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Die Antwoord:

Postmodern performances of local identities

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A Research Report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg in partial fulfilment of the requirements for the degree of Master of Arts in Film and Television.

Johannesburg, May 2014

DECLARATION

I declare that this is my own unaided work, save insofar as indicated in the acknowledgments and references. It is being submitted in partial fulfillment for the degree of Master of Arts in Film and Television, in the University of the Witswatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other university.

_____

Nena E. Buchmann

31st day of MAY, 2014

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Rob – my big little brother

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1. DISCLAIMER

When one engages with notions of identity in a post-apartheid South African context, one soon finds oneself engaging with notions of race and with the language of race.

During my research, I have observed a tradition. In both Haupt's *Static: Race and Representation in Post-apartheid Music, Media and Film* (2012), and Distiller and Steyn's *Under Construction: 'Race' and Identity in South Africa Today* (2004), the author's note and introductory chapter, respectively, outline clear strategies when using language denoting or connoting race.

Haupt, taking his cue from Erasmus, chooses to italicise "all references to racial categorisation" in order to "signal his view that racial identities are culturally, historically and politically constructed" (2012: xv). Distiller and Steyn place 'race' and "other designators of 'racial' identity" in inverted commas so as to draw attention to or "make strange" the fact that these terms are constructed concepts "under discussion" whose "meaning[s] cannot be taken for granted" (2004: 5).

I am in full agreement of these well-considered methods of responsibly using "terms and habits of thought inherited from the very 'rare science' that was used to justify oppression, brutality and the marginalistion of 'bastard peoples'" (Erasmus, 2001:12 as quoted in Haupt, 2012: xv). In turn, I would like to adopt Haupt's chosen method of italicising race-specific nomenclature from here on out.

In addition to this, I would like to warn the reader that this paper does contain profane and offensive language in the form of song titles and lyrics.

2. PREFACE & MOTIVATION

Because my area of research deals with notions of identity construction and subject constitution, and contains elements of self-reflexivity, it is important for me to draw attention to the particular subject position that I occupy while venturing into this project. According to Davies and Harre (1990: 46),

> A subject position incorporates both a conceptual repertoire and a location for persons within the structure of rights for those that use that repertoire. Once having taken up a particular position as one's own, a person inevitably sees the world from the vantage point of that position and in terms of the particular images, metaphors, storylines and concepts which are made relevant within the particular discursive practice in which they are positioned.

My fascination with Die Antwoord and my subsequent desire to pursue Die Antwoord as a topical point of engagement for my MA research report began as a result of seeing the group on stage at a RAMFest Music Festival in March 2011. Although I had heard of Die Antwoord prior to this, when I saw them on stage for the first time, I was captivated by their performance. To see an artist I had previously seen perform as Max Normal now performing the very different persona of Ninja led me to wonder about the performance of these characters' identities, and where the "real" Watkin Tudor Jones fitted into this.

These ponderings tied into my natural thinking at the time. As a middle-class 20-something *WESSA* (*white* English-speaking South African) female with an inquisitive nature emboldened by a degree in the Humanities, questions around the nature of identity fascinate me. I subsequently came across Julian Baggini's book, *The Ego Trick* (2011) which investigates notions of the self while considering the role of memory, the performative social self, the potential multiplicity of identity and future possibilities of the self in our technologically-advanced and interconnected global society. Baggini also makes observations of 80s international pop star Madonna and her identity performance similar to those that I have made of Die Antwoord regarding the public performance of identity. Even though

Baggini's book is a piece of pop philosophy-psychology literature for the layman, his writing nonetheless reassured me that this area of research was worth pursuing.

It is from this subject position that I began this research – a position informed by a deep interest in Die Antwoord and notions of identity, as well as by my own gender, class, race, language and nationality. I feel it important that the reader is aware of this subject position prior to reading this dissertation to better understand both the theoretical and practical directions I have chosen.

3. INTRODUCTION

In 1994, after decades of apartheid's legislated racial segregation and oppression, South Africa held its first free and fair, non-racial elections and became a democratic country. With eleven official languages and a multiplicity of diverse *racial,* ethnic and cultural groups, this era saw the South African nation in search for a new identity.

Two years before this, in 1992, an 18-year-old *white* South African youth named Watkin Tudor Jones (now known as Die Antwoord's Ninja) began his music career and the search for his own musical identity.[1] After a brief stint rapping with his first group, The Original Evergreen, he pursued his solo career as a rapper with Chameleon Records, releasing two albums over a period of five years. In 2001, Jones released a single track called *Max Normal* as part of his album, *Memoirs of a Clone.* It is here that Jones' interest in identity is first apparent. Six months later, Jones took on the identity of the title character of this track, "Max Normal", and released the album *Songs from The Mall* (2001). Only two years later, in 2003, Jones fronted another music group, the Constructus Corporation, and released *The Ziggurat*, a double album and graphic novel which presents stories and characters from their specially designed science fiction universe. It is on this album that Anri du Toit, credited as Anica the Snuffling, first collaborates with Jones. Du Toit would later become known as Die Antwoord's Yo-landi Vi$$er. The next few years see Jones release a number of solo albums under the monikers "MC Totally Rad" and "The Man Who Never Came Back". Eventually, in 2007, Jones reinvented the character of Max Normal to front a new group, MaxNormal.TV, which included Anri du Toit as Yolandi Visser (Max's so-called personal

[1] The information that informs the following paragraph that briefly details the musical history of Watkin Tudor Jones is gleaned from a self-published two part documentary *AKA: The Lives of Waddy Tudor Jones* (2013) by James Stephens. Part One, *Die Vraag,* can be found on YouTube at http://www.youtube.com/watch?v=cgRUlVZbpcg. Part Two, *Die Antwoord*, can be found at http://www.youtube.com/watch?v=zEd7WTqv4DA. The script to both parts can be found at https://docs.google.com/document/d/1re0TrEJ8pubiFaoi_F52lqZIU-IsyClu07TodgFZ8AM/edit?usp=sharing. [All sites accessed 2 February, 2014].

assistant), Brad Armitage, Jakob Basson and Justin De Nobrega who is rumoured to be one of the DJs who plays the enigmatic character of Die Antwoord's DJ Hi-Tek (ARTISTdirect 2014). The MaxNormal.TV webpage, now archived, describe the group as a "hip-hop crew with a difference" (*MaxNormal.TV* 2007. The page humorously continues:

> *They perform live wearing 3 piece suits while frontman MaxNormal delivers his motivational speaking style raps to the audience [...] Through the eyes of the public, Max Normal and associates are God-sent beings, blessed with the knowledge to make things better and educate their children with their uplifting, high-energy music, but behingd [sic] the scenes each member of the crew has problems of their own. We begin to discover the deep, dark secrets each one of them try desperately to conceal behind their star-lit masks.*

Total Fuckup, the first track off MaxNormal.TV's album *Good Morning South Africa* (2008), foreshadows as well as explains the motivation behind the conception of Jones' next music project, Die Antwoord, as noted in the following lyrics:

> *I want to break free, why does everybody hate me?*
> *Maybe I should take E, and maybe try to get in with the new rave scene*
> *I'll change my name to Wad E, rock space age shades and shave my body*
> *Sport tight little white shorts, now I'm the man*
> *A tight white vest says "pump up the jam"*
> *Change my accent; make it more wild*
> *Total makeover, change my whole style*
> *With the diamond ball inside my palm*
> *My mind is gone, but the vibe is on*

Jones not only puts on an echo of what is now Ninja's accent, but the music video for *Total Fuckup* provides a visual reference for the above-proposed identity change – an image that shares Ninja's likeness, as seen in figures 1a and 1b (Blue983 2013).

