Remembering Eva: The Frontiers Within

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> They can sing and dance and confabulate with all imaginable Gaiety for Twenty Hours together by the Help only of their ordinary Beverage. Water and Cows-Milk (Kolbe 1731:127).

In 1654 two years after the Dutchman Jan van Riebeeck landed at the Cape to found a refreshment station for the Dutch East India Company that would become the Cape of Good Hope he took into his household Krotoa a young Khoi girl. The Khoikhoi is a collective term for a gathering of indigenous tribes who as hunters and later pastoralists gradually came to settle along the southwestern and immediate southeastern stretches of the coastline of the African subcontinent.

Krotoa had extensive kinship ties with the Khoikhoi groups. She had uncles amongst the Goringhaicona and the Chainouqua, a 'sister' or cousin who was the wife of the Cochoqua chief and most probably a biological mother amongst the Goringhaicona or Peninsulars. The latter were living off mussels and scraps of whatever seafood were available. Described as scavengers they were mistaken as representative of all Khoi culture. In the years to come Krotoa's loyalty towards the different clans would vary as her friendship towards the Dutch did not always endear her to her people. She however showed particular closeness to her 'sister' and the Cochoqua chief Oedoesa to whom she periodically returned.

Van Riebeeck renamed Krotoa. As Eva, she became the first indigenous person to be baptised and converted to Christianity at the Cape, and she was to be regarded as the mother of all descendants educated according to Christian principles. The Dutch obviously welcomed the possibility of acculturation displayed by Eva. The name Eva in itself evokes memories of immemorial bliss and untarnished beauty. Eva became the first real engagement of the Dutch with this country and their naievety and sense for romantic adventure are to be found in the conquest of the people, especially the woman. Within Van Riebeeck's household Eva became a respected individual and from what can be gathered her role as servant gradually improved. Due to her interpretative skills she was soon treated on an equal footing with administrative personnel. The later portrayal of Eva as a drunkard and lascivious woman raises questions as to her role of concubine and the accompanying issues of race and culture within society.

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In December 1995, more than three hundred years after the Castle was built, an Afrikaans actress Antoinette Pienaar staged a text written by herself in this fort[1]. The Castle was a fitting venue for Pienaar's performance of *Krotoa* as the year of its inauguration, namely 1674 coincided with the tragic death of this Khoi woman[2]. Being the headquarters of the Dutch settlement Krotoa spent most of her time as a member of Van Riebeeck's household within the confinement of the erstwhile Castle as it was known. Her remains were interred in the church in the new Castle[3].

As an actress Antoinette Pienaar displays extraordinary impersonation skills. The intimate space of the venue within the Castle suits this lanky and agile actress. Her performance of *Krotoa* exploits the fundamentals of theatre. Pienaar uses no microphone or sound-equipment. She goes bare-foot and wears an ordinary white dress not designed to accentuate the contours of the body. When she did change dress it was not so much part of the script but due to the intensity of her performance. The white dress was exchanged for a black one with the same simplicity of cut stressing perhaps the casualness with which the dress is worn. The colour of the dresses worn may of course be interpreted symbolically. The application of make-up is minimal and most reviews refer to the strong voice, the expressive eyes which keep the audience captivated and the bodily gestures that enhance the animated performance. The decor is almost non-existent except for a solitary spotlight.

The presentation itself consists of seventeen songs sung by Pienaar who is accompanied on piano. These songs are interspersed with narrative in which Petronella, Krotoa's daughter, narrates the life of her mother. Petronella was born out of Krotoa's marriage to Pieter van Meerhoff (Peder Jacobsen) a Danish soldier cum surgeon cum traveller[4]. As narrator Petronella represents the first 'original' South African being the child of a mixed marriage. The songs sung by Petronella relate Krotoa's arrival at the Castle and her being handed over to Van Riebeeck; her baptism; her last night of intimacy with her Khoi lover before she marries the Danish surgeon; her introduction

[1] The 'play' had its debut in March 1995 at the Klein Karoo National Arts Festival.

[2] The previous structure became dilapidated and stood a few hundred yards away from the present Castle.

[3] Malherbe (1990:51) confirms the burial ground. A staff reporter of *The Argus*, 8 February 1996 mentions the Groote Kerk as place of reinterment. The latter is the Dutch Reform Church in Adderley Street in Cape Town.

