

Shadowing Afrikaner Nationalism: Jungian Archetypes, Incest, and the Uncanny in Marlene van Niekerk's *Triomf*

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Summary

Marlene van Niekerk's novel *Triomf* dramatises a political and psychological crisis in Afrikaner nationalism at the time leading up to the 1994 elections. Taking a psychoanalytic approach to this postcolonial narrative, one may construct a theoretical understanding of how *internal* violence induced by a nationalist Afrikaner culture is projected outward. Reading van Niekerk's novel as a psychological allegory, one may interpret her characters to be representative of components of an imaginary Afrikaner consciousness – a psyche struggling to come to terms with the history of apartheid and a utopian nationalist identity. By mapping Jungian archetypes onto the novel's characters, we can theorise about the relationality of particular psychic components of a nationalistically oriented consciousness, and turning to Freud's theory of the *uncanny*, we can come to understand the struggle between these components. Van Niekerk leads her readers away from the mythologised past of Afrikaner nationalism, and toward a grim confrontation with a repressed, violent history.

Opsomming

Marlene van Niekerk se roman *Triomf* dramatiseer 'n politieke en psigologiese krisis in Afrikanernasionalisme in die tyd voor die 1994-verkiesing. Indien 'n mens 'n psigoanalitiese benadering tot hierdie postkoloniale vertelling sou volg, sou jy 'n teoretiese begrip kon vorm van hoe die interne geweld wat deur die nasionalistiese Afrikanerkultuur voortgebring is, uitwaarts geprojekteer word. Indien 'n mens Van Niekerk se roman as 'n psigologiese allegorie sou lees, sou jy haar karakters kon interpreteer as verteenwoordigend van komponente van 'n denkbeeldige Afrikanerbewussyn – 'n psige wat worstel om die geskiedenis van apartheid en 'n utopiese nasionalistiese identiteit te verwerk. Deur Jungiaanse argetipes op die roman se karakters oor te ent, kan ons oor die verwantskap van bepaalde psigiese komponente van 'n nasionalisties georiënteerde bewussyn teoretiseer, en indien ons ons tot Freud se teorie van die onheilspellende wend, kan ons die stryd tussen hierdie komponente begin verstaan. Van Niekerk lei haar lesers weg van die gemitologiseerde verlede van Afrikanernasionalisme in die rigting van 'n meedoënlose konfrontasie met 'n onderdrukte, gewelddadige geskiedenis.

Marlene van Niekerk's novel *Triomf* dramatises the crisis in Afrikaner nationalism occasioned by the impending loss of power of the Afrikaner

National Party during the time leading up to the 1994 elections. The narrative takes the form of a psychological allegory in which the Afrikaner psyche, after a long history of repression, is forced to confront its *shadow*. At the heart of this allegory, Van Niekerk places the incestuous Benades, collectively emblematic of Afrikaner consciousness and individually representative of Jungian archetypes. One can trace the violence of the Benades back to the overdetermination of the *animus* (Pop), and the subsequent devaluation of the *anima* (Mol) as a result of the Calvinist roots of Afrikaner nationalism. This anxiety about the *anima* is projected onto black South Africans, resulting in a deeply irrational fear of miscegenation, and precipitating the paranoia which is at the heart of apartheid. The pathological compulsion for insularity brought on by this paranoia results in the grotesque antithesis of miscegenation: incest. The product of the incest “crime” is manifested in the character Lambert, the Jungian *shadow* of the Afrikaner psyche. Despite Pop’s and Mol’s motivation to repress Lambert, the sheer force of the *shadow* to will itself into consciousness (dramatised by Lambert’s confrontations with Treppie) is irrepressible. This emergence of the *shadow* can be understood in terms of Freud’s theory of the *uncanny*, in which what was once familiar (the incestuous origin of Lambert and the destructive origin of Triomf), and was subsequently forced into repression, ultimately re-emerges into consciousness with devastating results.

Before beginning my analysis, I would like to emphasise that my use of the terms “Afrikaner psyche” and “Afrikaner consciousness” is not an attempt to essentialise or homogenise what it is to be, or to think, like an Afrikaner. These terms, as I am using them, do not refer to a “real” subject, but to an imagined one – the imagined individual of an imagined community, to use Benedict Anderson’s phrase. My aim is not to pathologise “the Afrikaner”, but rather to trace the potentiality for violence latent within any *real* individual who seeks to become such an *imagined* individual, that is, any subject who uncritically accepts the *logos* of Afrikaner nationalism, and seeks to embody that national identity. To understand more precisely what I am referring to by terms such as “Afrikaner nationalism” and “Afrikaner culture”, one may consider them as analogues to Fanon’s redefinition of Jung’s “collective consciousness”, that is, “the sum of prejudices, myths, collective attitudes of a given group” (Fanon 1967: 188). Fanon, unlike Jung, understands the collective unconscious to be fundamentally cultural, not biological. This insight allows him to articulate the manner in which cultural productions impact the way a given subject idealises, and seeks to emulate, national identity. Culture generates the collective unconscious, and the individual subject, then, unconsciously knows the necessary criteria for membership in this collective. Within a nationalist culture – a culture that demands, on ethnolinguistic grounds, sovereignty

over a particular land – the individual subject knows what constitutes the national identity, and feels pressure to conform to that identity to remain part of his or her imagined community. “Afrikanerdom” is in the Andersonian sense “limited”, that is, not open to all the members of the human race (Anderson 1991: 7). When I refer to the “Afrikaner national identity”, I am referring to the set of criteria generated by the myths, attitudes, and prejudices of Afrikaner culture that define what it is to be an Afrikaner.