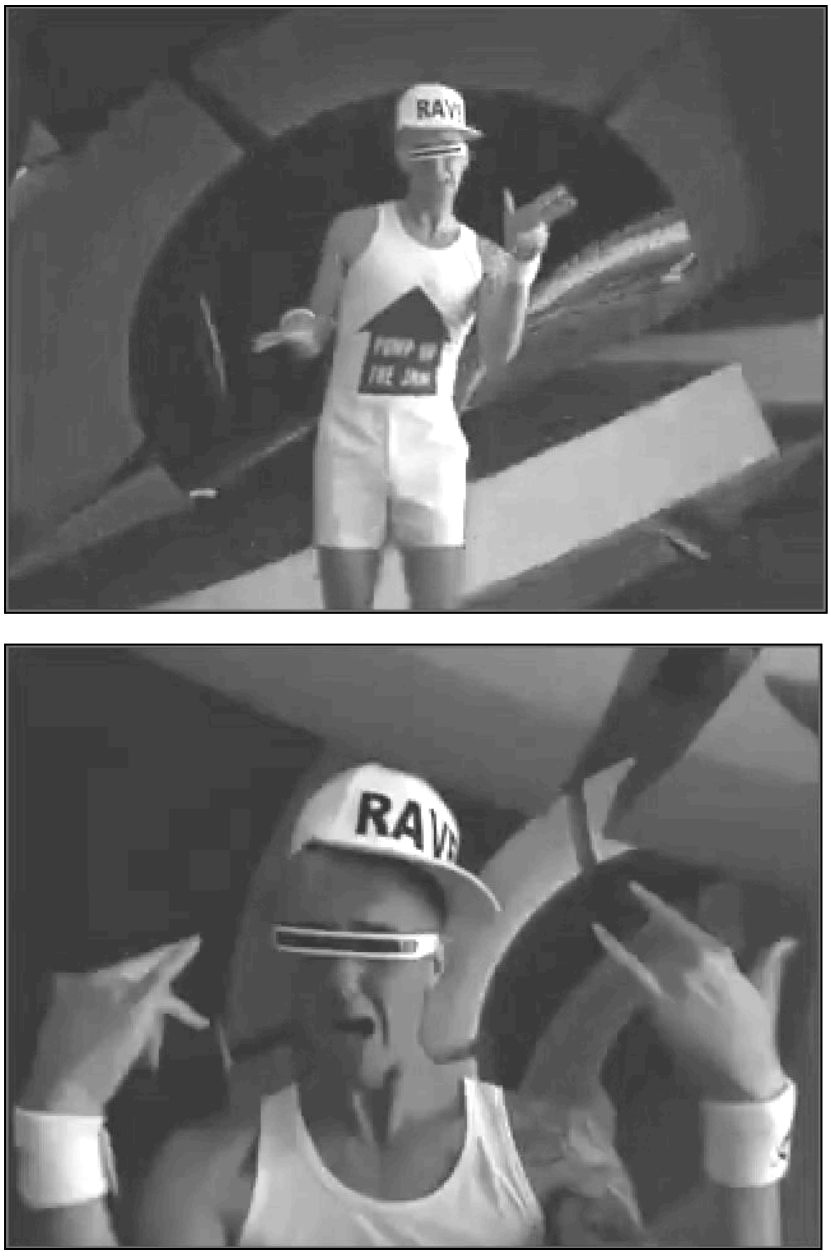

Fig. 1a & 1b: Still frames of Watkin Tudor Jones as Max Normal performing a proposed identity change from the music video *Max Normal – Total Fuck Up (pre-Die Antwoord)* (Blue983 2013).

In addition, the white outfit covered in Jones-style drawings that Yolandi wears in the *Total Fuckup* video, as seen in figure 2, is almost identical to the outfits worn in Die Antwoord's music video for *Enter the Ninja* with the Jones-style drawings echoed on background walls, as seen in figure 3 (stewartridgway 2010).



Fig. 2: Still frame of Yolandi in a white outfit from the music video *Max Normal – Total Fuck Up (pre-Die Antwoord (*Blue 283 2013).



Fig. 3: Still frame of featured artist Leon Botha in a white outfit from the music video *Die Antwoord – Enter the Ninja (Official)* (stewartridgway 2010)

In retrospect, with these identities coming to the fore, it is no surprise that MaxNormal.TV disbanded several months after the release of *Good Morning South Africa* to form Die Antwoord. After years of performing under different stage names in different music acts in the South African music industry, Watkin Tudor Jones and Anri du Toit took on the personas of "Ninja" and "Yo-Landi Vi$$er" respectively. They formed the rap-rave trio with a similarly monikered and masked music producer, DJ Hi-Tek, completing the evolution of

Jones' and du Toit's musical and personal identities in a post-apartheid, postmodern South Africa.

Die Antwoord released their first album for free via the Internet, and on 1 February 2010, the editor of online magazine *Boing Boing* featured their music videos for "Enter the Ninja" and "Zef Side" (Jardin 2010). The videos went viral and they became an overnight Internet sensation. Mhambi (2010) observes that during the first five days of February, traffic to Die Antwoord's website increased exponentionally (as seen in figure 4) with a record of 3 million hits, 106 000 visits and 80 000 unique users.

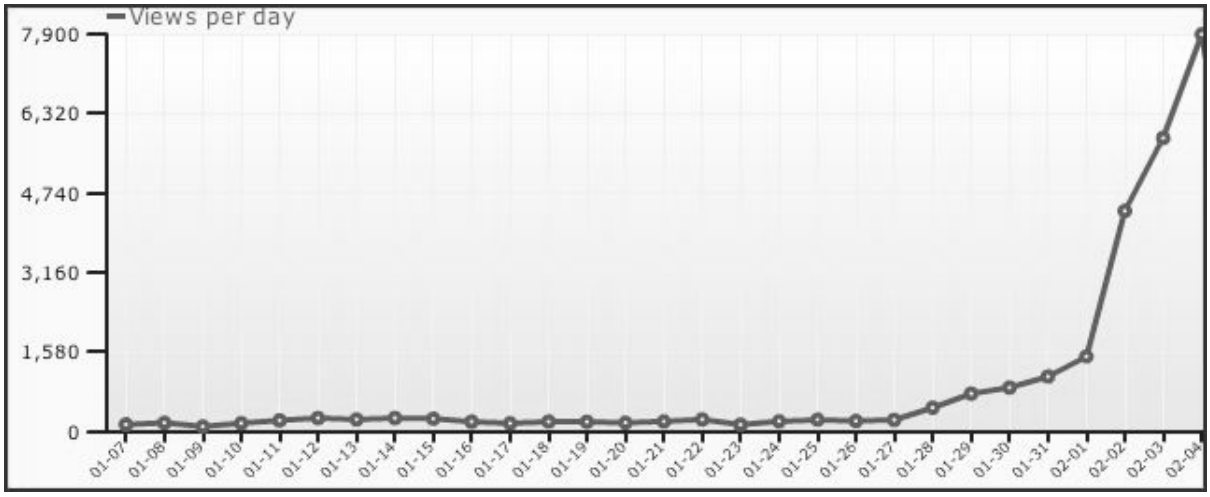

Fig. 4: Graph showing the rapid increase in the amount of views to Die Antwoord's website at the beginning of February 2010 from *The rise of Die Antwoord* (Mhambi 2010).

Die Antwoord have since released another album Ten$ion and their third album, Donker Mag, is in production. They have performed in and around South Africa, toured internationally, and have developed a massive fan following as indicated by over 1 000 000 followers on the social networking site, Facebook, and multi-millions of views of their music videos on YouTube. The outlandish, foul-mouthed characters of Ninja and Yo-Landi, the mystery of their masked DJ (apparently played by a number of different music producers), and their constructed *white*-trash aesthetic have fast brought them to the attention of fans and critics alike.

Die Antwoord has also piqued the interest of distinguished artists in other fields from around the world. Photographer Roger Ballen has worked extensively with Die Antwoord on their music videos, and he has featured Ninja and Yo-Landi in a recent exhibition and book, both entitled *Die Antwoord: I Fink U Freeky* (2013) (see figure 5).



Fig. 5: "Shack scene" from *Die Antwoord: I Fink U Freeky* (Ballen 2013).

In 2012, renowned fashion designer Alexander Wang featured Ninja and Yo-Landi as the new faces of his T collection, specially featured in a short campaign video directed by Daniel Jackson (see figure 6).