[4] Petronella later married Daniel Zaayman from Holland. After Krotoa's death Petronella was taken to the island of Mauritius where she got married. She returned to the Cape in 1709 and is regarded as the ancestress of the Zaayman family in South Africa.

to the Dutch language and customs; stories about the sun and moon and about love as told by her mother Krotoa; the death of Krotoa's sister nGai and the rediscovery of her sister as the moon. Other songs mention fear; lost love; betrayal; relationships gone wrong and the envelopment by the moon of the lost and solitary person. The solitude is immediately counteracted by the introduction of the sun representing life and healing. One of the last songs refer to the insensitivity of the Dutch settlers to Krotoa's culture exemplified by the breaking of the clay pot. Petronella immediately responds to this incident with atonement and forgiveness and calls for a new beginning.

Numerous reviewers have labelled Antoinette Pienaar a performer of cabaret. They are most probably guided by the one-woman act, the lyrics, the intimate space and the musical accompaniment. Despite such depiction she has difficulty in defining her own 'pieces' and has declared herself a storyteller or narrator. Insisting thus, she reestablishes the concept of theatre as a space where performance relies mostly on visual and auditory effects. The proximity of an audience to the narrator holds out the promise of interaction. Her presence is often referred to in the gestures and dance movements that are pivotal to the oral presentation. So much so that one reporter complained about the overindulgence in her material! Knowledge in the field of proxemics and kinesics would throw more light on the confines of such found space where a set with minimal theatrical means obviously requires subtle utilisation of the body in conjuring up animated scenes of nature.

Pienaar is reminiscent of the minstrel or bard who is poet, singer, narrator and actor. In the foot-steps of the small band of amateur Afrikaans actors that traversed the countryside during the thirties and forties Pienaar visits the towns and festivals of the platteland (rural areas). Calling her performances cabaret is however not proper as there are significant differences with what most white audiences perceive of as European cabaret. For one, the theatrical accoutrements are minimal as alluded to before. More striking is the lack of satire, explicit social comment and self-ridicule in her songs which is regarded as an integral part of cabaret in its classical sense. Recently hybridisation has become a buzz-word within Afrikaans and broader South African theory of theatre aimed at unifying the divergent strands of theatre convention[5]. Simultaneously visions of an appropriate new form of theatre relevant to all members of the South African population are based on:

[5] See Temple Hauptfleisch (1992:64-83). In an overview of theatrical formations within South Africa Hauptfleisch regards the medium of narration, mime (body) and music as integral parts of performance. His referral to the remnants of older social rituals and performances within present day theatrical convention is particularly significant as it lays the foundation for intercultural comparison and possible resemblance.

> ... the proven Western experience, but one which is enveloped in the most important elements mentioned above: narration, song, dance, dramatisation, improvisation, and presented with minimalised theatricality that depends more on imagination and the competence of the actor than on finance (Pretorius 1994:76; a.t.).

The above line of argument is advanced in order to reconcile elements of Afrikaans cabaret as represented by its most prolific text-writer Hennie Aucamp with theatrical characteristics endemic to black South African performances. Much emphasis is put on the didactic message enhanced by the addition of music, dance, stylised mime and narration. This however seems open to criticism since forms of theatre within black or white traditions have through time undergone various influences and are themselves the result of hybridisation on an intracultural level. Underlying such argument is an assumption of a particular theatre as uniform and without any ontogeny. However, what does elicit a response to the opinion expressed above is the reference to song and verse and to a lesser extent finance. Especially Pienaar's performance as narrator and impersonator cum dancer begs further explanation as to where her particular art and the purpose thereof fit in.

