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An African approach within gender studies

Corpus analysis and literature study combined

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1. Introduction

This paper seeks to examine gender from a non-Western perspective. A lot has already been written about gender and within this tradition an evolution can be seen as shown by Meade and Wiesner-Hanks (2004), Beasley (2005), Chanter (2006), and Esplen (2007), but this tradition mainly acts from a Western perspective. How is gender reflected in non-Western perspectives? Ember and Ember (2003) already made an impressive attempt in their *Encyclopedia of Sex and Gender: Men and Women in the World's Cultures* to show how gender is defined in different populations and cultures. Here, however, the focus will be on an African approach within gender studies, with a particular emphasis on South-African literature. I speak of **an** approach, because even in this domain a few attempts have already been made, e.g. by Arnfred (2004) who states that:

“The time has come for re-thinking sexualities in Africa: The thinking beyond the conceptual structure of colonial and even post-colonial European imaginations, which have oscillated between notions of the exotic, the noble and the depraved savage, consistently however constructing Africans and African sexuality as something ‘other’. This ‘other’ thing is constructed to be not only different from European/Western sexualities and self, but also functions to co-construct that which is European/Western as modern, rational and civilized.” (Arnfred 2004: 7)

Taking the whole African continent into consideration would be too comprehensive in this study. I have chosen to look at South-Africa because it already has a flourishing academic community, which is very important for later fieldwork in view of a subsequent thesis.

The remaining question was how this research could be initiated. Several options were considered. First, there was the possibility to examine central examples of African discourse analysis on gender. The majority of themes however would be too broad and there wasn't enough expertise nor time to decide relevant themes. A second possibility was to give an overview of leading African academics in this domain. This research would be too thorough for a BA paper – but this could be integrated in the subsequent thesis. A last possibility, one suggested by Katlego Disemelo (Media Studies, University of the Witwatersrand), was to study gender topics in the domain of literature. I preferred this over the other options. A good deal of the South African literature deals with gender in a subtle and implicit way and has specific accents. The aim in this paper is to discover those accents in a few books. I have chosen to work within an interdisciplinary framework, by using the program WordSmith Tools, which will approach the contents quantitatively, in addition to a more traditional literature study.

Specifically, three books were selected, written by South Africans from whom we know that gender topics take a prominent place in their literary oeuvre. This selection was made with the help of professor Yves T'Sjoen (Literature Department, Ghent University). Those books are: *The Story of an African Farm* (1883) by Olive

Schreiner, *Orgie* (1965) by André P. Brink and *July's People* (1981) by Nadine Gordimer. There are two important aspects to point out. First, when looking at the publishing years, full century was samples widely, so this work will also be a diachronic study by trying to discover a certain trend. Secondly, *Orgie* by Brink is not only a work in Afrikaans and written by a male author, it is also poetry. At the outset it was uncertain whether WordSmith Tools would be a good device to analyze poetry, but because poetry plays such an important and central role in South African literature, an attempt was made.

In Section 2 I first present the methodology where I explain how I gathered my results and which steps needed to be followed in order to be able to work with WordSmith Tools. In Section 3 a detailed overview is given of my own results for each book. I decided to only focus on a few aspects in each of the works, namely those aspects which seemed most interesting for the gender perspective. In section 4, I compare my results to critic reviews, which will be the additional literature study. Section 5, finally, presents the conclusion of my research.

2. Methodology

I will work within an interdisciplinary perspective, both focusing on keywords using computational means and by reading as in a traditional literature study. This research focuses on three books by important South African writers for whom gender takes a prominent position in their literary oeuvre. That literature is both in English and Afrikaans. I will analyze the selected books computationally using WordSmith Tools as suggested by professor de Schryver (African Languages and Cultures, Ghent University). WordSmith Tools is corpus query program and can be used in three main ways. I will use each one of them. With the WordList tool you can list the words in your text or texts in an alphabetical and/or frequency order. Secondly, the KeyWords tool helps finding the outstanding words in your text. Keywords are those words whose frequency is unusually high in comparison to some norm. The norm here will be two reference corpora, the 100-million-word British National Corpus (BNC) for English and a 750-million-word corpus compiled by professor de Schryver for Afrikaans. Both corpora were kindly shared with me by professor de Schryver. The statistics panel of the WordList tool reveals that the BNC consists of 99 465 296 tokens (running words) and 512 588 types (distinct words), while the Afrikaans corpus consists of 736 150 336 tokens (running words) and 3 785 183 types (distinct words). Lastly, the Concord tool is used to find all instances where a word or phrase occurs. To use it you specifically search for a word or phrase, with or without wildcards, and the Concord tool will search all the text files you have chosen and gives you all the information about collocates of the search node, dispersion plots showing where the search word came from in each file, cluster analysis showing repeated clusters of words or phrases, etc. The point of concordances is to be able to see lots of examples of a word or phrase in their different contexts (WordSmith Tools 6, 2014)

Using procedures from corpus linguistics to analyze literature seems to be a hot topic nowadays. For the past three years a workshop has been held where scholars present their work, i.e. Workshop on Computational Linguistics for Literature (CLFL). And also Biber (2011) and Mahlberg (2013) point out the importance of corpus analysis for literary texts. But it is still a very new branch as Mahlberg states: “Future developments in corpus stylistics will have to explore a variety of corpus resources (...) in order to relate textual patterns to a range of literature-specific questions”. (Mahlberg 2013: 6)

In this research WordSmith Tools is used in a very specific way, namely to highlight the keywords related to gender topics and to see in which contexts they are used. However, to be able to use WordSmith Tools several steps needed to be followed. Firstly, every work had to be available in a digital format. The books of Brink and Gordimer were scanned, while, luckily, the novel of Schreiner was found in digital form on the site of Gutenberg (Gutenberg, s.d.). The two scanned books underwent Optical Character Recognition (OCR) using OmniPage Pro 18. English and Afrikaans spellcheckers were used during the OCRing, and the highlighted uncertainties were checked, to ensure a near-perfect reproduction of the original text. Then wordlists were made for each book in isolation using WordSmith Tools. *The Story of an African Farm* by Schreiner counts 102 773 tokens and 7 051 types, which is bigger than the other books. *Orgie* counts only 17 717 tokens and 2 854 types, which is very little (but then it is poetry!), and *July's People* by Gordimer has 46 794 tokens and 6 657 types. The keywords could be found by using those wordlists and the wordlists derived from the reference corpora. Without changing the standard parameters of KeyWords, thus keeping a minimum occurrence of three and a probability of only one in a million that a keyword is not a keyword (Taljard & de Schryver 2002: 52), the novel by Schreiner counts 602 keywords, the work by Brink 267 keywords and the novel by Gordimer 249 keywords.¹ The work by Schreiner returned at least twice as many keywords, but it counts also more tokens and types as shown above. As soon as the keywords were found they were put in an excel file where they were tagged. This means giving each word a category and sub-category. At first I had to over-tag them to see which ones could best be put together. Most common category names are: ‘content’, ‘tense’, ‘function’, ‘pronoun’ and ‘proper noun’. Especially the category ‘content’ is relevant for this research. In this category the sub-categories ‘female’, ‘male’ and ‘body parts’ have shown to be the most important with a view on the sought gender perspective. Finally, the keywords in those three sub-categories were searched for using the Concord tool of WordSmith Tools. This to see in which contexts they occur and which contexts are gender related. Those findings are discussed in the ‘Results’ section below. I end this section with a comparison. By comparing the results of the different books I hope to discover a certain trend and to see if there are big differences between English and Afrikaans and between prose and poetry. Thereafter I compare my results to critical reviews for each novel in the ‘Discussion’. This is the additional literature study. This concerns information

¹ The full list of keywords for each book can be found in the annexes.

provided by academic articles, papers, essays, theses, etc. The focus will be on how these critics interpret concepts of gender as occurring in the books. The reviews are also selected according to their references towards gender related topics.