Animus, Anima, Shadow, Persona: The Afrikaner National Identity

Before looking at each member of the Benades individually, it is important to emphasise that the Benades are not an aberration of Afrikanerdom, but are emblematic of the national identity, by which I mean that their dysfunctionality is a direct manifestation of the ideology of Afrikaner nationalism. Richard Samin describes the Benades as representative of “the grotesque avatar of the Afrikaner myth” (2000: 22), the exposition of which is precisely Van Niekerk’s project. Samin goes on to say that “[t]he tenets of Afrikaner supremacy are savagely contested and turned upside down” (p. 23). While Samin perceptively ties the Benades to Afrikaner nationalism, he seems to underestimate the extent to which that ideology determines them. Samin sees the Benades as “free subjects” who misused their freedom (p. 23), but the Benades are, at their best moments, struggling to be free from, and at their worst moments, utterly enslaved by, the anxieties, prejudices, and violence of Afrikaner nationalism.

Taking each member of the Benade family and his or her corresponding Jungian archetype, we can construct a theoretical framework for understanding the potential psychological impact of the Afrikaner national identity on an individual subject. First we will consider the family’s patriarch, Pop, as representative of the animus, which Jung describes as the image produced by the unconscious to represent the masculine ideal, or more simply, the paternal logos (Jung 1983: 110-111). Pop inherits this logos from his predecessor, Old Pop, whose central credo was that of Afrikaner unity and insularity: “That which belongs together, must remain together” (Van Niekerk 2004: 139).¹ While this statement poses as a unifying ethos, it is really the discourse of discrimination, and the rationale behind apartheid. Pop nevertheless accepts the Afrikaner nationalist myth in positive terms, and we can see it manifest in his sense that Triomf (and the Afrikaner people) are favoured by the heavens. While gazing at the night

1. Subsequent parenthetical references to *Triomf* are abbreviated as *T*.

sky with Mol, a little more than halfway through the novel, Pop says to her, “Even though Orion is worlds away from us, his light will always reach Triomf. For ever and ever” (T: 297). Pop’s identification with Afrikaner mythology is even more explicit in his enthusiasm to participate in the centennial celebration of the Great Trek, dressing up in “genuine Voortrekker” attire and “posing in front of the mirror” (T: 353).

The feminine counterpart to the *animus* is the *anima*, which we can also think of as the maternal *eros*, represented by Mol. Pop’s metaphysical orientation (a providential sense of temporality) stands in contrast to Mol’s literal, physical, and earthly sense of reality. While Pop looks back at himself from Orion, Mol stays rooted on the ground: “Poor Triomf. Endlessly far beneath the stars. A very sad business, if you ask her” (T: 297). Mol’s “literal mindedness” can actually be quite penetrating. In this particular remark, one can see the implicit understanding of Triomf’s inevitable failure as a utopian space. The *anima* also functions as a connective agent (Jung 1983: 11), and Mol achieves this through the very *eros* of her archetypal function. Mol notes that sexual submission “was the way she’d kept them all together” (T: 46). To sum up the Pop/Mol binary:

Pop: Animus – Masculine – Logos – Abstract – Discriminating

Mol: Anima – Feminine – Eros – Literal – Connective

Treppie is a trickier character to place, because of the contradictory aspects of his personality. Looking at Jung’s definition of the *persona*, however, one can see conflicts analogous to Treppie’s: “The persona is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to impress, on the other to conceal” (1983: 94). The fact that Treppie is the one Benade who leaves the house regularly to work in the city places him between Afrikaner consciousness (as represented by the Benade household) and society (as represented by Johannesburg). Treppie’s “mask” is his use of language, an incessantly aggressive oratory, which does, indeed, aim both “to impress” and “to conceal”. Treppie’s discourse is rooted in a rejection of the *animus*, which we can see in his dismissal of the Afrikaner *logos* as a “wagonload of shit” (T: 156). Yet Treppie creates and perpetuates myths of his own. Most notably, Treppie is the author of Lambert’s creation story, which he “drilled into [Pop and Mol] so hard they ... start[ed] thinking it was true after a while” (T: 192). Treppie says that he “lies for the sake of truth” (T: 505), but this betrays an anxiety about the *actual* truth, or the consequences of self-knowledge. It is this anxiety that makes Treppie wear a “kind of mask”, underneath which the reader can occasionally glimpse him crying.