A possible point of departure would be Pienaar's identification with the daughter Petronella within the play. Krotoa's life and her experiences are relayed through Petronella, the child of the first mixed marriage officially recognised and sanctioned by the Dutch administrators. In a sense Pienaar appropriates Petronella and identifies with her as an inhabitant of Africa, apparantly disregarding the colour distinction so poignant a reminder of the South African history. In doing so Pienaar also acknowledges Krotoa the Khoi mother as an archetypal mother figure. Some of the songs deal with the idioms and images of African fauna and nature and are supposedly stories told to Petronella by Krotoa. It therefore becomes clear that Petronella is initiated into Khoi culture by Krotoa. Accordingly Pienaar through her lyrics and dance burrows her way back into her own past. In search of that which she has forgotten or that which was withheld from her through laws forbidding racial integration. Pienaar read the stories of the Bushmen (San) written by an Afrikaans author G.R. von Wielligh and published in four volumes during the period 1919 to 1921[6]. These stories were never assimilated into the Afrikaans literary canon as their illogicality, their total lack of realism, climax and artistic harmony made them inferior to known Western patterns. Even more perplexing was the absence of distinction where humans and animals were concerned. Thus the literary historian and guardian P.C. Schonees (1939:97) could not find merit in these writings at all.

[6] The San and Khoi dichotomy (Khoisan) is explained by Richard Elphick (1985:23-30). In practice the difference or the similarity between them depends largely on the manner of existence, i.e. whether they were hunter-gatherers or herdsmen.

Listening to Pienaar's verse being performed one becomes aware of the 'oral' procedures which makes a distinct formal impression. The repetition of phrases or images, the exclamatory approach, the personification and direct address of inanimate objects, the linking up of divergent spaces, the accumulation of nouns, verbs or larger phrases reminiscent of a mantra and the apparant incohesiveness of the story or narration typify this particular style[7]. Within Afrikaans literature this evocative stylisation can be traced back to authors like Eugène Marais (1927), and more recently Wilma Stockenström (1981) and André P. Brink (1995)[8]. Reliving the past these authors and actors like Pienaar make use of historical documentation, literary genres and hearsay in order to reconstruct out of intertexts—used in the broadest sense of the term—meaningful interpretations for their own life-histories. The appropriation of such material denotes a re-cognition of the self. Making use of whatever is handed over from the past these performers and scribes reconstruct in the manner of the bricoleur. It should be kept in mind however that all attempts remain attempts at reconstruction. In a similiar vein the oral poet tries to recreate his past, but it is as risky as the representations given by European travellers in Africa. The oral poet speaks of a time and space he has not experienced while the traveller's description of Africa is a projection accepted by many Africans as though it existed. It therefore seems necessary to situate Pienaar's performance within the script of a broader South African literary and theatrical text. In doing so one may draw conclusions as to why Krotoa or Eva has become a common denominator in recent texts.

Pienaar's performance is characterised by a headstrong undertaking to tell a story which will involve her audience. The relative small audiences are introduced to a white actress telling a black woman's story but without overt racial rhetoric. The life-story of Krotoa is embroidered upon in terms and images that maps a geographical heimat shared by all irrespective of the cultural differences. Numerous references are made to nature as man's confidant, and nature in itself is represented as the heartbeat of the universe. By being close to nature one lives according to the only natural script. Inspiring her audience Pienaar uses the body as the ultimate medium of ostentation within theatre. In numerous interviews Pienaar confesses that without dance there is no life. She exclaims that she is fond of telling stories but there should be music and not only words. Rhythm is essential in registering life.

[7] Pienaar's rendition of the life of Krotoa was influenced by a poem called 'Krotoa's Story' written by Karen Press (1990). Press' use of repetition, accumulation of words as well as the juxtaposition of images pertaining to nature contrasts Krotoa's culture with that of the Dutch, exemplified by the references to commodities, trade and religion.

[8] Brink in his latest novel *Sandkastele* (1995) explicitly acknowledges that one of his characters is based on Eva's life-history.

It would be an oversimplification if one is to interpret *Krotoa* as a romantic flight into the past. Pienaar speaks of the joys but also of the sorrows of interpersonal relationships. Krotoa's experience of life in all its intensity examines the process of acculturation to which she was subjected. Pienaar's performance besides being an attempt at interpretation becomes a way of reappropriation of the Khoi woman, but with a difference. Contextualising the history of the Khoi will clarify Antoinette Pienaar's attempt at reappropriation.

