutch as the second official language of South Africa.
- 1933: The first copies of the new Afrikaans Bible appear, translated from the original Hebrew and Greek texts.
- 1975: The Afrikaans Language Monument is unveiled in Paarl.
- 1976: Black pupils demonstrate against the use of Afrikaans in schools. Riots are forcefully suppressed.
- 1994: The African National Congress wins the democratic election. In addition to Afrikaans and English, nine other indigenous languages are recognised as official languages of South Africa.
- 1996: The previously Afrikaans language universities adopt English as their official language. Parliament passes a law which makes single medium schools illegal, effectively ending the Afrikaans medium schools' right to admit only Afrikaans speaking pupils.

Vgl.: <http://www.geocities.com/Heartland/9657/afrikaans.htm>

Historical background

Of all Germanic languages Afrikaans is the youngest and the only one that was developed in Africa. The linguistic history of South Africa is as complex as its multicultural background. Giving a brief historical outline of the development of Afrikaans is not an easy task for even linguists do not agree on the reasons for its development. Some¹¹ hold the view that the changes are due to pidginization and creolization whereas others¹² think that the simplifications and regularizations result from normal linguistic changes as well as from contact with foreign languages (interference).

In South Africa a creole form of the language was actually adopted by the Dutch settlers themselves. Afrikaans is in fact the only creole language to have achieved the status of an official language.

In 1652, Jan van Riebeeck landed at the Cape of Good Hope. He and the influential families among the new arrivals used a dialect of South Holland as their vernacular. At the beginning it was spoken by about one thousand people. This dialect was modified at an astonishing rate. Almost within a generation, the grammar changed drastically, nearly all inflexions being lost. The reasons for this rapid change are not known. Part of the change is, however, due to the use of pidgin which was a necessity in dealings with the non-European slaves. Since the slaves themselves came from different places, thus speaking different languages, the pidgin was necessary between slave and slave as it was between slave and master. The slaves were the first habitual speakers of the pidgin. Among the European settlers, the children born in Africa were the first to use Afrikaans. They learned it from the coloured women who acted as nurses in the European households. Later immigrants adopted this African form of colloquial Dutch. The descendants of these two groups, the Whites and the Coloureds, constitute the bulk of the Afrikaans speakers today.

The native speakers of Khoisan adopted European languages easily. Since it was forbidden for European settlers to learn Khoisan or Bantu languages, these languages, apart from some sort of pidginization, have not had any influence on the development of Afrikaans.

Some linguists, however, have found out that the changes (reductions, simplifications and additions from other languages), although they correspond to the changes in pidginization and creolization, have completely different causes. In contrast to the development of Pidgin

¹¹ E.g. W. H. Lockwood. *An Informal History of the German Language*. London 1965.

¹² E.g. E. H. Raidt. *Einführung in die Geschichte und Struktur des Afrikaans*. Darmstadt 1983.

languages which may occur within a period of about 30 years, the changes in Afrikaans, according to Raidt¹³, were neither radical nor rapid. The continuity of Dutch in both syntax and lexis has prevented a radical restructuring of the language. To conclude, one may say that the result of the changes may be similar to that of creole languages, but most of the changes are not due to pidginization, but to interference by foreign languages.

Linguistically, the 18th century marked a period of transgressions because the language spoken in South Africa was no longer Dutch, but not yet Afrikaans. By the middle of the 18th century the various groups of people (slaves from Asia and Whites) have formed a homogeneous population whose common spoken language may be described as Cape Dutch. Deflexions and regularizations were already obvious. From **1775** onwards one may regard Afrikaans as a **language of its own**.

The linguistic situation was complicated by the establishment of an English colony at the Cape in **1806** which led to a period of **Anglicisation**. English was then imposed as the language of government, of the courts, the schools and of business, thus replacing Dutch as the language of prestige. In the course of this century, many Afrikaners adopted both the language and the lifestyle of the English colonists, which had an impact on the lexis of Afrikaans. Nevertheless Afrikaans remained the language of the home among Whites and Coloureds. The Boers, in particular, escaped Anglicisation altogether.

Literary Dutch remained the written language of the speakers for quite a long time. By the 1870s the Dutch descendants could rarely speak or write Dutch correctly. It became obvious that Afrikaans was the language of the future in South Africa. By the Treaty of Vereeniging in 1902 the republics of the O.F.S. and Transvaal lost their political independence and became part of the British Empire. A policy of Anglicisation began in these territories. As the opposition of the Afrikaners was too strong, equal rights of Dutch and English were laid down in the Act of Union in 1910. By **1926** Dutch was interpreted as Afrikaans so that, from then on, the **official languages** in South Africa were **Afrikaans and English**. To cater for South Africa's diverse peoples, the **1993 Constitution** provides that **11** languages are the **official languages** of South Africa at national level.

¹³ Cf. Raidt.