I believe that this approach thus offers me a unique opportunity to combine two methods. One which is, in a sense, still in its infancy and is gradually gaining ground and a second one that can provide an additional contribution and serves comparative needs.

3. Results

In this section I will discuss the results of using WordSmith Tools . As already mentioned in the part above I had to go through several steps in order to obtain these results. However, the focus here will only be on the relevant concordance lines, namely those related to gender. I mainly use the L1 position to analyze the keywords, i.e. the first word standing to the left of the keyword. In all cases the analyzed keywords have the category 'content' and most of the time the subcategories: 'female', 'male' and 'body parts'. It would also be possible to look into the pronouns and the proper nouns, i.e. the names of the characters, but this would be too extensive for this research.

The books will be treated chronologically, i.e. according to year of publication. At the end there will be a comparative study between the three books. The full list of keywords for each work can be found in the annexes. Note that *The Story of an African Farm* by Olive Schreiner has at least twice as many key words than the other novels.

3.1. *The Story of an African Farm* – Olive Schreiner

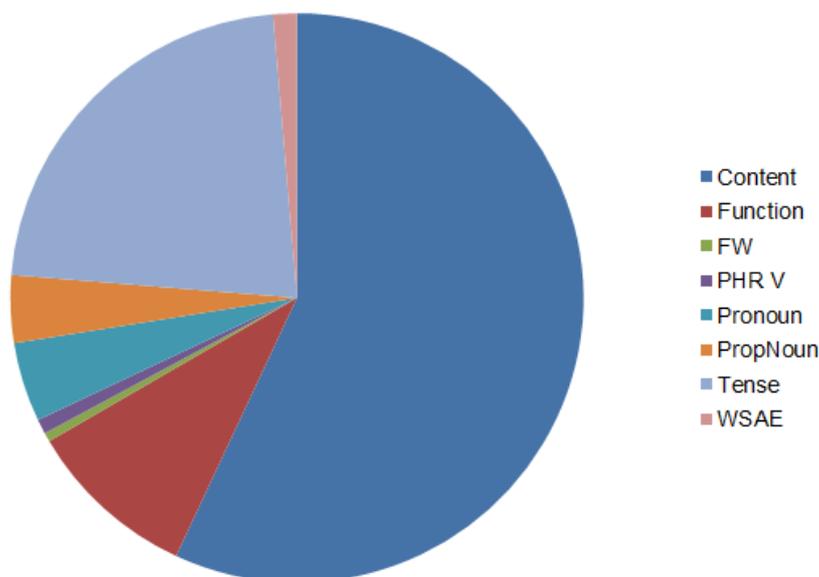


Figure 1 : Keyword categories Schreiner

As we see from this pie chart (figure 1) more than half of the keywords are categorized as 'content'. Because this novel had more keywords than the other two

novels, more subcategories were made. If we look closer at the subcategories of 'content', shown in figure 2, 'adjectives', 'body parts', 'male' and 'utensil' are most common. For this research, concordance lines were examined for 'body parts', 'male' and also 'female'. Below I will discuss all of these concordance lines, but some of the keywords are taken together as they show the same indications. Moreover it would be too extensive to discuss each keyword in isolation.

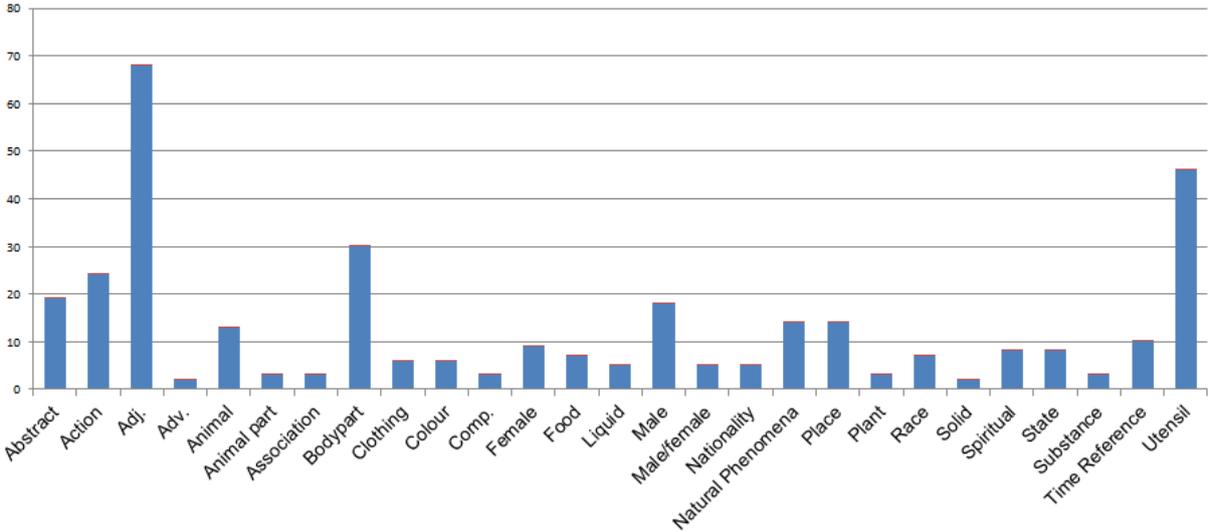


Figure 2 : Content Subcategories Schreiner

I will start with the most remarkable cases concerning body parts. When we look at the keywords 'eyes', 'head', 'face', 'breast', 'forehead', 'arm', 'chin', 'mouth', 'legs' and 'heart', they are more often preceded by 'his' than 'her'. Especially in the case of 'breast', 'legs' and 'heart', we would expect 'her' more often than 'his', because 'breast' and 'legs' are more feminine parts of the body than male parts. And 'heart' could also be associated, in a more emotional sense, with the feminine side. The concordance lines, however, show something different.

Breast

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	BREAST	breast	0,000	1	33	0	0						33				
2	HIS	breast	0,000	1	26	26	0	4	1			21					
3	THE	breast	0,000	1	21	11	10	2	5		1	3		1	3	4	
4	AND	breast	0,000	1	11	3	8	2	1						7		
5	IN	breast	0,000	1	10	9	1				9						
6	ON	breast	0,000	1	9	8	1			3	5				1		
7	HER	breast	0,000	1	7	7	0	1	1	1	1	3					

Legs

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	LEGS	legs	0,000	1	27	0	0						27				
2	HIS	legs	0,000	1	18	16	2	1	3		3	9				2	

Heart

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	HEART	heart	0,000	1	79	1	1		1				77				1
2	THE	heart	0,000	1	35	23	12	2	5	1	2	13		1	2	4	2
3	AND	heart	0,000	1	30	14	16	4	3	2	5			5	1	3	2
4	HIS	heart	0,000	1	25	23	2		1		3	19				1	1

With 'nose' we even see that in fifteen of the thirty instances it is about 'his nose', while 'her nose' doesn't occur.

Nose

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	NOSE	nose	0,000	1	30	0	0						30				
2	THE	nose	0,000	1	27	12	15	3	4	2	1	2			7	3	3
3	HIS	nose	0,000	1	20	18	2	1	1	1		15			1	1	

'Beard', a typical male term, is even a keyword by itself. There is, however, no mention of a typical female term among the keywords.

Another remarkable case, is that a few of the body parts, such as 'hand', 'finger', 'chin' and 'mouth' are preceded by the adjective 'little'. This can be seen as typical infant or female.

Other body parts are less remarkable as they are mostly preceded by 'the', have more or less the same amount of 'her' vs. 'his' or appear in a variety of contexts which are also neutral. Those keywords are 'foot/feet', 'eyelids', 'knee', 'lip/lips'.

'Curls' mostly appears in a racial context, i.e. 'white' vs. 'black'.