Fig. 6: Still frame from video for *T by Alexander Wang Spring 2012 Campaign (*ALEXANDER WANG 2012).

In 2011, Harmony Korine, an internationally acclaimed filmmaker, the director of *Gummo* (1997), *Julien Donkey-boy* (1999), *Mister Lonely* (2008), *Trash Humpers* (2009) and *Spring Breakers* (2013) and writer of Larry Clark's controversial films, *Kids* (1995) and *Ken Park* (2002), collaborated with Die Antwoord on a short film, *Umshini Wam* wherein Ninja and Yo-Landi star as themselves, or rather, as their Die Antwoord personas. They have also recently starred as themselves in the yet-to-be-released feature film, *Chappie,* directed by Neill Blomkamp of *District 9* (2009) and *Elysium* (2013) fame.

Due to and probably adding to their apparent success, the group has also attracted the interest of journalists and academic writers. Countless articles have been published in online media, both South African and internationally with varying opinions on the group.[2] Some of these media stories and Die Antwoord's public responses to the media will be discussed later in this report. Within the academic sphere, Die Antwoord has come under scrutiny in recent years (Haupt 2012; Marx & Milton 2011; Scott 2012; O'Toole 2012; Van Der Watt 2012; Du Preez 2011). Scholars have written about the group's shock antics and iconoclasm, as well as their performance of a re-negotiated *white* identity. The latter has been approached either in terms of a reworking of stereotypical representations of aspects related to *white Afrikaner* identity, or in terms of their appropriation of particular *black* and so-called *coloured racial* signifiers. However, Die Antwoord has yet to be analysed from aspects of an explicitly postmodern framework, which is what this report set out to do.

[2] A Google search for the query "Die Antwoord article" returned over 4 330 000 results. These results are available at https://www.google.co.za/search?q=die+antwoord+articles&rlz=1C1FGGD_enZA502ZA502&oq=die+antwoord+articles&aqs=chrome..69i57j0.6419j0j7&sourceid=chrome&espv=2&es_sm=93&ie=UTF-8#q=die+antwoord+article. [Accessed 15 March 2014].

The term “postmodernism” is notoriously well known for its ability to slip through the classical conventions of definition. In fact, it is in its very nature to relinquish a singular true meaning. As is clear in the term’s nomenclature, postmodernism can be understood as an oppositional reaction theory to modernism. Best and Kellner (1991: 164) define postmodernism as “a configuration of art after/against modernism”. To be clear, O’Donnell (2007: 184) lists the major modernist values to be “seriousness, purity, reason, and individuality” and so, in reaction to this, postmodernist values could be considered as “nonlinear, playful, and assembled from other forms”. However, Best and Kellner (1991: 5, 164) do draw a distinction between postmodernism and postmodernity; the latter refers to the “sociohistorical epoch” that follows modernism while the former refers to “movements and artifacts in the cultural field that can be distinguished from modernist movements, texts, and practice”.

The break from modernism can be best seen in the field of architecture. According to architectural theorist Charles Jencks (1977: 9), the failure and subsequent demolition of Minoru Yamasaki's ultra-modernist Pruitt-Igoe housing scheme in St. Louis, Missouri marked “the death of Modern Architecture” and the high formalism of Le Corbusier’s work. In its place was birthed a postmodern style of architecture “based on eclecticism and populism” (Best and Kellner 1991: 11). As with other postmodern art, it goes “against modernist values of seriousness, purity, and individuality [… and] exhibits a new insouciance, a new playfulness” – a playfulness that breaks down the barriers between high and low art, and celebrates mass culture (Best and Kellner 1991: 11).

Of particular importance to this research is how postmodernism views the concept of identity. The postmodern notion of identity is similar to its notion of architecture: there is a rejection of the modern precept of a fixed, unchanging, individual identity and instead, identity in a

postmodern world entails "the deconstruction and reconstruction of the self as fluid, fragmented, discontinuous, decentred, dispersed, culturally eclectic, [and] hybrid-like" (Elliott & du Gay 2009: xii). Distiller and Steyn (2004: 4) further this understanding by stating that, with this model, "the process of identification – of being who we are – comes into existence by the act of being itself; in other words, identity itself is a performance". The concept of performativity will be elaborated on later in this paper, but it does require an introduction at this early stage. It is also important to recognise at this point that looking at postmodern identity in a post-apartheid South African context is especially compelling, particularly pertaining to *race*. If the notion of identity is destabilised, then in turn the notion of *race* as a marker of identity is destabilised. If *race* is performed, then it "needs props, a social and economic script, and co-actors, before it can assume its commonsensical proportions […and] it is more obviously registered visually, which implicates an audience in the meaning of the social stage on which 'race' is performed" (Distiller & Steyn 2004: 4). *Race* is more obviously a construction when it is recognised as being performed.

I have based my research on the position taken by Distiller and Steyn (2004: 10) that the performance of identity is a process of repetition that "constitutes 'racial' norms" and that these "individual performances are instructive units of analysis that can reveal acts of identification, reinforcement, concealment and re-creation of racial subjectivities, and/or their disavowal, subversion, "outing" and deconstruction". Looking at Die Antwoord, their personas and the performativity of Die Antwoord as a group and as individuals, I discuss and analyse my findings in the chapters that follow. First, I present my theoretical framework and review chosen pieces of literature within my area of research. I then present my methodology, including an analysis of Die Antwoord and their performativity and discuss the making of my short film that links to this paper, and analyse the final product of this endeavour. Finally, I present the conclusions that I have made throughout this research process.

4. AIM

This research project (including a written paper and a film) explores the performance of South African identities from a postmodern perspective through an analysis of Die Antwoord, and through the making of a short science fiction film.

Specifically, the research paper explores Die Antwoord as a postmodern phenomenon of local identity performance in a South African context by looking at the characters they have created for themselves and how they represent themselves in their music videos. The short film explores and applies the theory discussed in the research paper, as well as synthesising this theory with my own understanding and experience of identity formation.

5. THEORETICAL FRAMEWORK & LITERATURE REVIEW

This review is divided into four parts, each part dealing with a different area of research and building on the previous part to strengthen the argument. The primary theoretical framework in force is that of postmodernism, which is discussed first, as well as its aesthetic and cultural production and representation. The review then moves on to explore how identity is viewed from a postmodern perspective as being primarily performative in nature, as well as the importance of the temporal and spatial context in which identity is performed. Finally, the review examines the existing scholarly writing on Die Antwoord.

5.1. Postmodernism, aesthetic/cultural production and representation

As stated earlier, postmodernism is a term that refers to a theoretical counter-position against the "cultural certainties on which life in the West has been structured over the past couple of centuries" (Sim 2005: vii). Lyotard (1979: xxiv) refers to these "cultural certainties" as "metanarratives" or "grand narratives", and defines postmodernism as "incredulity towards metanarratives". Metanarratives are "totalizing narratives (big stories) that are deemed to be indisputable and unquestionable" (Etherington-Wright & Doughty 2011: 121). For example, history is a grand narrative that "provides a single, coherent story to explain the past" (Baggini 2011: 85). Lyotard (1979) suggests a move away from these metanarratives and towards a multiplicity of micronarratives, or smaller, personal stories that are fragmented, and without the depth of a metanarrative.

In what has become one of the crucial texts in the debate over postmodernism, Jameson (1991: 6) writes that postmodernism sees "the emergence of a new kind of flatness or depthlessness, a new kind of superficiality in the most literal sense". The referent image, or the simulacrum, becomes, as Jameson (1991: 11) writes, "an identical copy for which no

original has ever existed". Baudrillard (1983) takes a similar position. He sees 'hyperrealism' to be a characteristic mode of the postmodern society wherein "the 'real' and the imaginary continually implode into each other", as Sim (2005: 134-135) phrases it, resulting in an undifferentiated reading of reality and its simulations. To explain this further, Sim (2005: 134-135) uses the example of how actors are often treated by some members of the public as if they are in fact the characters that they portray. This is what Baudrillard (1983: 55) refers to as the "dissolution of TV into life, the dissolution of life into TV".