The Use of Afrikaans Today

Use of the first language among various groups of the population¹⁴

	Whites	Coloureds	Asians	Sum
Afrikaans	1 797 100	1 619 700	4 600	3 421 400
English	1 119 800	123 300	180 000	1 423 100
Afr.& English	684 700	303 300	33 400	1 021 400

About four million people in South Africa, Namibia and Zimbabwe use Afrikaans as their first language. Another four million use it as their second or third language.¹⁵ In South Africa Afrikaans is used as the primary medium by over four million people while English is spoken as the first language by about half as many people. The remainder (about 15000000 people) of South Africa's population speak various Bantu languages as their first language, but about four million black people use Afrikaans as their second or third language. The majority of the Coloureds do not speak Afrikaans as their mother tongue, although about two million of them use it as their second or third language. While Afrikaners today usually have a good knowledge of English, it is much less usual for English speakers to know Afrikaans well. The English speakers occupy a disproportionate number of influential positions. At school, children are usually taught in Afrikaans for it is the home language for most pupils.. But all pupils learn the other official language as well. Up to the present day there is still a considerable rivalry between English and Afrikaans. While English has the enormous appeal of a world language, Afrikaans, being a uniquely African language, has a strong patriotic appeal.

There is a remarkable linguistic uniformity of Afrikaans all over South Africa, but there a obvious regional differences as to the number of speakers as the following survey may show¹⁶.

¹⁴ Cf. Raidt, p. 4.

¹⁵ Cf. Raidt, p. 1.

¹⁶ Cf. Raidt, p. 5.

Region	Number of Afrikaans speakers
Oranje	81 %
Cape	54 %
Transvaal	48 %
Natal	25 %

Linguistic outline of Afrikaans

- **Sounds and spelling**

In general sounds and spelling are similar to Dutch. However, the phonological changes are more outstanding than other linguistic changes. Because of some phonetic changes some Afrikaans words may look rather different from their Dutch precursors.

- **Morphology**

As far as the morphological structure is concerned, there are many deviations from Dutch. Inflexions, particularly the endings of verbal forms, have been drastically reduced. As to the verbal system, the preterite as well as the division between strong and weak verbs, has disappeared. In spite of this simplicity, the Afrikaans verb is very expressive, for example it has developed continuous tenses.

- **Lexis**

Most words have derived from Dutch. Many words which still exist in Afrikaans today have been lost in modern Dutch. Thus some Afrikaans words mirror the Dutch used in former centuries. Obviously, Afrikaans has more loans from English than Dutch has.

- **Syntax**

In essentials, Afrikaans syntax follows Dutch.

Annotationen Afrikaans - Deutsch

- p. 1: piccanin (= pikkenien ?) - kleiner Kaffernjunge
- p. 2: 'Voortrekker' - Name des Pfadfindervereins, in dem Marnus Mitglied ist; wörtlich: Pfadfinder
- p. 4: gammat (= gamat - junger Malaie?) - hier: Akzent der Malaien ?
- p. 8: oupagrootje - Urgroßvater
- p. 13: eisteddfod - ?
- p. 14: oupa - Großvater
- p. 18: ouma - Großmutter
- p. 18: wit-katjekrulkopkinders - Name einer Pflanze, wörtlich: weiße Kätzchenkrauskopfkinder
- p. 19: duidelik verstaanbaar - deutlich verständlich
- p. 26: tannie - Tante
- p. 29: 'My nooi is in'n Nartjie' - Titel eines Liedes, wörtlich: 'Mein Schatz ist in Nartjie'
- p. 30: Makoppelanders - ? (makoppa = Mamba, land = Land; 'Einwohner des Landes der Mamba', vielleicht als Anspielung auf einen bestimmten Stamm?)
- p. 36: bobotie - Hackfleischcurry
- p. 37: braaiivleis - gebratenes Fleisch
- p. 38: volk - Volk
- p. 39: dop - Gläschen
- p. 42: "Ja dis ek" - "Ja, das bin ich".
- p. 44: 'Die Stem' - Nationalhymne Südafrikas, wörtlich: 'Die Stimme'
- p. 46: 'Voorwaarts' - Motto des Pfadfindervereins, in dem Marnus Mitglied ist; wörtlich: 'Vorwärts!'
- p. 46: Presidentsverkenner - verkenner = Kundschafter, also Vorsitzende(r) der Kundschafter
- p. 47: Die Wildtemmer - Titel einer TV-Serie, wörtlich: 'Die Wildhüter'
- p. 52: pastorie - Pfarrhaus
- p. 53: kaffir (=Kaffer?) - Kaffer
- p. 54: hotnot - Hottentotte
- p. 54: hotkop - Holzkopf
- p. 55: snoek - Hecht
- p. 55: braai - braten
- p. 58: ne - nicht wahr?
- p. 61: "Saggies praat is duivelsraad" - "Wer flüstert, der lügt". Wörtlich: "Leise sprechen ist Teufelsrat".
- p. 69: 'Heimwee' - Titel eines Liedes; wörtlich: 'Heimweh'
- p. 73: oom - Onkel
- p. 76: sommer - ohne weiteres, einfach so
- p. 84: "More baas" - "Guten Morgen, Meister".
- p. 90: fynbo - ? (cf. Fynboud = zart; wahrscheinlich südafrikanische Pflanze)
- p. 90: tjokka - ?
- p. 95: geelstert - Fischart, wörtlich: Gelbschwanz
- p. 95: "Hoorjy my?" - "Hörst du mich?"