Curls

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	AND	A	AT	THE	BLACK	CURLS	TILL	THE	TO	OF	HIS
2	HEAD			HIS	WHITE		SHE				
3				SILKY			AND				

When we look at the subcategories 'male' and 'female', we immediately see that there are more male keywords than there are female ones, respectively eighteen vs. nine.

Some of those keywords, such as 'girl', 'boy' and 'maid' are mostly set in a racial context. They are defined by their descent: 'Hottentot', 'Kaffer', and 'German'. For 'girl' Schreiner also uses 'nigger-girl', 'bush girl' and 'coloured girl'. Nevertheless, there are only a few instances where this occurs for 'boy', whereas for 'girl' and 'maid' it reflects in the patterns.

Boy

19	, fifty years before, a little German boy had played at snowballs, and had	8%
20	I knew him three years. He is a good boy. I have seen him deeply affected	19%
21	ye in it! You are happy to be here, boy! When the suspense fills you with	51%
22	the stranger turned upon him. "Boy," he said, "you are happy to be	50%
23	into the dark water. The Hottentot boy ran down to see if he could catch	83%
24	Tant Sannie, "how he looks! Come in, boy. Couldn't you come and say	26%
25	. "Walk in, walk in," he said joyfully. "Boy, boy, see if there is any coffee	18%
26	his hat drawn over his eyes. A Kaffer boy sat on the front seat driving, and	85%

Maid

Concord											
File Edit View Compute Settings Windows Help											
N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	THE	SANNIE	THE	THE	HOTTENTO	MAID	WHO	THE	THE		THE
2	OF				THE		HAD	AT	I		WAS
3	TANT				KAFFER				AND		
4								CHURNING			

Girl

Concord											
File Edit View Compute Settings Windows Help											
N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	THE	WAS	THE	THE	THE	GIRL	WHO	THE	THE	HAD	THE
2	SHE	THE	WAS	SAID	LITTLE		SLOWLY	AND	HE	AND	HER
3	HER	A	HER	A	KAFFER		AND	NOT	TO	A	TO
4		I	A				CAME	HER	ARM		I
5			AND					I	HAD		OF

2	. Lord, Lord, Lord!" Here the little Bush-girl came running to say that the	98%
3	and wiped her eyes, and the coloured girl, seeing her do so, sniffled. The did	15%
4	while I am here. I got the Hottentot girl to show me how to make	62%

It is also notable that 'men' and 'women' are defined in terms of social status: 'master', 'hunter', 'minister', 'bushman' 'landlady' and 'maid'. As shown above 'maid' is used in racial contexts. By contrast 'hunter', 'minister' and 'landlady' are always preceded by 'the', which is a neutral, or even polite, context.

If we take a look at 'master', we see that in thirteen of the thirty-seven cases it is preceded by 'his'. It can be inferred that there is a male servant. 'Her master' only shows up one time, so even though there is also a female servant, the male one seems more important through the storyline. This in contrast to 'companion' where in ten of the seventeen cases Schreiner talks about 'her companion' and only four times about 'his companion'.

Master

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	MASTER	master	0,000	1	37	0	0						37				
2	THE	master	0,000	1	18	11	7		5	1		5			2	2	2
3	HIS	master	0,000	1	15	13	2					13			1		1

Companion

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	COMPANION	companion	0,000	1	17	0	0						17				
2	HER	companion	0,000	1	12	10	2				1	9			2		
3	THE	companion	0,000	1	6	2	4		1			1			1	1	2
4	A	companion	0,000	1	5	1	4					1			2		1
5	TO	companion	0,000	1	5	1	4				1			1	2		
6	SAID	companion	0,000	1	4	4	0	1		1	2						
7	HIS	companion	0,000	1	4	4	0					4					

Schreiner seems to make a differentiation between 'cousin' and 'nephew'. 'His cousin' doesn't occur, while there are a few instances with 'her cousin'. When we look at 'nephew', in all cases, with the exception of one, it is about 'the Duke of Wellington's nephew', which is a male line.

Cousin

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	COUSIN	cousin	0,000	1	16	0	0						16				
2	HER	cousin	0,000	1	8	7	1	1		1		5					1

Nephew

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	SAID	THE	DUKE	OF	WELLINGTON'S	NEPHEW		I			
2		THAT									

Now we look at the differences between 'man' and 'woman'. There are many instances of 'a man' and 'the man', but there is also mentioning of 'old man' and 'young man'. This is a contrast between generations. With 'woman' the most frequent is 'Boer woman', besides 'a woman'. Also 'Kaffer woman' occurs six times. This is again a more racial context. 'Old woman' can be found, but only four times.

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	MAN	man	0,000	1	252	5	5			2	3		242		3	2		
2	THE	man	0,000	1	170	133	37	11	10	7	69	36		1	15	6	7	8
3	A	man	0,000	1	97	73	24	8	4	5	10	46		1	6	6	8	3
4	AND	man	0,000	1	65	31	34	4	9	9	6	3		15	5	6	4	4
5	TO	man	0,000	1	51	16	35	5	2	4	5			6	6	9	7	7
6	OLD	man	0,000	1	47	45	2	1	3	1		40			1			1
7	OF	man	0,000	1	45	27	18	2	6	7	7	5		4		2	8	4
8	THAT	man	0,000	1	42	26	16	1	4	4	10	7		6	4	1	3	2
9	SAID	man	0,000	1	33	19	14		1	15	3			3	6	1	3	1
10	WHO	man	0,000	1	31	1	30			1				24	1	2	1	2
11	HE	man	0,000	1	30	11	19	3	4	4				5	6	4	3	1
12	IN	man	0,000	1	29	8	21	2	1			4	1	8	5	4	3	1
13	BUT	man	0,000	1	26	12	14	3	1	3	5			7	2		2	3
14	IS	man	0,000	1	25	9	16	4	2	3				9	3	2	1	1
15	HIS	man	0,000	1	24	0	24							1	5	4	9	5
16	YOUNG	man	0,000	1	23	22	1	1				21						1

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	WOMAN	woman	0,000	1	149	1	1			1			147				1
2	THE	woman	0,000	1	106	81	25	8	6	5	50	12		2	3	7	9
3	A	woman	0,000	1	85	67	18	2	6	3	13	43		1	3	4	10
4	BOER	woman	0,000	1	46	46	0					46					

Lastly, I want to cover two more keywords, i.e. ‘father’ and ‘wife’. Curiously, their female and male opponents don’t occur as keywords. In eleven of the fifty-one instances it is about ‘my father’, in seven instances about ‘his father’ and in another two about ‘her father’. When we specifically look up the concordance lines for ‘mother’ we notice that it only occurs thirty-six times, which is less than ‘father’, but also in this case ‘my mother’ occurs most often. ‘Wife’ occurs mostly as ‘my wife’ and ‘his wife’. We might wonder if women are rather defined as property of their husband than vice versa. When looking specifically at the concordance lines for ‘husband’, we see that ‘her husband’ only shows up three times. So the hypothesis seems to be confirmed.

