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APPENDIX

P R E S S I N T E R V I E W S , R E V I E W S A N D R E P O R T S O N G C I N A M H L O P E , T H E M B I M S H A L I A N D M A R A L I N V A N R E N E N , (I N C H R O N O L O G I C A L O R D E R O F P U B L I C A T I O N) 1 9 8 3 - 1 9 9 7

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SAIRA ESSA 30/5/90, DURBAN.

PHYLLIS KLOTZ ('YOU STRIKE THE WOMAN...') 12/10/89 CENTRAL JOHANNESBURG.

GCINA MHLOPE ('HAVE YOU SEEN ZANDILE?') : 6/10/89, 9/3/90 (TRANSCRIBED FROM TAPE), 30/4/90 CENTRAL JOHANNESBURG.

SUSAN PAM-GRANT ('CURL UP AND DYE'): 27/3/90 YEOVILLE, JOHANNESBURG.

CLARE STOPFORD ('PATCHERS', 'THE LAST TREK') 9/10/89, 20/1/92, 16/3/90 ,YEOVILLE AND KENSINGTON, JOHANNESBURG

POPPY TSIRA (' STRIKE THE WOMAN...'): 17/7/90 BELLEVUE EAST, JOHANNESBURG.

RESEARCHER'S INTERVIEW WITH A FOUNDER OF THE MAGDALENA PROJECT FOR WOMEN'S EXPERIMENTAL THEATRE IN EUROPE

JILL GREENHALGH: 9/1/90. CANTON, CARDIFF.

INTERVIEWS AND COMMENTS ON GCINA MHLOPHE'S "REAL LIFE" OR "BIOGRAPHICAL LEGEND" (VIDE TOMASHEVSKIJ IN GARDNER AND SCOTT *OP CIT* P.5.)AND FICTIONAL INTERTEXTS:

Michael Picardie interviewed Gcina Mhlophe: (9/3/90 in Johannesburg city, and on 30/4/90 in Yeoville, Johannesburg).She described the genesis of *Zandile* out of "Nokulunga's Wedding" and her early years much as she related these events - given their different house styles - to journalists : "The Star", "The Weekly Mail", "The Sunday Times, " "Business Day," "Fair Lady", "The Daily Dispatch", "The New Nation", "The Cape Times," "The Sowetan", "Die Vaderland" "The Citizen", "Beeld", "Die Transvaler", "Pretoria News" "City Press", "The Argus", "Southern Africa Today", "True Love" over the period 16/1/83 to January 1992 – see newspaper articles in Appendix below. My transcripts and comments are unpublished but are recorded in Notes: "The discourse of creativity in the play *Have You Seen Zandile?* by Gcina Mhlophe,

Maralyn Vanreenen and Thembi Mshali: the will to knowledge as central to discourse”. p. 72 of the researcher’s notes records Mhlophe’s and the researcher’s reaction to her separation in the early infancy attachment period from her biological mother in Durban and the train journey to her father’s house in Hammarsdale from which she went at school-going age to her paternal grandmother also in Hammarsdale. In the chapter “My father” in *Love Child* 2002a she gives the impression that she (as the real Mhlophe rather than an imaginary grown-up *Zandile*) was always in contact with her father’s extended family – her half-siblings and her stepmother – all the violent separations and *aporia* in *Zandile* are denied – for artistic reasons? Because they never happened so dramatically in real life? In *Zandile* to achieve a dramatic effect and an emotionally satisfying ending: of re-joining the image of the now dead grandmother in the form of the suitcase of yearly birthday gifts she left behind for her grandchild when she *Zandile*/Mhlophe was about 21? Why don’t the child and the grandmother know her school boarding school address is in the Eastern Cape and the Gogo’s address in Hammarsdale? How could she out of the blue discover her girl-friend Lindiwe’s Jo’burg boy-friend Paul Zwide is, amazingly, her half-brother, when in *Love Child* (in “My father”) the credible reality is obvious: the Zwide/Mhlophe’s were an extended family all along. This is just as it should be in a children’s play which renders a folkloric drama in *naif* “True Love” style. This is a magazine where she was interviewed “for real” in the issue of January 1992 by Tebogo Alexander in an article entitled “Gcina tells her story”. The original events of the two separations are again *re-veiled* mysteriously in their original pain and anxiety in the happy-family get-together described in “My father” in *Love Child*. This strange loss of affect expected of children in the latter against the cruel mother who undoubtedly existed (see Perkins 1998: 81) is perhaps a denial or an inability to recover what was repressed in relation to the “bad” father and the “bad” *Gogo* who are both idealised. Why should children not be shown the nature of ambivalence and buried feelings? The “really” bad mother however is remembered in *Zandile* but perhaps forgotten in the autobiographical piece “My father”. It is not clear if it is the step-mother Mrs Zwide/Mhlophe who is referred to as “my mother” buried in Hammarsdale or her biological mother. This is in the *inter-text* of the grey area of the semi-fictional *Zandile*/Mhlophe rather than the “real” Mhlophe whose personal history is strictly speaking not the business of the researcher except that she was kind enough to discuss it. This splitting of the abjects (*pace* Kristeva *op.cit*) causes the abject 8-12 year old *Zandile*, prostrate with misery in the Transkei never to be able to come to terms with the abject *Gogo* who may have been under her son’s or her putative “daughter-in-law’s” thumb or thought it was best to accept the girl’s abduction as a *fait accompli*. The grandmother is idealised rather than seen as another woman crushed into submission by Tom Swide, the fictional father representing masculinism in the face of *Gogo*’s “womanism” – black women never denigrate black men least of all their sons or fathers. But why not in the disguise of the cunning “double-tongued” *naif* dialect as in Alice Walker’s *The Color Purple*? Perhaps the notion of the unconscious or the alienated pre-conscious is itself alien to a transient or emergent or a *naif* text as compared with the text of a Bessie Head (1974) or the Fatima Dike of *The First South African* (*op.cit.*). See Rose (1994 *op. cit.*) on Bessie Head and her fictional Elizabeth (*A Question of Power*) and the African, Jewish and Palestinian capacities for seeing the underside of the universal as an idea.