- p. 100: staaldak en geweer - ? (wörtlich: staal = Stahl, dak = Dach; also: Stahldach und Gewehr)
- p. 100: soutie - (cf. soutpiel, p.100 - engl., Südafrikaner, wörtl. Salzpimmel, jmd., der mit einem Bein in England und mit dem anderen in Südafrika steht)
- p. 104: 'Ek marsjer nou deur Suid-Afrika' - Titel eines Liedes, wörtlich: 'Ich marschier nun durch Südafrika'
- p. 105: laatlam - Nachzügler
- p. 114: loslyf - Wegläufer
- p. 114: skollie - Lump, Nichtsnutz
- p. 142: Rapportryers - Name eines Vereins, wörtlich: die Melder, Meldereiter
- p. 164: Dag - Guten Tag!
- p. 173: nee - nein

The use of Afrikaans in M. Behr's The Smell of Apples

M. Behr first wrote and published his novel in Afrikaans in 1993. Two years later he rewrote it or translated it into English. Linguistically, the English version is based on a paradox. The novel is set in an Afrikaans-speaking family. Marnus, for example, is proud of going to "the oldest Afrikaans school in the country" (p.13). Although Marnus and Ilse are bilingual, Marnus' understanding of Afrikaans seems to be much better than his knowledge of English since Afrikaans is his first language (cf. p.35). Even though Afrikaans is dominant in Marnus' surroundings, the novel is rendered to the reader in English. However, some pieces of Afrikaans occasionally occur, particularly in the dialogues. The contexts and functions of the Afrikaans phrases might be classified as follows:

- Place names are given partly in Afrikaans (e.g. p.46: Buitenkant Street) and partly in English (e.g. p.17: James Street). This mirrors the fact that both languages have been official languages for quite a long time and it corresponds to the actual situation in South Africa.
- Other proper names (names of persons and of institutions) are mostly Afrikaans (cf. p.1 Hanno Louw, Groote Schuur). Sometimes there is a mixture of English and Afrikaans (e.g. Jan van Riebeeck High). The Afrikaans titles of newspapers (p.16 Die Burger as opposed to Cape Times, p.85), songs ("My nooi is in'n Nartrjie", p.29) and serials ("Die Wildtemmer", p.47) still reflect the impact of Dutch culture and colonial history on the everyday life of some parts of the population in South Africa.
- Likewise, many Afrikaans words refer to different aspects of everyday life:
 - Names for relatives: oupagrootje (p.8), oupa (p.14), ouma (p.18), tannie (p.26), oom (p.73)
 - Food: bobotie (p.36), braaivleis (p.37), braai (p.55)
 - Idioms, sayings, set phrases and elements of everyday conversation: nè (p.58), "saggies praat is duivelssraad" (p.61), "More baas" (p.84), "Hoor jy my" (p.95), "dag" (p.164), nee (p.173)
- Some Afrikaans expressions reveal the discriminatory and racist attitude of the speakers (e.g. gammat, p.4, Mokkoppelanders, p.30, kaffir, p.54, hotnot, p.54).
- Some military phrases hint at the pride of the Erasmus' about the colonial history of South Africa (e.g. voortrekker, p.2, Voorwaarts, p.46, "Ek marsjeer nou deur Suid- Afrika", p.104, Rapportryers, p.142).

Passages to discuss in class that reflect general aspects of the language

- "Gloria speaks Afrikaans without a coloured accent ..." (p. 4)
The passage shows that white people regard themselves as the true speakers of Afrikaans even though the Coloureds can speak Afrikaans and were important in the development of the language.
- "He [Langenhoven] was a fighter for the rights of the Afrikaans language against British Imperialism." (p. 70)
Mr Erasmus' statement points to the historical struggle between English and Afrikaans and reveals his patriotic attitude.

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Mark Behr – Some Biographical Notes

Mark Behr was born in 1963 and raised in the remote Umfolzi Game Reserve in Tanzania (formerly Tanganyika, independent in 1961; merged with Zanzibar in 1964 under the new name). Later his parents, together with Mark and his older sister, moved to Zululand, Republic of South Africa. In an address to *The Weekly Mail Conference* at Cape Town, 22 September 1995, Behr relates in the third-person perspective how he was educated far away from schools, was thus taught basic reading and writing at the age of four, and how he embraced writing as a pastime:

"...he must have experienced time and loneliness enough, so that when he became bored of roaming the bush beyond the yard's safe wire enclosure, the mother eventually took upon herself his introduction to the written word. In her view he proved able and on his part he became fascinated by the things now taking place on the paper beneath his hand. We can imagine him for hours copying text from the smattering of books adorning the family's single three-tiered bookshelf. After listening to the mother's voice reading from *The Arabian Nights*, Tales of Grimm, Hans Christian Anderson and an anthology of African short stories titled *The Singing Chameleon*, he practised writing the stories to himself - and for the approval of older sister, father and mother."¹⁷

He was educated in South Africa and trained as an officer in the South African Defence Force. Later he enrolled as a student of English at the University of Stellenbosch near Cape Town. In the late eighties, he was elected to the Stellenbosch Students Representatives Council.

From 1991 to 1996 he worked at the *Fredsforskningsinstituttet* (Peace Research Institute, PRIO) in Oslo, Norway. During this time he wrote *The Smell of Apples* in its original Afrikaans form (*Die Reuk van Appels*, published in South Africa in 1993); two years later the English novel followed.