References to Krotoa during the 340 odd years of documented history are scarce and brief. Jan van Riebeeck's diary or journal is the primary source of information and most historians of the twentieth century relied on *Precis of the Cape of Good Hope*, journals 1662-1670, and 1671 and 1676. In this century local interest in the Khoi led to sporadic publications in 1933, 1942 and two in 1963[9]. The interest shown in Krotoa by an Afrikaans literary historian G.S. Nienaber, as well as by a specialist in the origin of the Afrikaans language D.B. Bosman, underscore the cultural relevance of the Khoi for the Afrikaner. Bosman wrote most of his seminal work during the first three decades of the century when the Afrikaans language was institusionalised in order to foster a particular Afrikaner identity in opposition to British imperialism. Nienaber's writings cover a time span within which Afrikaner nationalism advanced and eventually took power in 1948. The fifties saw the promulgation of the most hideous laws in racial segregation and it is significant that in spite of the abhorrence of racial mixing Krotoa, or at least Khoi culture, retained its attraction.

Krotoa's encounter with the Dutch out of which Afrikaans syntax, semantics and phonology largely emerged represents a momentous incident and one of far-reaching importance. Her conversion and baptism and marriage to the surgeon and traveller Pieter van Meerhoff could be seen as a marriage of convenience as the Dutch had relied on Krotoa's talents as interpreter[10]. Her assimilation into the Dutch culture was highly successful as she did learn the language and became a fluent speaker. In addition to this she accepted Christianity and even persuaded her extended family to convert. She professed to prefer Dutch cooking and material goods and at times appeared to be the only reliable source of information to Van Riebeeck. On the other hand, she was caught up between two cultures. Some of her own people regarded her with distrust and called her a sell-out. The fact that she maintained contact with her own people, as an interpreter she had to, was a living reminder of this akward situation. At times she would leave the Castle and spent months with her 'sister' amongst the

[9] The publications are: Schapera (1933); Bosman (3 July 1942:7,46 & 10 July 1942:6f); Jeffries (sic) (March 1963:46f); Nienaber (1963).

[10] Krotoa also came to speak Portuguese.

Cochoquas. This departure was symbolically acted out in the manner Krotoa would leave behind her 'Indian clothing' and change into skin hide clothing.

The abhorrence with which European travellers regarded the Khoi or Hottentot custom especially their putative idleness, uncleanliness, eating habits, sexual mores and their dress abound in historical documentation (see Coetzee1988:17f). Any attempts at scientific proof of the primitive, debased nature of black woman, especially the Hottentot female with her protruding buttocks and enlarged genitalia became the fetishisms characterising Western and European superiority[11]. The physiognomy—bushy hair, flat nose and thickness of lips—skin colour and Khoi genitalia were generally used as evidence that biological differences existed which justify and warrant protection against the pathology that Hottentot and black nature displayed. It has been mooted that Pieter van Meerhoff's promotion to Robben Island as superintendent in 1665 may be attributed to 'keep his wife out of the public eye' (Malherbe 1990:49).

Although miscegenation was not exactly encouraged by the Dutch the commander Wagenaar in 1664 actually held a wedding ceremony at his home for Krotoa and Van Meerhoff. Khoi women in general were not easily enticed into marrying Dutch men as their culture prohibited premarital sex and adultery. The Dutch therefore had found it more easy to coerce slaves or ex-slaves of African, Madagascan and Indian descent into sexual intercourse. Where miscegenation had taken place between Khoi and Dutch it had usually been in the interior of the country at the cattle-frontiers during the eighteenth century, and not at the start of the colony. The Dutch nevertheless experimented with the assimilation of the Khoi and often referred to them as 'our Hottentots'[12]. The Khoi were also preferred being not too black like the other slaves and indigenous groups. They had settled as individual messengers, and later entire families became tenants or agricultural labourers on the Dutch farms. Recent studies have shown that the woman-slave had grown so attached to the farmer and his family, that unlike in other parts of the world, she had opted to stay on after manumission. Her loyalty towards the family had made her a respected and indispensable individual (Shell 1994:329).

Although Eva was tolerated in the political sense of the word as she became confidante and guide of the Dutch her drunken spells and neglect of her children after Van Meerhoff's death led to the following damning epitaph on her death on July 29 1674:

[11] The exhibition of Saartje Baartman or the Hottentot Venus in Paris at the beginning of the nineteenth century being the most famous example.

[12] For a complete description of the Dutch's patronising stand towards the Khoi see Richard Elphick (1985:193-214).