Father

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	FATHER	father	0,000	1	55	2	2		1	1			51			1	1
2	THE	father	0,000	1	23	14	9	4		2	4	4		2		1	3
3	MY	father	0,000	1	18	14	4	2			1	11		2		2	
4	TO	father	0,000	1	17	5	12	1	1		3			4	2	1	3
5	AND	father	0,000	1	9	3	6	1			2			3		2	1
6	HIS	father	0,000	1	8	8	0			1		7					
7	A	father	0,000	1	8	3	5	1	1					1	1		1
8	IN	father	0,000	1	7	1	6		1					2		2	2
9	HER	father	0,000	1	6	2	4					2			1	1	1

Mother

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	MOTHER	mother	0,000	1	36	0	0						36				
2	THE	mother	0,000	1	20	12	8	3	2	1	1	5		1	4		
3	AND	mother	0,000	1	16	8	8	1	1	1	4	1		3	2	1	1
4	TO	mother	0,000	1	12	7	5	1	1		4	1		1			1
5	OF	mother	0,000	1	10	5	5	1	2	1	1			2			1
6	A	mother	0,000	1	8	6	2	1	1		1	3			1		
7	HAD	mother	0,000	1	8	6	2		4	1	1			1			
8	MY	mother	0,000	1	8	7	1			1		6					

Wife

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	WIFE	wife	0,000	1	49	0	0						49				
2	MY	wife	0,000	1	19	19	0			1	1	17					
3	THE	wife	0,000	1	14	8	6	2			3	3			1	3	1
4	A	wife	0,000	1	13	9	4	2		1	2	4			1	1	2
5	I	wife	0,000	1	13	8	5	1	2	5				5			
6	HIS	wife	0,000	1	13	11	2	2			1	8			1		

Husband

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	HUSBAND	husband	0,000	1	13	0	0						13				
2	THE	husband	0,000	1	8	1	7	1						2	2	2	1
3	HER	husband	0,000	1	5	5	0			1	1	3					
4	A	husband	0,000	1	5	4	1		1		1	2					1

3.2. Orgie – André P. Brink

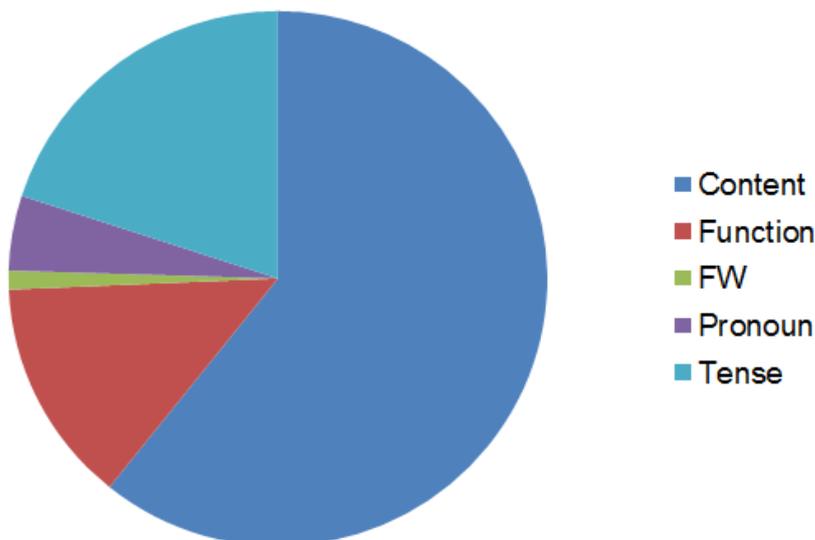


Figure 3 : Keyword categories Brink

This work, *Orgie* by Brink, is the only poetical work I study in this paper. It is also the only one with a male author. It could be interesting to find out if it is also possible to use WordSmith Tools to analyze poetry. I tried to use the category 'poetical' as little

as possible because the focus really had to be on the content. The keywords standing out in this category were the references to historical, mythical and literary persona (see figure 4) as most of them are female persona, such as Ophelia, Desdemona, Yerma, Vercors (i.e. Anne Vercors), Antigone, Nina, nimf, Ishtar and Cleopatra. We could say that André P. Brink is fascinated by strong, female figures, especially by goddesses. Nonetheless when looking at concordance lines there isn't much to say, so these won't be discussed in detail below.

This fascination for goddesses and gods is also shown in the many references to Biblical places, the opposition God vs. Devil, immortality and so on. These aspects are found under the subcategory 'spiritual'. These, also, won't be discussed in great detail below as there isn't any connection to gender perspectives.

There aren't many explicit references to 'female' and 'male' subcategories. Only two in total, which is compared to the other works very few. These references are: 'ouma' (grandmother) and 'bruidegom' (groom).

Nevertheless, there are a lot more references to body parts. Most outstanding are 'borste' (breasts), 'dye' (thighs), 'heupe' (hips), 'skede' (vagina) and 'tepels' (nipples). However as before I will look at every keyword in the subcategories 'male', 'female' and 'body parts' and not just the ones that seem interesting. Note that because this is a poetical work, I sometimes use my own knowledge to understand certain cases. For that reason my own interpretations can be present, even though I try not to over-analyze. This is also why I use the concordance lines more often, rather than the collocates, as I feel that the context is much more important here. This context is of course found in the sentence itself.

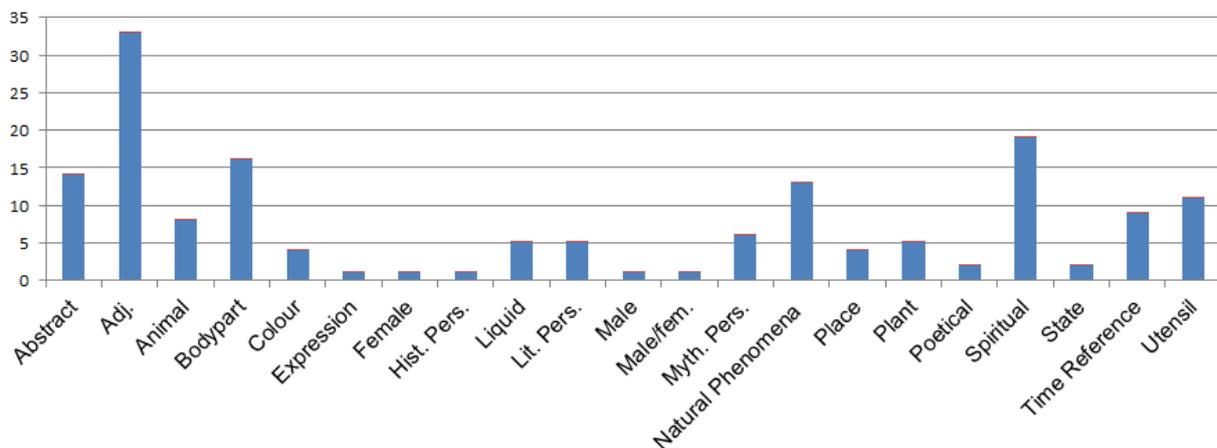


Figure 4 : Content Subcategories Brink

I start with the 'female' and 'male' subcategories as there are only two keywords. When we look at 'ouma' (grandmother), we see that in every instance, except one, it is about 'my ouma' (my grandmother) and in some instances the adjective 'ou' (old) is added. With 'bruidegom' (groom), the context is more diverse.

Ouma

N	Concordance	%
1	, Pison, so oop soos kindwees soos by-diesee-en-ouma-wees en dalk	19%
2	luister na jou slaapydstories soos my ouma s'n, as ons alleen is, weet ek	75%
3	ek weer kan slaap, 'n storie soos my ouma lank gelede. —Ek kan nie nuwe	54%
4	daar teen die see gebly, ek en my ouma , en ek was daglank in die son,	29%
5	nag toe sy my in verlatenheid in my ouma se hande uitgestoot het, die	16%
6	en in die oop nag praat my ouma se stem met die bruinmense ek	76%
7	bed toe dra. —Sy's toe dood, my ou ouma . —Ja, sy is dood. —Baie	51%
8	byhaal van die hoëre gesag, my ou ouma , my ou seebamboes, my	7%
9	is sy ook dood, sommerso, my ou ouma , en ek het gaan toneel speel,	31%
10	in die nat wier wier wier o my ou ouma ou aarde ou see ou see ou ik	49%

Bruidegom

N	Concordance	%
1	vrae af en toe?) Terwyl die bruidegom talm om te kom. (Matthéüs	75%
2	meul en die stem van die bruid en die bruidegom jy lê so oop met al jou	98%
3	op die plek wat soet is soos heuning , Bruidegom , laat my jou skoonheid	94%
4	huil ontroosbaar kom troos kom bruidegom op na die ark van	43%
5	, geslote maar oop vir 'n nagtelike bruidegom begelei met brandende	5%
6	is verby en daar is nie wolke nie , Bruidegom , laat my toe om jou te	94%
7	, laat my bewende voor jou staan . Bruidegom , neem my saam na die	93%

There is one quote from the work that I would like to use here, because it covers a few of the keywords concerning the subcategory 'body parts' and it also gives a background context to analyze them.

