

**WOMEN,
ACTIVISM
AND
APARTHEID
SOUTH
AFRICA**

USING PLAY
TEXTS TO
DOCUMENT THE
HERSTORY
OF SOUTH
AFRICA

BEV ORTON

WOMEN, ACTIVISM AND APARTHEID SOUTH AFRICA

This page intentionally left blank

WOMEN, ACTIVISM AND APARTHEID SOUTH AFRICA: USING PLAY TEXTS TO DOCUMENT THE HERSTORY OF SOUTH AFRICA

BY

BEV ORTON

University of Hull, UK



United Kingdom – North America – Japan – India – Malaysia – China

Emerald Publishing Limited
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2018

Copyright © 2018 Bev Orton. Published under exclusive licence by Emerald Publishing Limited.

Reprints and permission service

Contact: permissions@emeraldinsight.com

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-78754-526-7 (Print)

ISBN: 978-1-78754-525-0 (Online)

ISBN: 978-1-78754-716-2 (Epub)



ISOQAR certified
Management System,
awarded to Emerald
for adherence to
Environmental
standard
ISO 14001:2004.

Certificate Number 1985
ISO 14001



INVESTOR IN PEOPLE

Acknowledgements

I would like to thank Fatima Dike, Phyllis Klotz, Vanessa Cooke and Professor Gay Morris for their support towards my research; Peter Orton for proofreading; and all those who contributed in some way or another. Thank you.

This page intentionally left blank

Contents

Preface	<i>ix</i>
Introduction	<i>1</i>
Chapter 1. A Brief Overview of the Dynamic Herstory of South Africa 1912–1993	<i>15</i>
Chapter 2. ‘<i>Wathint Abafazi</i>’ <i>Wathint</i>’ – You Strike the Woman, You Strike the Rock	<i>47</i>
Chapter 3. <i>Glass House</i>: A Clash of Two Cultures, Detention and Aggression	<i>69</i>
Chapter 4. <i>Born in the RSA</i>: Lies, Manipulation, Violence and Solitary Confinement	<i>91</i>
Chapter 5. <i>Have You Seen Zandile?</i> Gogo and her Granddaughter	<i>111</i>
Chapter 6. ‘<i>So What’s New?</i>’ The Bold and the Beautiful	<i>137</i>
Chapter 7. Women, Protest and Theatre	<i>157</i>
Chapter 8. Twenty Years On and ‘So, What’s New?’	<i>167</i>
References	<i>181</i>
Index	<i>205</i>

This page intentionally left blank

Preface

This work is not an analysis of theatre – it is more than that. It is an insightful perspective of how women have been marginalised by patriarchy, politics, economics, social conditions and customs – that, in spite of these restrictive and oppressive interventions into their lives, women have been at the forefront in the struggle for racial equality and political freedom. As a feminist researcher, I have emailed each woman interviewed in my research a copy for their consideration and approval.

I was very fortunate to spend time at the Space Theatre and the start of the Market Theatre working with Barney Simon and Vanessa Cooke. At the University of Cape Town, I worked with Professor Morris on the first production she directed – *The Prime of Miss Jean Brodie*.

I wrote and directed a series for South African Broadcasting Company (SABC) television which was filmed in Soweto and spent a wonderful time with the cast and crew, especially the two young lead actresses. I worked on various productions for television which took me to locations in Port Elizabeth, Cape Town and Johannesburg. I also worked with SABCTV2 staff on *Deaf Story* which won an Astera Award.

Presently, I lecture in Criminology, Gender, Restorative Justice, Visual Sociology and Equality and Diversity at the University of Hull. I am also an Associate Lecturer at the Open University. I am now part of a funding project that is researching the decriminalisation of sex workers in South Africa. For this project we will be starting a theatre group and be presenting many productions, I hope. I look forward to working in South Africa again and linking up with friends and colleagues and to be part of the activist group working strategically to lessen the reign of patriarchy.