The cause of Treppie's tears can be found in what Jung calls the *shadow*, and defines as "the *negative* side of the personality, the sum of all those unpleasant qualities we like to hide" (1983: 88). This archetype manifests itself in Lambert, who comes to represent "a moral problem that challenges the whole ego-personality" (p. 87). As pertains to Afrikaner nationalism, Lambert represents the violence, the incestuous insularity, and the tendency toward self-destruction precipitated by apartheid, which, for so long, the dominant Afrikaner discourse would not publicly acknowledge. He is a monster, and comes to see this himself: "Now he sees his large knees, his hollow shins, his knobby, swollen, monster-ankles, his skew, monster-feet, and his monster-toes ... monster. A devil-monster" (*T*: 513). Despite the efforts to keep Lambert in check, and to conceal the origins of his existence (literally, incest; figuratively, apartheid), he is clearly the most powerful figure in the Benade family. Van Niekerk's insinuation follows allegorically: in the post-apartheid world, the *shadow* has emerged as the dominant force in the Afrikaner psyche, and can no longer be concealed. Her exposition of the *shadow* is, as Ina Gräbe writes, an exposition of "the darkest recesses of the Afrikaner soul" (1995: 34).

Dominance of the Animus in Afrikaner Nationalism

Phillip A. Faber, in his essay "Archetypal Symbolism and the Ideology of Apartheid", draws attention to the influence of "Calvinist and neo-Calvinist doctrines" in the formation of Afrikaner nationalism. These doctrines, according to Faber, constitute a "radical denial and repudiation of the feminine" (1990: 53), as well as a corresponding dominance of the masculine. In terms of Afrikaner consciousness, this corresponds to a privileging of the *animus* over the *anima*, which one can see in *Triomf* in the relative treatment of Pop and Mol. In the opening pages of the novel, Mol identifies with Gerty: "She's just a dog and she's happy to play her little part" (*T*: 9). This is an indirect expression of Mol's acceptance of her limited role in Afrikaner culture, and consequently the limited role of the *anima* in the Afrikaner psyche. Wendy Woodward, in her analysis of dogs in the novel, writes that Mol sees Gerty as an equal, and not as an "other" (2001: 99), but this is because Mol herself is "other" in the eyes of the dominant Afrikaner culture because she is a woman. One can contrast Mol's association with Gerty to Pop's identification with the oak tree, a few pages later: "Oaks are special trees. They're supposed to live for hundreds of years. Pop says it must have taken a special kind of person to plant that tree, someone with a feeling for the future generations" (*T*: 15). Pop's understanding of the tree, and presumably his understanding of himself, is

proleptic, indicating a providential and patriarchal world view, which is central to the Calvinist doctrines informing Afrikaner nationalism.

The role of the *anima*, however, is not simply “limited” in comparison to the *animus*, but as we come to see, the feminine archetype functions as a passive recipient of abuse. Not only is this present in Mol’s frequent sexual submission to her son and two brothers, but it can also be traced back to the brutality perpetrated by Old Pop against Old Mol. While trying to protect her children from Old Pop’s abuse, he slaps her “so hard she fell right on top of Mol” (*T*: 166). On the next page he strikes again, this time “so hard that both her eyes closed up” (*T*: 67). The effects of the abuse are clear: it will be passed on to the next generation, and Mol (both Mols) will blind themselves to it. Such violence is inscribed in the Afrikaner national identity; it is in the *animus* of Afrikaner consciousness, just as the acceptance of that violence is inscribed in the corresponding *anima*.

In “The Undiscovered Self”, Jung describes this domination of the *animus* (or as he calls it “the supremacy of the ... Logos”) as “the congenital vice of our age” (1983: 385). The fundamental problem with such a psyche is that it “slips imperceptibly into a purely conceptual world where the products of [its] conscious activity progressively take the place of reality” (p. 388). In other words, by overvaluing the *animus*, that is, the mythological and metaphysical *logos* of Afrikaner nationalism, the mind is blinded to all reality that is external to that *logos*. For example, the racist and misogynist violence perpetrated by Afrikaner nationalism is irreconcilable with the Calvinist-influenced myth of the Afrikaner people as providentially elected and morally superior, and thus that violence is *unseen* by the Afrikaner psyche. It is repressed and relegated to the *shadow*.

To examine the source of this oppressive *animus*, we will consider the theoretically normative process by which the male sexual identity develops. The progression consists of three fundamental stages. In the first stage, the male is drawn to the mother by the oedipal impulse, and thus overidentifies with the feminine. The second stage involves the assertion of the masculine to repress the incestuous desire for the mother, and coincides with a denial of the feminine. The third and final stage is a reintegration of the feminine. According to Faber, Calvinism generates a “pathological distortion” that arrests this progression in the second stage. The anxiety that patriarchal Christianity associates with the feminine is so intense that the male subject cannot proceed to the final stage. The fear of regressing to incestuous impulse – of “dissolution in the archetypal feminine” – is so extreme that reintegration of the feminine is not possible (Faber 1990: 54).

According to Faber, therefore, the Afrikaner psyche is “menaced by [the] possibility of regression to the pre-differentiated, feminine-dominated, bisexual condition” (1990: 51). This antagonism toward the feminine

becomes manifest in various forms, including the domestic violence we have already noted in *Triomf*. The urge of the Afrikaner psyche is to eradicate the *anima*, but this, of course, is not possible, because the *anima* is actually *within* that psyche. Laurens van der Post writes of the motivation behind the Great Trek in similar terms, claiming that the Afrikaner people of the nineteenth century “suffered from the illusion ... that they could find an area of life in the world where one didn’t have any problems because one had left them behind – not realizing that the problem really is within” (1990: xii). We see the same mentality in the Benades’ discourse about migrating north after the elections, but to the reader it is readily apparent that the Benades will never be able to escape the Benades.