“agter jou **oë** slaap hy op jou sagte **tepels** woon sy **mond** in jou **hande** voel ek sy **heupe** in jou **hare** skuil sy vingers en om jou keel klem hy stywer en stywer sonder dat jy dit weet al stywer en wurg jou versmoor jou vermoor jou maar jy weier om hom te laat gaan jy dra hom soos 'n ongebore kind in jou, en dis sy dodelike dolk wat in jou **skede** lê maar nou mag dit nie meer nie verstaan jy nou kan ek nie meer nie ek is verward en verlate ek gaan nie weer vannag deur die stad terug na a se swyende oë nie ek het jou lief ek wil jou hê” (Brink 1965: 72, eigen nadruk)

Keywords mentioned in this quote are emphasized and will be examined in greater detail below. These are: 'oë' (eyes), 'tepels' (nipples), 'mond' (mouth), 'hande'

(hands), 'heupe' (hips), 'hare' (hair) and 'skede' (vagina). When we just look at the L1 position in the concordance lines, we notice that most of these keywords are mainly preceded by pronouns such as 'jou' (your), 'my' (my), 'sy' (his) and 'haar' (her). However, when we look at the bigger context we notice that this has a rather sexual connotation, but also that it is probably about a smothering relationship.

Some of these keywords are also used in other sentences and therefore sometimes in other contexts.

When looking at patterns of 'hare' (hair), it is also preceded by 'langerig' (long) and 'ligte' (light). Especially the first one could be seen as a feminine orientation, as women mostly have longer hair than man have. 'Heupe' (hips) is also used in two other contexts, nonetheless these are sexual contexts as well. I am referring to 'heupe op heupe' (hips on hips) and 'behaaglik and loom, en strek jou heupe' (pleasing and languid and stretch your hips). With 'skede' (vagina) and 'mond' (mouth) the other instances are similarly sexual. Brink uses poetical language in the first case so it remains implicit. Though when using 'swaard' (sword) and 'dolke' (dagger) we can imagine that these are references to the male sexual organ. With 'mond' (mouth), it is more explicit again, namely 'mond teen mond' (mouth against mouth) and 'jou nat mond' (your wet mouth).

'Tepels' (nipples) refers in the other three instances to the nipples of a female amoeba, which probably has a meaning that remains unknown here.

Hare

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	JOU	IS	EN	JOU	JOU	HARE	LOS	EN	JOU	EN	OM
2	JY		IS	JY	LANGERIG		KLEEF	JOU	EN	DAN	JOU
3	EN			IN	MY		EN	DIE			
4					LIGTE						

Heupe

N	Concordance	%
1	mond teen mond, bors teen bors, heupe op heupe, bene tussen bene,	99%
2	behaaglik en loom en strek jou heupe en lag vaak en fluister nie my	98%
3	, behaaglik en loom, en strek jou heupe en lag vaak en fluister nie my	65%
4	behaaglik en loom en strek jou heupe en lag vaak en fluister nie my	73%
5	teen mond, bors teen bors, heupe op heupe, bene tussen bene, my hande	99%
6	sy mond in jou hande voel ek sy heupe in jou hare skuil sy vingers en	78%

Skede

Concord		
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N	Concordance	%
1	, En soet soos haar lippe is haar skede, soet is haar drank, Soet is	95%
2	wyn, En soet soos haar drank is haar skede, soet is haar drank, En soet	95%
3	die engel met die swaard wat in jou skede pas 'n oordeel: Ek teken 'n	99%
4	, en dis sy dodelike dolk wat in jou skede lê maar nou mag dit nie meer	78%

Mond

Concord		
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N	Concordance	%
1	bietjie bloed aan haar bekende dye en mond, stil tussen die eerste	2%
2	die raaiselagtige leed en geluk van jou mond die span van jou arms jou skoon	99%
3	slaap, met die klein glimlaggie om jou mond, verlate en dalk gelukkig. jou	97%
4	, en die voëlgeluidjies van jou mond, en die vlugtige asem van jou	42%
5	die anemone Ek sal vir laas vir laas mond teen mond, bors teen bors,	99%
6	langerige hare jou mat oë en jou nat mond. Na 'n ruk staan jy op en loop	50%
7	slaap hy op jou sagte tepels woon sy mond in jou hande voel ek sy heupe	78%
8	'n vreemdeling by jou. Kom terug. Sy mond roer. Ek weet hy praat. Kom,	91%
9	Ek sal vir laas vir laas mond teen mond, bors teen bors, heupe op	99%

Tepels

Concord		
File Edit View Compute Settings Windows Help		
N	Concordance	%
1	gillende perd van vroulike amebe met tepels die gillende perd van Guernica	45%
2	seebamboes vroulike amebe met tepels die gillende perd van vroulike	45%
3	seebamboes, vrou- like amebe met tepels, die gillende perd van Guerni-	19%
4	agter jou oë slaap hy op jou sagte tepels woon sy mond in jou hande	78%

'Borste' is mostly preceded by the pronouns 'jou' (your) and 'my' (my), but there are two other instances that seem more interesting. In one case the context is racial as it speaks about 'bruin borste' (brown breasts) while in the other case it is sexual, i.e. 'maagdelike borste' (virgin breasts).

Borste

N	Concordance	%
1	'n flits bruin jy bruin bene bruin borste bruin boudjies en weg 'n wind	10%
2	jou bene die skaam aanraking van jou borste jou gladde rug en maag en die	99%
3	soos die eiers van seevoëls jou borste is krap-oë op steeltjies en jou	77%
4	is sonderling klein omtrent jou: jou borste , behalwe in die middel van jou	42%
5	bra se knippies los te maak en jou borste vry te laat soos wit duiwe, jou	51%
6	skaamte ontbloot en jou maagdelike borste betas. Sondige sondige Babilon	87%
7	in die vroeë lig jou hande is naby my borste jy klim in die klein rotspoel af	54%

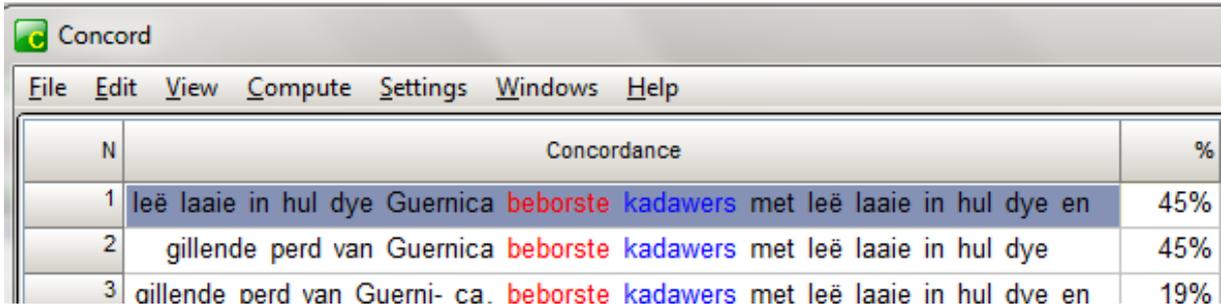
A tenderly setting is found with 'arms' (arms) in 'oop arms' (open arms) en 'sterk arms' (strong arms). Though 'jou arms' (your arms) occurs the most.

