

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

ABBREVIATIONS

I	INTRODUCTION	1
1.1	The Scope of the Present Study	1
1.2	History and South African Literature – A Brief Introduction	5
1.3	Approaching the Topic	10
1.4	Text Selection	11
II	IDENTITY – HISTORY – LITERATURE	13
III	HISTORY IN FICTION	17
3.1	The Fictionality of History	18
3.2	Modes of Representing the Past	28
3.3	Functionalizing History	30
IV	SOUTH AFRICAN LITERATURE IN THE 1990S A POST-COLONIAL PERSPECTIVE	32
4.1	Post-colonial Literature	32
4.2	Is South Africa Post-colonial?	35
4.3	Post-colonial Identities	39
4.4	Post-colonial History: “The Empire Writes Back”	42
V	CONSTRUCTING WHITE IDENTITY IN SOUTH AFRICA	45
5.1	The Myth of the Nation	45
5.2	History and the Construction of the Afrikaner Nation	51
5.3	Re-examining the Past – Questioning Afrikaner Constructions of (White) South African Identity	57

VI	ANDRÉ BRINK AND THE ALTERNATIVE PAST	59
6.1	Introduction	59
6.2	<i>On the Contrary</i>	62
6.2.1	Introduction	62
6.2.2	History – Constructed Out of Contradictions and Lies	64
6.2.3	<i>E Pluribus Unum</i> – Barbier’s Strategies of Identity Construction	68
6.2.3.1	The Fragmentary Self – Post-modern Identity Construction	71
6.2.3.2	Group Identity – Group Alterity	76
6.2.4	Imagining White Identity – Past and Future	83
6.3	<i>Imaginations of Sand</i> – ‘Herstory’ of South Africa	85
6.3.1	Introduction	85
6.3.2	Story – History – Herstory	87
6.3.3	Kristien’s Recreation of Identity: Coming Home	93
6.4	<i>Devil’s Valley</i> – A Case Study of Afrikanerdom	98
6.4.1	Introduction	98
6.4.2	Historical Investigation	98
6.4.3	Deconstructing Afrikanerdom	101
6.5	Summary – “That doesn’t mean that nothing happened!”	103
VII	ANNE LANDSMAN AND THE SURREAL PAST	111
7.1	Introduction	111
7.2	Imagining the Past for Reasons of Therapy	113
7.2.1	The Setting: Connie’s Failed Life	113
7.2.2	Imagining Back – The Life and Times of Miss Beatrice	115
7.2.3	Healing the Self – Miss Beatrice as Surface for Projection	125
7.3	From Stasis to Change	128
7.4	History, White Identity and <i>The Devil’s Chimney</i>	131
VIII	MIKE NICOL AND THE MYTHICAL PAST	137
8.1	<i>This Day and Age</i>	137
8.1.1	Introduction	137
8.1.2	Creating a Mythical Past	139
8.1.3	The Forces of History	147
8.1.4	The History of Great Men	151
8.1.5	Historical Necessity vs. Human Agency	154

8.1.6	Uncertainty vs. Identity	158
8.2	<i>Horseman</i>	160
8.2.1	Introduction	160
8.2.2	Adventure Fiction Subverted	161
8.2.2.1	Violence	162
8.2.2.2	Daupus as Hero of Death	166
8.2.3	The Vagueness of a Recognizable Setting	171
8.2.4	A History of Negativity: White Identity in South Africa	173
8.3	From Uncertainty to Human Nature	176
IX	JO-ANNE RICHARDS AND THE IDYLL OF THE PAST	179
9.1	Introduction	179
9.2	<i>The Innocence of Roast Chicken</i> as a Story About the Past	180
9.2.1	The Temporal Divide	181
9.2.2	The Child's View of the Past	183
9.2.3	Accessibility of the Past	184
9.3	Issues of Identity	185
9.3.1	Belonging to the Land: The Importance of the Farm	186
9.3.2	Conflicting Traditions	194
9.3.3	The Issue of Guilt	197
9.4	Towards a New White Identity?	204
X	NEW SOUTH AFRICAN IDENTITIES	207
XI	BIBLIOGRAPHY	213
11.1	Primary Sources	213
11.2	Secondary Sources	215
XII	INDEX	238