According to Sim (2005: 168), Baudrillard positions himself as a critical observer of the postmodern society, a society "that has lost all senses of origin in the play of endlessly replicating sign systems". New ideas, texts and styles are merely simulations of other ideas, texts and styles. This continuous cycle of simulation calls into question the linear nature of modernist notions of time, and the blatant omission of originality ties directly to the exclusion of the notion of the complete, unique and individual subject. The subject, like its attempt at expression, becomes another fragmented simulation of itself. In this, it can be seen how modernist notions of difference are disregarded in postmodernism. The distinctions between culture and society, between high art and popular art, between aesthetic production and commodity production, become blurred.

It is this eclectic, non- or anti-essentialism that gives postmodernism the power to deny any fixed meaning; as Hayward (2006: 300) writes, "in its pluralism lies its ability to be read positively or negatively". However, there are two distinct tendencies of postmodern cultural production: the mainstream mode which reflects conservatively on the past, and the oppositional mode which critiques the past. Best and Kellner (1991: 11-12) write that "while most postmodern art often took delight in the world as it is and happily coexisted in a pluralism of aesthetic styles and games", some artists "sought an oppositional current […]

and produced interesting new forms of political art that challenge and subvert prevailing ideologies and codes of representation".

The mainstream mode "manifests itself through mannerism and stylisation" or pastiche which emphasises similarity, replicating the codes of its references. Jameson (1991: 10) refers to pastiche as "blank parody [...] amputated of the satirical impulse, devoid of laughter". The oppositional mode uses parody to subvert the codes of its references. Hutcheon (1985: 6) defines parody as a form of "imitation characterised by ironic perversion […] which marks difference rather than similarity". For her, the emphasis on difference is imperative when defining parody. In her view, the standard definition of parody is limited and often leads to the conflation of the term with the notion of ridicule. She (1985: 32) writes,

> A critical distance is implied between the backgrounded text being parodied and the new incorporating work, a distance usually signaled by irony. But this irony can be playful as well as belittling; it can be critically constructive as well as destructive. The pleasure of parody's irony comes not from humor in particular but from the degree of engagement of the reader in the intertextual 'bouncing' […] between complicity and distance.

Here it is important to highlight the relationship between reader and practitioner in the process of representation and meaning-making. Hall (1997: 61) defines representation as "the process by which members of a culture use language (broadly defined as any system which deploys signs, any signifying system) to produce meaning". It is important to note here that, in this approach, meaning is not inherent or fixed – it is constructed, a view similar to that held by postmodernism. Meaning is constructed by the process of linking the "world of things" with the "conceptual world" of "mental concepts" through the use of "signs, arranged into languages, which [...] communicate these concepts" (Hall 1997: 61). This approach is a social constructionist approach that places interactions between social selves and circumstances at the centre of the processes of representation and meaning-making.

The process of meaning-making depends on the dialogic processes of 'encoding' (or authoring) and 'decoding' (or reading) information (Hall 1980). However, each process of "encoding" and "decoding" varies from individual to individual, and thus, any meaning made by one individual through these processes will vary in some way from the meaning made by another. As Hall (1997: 9) writes, "meaning is a slippery customer, changing and shifting with context, usage and historical circumstances". As well as this, meaning is highly personal as it has the ability to question identity, among other things. Hall (1997: 10) argues that meanings "define what is 'normal', who belongs – and therefore, who is excluded". For the purpose of this study, it becomes apparent that the production and reading of meaning through language, or representation, is a complicated endeavour.

Dyer (1993: 2 – 3) notes three important considerations that can assist in understanding the complexity of producing and reading representation. Firstly, he (1993: 2) points out that "representations are presentations, always and necessarily entailing the use of codes and conventions of the available cultural forms of presentation". In this way, it is important to understand how different cultural forms both allow and limit the '(re)presentation' of certain particularities. This notion can also be applied to media forms. For example, the Internet and web-based social media allow for the representation of one's identity in ways not possible before. Prior to the digital age, one might have represented one's self in a photograph to be posted to family overseas. Nowadays, one can digitally manipulate a photograph and then instantly upload it to social media sites like Facebook or Instagram for the online public to scrutinize. The potential and parameters for cultural production and representation have shifted, making it possible for one to assume an avatar, or virtual identity, in the space of the Internet.

Secondly, Dyer (1993: 2) reinforces Hall's notion of meaning as the 'slippery customer' when he writes that "cultural forms do not have single determinate meanings – people make sense of them in different ways, according to cultural (including sub-cultural) codes available to them". However, Dyer notes that one is not only restricted by processes of encoding and decoding; we are also restricted by what representations are available for encoding and decoding. The availability of representations depends on the regime of representation – a regime that, according to Dyer (1993: 2), has been placed on the side of "the rich, the white, the male, the heterosexual" as a result of "the prestige of high culture, the centralisation of mass cultural production, and the literal poverty of marginal cultural production". However, Dyer's notion here is problematised by the postmodernist approach I have taken which sees representation as empowering, rather than delimiting, the marginal. I invoke this postmodernist perspective as Die Antwoord uses aspects of marginal identity in their performances, as I discuss later.

Thirdly, Dyer (1993: 2) stresses that representations of reality are just representations when he writes that "what is re-presented in representation is not directly reality itself but other representations". Shohat and Stam (1994) also asserted this notion by drawing from Bakhtin. They (1994: 179) argue that "we live and dwell within language and representation and have no access to the 'real'". Further, "rather than directly reflecting the real", representations or "artistic discourse" can be viewed as a "mediated version of an already textualised and 'discursivised' socioideological world" (Shohat & Stam 1994: 180). This echoes Baudrillard's theories on simulation and the hyperreal as discussed earlier.

The process of meaning-making is complex and requires the consideration of the encoder, the decoder and the context within which the meaning is being made. Parody is particularly demanding on both the practitioner and the reader, asking more from his or her experience

framework, memory and general intellectual engagement as it necessitates an elevated level of what Hutcheon (1985: 24) refers to as 'contextualism'. Here, she is referring to the assertion that "texts can be understood only when set against the conventional background from which they emerge; and […] the same texts paradoxically contribute to the backgrounds that determine their meanings" (Schleusener 1980: 669, as quoted in Hutcheon 1985: 24).

When attempting to understand a postmodern text (whether in the mainstream or oppositional mode), it is important to consider how the text is constructed in terms of its cultural aesthetic. Hayward (2006: 302 – 305) lists four interrelated concepts that she holds to be fundamental to this consideration: simulation, pre-fabrication, intertextuality and bricolage. Simulation is the reproduction, or imitation, of a particular cultural product or style, alluding to both Jameson and Baudrillard's writing. The principle of pre-fabrication refers to the use of already-made cultural products, for example, using archival footage in a film. Intertextuality refers to the meeting of two or more texts within a single text as texts almost always refer to other texts. The final principle of bricolage refers to the assembling of different discourses, styles and genres into one form. Often, a text will include a combination of these overlapping principles. However, the text will always manifest in either the mainstream mode as pastiche, or in the oppositional mode as parody.

5.2. Postmodern identity in post-apartheid South Africa

Modernity's grand narrative concerning one's sense of self conceived that identity was fixed, complete and well-rounded. This grand narrative holds fast to the notion that 'you are who you were born to be.' Thus, postmodernity and postmodernism's rejection of modernity's grand narratives certainly has implications for one's sense of self, or identity. Elliott and du Gay (2009: xii) write,

> Rejecting the Enlightenment dream of solid foundational forms of life and knowledge, individuals in conditions of postmodernity live their lives as a kind of artful fiction […] Identity in the post-traditional world of the postmodern, becomes principally *performative* – depthless, playful, ironic, just a plurality of selves, scripts, discourses and desires.