Projection, Paranoia, and Incest

Now that we have established the symbolic threat within Afrikaner consciousness as the *anima*, we can turn our attention to the way in which this threat is projected onto “the other” – black South Africans. Faber argues that the “negative ‘devouring’ components of the archetypal feminine ... are projected ... onto the black population” (1990: 5), by appealing to the fact that “blackness ... has fundamentally ‘primitive’ maternal-feminine connotations” (p. 56) in the Western European mythological tradition. The Afrikaner devaluing of the *anima*, therefore, is transferred to a devaluing (and dehumanising) discourse aimed at “kaffirs”, the racist term used by the Benades to refer to black South Africans. Van Niekerk sets up this link between the *anima* (as represented by Mol) and the “kaffirs” at the beginning of the novel when the Benades are rummaging through the “rubbish” of razed Sophiatown. While scouting out their future home, Mol comes across “a tiny puppy with the cutest little looking-up eyes”. Treppie swiftly admonishes her to “leave that kaffirdog alone” (*T*: 2004: 7). One can see in the very term “kaffirdog” an association of “black” with “animal”. Taking into account Mol’s identification with dogs, as discussed earlier, the symbolic chain of “Mol-dog-kaffir”, or “*anima*-animal-black” emerges. Woodward cites Rob Gordon’s analysis of the discourse on “kaffirdogs” as indicative of a colonial view of indigenous people as mongrel and inbred (2001: 98), which in our example is a clear projection by the Benades of their own dark side onto “the other”.

The result of this projection is a transformation of the symbolic fear of being “dissolved by the feminine” to a new fear, that of being “dissolved by blackness”. This is made visible by the Afrikaner paranoia concerning miscegenation as manifested in the Mixed Marriages Act of 1949 and the Immorality Act of 1950 (Faber 1990: 54). The issue surfaces in *Triomf*

when Lambert is trying to get Mol to tell him an erotic story about an Indian and a cowboy-girl:

She told him it was against the Immorality Act in any case, but he said no, it wasn't. Indians were yellow, not black. Then she said she thought they were red, but Lambert said it cuts no ice, red wasn't black, so it was okay for the Indian to fuck the cowboy-girl. In any case, Indians did it from behind. Like dogs.

Like Treppie, she thought, but didn't say, 'cause that would've been like a red rag to a bull. Lambert wants to do everything that Treppie does.

(T: 200)

This passage subtly reveals the connection between the (conditionally) repressed incest fantasy, the projection of that fantasy onto the "black", and the (attempted) repression of the projected desire. Lambert functions as the agent of desire, while Mol is the agent of repression. Lambert desires incestuous relations with Mol, but she is able to repress that desire (here, though not in general) by substituting a story for the act. The incest desire is transferred to the desire for the other taboo, miscegenation, which we see in Lambert's insistence on an interracial story. Mol tries to resist, invoking the Immorality Act, but Lambert foresees this objection and argues that the taboo does not apply because of the substitution of yellow (or red) for black. Lambert's remark that Indians do it "like dogs" reminds the reader of the symbolic connections between Mol, dogs, and "kaffirs", betraying Lambert's simultaneous desire for and anxiety about the symbolically connected taboos of incest and miscegenation.

The Afrikaner fear of being "dissolved by blackness" is inscribed in the myth of the Great Trek. According to Faber, the central motivating idea behind the pilgrimage was that "separation and isolation, however painful, constitute the only means of survival" (1990: 58). To the Afrikaner mind, "[s]urvival and 'separatedness' or 'separation' are viewed as synonymous" (p. 59). Such is to be expected from a psyche with a dominating *animus*, archetypally abstract and discriminating, and overwhelmed with anxiety about regressing to an "incestuous melting into or merging with the archetypal feminine" (p. 60). This obsession with maintaining racial and cultural separation leads to a pathological compulsion for insularity and exclusion in constructing the Afrikaner national identity. The result of this pathology can be seen in the symbolism of Triomf itself – an artificial and exclusive "homeland" for the Afrikaner people. Of course the "triumph" of this insularity is ironic, for it is typified by the insularity of the Benedes, and the insularity of incest. Samin sees this as a parody of the puritanical literary tradition of the *plaasroman*, "which idealised the farm on the veld as a pastoral haven against adverse forces or immoral temptations" (2000: 23).

Van Niekerk's satire is severe, and cuts right to the Calvinist core of Afrikaner Nationalism by emphasising (ironically) the idea of Triomf as a *fulfilment* of Afrikaner destiny. The Benade pilgrimage from Vrededorp to Triomf is a *fulfilment* of the pilgrimage prefigured in the Great Trek, and Lambert is, himself, the ultimate *fulfilment* of Afrikaner purity, by virtue of his being a product of "pure" (i.e. inbred) Afrikaner blood.