In a speech at a writers' conference entitled *Fault Lines -- Inquiries Around Truth And Reconciliation* in Cape Town on July 4, 1996, he admitted that, while a student, he had worked as a police informer for South African security forces from 1986 to 1990 (see *Appendix*).

Subsequently, he worked and taught as a graduate student at the University of Notre Dame, Indiana, USA, where, for instance, he took part in a panel discussion organised by the *Notre*

¹⁷ "Transforming South Africa: The Power of Imaginative Writing. A feature article by Mark Behr", *The Richmond Review*, 1995, <http://www.demon.co.ukl/review/features/beh.html>

Dame Students' Association and entitled "Truth and Reconciliation: Victims and Perpetrators in Post-Apartheid South Africa and Eastern Europe" (February 27, 1997).

Mark Behr now lives in the U.S. and South Africa. His debut novel was shortlisted for the *Guardian Newspaper's fiction prize* in 1996, won the *CNA Literary Debut Award*, and the *Eugene Marais Prize* awarded by the South African Academy of Arts and Science. He was among the nominees for the British 1996 *Betty Trask Awards* (for the best first novel published in England) and presented with one of the 1996 Los Angeles Times Book Prizes, the *Art Seidenbaum Award for First Fiction*. He was also given the 1996 *M-Net Book Prize* of the Mail&Guardian (Cape Town, South Africa). The shooting of a British film version of *The Smell of Apples* was scheduled for 1998.

He has just finished a new, longer work and will complete the Afrikaans version of his new novel shortly.

While his life in the late eighties has been the object of great controversy, his first novel continues to be praised for both plot and literary style:

"In fine, telling detail, Mark Behr's *The Smell of Apples* depicts the psychological costs of defending this view [i.e. that of Marnus' Dad, who often says, 'The rest of the world is stirring up our natives to make them think the Republic actually belongs to them.']. While he stakes a claim for a new generation of white South African writers trekking into the post-apartheid literary landscape, Behr also carries on a tradition of great works (among them stories like William Faulkner's "The Odor of Verbena" and James Baldwin's "Going to Meet the Man," and novels like Nadine Gordimer's *The Conservationist*) that expose the petty cruelties, grand illusions and sexual perversions that white supremacy demands of its adherents."¹⁸

¹⁸ Michael Howard in *The Boston Book Review*, 1998, [http://bookwire.com/BBR/Fiction-&-Criticism/read.Review\\$923](http://bookwire.com/BBR/Fiction-&-Criticism/read.Review$923)

Appendix: Having Been an Informer for the Apartheid System

Mark Behr reported to the security forces about the activities of the *National Union of South African Students* (NUSAS), a progressive white student organisation¹⁹. He had been made this offer by a relative working in the South African Police Force, and later explained his motivations in public in the following manner:

"What motivated my acceptance of the offer was certainly having my studies paid, but having been through the training of the South African Defence Force, and having been extremely proud of my officer status, there must have been some political motive as well. There could also have been a misguided design at imitating and becoming part of the masculinist [sic] codes which I, since childhood, had both loathed and adored. ... This disenchantment [with "a system of such authority and violence"] did not translate into national political terms and I was certainly no political animal when the approach was made."²⁰

It was, he added, his growing appreciation for some of the black and white activists, the impact of his increased reading in political philosophy and literature, and the effect of his fellow students' reports on police and security torture and detainment that led him to reveal his activities to the black *African National Congress* (ANC) in 1989, thus becoming virtually a double agent. The Director of PRIO in Oslo, Dan Smith, commented on this revelation in the Norwegian newspaper *Vårt Land* on July 16, 1996:

"Dei som har levd i eit undertrykkjande system kan betre enn oss som lever i demokrati forstå korleis folk kan hamna i situasjonar der dei må gjera kompromiss med systemet. Mark hamna i eit ekstremt kompromiss. Han gjorde ikkje det verste kompromisset han kunne gjera, men det han gjorde var ille."²¹

When he had published his Cape Town speech in the Notre Dame magazine *Common Sense* in October, 1996, an Argentinian Professor of Government and International Studies at the university, Guillermo O'Donnell, wrote in a furious letter²²:

"Since informers are part of the wicked normality of repressive rule, the fact that now you tell us that you were one is not the reason I am writing to you. The reason is the ghastly sentence in which you say: 'While I have not murdered or tortured, and while it is unlikely

¹⁹ Cf. Mark Behr, "South Africa: Living in the Fault Lines", *Common Sense*, October 1996, http://www.nd.edu/~com_sens/october/beh.html

²⁰ Mark Behr, "South Africa: Living in the Fault Lines", *Common Sense*, October 1996, http://www.nd.edu/~com_sens/october/beh.html

²¹ "Those who have lived in an oppressive system can better understand than we, who live in a democracy, how people can be in a situation where they must make a compromise with the system. Mark made an extreme compromise. He did not make the worst compromise he could have made, but the one he made was bad." – Translated from the article by Johannes Morken, "Studentspion for apartheid", *Vårt Land*, 16.7.96, <http://nettvik.no/kirkebakken/vaartland/nyheter/art197.11.54.24.html>

²² Guillermo O'Donnell, "To Mark Behr", *Common Sense*, November, 1996, http://www.nd.edu/~com_sens/november/odonnell.html

that my activities on a campus like Stellenbosch led directly to any such atrocities' (p.6, emphasis added). This contradicts, and shows as much less than candid, the statement that immediately follows: 'I must and do take responsibility.' You know better. (...) I have written this text in rage, under the vivid memory of the many who were sacrificed by persons like you. (...) because everywhere under repressive regimes we run into persons like you, because the masks you wore and the damage you did are the same, nowhere, ever, will you be allowed to get by with fake 'confessions.' The ghosts of your victims will haunt you at least until you acknowledge them as your victims."