> Hence in order not to be accused of tolerating her adulterous and debauched life, she had at various times been relegated to Robben Island, where, though she could obtain no drink, she abandoned herself to immorality. Pretended reformation induced the Authorities many times to call her back to the Cape, but as soon as she returned, she like the dogs, always returned to her own vomit, so that finally she quenched the fire of her sensuality by death ... affording a manifest example that nature, however closely and firmly muzzled by imprinted principles, nevertheless at its own time triumphing over all precepts, again rushes back to its inborn qualities (Schapera 1933:125).

Eva's history may be used as decisive evidence of a botched attempt at acculturation. The by now familiar colonial description of the Other as immoral, of devious sexual nature and uncouth is apparant in the above quotation. The preoccupation with the Other onto whom is projected the own fears and sexual insecurities have elicited different responses in theatrical representations within South Africa. The first example being the drama text written by Andrew Geddes Bain called *Kaatje Kekkelbek, or Life among the Hottentots*. The show was first performed in 1838 by the Graham's Town Amateur Company and enjoyed a long run afterwards. Here the Hottentot woman Kaatje sings in English but speaks in Afrikaans on stage, and in doing so she reflects the social realities of the market-place[13]. Bain had engineered the Queens Highway on the frontier of the Eastern Cape from 1837 and had ample opportunity to familiarise himself with the Hottentot settlement at Kat River. In drawing a comparison between Kaatje and the Hottentot stereotype one notices certain peculiarities. Whilst Kaatje chatters—English for the Afrikaans 'kekkel'—indiscriminately she gives a piece of her own mind on individual rights and the socio-economic hardships she has to endure. She imbibes liquor freely and is jailed which is reminiscent of Krotoa's own history. Like Krotoa she has a white lover and there is an element of melancholy amidst the satirical slant. In Pienaar's performance the songs are interspersed with narration. Here Kaatje sings in English and chatters in between as she gives her social commentary. Both plays use the narration as an interlude to the songs or music hall effect. In the case of Krotoa one is reminded of the injustices of the social set up and the sympathy felt towards Kaatje is partly the result of the conflicting cultural interests. Kaatje however remains a Hottentot Venus at the frontier between white and black. One is overwhelmed by Kaatje's unrestrained outpour of words and her earthiness which evokes an unbridled way of addressing problems. On the other hand Pienaar's songs make no mention of the assumed Hottentot weakness of character but rather shows empathy with the lost of personal happiness. What is even more signifi-

[13] The earliest references to Afrikaans in its printed form are traced back to a newspaper called *De Zuid-Afrikaan* of August 1830. A satirical farce by Boniface. *De Temperantisten* of 1832 being the other example. In both instances Hottentot characters are the mother-tongue speakers.

cant is that almost half of Pienaar's songs are written in English. Alternating between Afrikaans and English during the performance suggests a historical awareness with regard to cultural interaction.

Besides Bain's contribution other male authors like Stephen Black and Athol Fugard also wrote for female characters. One should keep in mind that the role of Kaatje was performed by a man. Whilst Bain had literary intentions Stephen Black produced an unpublished typescript *Love and the Hyphen* which had its premiere in 1908. After being performed from 1908 to 1912 by his own touring company it had a re-run in 1928. Black's play centres around the figure of the coloured Sophie who aspires through miscegenation to break through the class-barriers in order to improve her standard of living. Again written for a female actor the male author who as a newspaper reporter had an interest in coloured affairs, uses Sophie's fecundity and her indiscrete manner to express the material wishes of a disadvantaged individual. As a theatrical impresario Black used satire and with an ear for platitudes his aim was to create instant popularity. His commercial approach was an original attempt at establishing a local professional theatre. However, he had difficulties in finding a suitable Sophie and had to fall back on a white actress who had to aqaint herself with the Cape patois. The satire, frankness and sexual innuendo that characterises Black's play has Sophie as its common denominator. In the case of Antoinette Pienaar's *Krotoa* the main character's melancholy is acted out in a much more personal and less stereotypical manner.