The compulsion to remain insular, as was shown, stems from the anxiety of being "dissolved by blackness", which in turn stems from the transformation of a prior anxiety of being "dissolved by the feminine" and regressing to the primal incestuous desire for the maternal. The great irony of *Triomf*, then, is that the projection of this fear of the archetypal feminine onto black South Africans results in the realisation of precisely what was originally feared – incest. An internal fear of incest mutates into an external fear of miscegenation, resulting in a pathological insularity and ultimately the *fulfilment* of the primary dread. An analogous irony emerges in the fact that Afrikaner insularity was practised in the name of "self-preservation", but according to van Niekerk's allegory, it is precisely this insularity which is destroying (internally) Afrikaner identity. Treppie remarks on the self-destructive nature of incest in biblical terms, while talking to Mol:

I told you and that stupid fool of a Pop, long time ago, you must be careful. But the two of you thought you were playing leading roles in *Genesis*. Just like that first fucken batch – Adam and Eve, Cain and Abel – all in the same family, and Lot with his randy daughters, and Noah, whose own sons buggered him. No wonder the whole lot of them drowned in the end. They say inbreeding makes people's bones so heavy they can't even tread water.

(T: 131)

The incest of Pop and Mol is a coupling of the *anima* and *animus*, *eros* and *logos*. The *eros* is clear, manifested in the sexual act itself, but as Treppie points out, the act is principally driven by the *logos*, as indicated by the invocation of *Genesis*. The implication is that it is the mythology behind Afrikaner nationalism, in particular its Calvinist roots, which has led to its self-destructive insularity, the compulsion that will leave them "drowned in the end".

The "crime" of incest in the novel is symbolically linked to all of the crimes of Afrikaner nationalism committed against black South Africans, in particular the razing of Sophiatown. The source of this crime is not found in a wilful malevolence, but rather in the acting out of the anxieties embedded in Calvinist doctrine and Afrikaner mythology. As Jung points out, this is a common and dangerous aspect of nationalist ideologies: "The moral responsibility of the individual is then inevitably replaced by the policy of the State" (1983: 354-355). Even political leaders become "slaves of their

own fictions” (p. 355). Van der Post, in the foreword to *Modern South Africa in Search of a Soul*, emphasises that it was the Cape Afrikaners who invented apartheid, despite the fact that they had minimal contact with black South Africans. The motivation, according to Van der Post, did not come from any direct experience with blacks, but from the *myth* of the Great Trek, and a sense of guilt for not having participated in it (1990: xvii). This goes back to the privileging of the *animus* (conceptual reality) over the *anima* (experiential reality) in the Afrikaner psyche. Sophiatown, as read in *Triomf*, is a symbol of “feminine-dog-black”, and thus the *anima* – that which must be suppressed. *Triomf*, as its name suggests, is associated with the fulfilment of the myth of Afrikaner nationalism – the triumph of the *animus* and the realisation of a dream. The problem, of course, is the crime committed against those who were “in the way” of this dream. As Jung states, “The infantile dream-state of the mass man [man inscribed by a nationalist ideology] is so unrealistic that he never thinks to ask who is paying for this paradise” (1983: 377). But despite their insistent repression of the truth, the Benades *know* the crime that created *Triomf* as well as they know the crime that created Lambert.

The Uncanny and the Triumph (Triomf!) of the Shadow

Lambert comes to represent the product of the Benades’ incestuous “crime”, and by extension he represents the unacknowledged violence committed by the crimes of apartheid. He is the *shadow* of Afrikaner consciousness, and thus constitutes a threat to the stability of the Afrikaner national identity. Lambert is first and foremost a threat to Pop, symbolically as well as literally. The *animus* that Pop represents includes the myth of the Afrikaner people as “providentially elected”, a myth waiting to be exploded by the Afrikaner *shadow*. Lambert is also a threat to Mol, simply because, as discussed earlier, the role of the *anima* in Afrikaner consciousness is, in part, to absorb abuse. Mol is constantly trying to appease Lambert’s appetite, because “if it doesn’t work out, it’s all her fault. Bitter, bitter is her lot in this house” (*T*: 47). Unfortunately for Mol, it is not easy to keep such a monster satiated.

Because of the threat posed by the *shadow* to the *animus* and *anima*, Pop and Mol are both driven to repress Lambert’s symbolic significance, that is, to keep Lambert from realising his incestuous origin. Mol says of Lambert, “He is what he is. And he’s no good for marriage, ’cause of the fits and everything. There’s a reason for it, of course. That’s something they all know. Except him. God help them the day he finds out” (*T*: 44). Mol’s tone suggests that the dreaded revelation would be tantamount to apocalypse for

the Benades. This connects the emergence of the *shadow* with the other two apocalyptic threads in the novel: the upcoming free election (the loss of Afrikaner power) and Lambert's promised birthday present of a prostitute (potential "dissolution in the feminine"). Taken together, these three "apocalypses" signify what has brought Afrikaner nationalism to its moment of crisis: the bringing to light of past crimes, the challenge to political power, and the impossibility of insular survival. Also significant in Mol's comment is her identification of Lambert's epilepsy with his incestuous origin. The first time Lambert has a fit, Mol looks at him like "he's a fucken devil from hell" (p. 40). Epilepsy, according to Freud, has an "uncanny" effect for the viewer not only because one sees a "demon" arise out of someone else, but also because one suspects that demon might also reside in one's own personality (2003: 150). Indeed, if Lambert's "demon" is connected to his origin, then it was (or is) also within Mol, because Mol *is* Lambert's origin. The emergence of Lambert's demon implicates Mol as a participant in the crime of his creation.