Behr replied in the same issue, repeating a paragraph from his *Fault Lines* speech beginning "*There was never, and there will never be a way of correcting what I know and knew I did wrong: I must accept responsibility. Ultimately I did not have what hundreds of thousands of South Africans did: the strength to refuse to offer my body and my mind in service of that system*", and adding that he had meanwhile started a number of initiatives: "(...) 4. I am working with an NGO [non-governmental organisation] in South Africa to try and get all files that I might have been responsible for, opened to enable public scrutiny. In this way one might also be able to glean insight into suffering perhaps indirectly caused by my actions. 5. I am involved in consultations regarding how, on my part, at least symbolic actions of restitution towards victims of structural violence may be undertaken. There has been no South African precedent to follow in this process; it is therefore one of continual trial and error, negotiated by myself in consultation with the people I betrayed. (...) Finally, I have no intention of defending what I said in the Fault Lines speech: it was written, presented and it is now in the public domain. Time and humanity will decide the fate of the speech, of me and of its critics."²³

Internet Page on Mark Behr

<http://www.geocities.com/WestHollywood/Heights/4664/MBLinks.html>

²³ Mark Behr, "Addressing My Betrayal. Response to O'Donnell", *Common Sense*, November, 1996, http://www.nd.edu/~com_sens/november/beh.html

Suggestions for extended reading

South African Literature in English

- Beginning of the 20th century: urban, cosmopolitan writers and viewpoints; no development of national identity (as shown in Afrikaans literature);
- 1900-1948: cross-fertilization of coloured and white writers (after 1948 most of these become exiled for political reasons); main topics: city vs. country, rural life of coloured or white population, rudimentally: race relations;
- 1960s: beginning development of national identity in South African English literature; main topics: urbanization, apartheid;
- from 1948: Nadine Gordimer, Alan Paton; race relations become the main topic; coloured authors: Peter Abrahams, Alex La Guma, Lewis Nkosi, Ezekiel Mphahlele.

Vital topics of *The Smell of Apples* - extended reading suggestions²⁴

Child abuse

- Robin McKinley: *Deerskin*. Ace Paperback, New York 1994. A fantasy novel inspired by Perrault's "Donkey Skin". A king, having promised his wife to marry no woman less beautiful than her after her death, marries his own daughter. The story is narrated from the point of view of this daughter, the wedding-night is the turning-point of the plot around which the preceding narration of her growing up her resultant flight from her father and her struggle for maturity are developed.

Autobiography / Childhood / Soldier in World War II

- Roald Dahl: *Boy / Going Solo*. Various editions, e.g. Penguin Pb. Childhood reminiscences not only written for children and adolescents, describing a happy family in circumstances and surroundings not always congenial (e.g. corporal punishment at school). The second volume contains a narration of growing up through training in the Royal Air Force and experiencing World War II as an aircraftman.
- Jean Rhys: *Wide Sargasso Sea*. Penguin 1997 (First published 1966). Novel dealing with the life of the Creole heiress Antoinette Cosway. She grows up among the oppressive co-

²⁴ The list given here is neither complete nor unbiased; Fantasy and Science Fiction texts are favoured if they share vital topics with *The Smell of Apples*.

lonial society of Jamaica in the 1830s and is made subject of the race prejudice of both the white and the coloured population. (Later on, she becomes the first wife of Mr Rochester, who will later marry Jane Eyre.)

Race segregation

- R.A.Heinlein: *Farnham's Freehold* (Various editions; first published 1964). Science Fiction novel. Through an atomic explosion, an American middle class family and their coloured servant are transported into a future where race relations are in total opposition to what they know. The consequences of this are taken to the limit.
 - Ray Bradbury: "The Other Foot". From the novel *The Illustrated Man* (Var. ed., first published 1951). SF short story: After 50 years of isolation, a rocket with one white man lands on a planet inhabited exclusively by coloured colonists. They have tried to escape race segregation and don't want him on their planet. Some try to lynch him, but stop when they find out that he is a very old man and the last survivor of the white race.
- Alice Walker: "When Golda Meir Was In Africa". Poem from: *Horses Make a Landscape Look More Beautiful*. London 1985 (first published 1977).