In the last example given here, namely *Boesman and Lena*, written by Athol Fugard and performed in Kaatje Kekkelbek's neighbourhood Grahamstown in 1969, the coloured woman Lena becomes the focus of attention. Her earthy language, brazen approach and body-language, especially the gait as performed by Yvonne Bryceland, focuses on the universal problem of suffering. Although race does of necessity play a role within the South African context one is aware of the universal human hardships suffered and of the social relevance thereof. Lena, like Pienaar's Petronella, goes barefoot and wears a dress that gives an angular contour to the human body. There are references to the mud that cling to her feet which corresponds to the songs that link Petronella and Krotoa to nature and mother earth. Lena's dance of liberation towards the end of the play is reminiscent of Petronella's incitement that song and dance will triumph after all. Lena's song reminds of the poetic licence present in the San stories mentioned earlier on. In Fugard's stage direction Lena's body is emphasised after the ritualistic dance:

> [She stops, breathing heavily, then wipes her forehead with her hand and licks one of her fingers.]
> Lena: Sweat! You see, Outa, Sweat. Sit close now, I'm warm. You feel me? And we've still got that wood! (35)

Lena remains like all other archetypal Hottentot Eves a woman of nature. In this particular instance her role as seductress is subtly implied although her fecundity is gainsaid by her numerous still-born children and her hardships. In Pienaar's songs life and death are celebrated and dance and rhythm beckons renewal. In the three plays under discussion the women—Kaatje, Sophie and Lena—are portrayed, all by men, as typical South African outcasts. Besides being on the receiving end of political and social practices they stand their ground. Being black their portrayal has a literary tradition. These vary between the two basic images of the untouchable savage and the unattainable as is to be found in European travellers description of Khoi women at the Cape. Underlying these depictions is an obvious obsession by European commentators with race such as displayed in the description of the black woman's sexuality. The myth of the insatiable appetite of black women is often detected in the manner the male commentator portrays the female characters as being close to nature or uninhibited. No surprising then that the poet and literary commentator Stephen Gray (1979:38-39) remarks that Eve's role:

> as ambassadress, temptress, mediator and, ultimately, miscegenator, comes to symbolize both the attractions and the intractabilities of inland, that unknown terrain across the ever-shifting frontier.

Within Antoinette Pienaar's performance the medium of dance becomes a point of convergence for the symbolic Eve. The female characters under discussion bear the scars of the submission they have been put through. Krotoa and Kaatje were jailed, and Sophie and Lena attempted different forms of escape out of their personal miseries. Here nature serves as a positive and recurrent theme. The elation with which Petronella Krotoa's daughter reaches out to nature and by means of which she establishes ties with her mother is significant. The continous references to nature and the elements, as well as the use of the body within her performance speak of a longing for rebirth, of a going back to one's roots, and leaves an indelible impression. Written by herself Pienaar gives expression to nature through song and dance. In a sense impersonation becomes the sensual translation of nature.

Like male historians and authors before her Pienaar seeks to appropriate the land[14]. All writing on nature—and the theatrical performance is undeniably a gestural script—reflects the mythopoeic and carnal nature of the author as he/she imprints him/herself onto the surrounding landscape. One is tempted into reading the female body—especially as a male reader—as representative of nature. One can even romanticise the life-giving powers of nature and elevate the female body to a symbolic level

[14] Michel Foucault (1985:135) neatly points out the manner in which the men of the seventeenth and eighteenth centuries resorted to depict nature as *representation*, and not as mimesis any longer.

akin to a triumphant archetypal mother container. Yet one is also acutely aware of the trappings of such phallogocentric patterns of thought in which the male glorifies the female body whilst his approach belies his fear of being devoured by the mother-figure. What reasonable interpretations then could be offered to the reappropriation of Krotoa by Antoinette Pienaar?

With hindsight one could extoll the exponents of post-colonial theories and explain how the Other has always been present albeit silent in the discourse of the ruler. Whilst specific discourses emphasised cultural differences intercultural exchanges did take place. In 1991 the author André P. Brink predicted that the Afrikaans writer would free himself from his own exclusivity and seek his identity in the Other. Brink (1991:1-12) maintained that the process of rediscovery would not degenerate into opposing or separate categories but rather become an assimilation of the Other. It is within the assimilation of the Other, however complicated, that I would like to search for an explanation for Pienaar's association with Krotoa. In doing so one is acutely aware of Sigmund Freud's remark that the individual's psychical reality cannot be fully incorporated into the social world.