Pop is also responsible for Lambert's creation, if not literally then at least symbolically, and just as Mol sees her own judgment in the impending apocalypse, so does Pop. About midway through the novel, Pop wakes up from a dream of "whiteness" to find that Lambert is doing all he can to burn the house down. Pop sees Lambert "standing in the flames" and thinks that he "must stop Lambert. He must try to stop him before he goes too far" (*T*: 260). Before getting to Lambert, Pop feels "like time's dying, like the end of time itself is approaching. The last judgment, the judgment of fire" (*T*: 259). Pop's dream of pure whiteness is a dream of apartheid – a utopian vision that quickly morphs into a vision of the apocalypse upon waking. The whiteness of apartheid becomes the smoke of the "judgment of fire". Just as Mol implicates herself in Lambert's epilepsy, Pop implicates himself in Lambert's fire. Lambert's fire came out of Pop's dream of Afrikaner purity, and that is why Pop "must stop Lambert" – to save himself.

In "The Undiscovered Self", Jung says that "the European has ... to answer for all the crimes he has committed against the coloured races during the process of colonisation" (1983: 395). Yet rather than face the *shadow* of these crimes, Van Niekerk suggests that the nationalist impulse is to continue to repress the truth and evade responsibility for the past, until the truth can no longer be avoided. Jung says, quite generally, that "man ... regards himself as harmless and so adds stupidity to iniquity" (1983: 395), and while this may have been true for Pop and Old Pop, ultimately the repressive agents are doomed to fail. The conflicts arising in the *persona* and the momentous force of the *shadow* will bring the truth to the surface, and the process of revelation will not be peaceful or easy. As Van der Post writes, "[P]eople will not hear, and they do not see; and then when they will

not learn the other way, then life steps in, and the only thing then is disaster, is tragedy, because tragedy is the language life uses when all other languages have failed" (1990: xix). Van der Post's use of the word "tragedy" is particularly appropriate with regard to the Benades and their *shadow*, considering the oedipal nature of Lambert's relations with Mol and his murder of Pop. Lambert's climactic realisation that his parents are siblings is also quite Sophoclean, though he ends up only losing a limb instead of clawing out his eyes.

While Treppie is able to occasionally manipulate Lambert with language, the sheer force of Lambert cannot be perpetually held in check by Treppie's monologues, fictions and misdirection. While Treppie does not fear Lambert the way Mol and Pop do, it is not because Treppie can control him. Rather, Treppie seems to provoke Lambert to invite violence upon himself. This is because Treppie has direct experience of the hypocrisy of Afrikaner nationalism by way of the abuse he took from Old Pop and by way of his interaction with the outside world. Caught between the hypocrisy of the *animus* and the sheer violence of the *shadow*, Treppie comes to represent the encroaching identity crisis Afrikaner consciousness must face in the post-apartheid world. While Treppie wishes that he could somehow transcend the models of Afrikaner masculinity that he inherited from Old Pop and Pop, he instead seems to realise that he, too, is a Benade. The result is an intense self-loathing and a corresponding urge toward self-destruction. Treppie realises what it is to be a Benade, and thus what it is to be an Afrikaner, is in crisis, and about to change. He has struggled to come to terms with the lies of his past and his people's past, and while that has caused him suffering, he knows that it is to be preferred to the blindness of Pop. That is why he wishes to bring Lambert to self-knowledge, so that the next "Pop" might see his Afrikaner heritage for what it is. Treppie asks, "[W]hy can't [Lambert] know where he comes from? It's his right, isn't it?" (*T*: 483). The *shadow* cannot remain hidden from Afrikaner consciousness. As Jung would say, no matter how painful, self-knowledge is the only way.

According to Jung, for the mind to be healthy "it is necessary to find a way in which [the] conscious personality and [the] shadow can live together" (1983: 89). In *Triomf*, this would mean the coexistence of Treppie and Lambert – not Lambert in his repressed state – but rather Lambert revealed in all his monstrosity. According to Treppie, "[N]ow was the time for [Lambert] to inherit the secrets of the fathers, so he could seek his own salvation with open eyes, like a man" (*T*: 492). To be a man, one must confront the *shadow* of one's past, otherwise the *shadow* will do the confronting. Such is Pop's current situation, and he understands that he is under attack, which we can see as he looks at Treppie "like he wanted to

start crying” (*T*: 492). Treppie, as the *persona*, is undermining Pop, the *animus*, by raising the *shadow*, Lambert, to consciousness. Such a manoeuvre will ultimately kill Pop, eliminating the *animus* from the Afrikaner psyche, and the nationalist myths from Afrikaner identity.