South Africa: Additional Texts, Teaching and Viewing Materials

Teaching Materials:

Charlotte Althammer / Verena Weber-Fuchs, *The Conflict in South Africa*, bsv-Englisch für den Sekundarbereich II, München: Bay. Schulbuch-Verlag, 1984, ISBN 3-7627-5073-4
Lehrerband (1985), ISBN 3-7627-5074-2

Geoffrey Davis / Michael Senior (Hg.), *South Africa – the Privileged and the Dispossessed*, TEAS 12, Paderborn: Schöningh, 1983, ISBN 3-506-41081-4
Teacher's Book. Interpretations and Suggestions for Teaching (1985), ISBN 3-506-41082-2

Unterrichtsmaterialien *Englisch betrifft uns*, 1/98:

Eckart Blenkle, "South Africa in the Past and Today – An Introduction (ab Kl. 9)", pp. 1-9,
Paul Davenport, "'The Innocence of Roast Chicken' – Sampling the New Literature from
the New South Africa (S II)", pp. 10-16,

Dieter-Hermann Düwel/Jennifer von der Grün, "Nelson Mandela in the German Bundestag
– A Political Speech (LK S II)", pp. 17-24

Horst Purschke, "South Africa Bilingual – A Geography Lesson in English (ab Kl. 7)", pp.
25-29,

Paul Davenport, "'Whose Kids?' The South African Controversy on Transracial Adoptions
(S II)", pp. 30-38

Transparency: South Africa: Map, Flag, Coat of Arms

Kurt Sontheim (Hg.), *South Africa. Perspectives*, 5, Stuttgart: Klett, 1988, ISBN 3-12-
513650-4
Teacher's Book (1988), ISBN 3-12-513651-2

South Africa – Rebirth of a Nation. From Apartheid to Black Majority Rule. World and Press
Special, Bremen: Eilers & Schünemann Verlag, 1994



Teaching EFL / Literature:

Dörfel, Jörn, "Short Stories from Southern Africa", *Der Fremdsprachliche Unterricht. Englisch*, 31 (1997) 26, S. 40-43

Englisch Amerikanische Studien (EASt), 4/82: Schwerpunktthema Südafrika:

G.V. Davis / Matsemela Manaka, "Black Literature after Soweto – An Interview", S. 516-
522

Ursula Edmands, "Writing South African. A Survey of South African Fiction, 1960-80", S.
523-536

Werner Glinga, "Athol Fugard. Die südafrikanische Apartheidgesellschaft aus der Sicht ei-
nes weißen Dramatikers", S. 536-545

Detlev Gohrbandt, "No Tigers in Africa. Ein Jugendroman über das Fremdsein", *Der Fremd-
sprachliche Unterricht. Englisch*, (1993) 11, S. 38-43

Marion Gymnich / Ansgar Nünning, "Frauenromane aus der Commonwealth-Literatur: abwechslungsreiche Alternativen zum Kanon der Lektüreklassiker. Lektüreaktionen für den Englischunterricht der Oberstufe - Teil 3", *Fremdsprachenunterricht*, 39 (48) (1995) 6, S. 446-453

Neil MacGurk, "Catholic education and the open school in South Africa", *Engagement*, (1994) 4, S. 330-342

Burghard Pilzecker, "Südafrika im Englisch- und im bilingualen Geschichtsunterricht", *Fremdsprachlicher Unterricht Englisch*, 36 (6/98), S. 44f.

Burghard Pilzecker, "Die Bedeutung von Englisch für die schwarze Bevölkerung Südafrikas: The Language of Liberation – A Blessing or a Curse", *NM* 3/97, S. 138-43

Dorotheus Plasger / Friedenreich, Gregor, "Eddy Grant: Gimme hope Jo'anna", *Populäre Musik im Unterricht*, (1989) 24, S. 7-13

Christopher Sion, "Apartheid and the Image of South Africa", *Der fremdsprachliche Unterricht*, 15 (1981) 58, S. 141-147

Japie O. Slabbert, "Boy. Praxis-Textbeilage", *Praxis des neusprachlichen Unterrichts*, 32 (1985) 1, S. 70-74

H. Struckmann, "Südafrika einmal anders gesehen. Betr.: Der fremdsprachliche Unterricht, Heft 58 (1981), S. 141 - 147", *Der fremdsprachliche Unterricht*, 16 (1981) 63, S. 230-231

Jürgen Sudhoelter, "Südafrika - ein englischsprachiges Land?", *Der fremdsprachliche Unterricht*, 23 (1989) 94, S. 28-31

John Tarver, "What's up in South Africa?", *Fremdsprachenunterricht*, 38(47) (1994) 6, S. 454-455

Matthias Walther, "Sitesnagging South Africa", *Fremdsprachlicher Unterricht Englisch*, 36 (6/98), S. 48f.



Politics / History:

Apartheid – wie lange noch? Bericht über die Reise einer IGFM-Gruppe nach Südafrika.
Frankfurt/M.: Internationale Gesellschaft für Menschenrechte, 1986, ISBN 3-89248-001-X

Englisch Amerikanische Studien (EASt), 4/82: Schwerpunktthema Südafrika:

G.V. Davis / Matsemela Manaka, "Black Literature after Soweto – An Interview", S. 516-522
Ursula Edmands, "Writing South African. A Survey of South African Fiction, 1960-80", S. 523-536

Werner Glinga, "Athol Fugard. Die südafrikanische Apartheidgesellschaft aus der Sicht eines weißen Dramatikers", S. 536-545

Rainer Falk / Dieter Keiner, "Documents on Apartheid and Resistance", S. 633-679

J.-Henner Harnisch / Christiane Keiner / Helga Merkelbach, "Apartheid und Widerstand in der Republik Südafrika", *Englisch Amerikanische Studien (EASt)*, 4/82, S. 557-592