Sarup (1996: 99) agrees that this understanding of identity reflects "postmodernism's preoccupation with the signifier rather than the signified, with participation, performance and happening, rather than with an authoritative and finished art object, with surface appearance rather than underlying essence". There is a definite emphasis "on fiction rather than function, on signs rather than things, on aesthetics rather than ethics" (Sarup 1996: 96). In effect, the markers of identity are foregrounded in postmodernism while the notion of a fixed, essential identity is rejected.

Sarup (1996: 14) acknowledges two models of understanding identity. The first is more traditional and states that identity is created when the dynamics (such as class, gender, and '*race*') work together. The second model is more recent and posits that identity is an ongoing process of construction based on sociological and psychological factors. Sarup suggests a negotiation between the two models. To do this, he (1996: 46) uses the analogy of a narrative: "it is in the construction of a narrative, the making and telling of a story, that we produce the self."

The means of producing the self like this could be said to be performativity. Butler is the seminal theorist regarding performativity, specifically the performativity of gender. According to Butler (1990: 140-141), gender is "a stylized repetition of acts . . . which are internally discontinuous [... so that] the appearance of substance is precisely that, a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief." Butler draws upon Derrida and Austin to argue that gender identity is the result of performative acts. She (1995: 13) defines a performative act to be "one which brings into

being or enacts that which it names, and so marks the constitutive or productive power of discourse". Butler asserts that these repetitive acts must work with established linguistic conventions of representation that traditionally denote or connote meaning with regards to gender categorisation. Although Butler focuses on gender performativity, it is possible to see how the same principles could apply to identity categories such as *race* and class.

Goffman (1956) also writes about performative identity. He offers an analysis of people's daily activities, using the metaphor of theatre, whereby he extracts the common tendencies of how people perform roles within different social settings. Elliott (2001: 32) summarises this idea:

> The self exists for Goffman in an awareness of the multiplicity of roles that are performed in various situated contexts; such performances involve individuals in continually monitoring the impressions they give off to, and make upon, others; public identity is thus performed for an audience, and the private self knows that such performances are essential to identity and to the maintenance of respect and trust in routine social interaction.

Goffman (1974: 541) holds a similar position to that of Sarup in terms of the self being produced through narrative. He writes, "Storytelling is a special instance of the social construction of the self in which 'what the individual presents is not himself but a story containing a protagonist who may happen also to be himself'".

However, story consists of not only characters but also of context. Sarup (1996: 15) makes the valid point that "any study of identity must be localized in space and time". The context within which my research takes place is ripe with implied meanings, both spatially and temporally.

I would like to situate the temporal context of this research around the development of new media, drawing from the book *New Media: A Critical Introduction* (Lister et al. 2003). From the late 1980s, the "world of media and communication" saw rapid technological, institutional and cultural changes, "from printing, photography, through television, to

telecommunications" (2003: 10). Some of these changes include a "shift from modernity to postmodernity", "intensifying processes of globalization", "a replacement, in the West, of an industrial age of manufacturing by a 'post-industrial' information age" and "a decentring of established and centralized geopolitical orders" (2003: 10-11). From these changes, the rather abstract and general term 'new media' was coined to refer to a variety of novelties related to the textual experience, representation and the use of media technologies. According to Lister et al. (2003: 12-13), these novelties include "new experiences of the relationship between embodiment, identity and community", "new conceptions of the biological body's relationship to technological media" and "new patterns of organization and production"; these are made possible through "computer-mediated communications", "new ways of distributing and consuming", "virtual 'realities'" and "a whole range of transformations and dislocations of established media". The implications of new media possibilities for human identity has been argued and discussed from many different perspectives. Here, I quote Lister et al.'s (2003: 266) summary of this research:

> This may be in terms of an ever more thorough integration of everyday life and the mediasphere (Kinder 1991; Hutchby and Moran-Ellis 2001); shifting relationships between the public and private realms or between the individual (or local community) and the global reach of popular media and cultural forms (Mackay 1997; Moores 1993b); the claims for radical experimentation or play with identity in some Internet media (Stone 1995; Poster 1995a; Turkle 1996); or an increasing intimacy or hybridisation between the human and the technological figured in the cyborg (Haraway 1990; Gray 1995).

Taking the above into consideration, one can argue for a position that our current digital era is fertile ground for interesting and novel discussions and arguments pertaining to identity.

The same can be said for this research's spatial context; South Africa is rich with complexity, especially surrounding issues of cultural identity. Since the end of apartheid, the relationships both between and within the multiplicity of different ethnographic cultures have changed. Nuttall highlights some of these unique South African complexities. She uses the term "entanglement" and she writes that "[in] the South African context[…], the term carries

perhaps its most profound possibilities in relation to race – racial entanglement – but it brings with it, too, other registers, ways of being, modes of identity-making and of material life" (2009: 2). Anton Krueger also recognises how the political and social shift that came about with the end of apartheid complicates notions of identity in South Africa, leaving "many still holding onto categories of identity previously established under apartheid, while others are trying to patch up a sense of fracture by positing an essentially 'free' individuality as the basis for a universal identity" (2010: 4).

5.3. Reading Die Antwoord: existing scholarly work

It is with the backing of this theoretical framework that I look more closely at Die Antwoord. Work done by Marx and Milton (2011) and Scott (2012) look at Die Antwoord's performance of a respectively 'bastardised' or 'delegitimised' South African whiteness. Marx and Milton (2011: 723) explore the crisis surrounding the destabilisation of Afrikaans identities in post-apartheid South Africa, and further see 'Zef-culture'[3] and associated acts such as Die Antwoord as mediating this "perceived sense of marginal and liminal experience of white Afrikaans youth in post-apartheid South Africa". It is interesting to note here that Die Antwoord has broken into mainstream popular culture despite the 'marginal and liminal experience' that they portray.

Scott uses Bhabha's notion of a "counter narrative of nation"[4] in reference to a marginal and conflicted *white* identity to arise at a slightly different point of view. Using critical *whiteness* studies as framework, Scott explores the carnivalesque and ironic performativity of the group.

[3]'Zef' is an Afrikaans term that roughly translates to 'common' or 'rough'. However, Zef does not necessarily have negative connotations. When asked to define Zef in an interview with Dylan Culhane for online magazine *Vice* (2009), Ninja stated, "Zef is our flavour, our style… It means fucking cool."

[4]Writing in the field of post-colonial studies, Bhabha argues that nations are narrative constructions, rather than fixed, homogenous groups of people. The construction of "counter narratives" is meant to destabilise the perception of nation based on the hegemonic norm. He (1994: 149) writes, "Counter-narratives of the nation that continually evoke and erase its totalizing boundaries - both actual and conceptual - disturb those ideological manoeuvres through which 'imagined communities' are given essentialist identities".

She questions whether Die Antwoord offers a legitimate 'counter narrative' or merely reinforces the dominant discourse of South African *whiteness*. This text also acknowledges the group's use of irony and hyperbole, two aspects which further suggest a postmodern framing of the group.

Also looking at aspects of *whiteness* but from a different perspective, O'Toole explores the recent argument by Coovadia that suggests an "exaggerated interest in '*white* weirdness'" (2012: 393). Looking at the work of Roger Ballen, O'Toole investigates notions of racism and related implications underlying Ballen's work and the embodiment of the phenomenon by Die Antwoord. The author concludes by asserting that while the group offers a "temporal and spasmodic sense of South African whiteness," they are ultimately more concerned with profit and success rather than calling for any meaningful examination of the codes in their work.

Du Preez (2011: 102-118) picks up on the notion of carnivalesque in her paper which uses existing bodies of work that connect the concepts of the liminal, the monstrous and the carnival to each other and to Die Antwoord. She argues that the group deliberately uses these concepts, which are normally excluded from consumerist instrumentality, to inform their identity and promote themselves; these normally marginalised elements are brought to the fore of consumer pop culture by the group generating shock and spectacle in a "suspended moment of consumption" (2011: 102).