The (re)emergence of the *shadow* in *Triomf* can be understood in terms of Freud’s theory of the *uncanny*, as we saw in Mol’s terrified interpretation of Lambert’s epilepsy. The uncanny, according to Freud, is associated with “fear” and “dread” (2003: 123), and as we have already noted, Lambert’s coming to self-knowledge is associated by Mol and Pop with the apocalypse. As Gräbe rightly states, “[I]t is a sense of impending doom which serves as a generating narrative force in *Triomf*” (1995: 34). In general, the uncanny is understood as an element of the psyche which was once familiar (conscious), was then made unfamiliar (repressed), but then unexpectedly and unintentionally re-emerges into consciousness (Freud 2003: 148). Before looking at the sources of the uncanny, we will examine the symptoms, namely compulsive repetition and animistic thinking.

Freud states that the “factor of unintended repetition” has the power to transform “something quite harmless into something uncanny” (2003: 144). The fact that the repetition is unintended implies the possibility of an unconscious motivation, that is, the possibility that the *shadow*, or some invisible force, is driving one’s actions. The use of such repetition in *Triomf* is extensive. The most dramatic examples are Lambert’s compulsion to burn things on Guy Fawkes Day, and the compulsion of the Benades to re-enact the Great Trek, both in their move from Vrededorp to Triomf and in their plan to head north after the elections. Another example is Mol’s compulsion to repeat, or echo, what other people say. Treppie calls her the “valley of echoes” (*T*: 29). Pop’s unintended repetition takes the form of his recurring dream, the “white nightmare” which he has “[o]ver and over again” (*T*: 215). For Treppie, the repetition of the names of things is uncanny: “In this country everything’s got a name which is actually something else’s name” (*T*: 62). Old Pop, Pop, and Lambert are all named “Lambertus”, just as Mol has an Old Mol that precedes her, and a vehicle named after her. The dogs are named after the streets of Sophiatown, which become the same names of the streets of Triomf. Lambert’s incestuous relations with Mol also seem to be a kind of unintended repetition, in the sense that entering Mol is a “return”, for Lambert, to the place of his origin. Freud mentions the female genitalia as uncanny in just this way, as the “entrance to man’s old ‘home’, the place where everyone once lived” (2003: 151).

The next symptom is what Freud calls the “animistic view of the universe”, or “the omnipotence of thoughts” (2003: 147). This is precisely the view of reality adopted by Treppie’s “it’s all in the mind” philosophy. The belief that reality is subject to the will of the mind is associated with

magic, and manifest in *Triomf's* opening chapter when Treppie and Lambert are able to conjure the symphony of howling dogs, resonating outward through all of Triomf. The scene demonstrates Treppie's power to call such a thing into being simply because he wills it. He is able to "[suck] the sound up ... from deep under ground, from the hollows of Triomf" (*T*: 21) as if he were literally raising hell.

The general force behind these manifestations of the uncanny seems to be the anxiety that the *shadow* is attempting to force itself into consciousness. Freud links this anxiety to the "castration complex" (2003: 140), which is ultimately rooted in a fear of retribution. This makes complete sense in the case of the Benades, who have to fear retribution from Lambert should the truth of his origin come to light. The uncanny can also be applied more broadly to the crimes of apartheid, in particular the razing of Sophiatown, since as we have shown, the incest that generated Lambert is symbolically linked to the apartheid policy that generated Triomf. Hence, the Benades also have reason to fear retribution from black South Africans who suffered displacement at the hands of an Afrikaner utopian vision in which the Benades were complicit. This *haunting* of Triomf by the memory of Sophiatown is certainly uncanny, as it demonstrates Freud's observation that "whoever dies [or is displaced] becomes the enemy of the survivor" (2003: 149).

Pop, Mol, and Treppie all possess intimate knowledge of the origin of Triomf because they were *witnesses* to the razing of Sophiatown. Mol recalls, "The kaffirs screamed and shouted and ran up and down like mad things. They tried to grab as much as they could to take with when the lorries came". She, Treppie, and Pop "watch[ed] the whole business" (*T*: 2). This is significant because the uncanny originates in something that was *familiar* to the psyche, but was then *repressed*. We see, then, just how familiar the razing of Sophiatown was to the Benades – how they were, in fact, complacent voyeurs to apartheid's ugliness. While Samin observes that there is no "explicit sense of shame or guilt" (2000: 22), there is ample evidence that the guilt has been repressed. The consequence to the psyche which attempts to repress its complicity in such a violence is an unending (and uncanny) fear of retribution, which we see in the Benades' sense of impending apocalypse. Treppie is haunted by the ghosts of the "kaffirdogs", whose barking "sounds like the end of all time", while Mol "waits for the earth to open up and the skeletons' bones to grow back together again, so they can be covered with flesh and rise up under the trumpets" (*T*: 5). This dread of the reanimation of the dead is another manifestation of the uncanny, and points to a fear that not only will the dogs of the "kaffirs" come back to claim their land, but that the inhabitants of Sophiatown, and all black South Africans, might one day seek retribution for the crimes of

apartheid. Such dread has been forcefully inscribed in the Afrikaner psyche, and continues to loom in its *shadow*.