Arms

N	Concordance	%
1	jou keel , en die roer van jou maag en arms , so klein dat jy wegraak onder	42%
2	die kleedkamer, met die rose in jou arms , en jy lag en soen my grimering	60%
3	geluk van jou mond die span van jou arms jou skoon hande jou bene die	99%
4	lig, en voor die venster na die nag jou arms oopgemaak en geglo in die lente	53%
5	uit mekaar, laat daar 'n derde in ons arms lê, groter as onself, en vergeef	95%
6	en na jou sal kom met die oop arms van 'n blinde seun wat skielik	70%
7	en ek skrik, en ek val in Treplef se arms , hy ruik na ou peperment en 'n	59%
8	klap, ek lag, sy dunnerige sterk arms hou my vas, sy oë is	91%

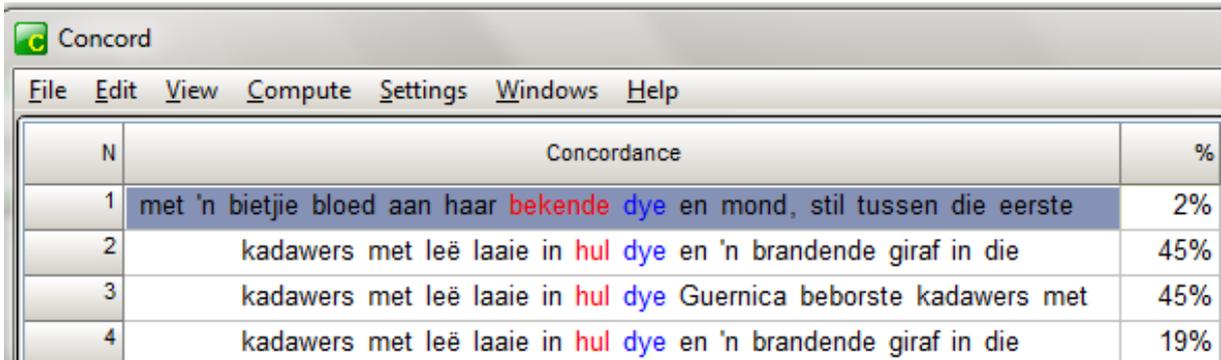
'Kadawers' (cadavers) don't really seem to fit in the subcategory 'body parts', but it was the best subcategory to place it in as I didn't want to have subcategories with only one keyword in it. Brink associates 'kadawers' in each instance with 'Guernica beborste kadawers' (Guernica breasted cadavers). The aspect 'breasted' is most likely poetical and doesn't really make sense without a closer reading, but Guernica could be a reference to the bombardments of Guernica under the lead of Franco or a reference to the painting of Picasso who made a work involving this catastrophe which costs the life of many. In these context 'dye' (thighs) also occurs as a keyword in three of the four instances. This seems poetical language as well where Brink says that the bodies of the dead ones are lying in their laps, but whose laps he means here is unclear. In the other instance 'dye' shows up in a cluster with the mentioning of 'bloed' (blood). This could be a reference to menstruation blood.

Kadawers



N	Concordance	%
1	leë laaie in hul dye Guernica beborste kadawers met leë laaie in hul dye en	45%
2	gillende perd van Guernica beborste kadawers met leë laaie in hul dye	45%
3	oillende perd van Guerni- ca. beborste kadawers met leë laaie in hul dve en	19%

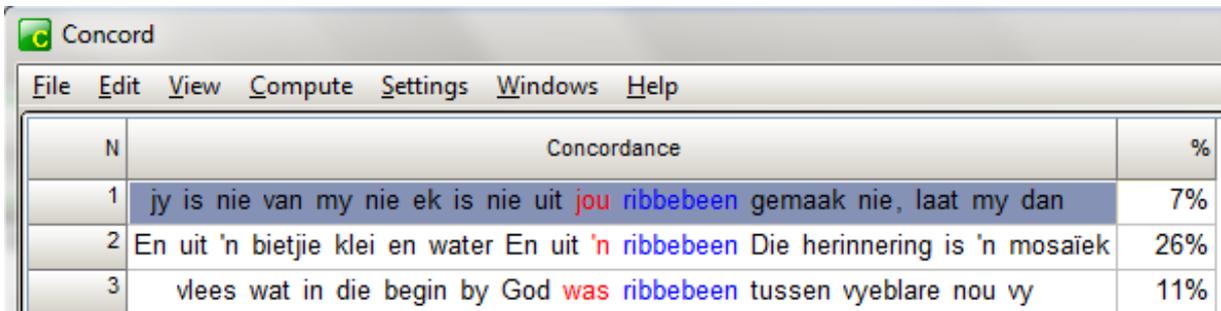
Dye



N	Concordance	%
1	met 'n bietjie bloed aan haar bekende dye en mond, stil tussen die eerste	2%
2	kadawers met leë laaie in hul dye en 'n brandende giraf in die	45%
3	kadawers met leë laaie in hul dye Guernica beborste kadawers met	45%
4	kadawers met leë laaie in hul dye en 'n brandende giraf in die	19%

In one case a body part occurs in a more religious way, i.e 'ribbebeen' (rib bone). According to the Bible God shaped Eve out of the rib of Adam.

Ribbebeen



N	Concordance	%
1	jy is nie van my nie ek is nie uit jou ribbebeen gemaak nie, laat my dan	7%
2	En uit 'n bietjie klei en water En uit 'n ribbebeen Die herinnering is 'n mosaïek	26%
3	vlees wat in die begin by God was ribbebeen tussen vyeblare nou vy	11%

Remaining are the keywords 'ringvinger' (ring finger), 'middelvinger' (middle finger), 'pinkie' (little finger) and 'lit' (phalanx). These all occur in a cluster with each other, and don't seem that important.

3.3. July's People – Nadine Gordimer

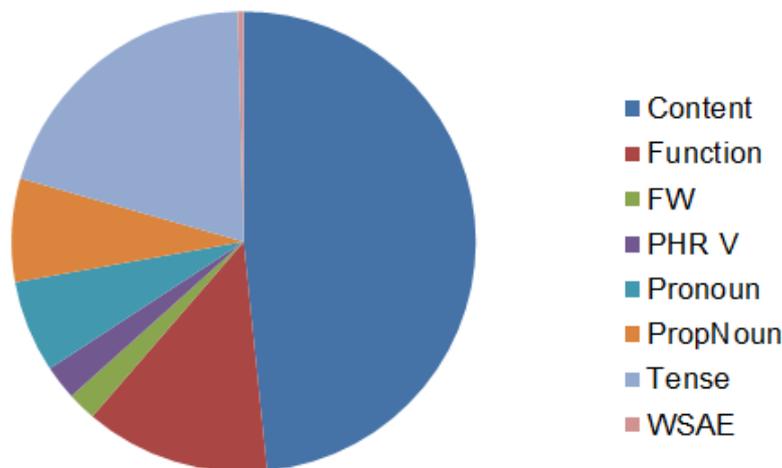


Figure 5 : Keyword categories Gordimer

As we see from the pie chart in figure 5, *July's People* by Nadine Gordimer is the only one of the three novels where the category 'content' doesn't cover at least half of the keywords. We also see on the other chart (figure 6) that most of the keywords are subcategorized as 'utensils'. However, those aren't the ones that interest us. And as we did before we focus on the subcategories 'male', 'female' and 'body parts' to get a notion of gender perspectives.