These effects could be said to occur predominantly on Die Antwoord's 'surface' or aesthetic manifestation. Van der Watt (2012: 409-416) identifies an "obsession with surface" as she examines the perceived ambivalence and "illegibility" of Die Antwoord aspects, which preclude any facile interpretation of their performativity. On the other hand, Van der Watt sees this depthlessness manifest specifically in Die Antwoord's use of gangster-style tattoos, their character portrayals of a Zef-cultural identity and their emphasis on the visual. Drawing

on Nuttall, she (2012: 415) conceptualises the 'surface' as a 'generative space' as opposed to having sub-surface repressed meanings, and she encourages a horizontal reading of Die Antwoord's manifested performativity rather than a hierarchical unpacking of the group and its complexities.

An example of reading Die Antwoord vertically can be found in Haupt's (2012: 417-423) contribution to the discourse on Die Antwoord. He identifies how Die Antwoord's performativity is often problematic and argues that Die Antwoord is indeed blackface due to the group's use of the self-applied label '*wit kaffir'* and their appropriation of cultural codes of blackness, particularly Cape coloured gangster culture. He acknowledges that the group often parodies *white* working class stereotypes, but he neglects to discuss the existence or validity of liminal post-apartheid racial and cultural identities, specifically *white* identities.

6. METHODS

This section presents a brief analysis of Die Antwoord's performativity as seen in their music videos, followed by a discussion about my short film, *Flood*.

6.1. Die Antwoord's performativity in their music videos

What follows is a brief summary of an analysis I have compiled of ten of Die Antwoord's music videos. It is beyond the scope of this research to include an in-depth analysis of these videos within the body of this essay, but the details of this analysis can be found in a table in the appendix.[5] In this table, I have looked at the narrative or story of each video, how the characters of the video are performed (with a focus on Die Antwoord's characters of Ninja and Yo-Landi), and the imagery used in each video.

Die Antwoord's music videos are mostly narrative-based. Whether telling the story of Lady Gaga arriving in Johannesburg (*Fatty Boom Boom* 2012), or using a documentary mode to present themselves to their audience (*Zef Side* 2010*)*, Die Antwoord uses story to not only interest their viewers, but it also allows for more room for performativity on their part. Through these stories, Ninja and Yo-Landi can present their characters in their fullness. In *Rich Bitch* (2011)*,* we see a version of Yo-Landi's fabricated origin story of being poor, harassed and frustrated, and then we see how this contrasts to her life today. She is able to play out the "rich bitch", wearing copious amounts of jewelry, or sitting on a gold toilet, through the narrative of the song and video of *Rich Bitch.*

When analysing performativity, the characters that are performed and how they are performed are perhaps the most vital aspects to consider. Ninja and Yo-Landi consistently perform their characters – *white* trash, foul-mouthed freakish rap stars who wear kitsch

clothing and buy into the stereotypical gangster-rapper drawings of 'bling', drugs, alcohol, sex and 'cash-money'. Yo-Landi often uses her sexuality to her advantage to appeal to the camera rather misogynistically, gyrating her hips, waving her behind at the camera having her body on display to be looked at, and sometimes even touched. Ninja also presents his body openly to the camera as he is almost always topless. This performance strategy also allows Ninja to showcase his tattoos. Ninja also likes to display his mouth in extreme close up shots, showing off his gold-capped teeth (alluding to imagery of the gangster-rapper stereotype again.) Both Ninja and Yo-Landi are confrontational with the camera, seemingly rapping directly to the audience with force and energy that is hard to ignore. Ninja often plays the role of the protective yet menacing male figure for Yo-Landi, as her 'pimp', 'brother' or 'friend' in many of music videos.

I would argue that Die Antwoord uses their South African-ness to exoticise themselves. In a number of the videos, they make parodical references to South Africa and often use romanticised ideas or imagery of the country in their videos. *Fatty Boom Boom* parodies these notions with the presentation of wild animals on the streets of Johannesburg. *Dis iz why I'm hot (Zef remix)* (2012) opens with Yo-Landi singing the first line of the South African national anthem over a title card stating that the history of South Africa is limited to three things: Nelson Mandela, *District 9* and Die Antwoord – a statement that perhaps calls out the ignorance of foreigners about our country, *Evil Boy* (2010) takes on the South African issue of traditional male circumcision, in a humourous yet vulgar manner. At the start of *Enter the Ninja* (2010), Ninja validates the multi-cultural nature of his identity by addressing the camera with:

> Checkit. Hundred per cent South African culture. In this place, you get a lot of different things. *Blacks, whites, coloureds*. English, Afrikaans, Xhosa, Zulu, watookal [whatever]. I'm like all these different things, all these different people, fucked into one person.

This is almost an explanation, on Ninja's behalf, for Die Antwoord's appropriation of other South African culture's identity markers, for example, his prison tattoos.

In terms of imagery, I soon recognised that there were similarities in the imagery of the videos as so I was able to create six categories: imagery or references to South Africa, weapons and violence, money, drugs and alcohol, animals, tattoos, and sex. Even by the task of categorising this imagery, one can see the kind of performativity that Die Antwoord presents in their music videos. They revel in their wayward behavior, glorifying violence, crude language, sex and drugs present themselves as society's delinquents.

6.2. About my film *Flood*

Flood (Buchmann, 2014) is a short science fiction film shot on digital video which explores the possibility of physiologically engineering a multiplicity of identities for one's self. This film is an attempt to play with some of the theory that informs this research regarding the performance of identity in a post-apartheid, postmodern South Africa.

The science fiction genre proved a perfect choice for the nature of this film, as I wanted to explore the performance of identity, and why (or how) people choose to perform themselves. Science fiction often uses the concept that the development of a new technology will have greater implications for the nature of humanity. In *Flood,* Emma, the film's protagonist, invents the technology to safely flood parts of the brain with garbled electrical signals, effectively deactivating parts of the brain in order to change her identity. However, due to an accident in her experiment of this technology, she portrays five different versions of herself by the end of the film.

6.2.1. The Making of *Flood*

What follows is an explanation of my filmmaking process, from pre-production through to post-production. Because this film was produced for the purposes of this research, this process can be considered one of my methodologies, and as such, it is of importance for the reader to be aware of these processes.

First, I had to conceptualise around the theory surrounding identity performance (as discussed earlier) to find my story. Because the film would be about identity, I wanted to include an element of self-reflexivity. I first wanted to make a personal film about me and my own identity performance; however, I also wanted to tell a story that people would enjoy. It was for this reason that I chose to pursue a narrative film in the science fiction genre.

Due to time and budget constraints, I chose to keep my film as simple as possible in terms of character and location. Three characters and one location would be easier to work with, and would allow the narrative and themes of the film to be more apparent. The story itself was premised on the question: 'What if you completely lost all sense of your identity in the process of systematically changing your identity?' After finding my story and scripting it, I compiled character breakdowns and a two page outline, which can be found in the appendix. I used these documents to pique other people's interest in my film. I needed a cast, a crew, a budget and a location.

After a successful appeal to friends and family via Facebook, I raised enough money with which to pay decent actors, and so I put out a casting call and held auditions. The casting process was interesting, and I was pleasantly surprised to see how the actors were interpreting my story idea. After much deliberation and perusing over audition tapes, I made my decision based on the actor's talents as well as their own views of identity.

My next obstacle was finding crew that would work for free, or at the very most, for petrol money. Some friends of mine volunteered, as well as students from the Wits Film and Television division, and soon I had a full crew.

My director of photography offered us to shoot in his house that was currently being renovated, and after cleaning the space out, we had a location that could be dressed for the purposes of the film. My art directors and production designer designed a look for the film that I liked and we spent a few days setting the space up.

In terms of equipment, we rented most of the gear we used from the Wits Film and Television division. However, my director of photography wanted to shoot with two cameras at the same time and he was specific about the camera gear he wanted. We sourced what was necessary from outside of Wits, and were almost ready to shoot. We then devised a plan for how to shoot the film over two days, and divided the script into shooting sequences.