Nelson Mandela, *Long Walk to Freedom*, London: Abacus, 1994, ISBN 0-349-10653-3

Rosemary Mulholland, *South Africa 1948-1994*. Cambridge History Programme, Cambridge: CUP, 1997, ISBN 0-521-57678-4

Roger Omond, *The Apartheid Handbook. A Guide to South Africa's Everyday Racial Policies*, Harmondsworth: Penguin, 1985, ISBN 0-14-052375-8

Publikationsabteilung des Außenministeriums der Republik Südafrika (Hg.), *Das ist Südafrika*, Bonn: Südafrikanische Botschaft, 1985 u.ö., ISBN 0-7970-0398-3

"South Africa, Eire and the Commonwealth (Chapter 9)", E.N. Nash and A.M. Newth, *Britain in the Modern World. The Twentieth Century. A History of Britain*, Harmondsworth: Penguin, rev. ed., 1972



Geography:

Jürgen Bähr / Anke Schröder-Patelay, "Die südafrikanische Großstadt. Ihre funktional- u. sozialräumliche Struktur am Beispiel der Metropolitan Area Johannesburg", *Geographische Rundschau*, 34 (1982) 11, S. 489-497

Jürgen Bähr / Ulrich Jürgens: "Die Stadt in der Republik Südafrika. Von der Spät-Apartheid zur Post-Apartheid", *Geographische Rundschau*, 45 (1993) 7-8, S. 410-419

Joachim Boecher, "Südafrika", *Wochenschau für politische Erziehung, Sozial- und Gemeinschaftskunde. Sekundarstufe 2*, 34 (1983) 1, S. 1-40

Dietrich Schulz, "Bantu in Südafrika", *Praxis Geographie*, 15 (1985) 2, S. 11-16

"Südafrika im Wandel", *Politik - aktuell für den Unterricht*, (1992) 2, S. 1-3

Sabine Troeger, "'Daheim' in Südafrika", *Praxis Geographie*, 18 (1988) 4, S. 32-36

"Wandel in Südafrika? ", *Politik - aktuell für den Unterricht*, (1990) 16, S. 4-6

"Zwischen Vision und Alltag - Das 'neue Südafrika' kämpft mit Vergangenheit und neuen Problemen", *Unterrichten mit Geographie aktuell*, 13 (1997) 4, S. 21-22



Nadine Gordimer, *July's People* (1981), München: Langenscheidt-Longman, 1991, ISBN 0-582-06011-7 (annotated school edition)

David Woods, *Biko* (1978), Harmondsworth: Penguin, rev. ed., 1987, ISBN 0-14-010911-0



Feature Films:

Chris Menges, *A World Apart*, 1988, 112' – Starring Jodhi May, Barbara Hershey, Tim Roth

Richard Attenborough, *Cry Freedom*, 157' (Based on the books *Biko* and *Asking for Trouble* by Donald Woods), 1987 – Starring Kevin Kline and Denzel Washington

Feature Films on Apartheid in South Africa

Richard Attenborough, *Cry Freedom*, 158', 1987 – Starring Kevin Kline and Denzel Washington -

Screenplay by John Briley, Music by George Fenton and Jonas Gwangwa

Based on the books *Biko* and *Asking for Trouble* by Donald Woods

An epic film about Donald Woods (Kevin Kline) rather than the life and works of Stephen Biko (Denzel Washington), an idealistic young black leader who is killed by the South African police, Attenborough's film depicts the friendship between Donald Woods, editor of the *East London (South Africa) Daily Dispatch*, and Biko, who introduces him more than he first seems to wish to black life and black society. Thus Woods' former editorials about the "black racist" are quickly forgotten and regretted when the white liberal makes friends with him. After Biko's death, the film portrays several racially and politically motivated attacks on the journalist and his family and subsequently centres on Woods' desire and successful achievement to escape from South Africa and to write a book about Biko in England.

From a review by Roger Ebert, *Chicago-Sun Times*, 06/11/1987,

http://www.suntimes.com/ebert/ebert_reviews/1987/11/262005.html:

" This movie promises to be an honest account of the turmoil in South Africa but turns into a routine cliff-hanger about the editor's flight across the border... Yet "Cry Freedom" is a sincere and valuable movie, and despite my fundamental reservations about it, I think it probably should be seen. (...) "Cry Freedom" is not really a story of today's South Africa, and it is not really the story of a black leader who tried to change it. Like "All the President's Men," it's essentially the story of heroic, glamorous journalism. (...)"

From a review by Ben Stephens, EUFS Programme 1996-97, Edinburgh University Film Society, http://www.cusa.ed.ac.uk/societies/filmsoc/films/cry_freedom.html:

" From the opening montage showing a brutal, bloody military raid on an illegal black township, to the inspiring, rousing final scenes, this is a truly great and important film, bringing home in an unflinching style the terror and injustice of life under apartheid. (...)

This film may seem like propaganda but it is based on real-life incidents and people, all shown in an even handed fashion. Nothing is forced down our throats, but this is because the events depicted bring across the message much more effectively than any slogan or political diatribe could ever hope to."