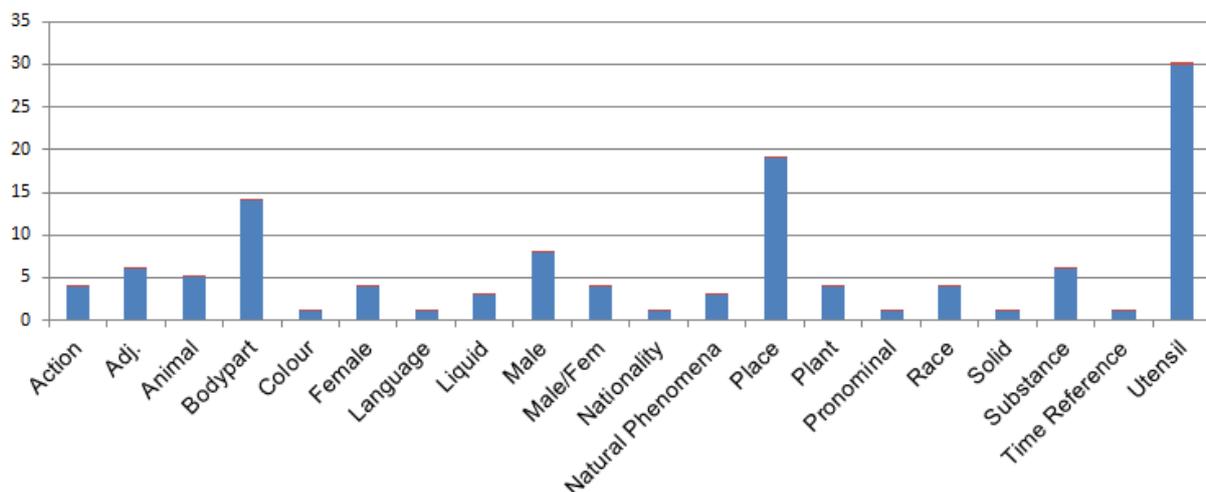


Figure 6 : Content Subcategories Gordimer

I will start with the keywords concerning 'body parts'. There are a few that may seem interesting in this research, such as 'legs' and 'breasts' as those are more likely to be used in a feminine context. Therefore I start with these.

'Legs' shows up twenty-eight times, but only in five instances it is about 'her legs' vs. three times about 'his legs'. However, in three cases we find 'spread legs', which has a sexual connotation at first sight. But when we look in greater detail, we see that this isn't the case as it is in one instance about a child and in the other cases it seems neutral. 'Legs' also appears in a racial context, i.e. 'white legs'. Nonetheless, 'black

legs' doesn't occur. Perhaps we could say that it is more noticeable when a white woman shows her legs. This could be because she shouldn't as a white woman or because white women seem unashamed.

'Breasts' occurs ten times, and every time it is about the breasts of a woman. In some cases the context is quite intimate or even sexual, like in concordance lines 1, 2, 4, 5, 7, 9 and 10 while in other cases the context doesn't add much, like in lines 3, 6 and 8.

Legs

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	SHE	THE	THE	ON	HER	LEGS	OF	THE	THE	THE	THE
2		A	AT	BETWEEN	SPREAD		TO		OLD	IN	OUT
3				OF	HIS		AND		AND	HER	
4				HIS	WHITE		AT				
5					ITS						

Breasts

N	Concordance	%
1	when their sturdy and comfortable breasts and backsides become leaden	19%
2	, she let the rain pit her lightly, face, breasts and back, then stream over	31%
3	her head, arms crossed under her breasts, almost laughing; lying,	43%
4	wet, buttoned the cardigan over her breasts and was dressed)—July's voice	33%
5	lover; once had put a hand under her breasts with the gesture with which	11%
6	making a fuss about.— The baring of breasts was not an intimacy but a	56%
7	of the way, by his arm, little moles of breasts nosing up from her dark flesh.	70%
8	the bones just below her shallow breasts. —Oh my poor thing.— She	55%
9	T-shirt stretched over the flat small breasts that were soft to lie	90%
10	, his great soft thighs shuffling as the breasts of the women did while they	49%

We can divide the other keywords concerning 'body parts' into three sections. For this we look at the L1 position. We have situations where 'her' occurs more than 'his', we have it the other way around in the second section, and in the last one 'her' and 'his' occur more or less as often.

Examples of the first part are 'hand', the plural 'hands' and 'head'. For the second we find 'neck', 'eyes' and 'thumb' and in the last one we can find 'fingers', 'lids', 'knees', 'hunkers' and 'face'. In the case of 'face' we also see a distinction between 'man/male' vs. 'woman/female' in addition to 'his' vs. 'her'.

Although in two instances where 'her' and 'his' occur, we find that the context is respectively male or female. This is the case for 'his mother's hands' and 'her father's neck'.

Hands

28	understand how it is.— His mother's hands were never still. The four	12%
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Neck

2	was young could become her father's neck that he remembered in a Sunday	56%
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For 'eyes', 'the eyes' occurs more often than 'her eyes' and in eight instances of 'thumb' we are dealing with a sort of explanation on how to do or hold something. Notice with 'thumb' that 'her thumb' doesn't occur in any instance.

Eyes

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	EYES	eyes	0,000	1	37	0	0						37				
2	THE	eyes	0,000	1	24	14	10	3	2	1	1	7			1	6	1
3	HER	eyes	0,000	1	15	10	5		2	1	2	5			2	1	2
4	HIS	eyes	0,000	1	15	13	2		1		2	10			1		

Thumb

N	Concordance	%
1	the padlock with first finger and thumb hooked across the knuckle of	58%
2	had a way of rubbing first finger and thumb together. Grinning: Everybody	68%
3	battery held up, end to end, between thumb and forefinger. He shook his	77%
4	it up to him in her way between thumb and first finger, putting it back	89%
5	were loose on Bam's chair and his thumb worked automatically to tighten	72%
6	, he stopped his mouth with his thumb and confronted his parents with	35%
7	were recalled to themselves and the thumb and fingers of his right hand	43%
8	beat ceaselessly at the ball of the thumb—the throb of an old heart	12%

'Backsides' is an exception in this division because it isn't preceded by 'her', however it does show up in a feminine context in two of the three cases. The first one is in a cluster with 'breasts', and the other one explicitly refers to 'women's broad backsides'.

Backsides

N	Concordance	%
1	sturdy and comfortable breasts and backsides become leaden weight, their	19%
2	than the sight of the women's broad backsides , squatting. The moon in the	90%
3	of wood, for the same fires; the same backsides bent at washing, squatting	66%

Now, we go further with the subcategories 'male' and 'female'. There are only three keywords subcategorized as 'female', while there are twice as many subcategorized as 'male'.

When looking at 'woman', it is immediately noticeable that it is often defined in terms of generation, i.e. 'old' vs. 'young' and in terms of race, i.e. 'black' vs. 'white' and even 'Xhosa wife'. 'Town woman' shows up seven times. We can deduce from the context that July, the male servant, is having a sexual relationship with another woman, i.e. the town woman. In four instances we find 'his town woman', with 'his' referring to July. 'His woman', in L1 position, only shows up one time. For the plural, 'women', we mostly find 'the women'.

Woman

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	THE	THE	OF	THE	WHITE	WOMAN	WAS	THE	THE	TO	THE
2	WHITE	THAT	AND	HIS	OLD		IN	A	HAD	HER	YOU
3	HE	TO	WHITE	MAN	THE		THE	NOT	OF	THE	SHE
4	OF	THERE	WAS	TO	A		WHO	AS	AND	WAS	BACK
5		HE	BRING	A	TOWN		DID		A	CHILDREN	LIKE
6		A			BLACK		AND		TO	IN	OF
7		SHE			AND		HAD		FROM	MAN	
8		IN			THIS		WITH		CHILDREN		
9							WHOSE		HAVE		
10							HERE				
11							SHE				
12							TO				

In thirty-one cases of the fifty-two Gordimer uses 'his wife'. The other cases are 'my wife', 'your wife' and 'July's wife', which implies that 'wife' is mostly used in terms of a male property. 'Husband', however, is not a keyword. When looking at the concordance lines for 'husband' we only find twelve cases of 'her husband'. This again implies that women are more defined as a property of men than the other way around.