We shot the film over a weekend, working long twelve hour days, fuelled by coffee and snacks from our craft service table which fed the crew. I had an assistant director which ran the shooting floor, so that I could focus on the creative direction of the film. The shooting process went as follows. First I would have a private blocking of the scene with the actors where we would finalise the dialogue and actions of each character. Once we had run the scene and were satisfied, the crew was brought in for a crew blocking. Here, the actors would play the scene, and the director of photography and I would discuss how we would shoot the scene, how many shots we needed and from what angles. Then, the crew would be given time to set up to take the scene. Once set up, and only if time allowed, we would do a technical rehearsal of the scene before shooting. We would do on average three or four takes of each shot. Because we were shooting with two cameras, we could use the time wisely and get

exactly what we wanted which was a simple sequential shooting style, again foregrounding the story and the actors with shots either locked off or moving minimally.

The shoot was a success, even with a few hiccups. The film relied on green-screening a television screen and a computer screen – the idea was to fill the screens in once we were in post-production. Luckily, the person in charge of visual effects was on set and could guide the crew with these concerns. Despite this, we still had to reshoot one of the first shots we had done, but because the visual effects team was on set, the need to reshoot was established and communicated quick enough for us to shoot it the following day. It also rained the whole weekend. I had not written rain into the story, but I found that it worked well in both establishing mood and reinforcing themes.

The film was then edited by the same person who processed all the video and audio footage on set. This proved to be an excellent way of working, as she knew exactly where everything was and could work quickly with the footage. I gave feedback after the first cut, and after final changes to the second cut, I locked the cut down to hand over for final sound mix, music composition and visual effects. I also had two inserts that would be playing on the television, and these needed to be edited. I act in one of these inserts as a way of self-reflexively being in my film. The second insert contains home video footage of my family and I, for the same purposes.

Once each part was complete, I assembled the final cut of the film.

6.2.2 Analysing *Flood*

Flood is narrative film that disguises my own journey and exploration of identity performance. The film opens on the prototype experiment of the flood technology taking place in the grungy half-made home of its inventor, Emma. To help her, Emma has asked her

friend KB, a responsible young man, to help her. KB brings an 'assistant', his friend Sticks. Emma is her own test subject and the aim of the experiment is to 'turn off' or deactivate parts of her brain, cutting off certain memories to her consciousness in order to change her own identity, her sense of self. The assertion here is that memory informs one's sense of self and consequently one's identity – even how one performs one's own identity. However, the power cuts during the experiment and Emma wakes up without an identity at all. With no memory or sense of self, she starts to mimic what is around her. She mimics the characters of a soapie playing on television, and when the channel is changed, she then mimics a little girl who is the subject of a documentary on television. When the TV is turned off, she starts to mimic Sticks – but she is soon told off. At this point, everything about who she was and is, is explained to her. She watches a few video diaries of her old self, but in one of them, her old self speaks flippantly about her relationship with KB. KB storms out and Emma decides she does not want to be Emma. With the help of Sticks, she decides to initialise herself, a process that will return her to the restore point set just before the start of the experiment.

Importantly, she prepares a video for the old Emma to find. The film ends with Emma waking up after the initialisation, and Sticks hands her the camcorder to watch the video – however, the audience never sees this video or Emma's reaction to it. This open ending is meant to prompt the audience to think about who Emma was, who Emma has become and what she might want to communicate to herself. Over the entire film, the character Emma performs five different characters or identities. This cycle is circular, as is her ultimate character arc. The identity she 'finishes' with when the film ends is an identity that she last performed prior to the timeframe of the film. The effect of this should be that, from the audience's perspective, she has regressed in some way, travelled back in time.

Throughout the film, the most prevalent motif is that of construction. Emma's house is in construction, we see that by the half-built walls and the makeshift room she is living in, and marking for potential renovation on the walls. Her identity is also in construction and this is similarly marked on the walls by photographs of herself in different outfits, magazine clippings and scribblings. The outside of her house looks complete though – suggesting that exteriors (like social identity performances) can be misleading as to what is occurring interior. Another motif is that of water. Throughout the film, it is heard to be raining, and Emma has taken the word 'flood' to describe what her experiment does. Water, like identity, is mutable. It has different forms or stages, like we see Emma has had in her photographs.

Props are also very important in this film, as they mark identity. Emma wears a pair of wide-rimmed glasses, without lenses. This is indicative of her trying to perform an identity – an identity that does not achieve anything for her, it does not benefit her in any way. When the new Emma watches the videos of the old Emma, she takes these glasses off, signifying that she is taking that identity performance off. She is no longer Emma. Similarly, Sticks has his stick and his cap. Both signify his performed identity. When Emma tries to take his stick, he joins her in becoming childlike and fights over the stick. However, Sticks also relinquishes his wannabe-gangster identity when he speaks to Emma after KB has left. Here, Sticks is genuinely trying to connect with Emma and help her. He removes his cap, and only puts it back on when he leaves once the old Emma has woken.

The message that I hope is delivered by the end of the film is one that questions identity, its performances, and its implications for our social interaction. Emma loses her best friend in her quest for a new identity. Is it okay to leave your friends and family behind if you believe you need to change? This question, and many along the same vein, are what I hope the audience will be left wondering.

6.2.3 Connecting the dots: Die Antwoord, *Flood* and Performating Identity

The postmodernist concept of performing identity and my chosen examplar of this, Die Antwoord, serve as the inspiration behind the conceptual considerations of *Flood.*

Flood is a narrative film, and to return to Sarup's (1996: 46) analogy that "it is in the construction of a narrative, the making and telling of a story, that we produce the self". This is most apparent in the character constitution and behaviour of *Flood's* protagonist, Emma. Emma is what Elliot and du Gay (2009: xii) refer to as an individual in the condition of postmodernity – she willfully lives her life as a kind of "artful fiction", just as Ninja and Yo-Landi Vi$$er appear to do. She performs identity – mostly by means of superficial identity markers. When she 'becomes' a Sandtonite, her body language and accent signify this change.

What the exact motivation is behind Die Antwoord's identity performance, only they can truly know. However, my motivation for using the concept of identity performance as a foundation for my short film draws on Distiller and Steyn's (2004: 10) assertion that individual "performances are instructive units of analysis that can reveal acts of identification, reinforcement, concealment and re-creation of racial subjectivities, and/or their disavowal, subversion, 'outing' and deconstruction". Emma's incessant performance of identity is meant to destabilise the idea that she indeed has a single, solid and stable identity. It becomes apparent that Emma's search for a new identity is futile and ironic.

When identity is obviously being performed as Emma performs her many selves, the bearings of race and class on one's identity seem contrived and superficial, yet vitally important to an audience's reading of that identity. A good example of a surface-level identity marker operating in both Die Antwoord's identity performance in their music videos and Emma's

identity performance is the use of graffiti – literally a surface-level marking on a wall. Die Antwoord's use of child-like, crude graffiti in their music videos implies a particular identity – low class, low intelligence. Similarly, Emma's walls are covered in mathematical calculations and scientific formulae, implying her own intelligence. Also, just as Die Antwoord uses and sometimes exploits their African 'exotic-ness', *Flood* also utilises this in the inclusion of the documentary playing on Emma's television. What is presented in this documentary is a self-reflexive romanticisation of my personal history. Utilising home videos, I show how easy it is to construct an identity performance through the use of a David-Attenborough-style voice-over and the right visuals to emphasise elements of rural Africa.

7. CONCLUSION

This research project set out to explore the notion of performing identity through a postmodernist framework by analysing Die Antwoord and through the making of a short film, *Flood.* Identity as performance viewed from a postmodern framework in a South African context is a notion worthy of both theoretical interrogation and creative application. There is much written theory on the subject, which I have outlined above, and which I have used as a basis for creative application. The film I have made deals with the deliberate and wilful performance of identity, like that of Die Antwoord's, but from a different perspective. Through this research paper and the making of this film, I have explored some aspects of postmodern identity performance in South Africa.

LIST OF IMAGES

Fig. 1a: *Max Normal – Total Fuck Up (pre-Die Antwoord)*. 2013. Blue983. [STILL FRAME] Available at: http://www.youtube.com/watch?v=AKwSAYGgyAI. [Accessed 2 February 2014].