Sensitive to the face-value of personal statements I nevertheless propose the following scenario. In an interview with me Antoinette Pienaar repeatedly stressed the value of exchange between people. Indeed, she regarded such exchange as the most precious of all gifts. She was dressed in a customary MuSotho costume and had brought along the lyrics of her show. Our discussion took place in the Gardens of the erstwhile Dutch East Indian Company next to Parliament. During various times of our conversation she enthused about the rewarding experience of learning from one another. She then mentioned her brief marriage to an Englishman and spoke of a second marriage to a citizen from Lesotho which was also dissolved. In response to my question for the reason for these untimely divorces she replied that cultural barriers were difficult to break down. Especially within the Sotho-marriage the antipathy towards cultural exchange became extremely difficult to grasp. It therefore seems justifiable to draw comparisons between Krotoa and Pienaar. Both crossed the lines of cultural prohibition, married into the other culture and as women both had been submitted to patriarchal control. Both experienced the reluctance of being accredited individual status as persons, and above all as worthy citizens within the adopted culture. Such explanation seems self-evident. Viewed in much more general terms one could apply the field of object relations within psychoanalysis to describe feelings of trust, anxiety, fear and guilt in order to explain other probable reasons for Pienaar's fascination with Krotoa. This would throw more light on miscegenation, intercultural marriages, the influence of religion especially Christianity, as is the case with Krotoa's conversion. It was indeed baptism which later became an instrument in racial discrimination at the Cape. In the last instance it is easy within the politicised academic profession to use racism as

a common denominator to explain present inequalities. Again I would argue not for the negation of social realities but rather for thorough interpretations of material as well as psychical responses to such conditions.

Pienaar like all concerned citizens is influenced by the *realpolitik* of the day. Notions of gender and racial inequality engage the ordinary South African in everyday life, however subtle or subconscious the level of involvement of the person. Besides these concerns other issues of ecological and economical concern also feature. However, the theatrical performance represents the pathology of everyday life in a much more sublimated manner. The playfulness of the performance and the found space calls for a celebration of meaning for the actors as well as the spectators. The making of meaning or sense represents the ultimate goal of theatrical exchange. Pienaar's earlier reference to inter- and intracultural sharing accentuates the dependence on the Other for self-realisation. The fact that Pienaar has written her own 'script' and has expressed herself through song and inventive dance procedures confirms one of the truths held by psychoanalysis and neurophysiology, namely the importance of the body as the first reality through which the world is experienced. Pienaar is adamant that all impersonation, portrayal and creation remains *her* presentation of the enigmatic figure of Krotoa. As has been suggested before the identification with Krotoa or with Petronella the daughter is a symbolic gesture. A white woman (Pienaar) identifies with the off-spring of the first interracial marriage within this country. Being a child of intercultural exchange she experiences the hybridity of the psyche. Engaging Krotoa means confronting the frontiers within and taking cognisance of history as cultural opportunism.

The inventiveness of the dance, impersonation and the lyrics firmly position Pienaar as an inhabitant of this country. Every reflex whether voluntary or involuntary, is a symbolic expression of the body tracing its contours in the outside world (Rose 1992:98). The abundant celebration of nature in her songs and dance movements becomes a celebration of the body as it 'writes' the outside world. The simulation of Krotoa echoes Pienaar's quest for self-assertion and the translation of her life-world in a manner similiar to Krotoa as she tried to convey her world to the Dutch. Traversing the landscape and crossing the frontiers within remain a lifelong undertaking. The language of the body speaks of the residue of body images accumulated through time and space[15]. Sharing and learning about the Other necessarily involves a coming to terms with the aspects of the Other within one-self.

During the month of February 1996 the paramount chief of the Griqua, Andries Abraham Stockenström le Fleur II, requested the visting queen of Denmark queen Margrethe to lay a wreath at the place of Krotoa's burial at the Castle, or the Church

[15] See Grosz (1994:62-85) for a discussion on neurophysiology and corporeal mappings.

where she was reinterred or at Robben Island where she was detained. This request was made as Krotoa's husband Pieter van Meerhoff was of Danish descent. By remembering Krotoa Pienaar displays the cultural empathy essential for reinterpreting the frontiers within. By going back to Krotoa we are reappropriating her for ourselves. In doing so we confirm that going back is also another way of going on.

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