The climactic release of this uncanny tension occurs when Lambert discovers that Pop and Mol are siblings, and that he is the product of an incestuous coupling. Symbolically, this represents the *shadow* being brought to consciousness and the Afrikaner psyche coming to self-knowledge. What was once familiar, and had been repressed, is once again made familiar. Lambert's rage is directed at Pop: "Then Pop, not Treppie, is the biggest liar of them all. Then it was Pop who used the truth to lie when he asked Community Development for a house" (*T*: 510). Lambert had been fed fictions by both Treppie and Pop, but the difference was that Treppie admitted his fictions were fiction – that they, like everything, were "all in the mind". The myths that Pop handed down to Lambert, on the other hand, were the myths of Afrikaner nationalism, the *logos* of the Afrikaner national identity, and were taken as true. Lambert thus recognises the insidiousness of Pop's deception. Symbolically, as has been previously anticipated, the emergence of the *shadow* will inevitably explode what was repressed by the *animus*. Pop, himself, seems to have anticipated his own demise at the hands of Lambert. This is apparent in the inversion of Pop's *logos* in the space of his dreams. As previously noted, Pop has recurring nightmares of "whiteness", but he also has a utopian dream – a vision of heaven – in which "[e]very-thing ... talks to everything else, duck language, dog language, people language, and everyone understands everyone else in their own language" (*T*: 218). One can see the "whiteness" nightmare as a vision of apartheid, and the latter vision as glorified miscegenation. This is a complete reversal of the Afrikaner nationalist *logos* which Pop represents. Pop's inverted interpretation of his dreams shows an anticipation of his own annihilation.

The two main consequences of Pop's death are the liberation of Mol (the *anima*) and the explosion of the myths of Afrikaner nationalism and superiority. As we have shown, the *anima* had long been dominated by the *animus* in Afrikaner consciousness, but with the elimination of the *animus* Treppie and Lambert have "learnt to leave [Mol] alone" (*T*: 524), implying that she will no longer be the target of violence. The novel ends with Treppie, Mol, and Lambert looking up at the stars – the metaphysical realm once occupied by Pop – and Treppie offers the final words: "North no more" (*T*: 524), meaning there will be no more Great Treks. The path of the Afrikaner people is no longer thought to be providentially ordained. The myths of Afrikaner nationalism have dissolved, and in their place survives the *shadow*. Mol and Treppie will soon follow Pop, but Lambert, the monstrous reminder of past crimes, will be around in all his grotesquery for years to come.

Conclusion

The explosion of the mythology behind Afrikaner nationalism has brought the Afrikaner national identity to a serious crisis. Jung remarks, in “The Undiscovered Self”, that “times of physical, political, economic, and spiritual distress” often inspire “utopias, and apocalyptic visions” (1983: 349), and we certainly see this manifest in the utopian dream of *Triomf* and the apocalyptic dread of the *Benades*. As Van Niekerk shows us, in the case of Afrikaner nationalism, it is the mythology behind the utopian dream that has the propensity to precipitate brutal violence. The guilt associated with this violence is repressed, but ultimately re-emerges in manifestations of the uncanny, taking the form of apocalyptic visions. This is a consequence of the overemphasis of the *logos* in the Afrikaner national identity, and the subsequent devaluation of the archetypal feminine within the Afrikaner psyche. Not only does this lead to an internal psychic imbalance, but the projection of this antipathy for the feminine onto “the other” results in the dehumanisation of black South Africans. The violence that arises out of this process is typified by the razing of Sophiatown – the destruction of a “primitive” or “feminine” space to construct an insular “utopia”. Van Niekerk’s novel is a penetrating account of the consequences of the projection of psychic violence onto the external world.

The Afrikaner psyche – that mind which seeks to conform to the criteria of the Afrikaner national identity – as seen through the emblematic *Benades*, exhibits both external and internal violence, yet persistently tries to blind itself from that violence. This repression of the Afrikaner *shadow* is what has led it to crisis. As Lambert demonstrates, the *shadow* cannot be permanently repressed. It will continue to haunt the rest of the psyche until it is confronted, as is seen in the uncanny elements of *Triomf*. The fact that the mind is haunted in such a way is, as Jung explains, and Van Niekerk understands, the *shadow*’s method of reminding the conscious mind that “we are always potential criminals” (1983: 395). It is this recognition, on the individual level, that must be made in order to prevent a nationalist discourse from usurping the moral agency of a people.

Jung tells us that “it depends entirely on the preparedness and attitude of the conscious mind whether the irruption of [the dominant *logos*] and the images and ideas associated with [it], will tend towards construction or catastrophe” (1983: 401). This is where we find the *Benades*, as well as the Afrikaner national identity. The traditional myth of Afrikanerdom has been dissolved, and the Afrikaner people must tell themselves a new story about who they are. The question is whether or not a reconstruction will be possible. According to Graham Saayman, the choice for most Afrikaners at

the end of apartheid was one of exile or a “scorched earth policy” (1990: 2). The Benades, with their self-destruction, seem to have adopted the latter possibility, while Van Niekerk, like the women across the street, seems to have chosen exile – at least exile from Triomf. Exile from her Afrikaner heritage, as she fully knows, is not possible. No matter how resolutely one “treks” toward the sun, one’s *shadow* follows closely behind.

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