Fig. 1b: *Max Normal – Total Fuck Up (pre-Die Antwoord)*. 2013. Blue983. [STILL FRAME] Available at: http://www.youtube.com/watch?v=AKwSAYGgyAI. [Accessed 2 February 2014].

Fig. 2: *Max Normal – Total Fuck Up (pre-Die Antwoord)*. 2013. Blue983. [STILL FRAME] Available at: http://www.youtube.com/watch?v=AKwSAYGgyAI. [Accessed 2 February 2014].

Fig. 3: *Die Antwoord – Enter the Ninja (Official)*. 2010. stewartridgway. [STILL FRAME] Available at: http://www.youtube.com/watch?v=wc3f4xU_FfQ&&feature=kp. [Accessed 6 June 2013].

Fig. 4: *The rise of Die Antwoord.* 2010. Mhambi, K. [GRAPH] Available at: http://mhambi.com/2010/02/the-rise-of-die-antwoord/ [Accessed 15 March 2014].

Fig. 5: "Shack scene" from *Die Antwoord: I Fink U Freeky*. 2010. Ballen, R. [PHOTOGRAPH] Prestel: Munich, London & New York.

Fig. 6: *T by Alexander Wang Spring 2012 Campaign*. 2012. ALEXANDER WANG. [STILL FRAME] Available at: http://www.youtube.com/watch?v=NL-UW1Q5o9Q.

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APPENDIX 1: TWO PAGE OUTLINE OF *FLOOD*

Working Title: "Flood"

Genre: Science fiction

Length: 15-minute short film

Target Audience: 20-30 year old middle-upper class South Africans

Tagline: From the inside out...

Logline: A self-obsessed young woman sets out to change her identity through her own invention with the help of a close friend, but the experiment is botched.

'What if' Premise: What if you figured out how to physiologically change your identity and were willing to test it on yourself – but experiment fails due to human error and you are left not knowing who you are?

Story Synopsis: Emma, a self-obsessed but very smart young woman, believes that she has invented the technology to change her identity by physically changing her brain. She manipulates her "almost-more-than" friend, KB, into helping her test her hypothesis on herself, against his will. In the middle of this experiment, while Emma is unconscious, the plug powering the procedure seems to accidentally be pulled out by KB's friend, Sticks. Emma wakes up not knowing who she is, and mimicking any personality she comes into contact. KB explains to her what happened, and slowly, she pieces herself and her experiment back together.

Protagonist: Emma

Outer goal: To become a world-famous scientist

Inner goal: To acknowledge and accept herself in whatever state that self is in

Antagonist: KB

Inciting Incident: The plug is "accidentally" pulled on Emma's experiment

Turning Point 1: Emma wakes up not knowing who she is

Turning Point 2: KB starts explaining and Emma starts remembering

Visual Realisation: This film's governing theme is the idea of a performed and ever-changing identity and this should be reflected in the main location/set, Emma's house, currently in the process of being renovated. Dirty and gritty, packed boxes and paint cans filling the floor, measurements and possible alterations marked on the wall, the physical space should allude to the idea of an intention for change.

Because the film falls into the science fiction genre, the technology used to change Emma's identity should be foregrounded. However, because of the South African context which similarly alludes to the idea of a nation in the midst of change and "transformation", the film should not play the genre in the clean-science sense. Rather, this film will play the genre in the grimy, basement-science sense, similar to the feel of films by Neill Blomkamp, another SA science fiction filmmaker.

There should, however, be a sense of fantasy or speculation in the film. The camera and lighting should pick up on visual elements of quirkiness to colour the gritty, social-realist/science-fiction edge.

The themes and characters are most important to the telling of this story and so the performance of the characters' identities and how these identities are expressed aesthetically needs to be highlighted.

Statement of Intent: In post-Apartheid South Africa, the "Rainbow Nation Generation" wrestle with the after effects of a social system that most children don't remember well or at all, or weren't even alive to experience. One of these effects is an uncertainty of cultural belonging or identity within a country that is piecing itself together. The search for "Who I Am" has perplexed human beings (especially the youth/young adults). In today's age of the Internet and social media, and in this country specifically, this inquiry opens up in a different way than ever before. SA acts like Die Antwoord and Blomkamp's *District 9* tease at these questions which are more obviously addressed in this film.

Audience Appeal: The visually interesting elements of this film, with its emphasis on obscure aesthetics, combined with playful characters tackling the questions "Who Am I, and How Can I Change That?" in a unique South African context make this film interesting.

APPENDIX 2: MUSIC VIDEO ANALYSIS (see next page)

		STORY	CHARACTER			IMAGERY					
Music Video	Upload date	Narrative/Theme	Ninja Character	Yolandi Character	Other characters	SA references	Weapons/ Violence	Money	Drugs/ Alcohol	Tattoos	Sex
Enter the Ninja	Jan 2010	Yo-landi fantasizes over Ninja	A topless samurai-like figure	A pubescent school girl	Leon Botha (progeria)	Video opens with Ninja: " In this place, you get a lot of different things[…] I'm like all these different things, all these different people, fucked into one person."	Samurai sword, ninja stars	Ninja's gold teeth	-	Ninja's tattoos in close-up	Yo-landi undresses for camera
Zef Side	Jan 2010	Mini-documentary, introduces band and poor community they 'originate' from	Ninja topless in boxer shorts, 'candid'	Yo-landi in short shorts, dances	Fat DJ Hi-Tek, strange looking 'freaks' from community	Poor community	-	Ninja's gold teeth	Ninja smokes, imagery of marijuana	Ninja's tattoos in close-up	Yo-Landi dances sexily
Evil boy	Dec 2010	Statement against traditional circumcision ritual	Pictured "dirty", raps into microphone connected to his pelvis (penis mic)	In coat made from red-eyed rats, long nails, femme fatale	Wanga raps in Xhosa protesting circumcision ritual; prostitute character; Yo-landi's lover/victim	Ethnic/ traditional ritual of circumcision (going to the bush)	Ninja's knucke-dusters read 'pretty wise'	Yo-landi steals lover/victims' cash out of oversized wallet	-		Penis imagery, Yo-landi shows her breasts with eyes as nipples, prostitute shows breasts without nipples
Rich bitch	Apr 2011	Yo-landi is a 'rich bitch', presents her origin story and shows off her	Wears a kitsch suit made from South	Wears gold mostly, lots of	Yo-landi's men-slaves	-	-	Gold toilet, gold bed, this whole video is gold and shows	Champagne, marijuana	-	Yo-landi dances for camera

		new lavish lifestyle	African money notes, pimp character	bling, at one point dressed like an angel				off lavish lifestyle			
Fok jullle naaiers	Nov 2011	Dark, criminal/scray-looking people rapping into camera			Freaks						
I fink u freeky	Jan 2012	Roger Ballen directed, 'freak' and carnivalesque			Freaks						
Baby's on fire	June 2012	Ninja tries to stop boys from visiting his 'sister' Yolandi	Big brother, smokes weed, protective over little sister	Yo-landi, innocent but not so innocent, likes the bad boys	Bad boys for Yolandi, sexy girls for Ninja			-	Marijuana		3 guys try to sleep with Yolandi, she is keen. Ninja also surrounded by girls
Fatty boom boom	Oct 2012	'Lady Gaga' lookalike arrives	Many different face and body paint looks	Many different face and body paint looks	Lady Gaga lookalike	Johannesburg streets, lions/hyenas on street, parktown prawn,	Lady Gaga is killed by lion		-		Yo-landi dances sexily for camera
Dis iz why I'm hot (Zef remix)	Sept 2012	Typical gangster-rapper imagery			-	SA anthem, history = Mandela, District 9,			Champagne and smoking		Yo-landi dances sexily for camera
Cookie Thumper	June 2013	Yo-Landi meets Anies, just out of jail, hooks up drugs from him and meets him later	Not featured	An orphaned schoolgirl	Anies	Numbers gangs			Marijuana		Anal sex with Anies, half naked girls, Yo-landi dances sexily for camera