From a review by Desson Howe, *Washington Post*, November 06, 1987,

http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/cryfreedomphowe_a0b116.htm:

http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/cryfreedomphowe_a0b116.htm:

"'Cry Freedom' is a pill movie. You take it with a glass of water and you feel better about your social consciousness in the morning. Sir Richard Attenborough, who made the there'll-be-a-midterm-later "Gandhi," does the same again with the story of black South African activist Steven Biko. (...) Attenborough, a filmmaker of unfiltered good will, makes no secret of his propaganda. "Cry," a story of bad (Afrikaner) whites, decent (liberal, mostly British) whites and subjugated blacks, calls for reform -- perhaps most effectively in its concluding roll call

of official death reports (slipped in shower, hanged himself, etc.) that bleed right into 1987. And the villains portrayed here are historically accurate... In a country busier than Chile with oppression, violence and subjugation, the story of Woods' slow awakening is certainly not the most exciting, or revealing. But Attenborough's aims are more academic and political than dramatic. By following an initially wrongheaded white character, he clearly wants to reach out to similar audiences. "Cry" could have reached further."

From a review by Rita Kempley, Washington Post, November 06, 1987,

http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/cryfreedompgkempley_a0ca3d.htm:

"Sir Richard Attenborough is a chivalric filmmaker with a passion for great men, and "Cry Freedom" ... is a heraldic pageant about such a hero. There's an elegiac quality to this epic biography, which depicts Biko, martyred in 1977 while in the custody of the South African security police, as a monument to the justness of his cause. Like 'Gandhi', it's less a portrait of the real person than the canonization of a modern saint."

Chris Menges, *A World Apart*, 1988, 112' – Starring Jodhi May, Barbara Hershey, Tim Roth

Screenplay by Shawn Slovo, Music by Hans Zimmer

Apartheid in the South Africa of the early 1960s seen through the eyes of Molly Roth, a 13-year-old white girl whose parents are involved in the anti-apartheid movement and whose sense of resentment towards her mother, who allegedly does not give Molly the attention she deserves, does not equal her sense of loss and grief at the disintegration of the Roth family, when her activist mother becomes a target of the government.

From a review by Roger Ebert, Chicago-Sun Times, 08/07/1988,

http://www.suntimes.com/ebert/ebert_reviews/1988/07/303318.html:

"'A World Apart' has moments of almost unbearable hurt. One of them is when Roth thinks her imprisonment is over, and is wrong. Another is when Molly discovers the truth of a friend's rejection. (...) The film is the first directorial work by Chris Menges, the cinematographer of 'The Killing Fields' and 'The Mission'. It is strong, angry and troubling."

From a review by Desson Howe, Washington Post, July 08, 1988,

http://www.washingtonpost.com/wp-srv/style/longterm/movies/videos/aworldapartpg13howe_a0b172.htm

"Where Chris Menges' 'A World Apart' falters artistically, it gains emotionally, with an unabashed raised fist for black South Africa. Here's a film that doesn't equivocate, that goes for the gut with disarmingly melodramatic abandon. (...)

Whether it's tearful partings, the bourgeois jollity of a white birthday party, or a memorable scene at Solomon's [i.e. a black activist's] home where Molly discovers, with horror, a chicken's foot in her soup, there's always a passion that makes you forgive the movie's occasional story lulls and heavy hand."

Contributors

Time Structure: A Chronology of the Events in 1973	Bernd Thumann
Textverständnisfragen zu Mark Behrs <i>The Smell of Apples</i>	Isabelle Niski
The Characters:	
Marnus Erasmus (1973) - Marnus Erasmus (1988) -- Frikkie Delpont	Brigitte Müller
Leonore Erasmus - Ilse Erasmus - Karla Stein (Tannie Karla)	Regina Schwengelbeck
Johan Erasmus -	Svenja Uhde
Initiations: Motifs and Crucial Passages	Almut Güllenstern / Angelika Meyer
Background information on the History of South Africa and Angola	
I. A Brief Report on South-African History -	
II. A Brief Report on the History of the Angolan Civil War	Jörg Droste
III. Facets of the Angolan Civil War	Birgit Brüggelhofe
AFRIKAANS	
Milestones in the History of Afrikaans - Use of Afrikaans today -	
Linguistic outline of Afrikaans -	
The use of Afrikaans in M. Behr's <i>The Smell of Apples</i> - Annotations -	
Passages to discuss in class that reflect general aspects of the language	Ulrike Hüwe / Nicole Mutlow / Angela Koch
Mark Behr – Some Biographical Notes	
Appendix: Having Been an Informer for the Apartheid System	Max Bracht
Suggestions for Extended Reading	Anne Kuschnik
South Africa: Additional Texts, Teaching and Viewing Materials -	
Feature Films on Apartheid in South Africa	Max Bracht
Geographical Aspects: Sites, Places, Maps	Bianka Gehler / Gabriele Hainke



**Birgit Brüggelhofe, Jörg Droste, Bianka Gehler, Almut Güllenstern,
Gabriele Hainke, Ulrike Hüwe, Angela Koch, Anne Kuschnik,
Angelika Meyer, Brigitte Müller, Nicole Mutlow, Isabelle Niski,
Regina Schwengelbeck, Bernd Thumann, Svenja Uhde, Max Bracht**