With 'mother', we find that ten instances out of the thirty-five are about 'his mother', while there are only four instances of 'her mother'. Nonetheless we can perhaps state that the role of mother is more important for a woman than the role of father for a man because 'father' is not a keyword. When we look up the concordance lines we see that 'father' still occurs twenty-three times, but it is seldom about 'her father' or 'his father'.

Wife

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	THE	TO	HE	TO	HIS	WIFE	AND	THE	HER	OF	THE
2	WAS	WHY	TO	AND	JULY'S		HIS	CHILDREN	I	SHE	TO
3	AS	SO	HER	MOTHER	YOUR		HAD	WAS	IN	THE	WAS
4	HIS	AS	THE	MAUREEN	MY		WAS	IT	HE	WERE	A
5		NOT	HIS	IT	THE		WITH	A	HIS	WITH	HAD
6							THE	IN		MUST	HER
7							TO			AND	
8										HER	

Husband

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	HUSBAND	husband	0,000	1	18	0	0						18				
2	HER	husband	0,000	1	15	14	1	1		1		12		1			

Mother

N	Word	With	Relation	Texts	Total	Total	Total	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	MOTHER	mother	0,000	1	35	0	0						35				
2	HIS	mother	0,000	1	18	12	6	1	1			10		2		2	
3	THE	mother	0,000	1	16	9	7	2	1	2	1	3			3	1	2
4	TO	mother	0,000	1	14	8	6	1	3	1	3			1		1	2
5	AND	mother	0,000	1	12	7	5	2	1	1	3			3	1		1
6	HER	mother	0,000	1	10	6	4			1	1	4			1	2	1

Father

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	YOU		YOU	MOTHER	THE	FATHER	HE'S	THE	THE	TO	THE
2				KNOW	THEIR		HE	NOT	IT	HE	YOU
3				EVEN	YOUR		DID	HAD	BUT		A
4					HIS						HIS
5					HER						

Some of the keywords subcategorized as 'male', define men in terms of their social position, or job if you want. Those are 'chief', 'headman', 'master' and 'boss's', while we find no such position for the keywords subcategorized as 'female'.

These keywords are mostly preceded by 'the'. 'Headman' often shows up as 'the headman of the chief' and 'boss' is in every instance a specific man, i.e. the shift boss Jim.

In contrast 'master' is not always a male subject. In seven cases of the nineteen we are dealing with 'master bedroom', which should rather be subcategorized as 'place' or even as 'utensil'. In the remaining cases 'master' refers to a male subject.

Headman

Concord												
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N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5	
1						HEADMAN	FOR	THE	CHIEF			

Boss's

Concord												
File Edit View Compute Settings Windows Help												
N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5	
1	THE			THE	SHIFT	BOSS'S					AND	

Master

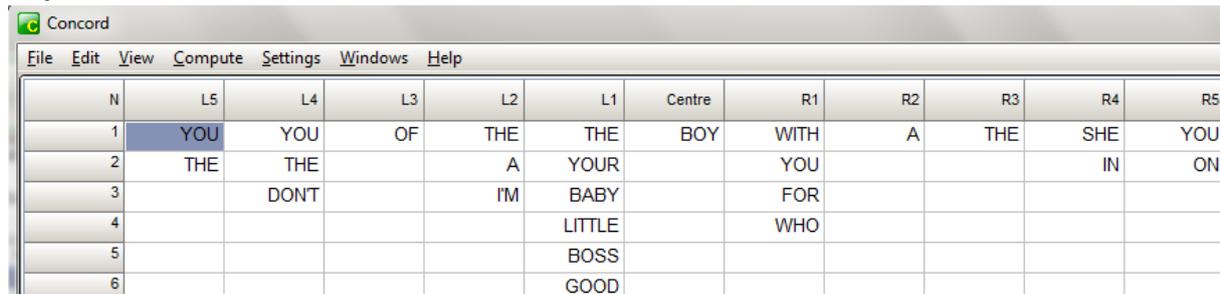
Concord												
File Edit View Compute Settings Windows Help												
N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5	
1	LEFT	THE	TO	IN	THE	MASTER	BEDROOM	EN	SUITE	THE	IN	
2		HIM	THE				BEDROOM	AND				
3		AND					HE					

As we have the keyword 'woman' for the subcategory 'female', we also have the keyword 'man' for the subcategory 'male'. We also have 'boy' as a keyword, while 'girl' doesn't occur. 'Man' is also defined in terms of generation, i.e. 'old' vs. 'young' and occurs in a racial context, i.e. 'black' vs. 'white', as we also found for 'woman'. In only two instances 'her man' shows up. 'Boy' is preceded by a variety of different adjectives and (pro)nouns, such as 'your', 'baby', 'the', 'little', 'boss', 'good', 'naughty', etc.

Man

Concord												
File Edit View Compute Settings Windows Help												
N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5	
1	THE	THE	THE	THE	A	MAN	WHO	THE	THE	THE	THE	
2	HE	OF	TO	A	THE		HAD	HAD	HIS	HAD	AND	
3	FOR	HIS	WAS	OF	WHITE		AND	HE	TO	HIS	HIM	
4	IN	SHE	OVER	AS	BLACK		WAS	WOMAN	OF	AND	WAS	
5	A	A	UP	TO	YOUNG		HE	IN	HE	THERE	WHAT	
6	THAT	BUT	HAD	BUT	THIS		CAME	WATCHED	WAS	TO	THERE	
7	TO	GO	FROM	WITH	OLD		A	WITH	FOR	WAS	TO	
8	AND	HE	HE	LIKE	BLOND		WHOSE	BEFORE	YOU	AN	SHE	
9	SHE	WAS	OF	ON	BIG		IN	A	SHE	IT	HAVE	
10	SOME	WOMAN	HIM		POOR		I	COME	VEHICLE	A	HAD	
11		ANY			HER		FROM	IF	ON		HIS	

Boy



The screenshot shows the Concord search tool interface. The window title is 'Concord'. The menu bar includes 'File', 'Edit', 'View', 'Compute', 'Settings', 'Windows', and 'Help'. Below the menu bar is a grid with columns labeled N, L5, L4, L3, L2, L1, Centre, R1, R2, R3, R4, and R5. The grid contains the following text:

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4	R5
1	YOU	YOU	OF	THE	THE	BOY	WITH	A	THE	SHE	YOU
2	THE	THE		A	YOUR		YOU			IN	ON
3		DONT		IM	BABY		FOR				
4					LITTLE		WHO				
5					BOSS						
6					GOOD						

3.4. Comparison

I have already made some (superficial) comparisons above, but those were mostly about keywords within the books themselves. In this section, however, comparisons will be made between the three different works. By comparing the results of the different books I hope to discover a certain trend as these works are all written in a another time period. Especially between *The Story of an African Farm* (1883) on the one hand and *Orgie* (1965) and *July's People* (1981) on the other, there is a huge time gap. *The Story of an African Farm* was written in the 19th century, while the others were written in the 20th century. Between *Orgie* and *July's People* there is an interlude of fifteen years, but both are published during Apartheid. Additionally I want to examine if there are big differences between English and Afrikaans literature and between prose and poetry. Note that it is not my intention to generalize these findings. Accordingly these findings are not representative for the whole of South African literature.

We immediately see that *Orgie* by André P. Brink is completely different from *The Story of an African Farm* and *July's People*. It is more difficult in the case of poetry to only focus on the statistics and not the underlying meanings and own interpretations. As we have seen this work has many references to historical, literary and mythical women, which doesn't occur in the novels. As already said above those references can mean that Brink is fascinated by strong females. André P. Brink is also more explicit in the usage of female body parts. As we have seen with 'skede' (vagina) and 'tepels' (nipples).

Remarkable is that there are some keywords, subcategorized as 'body part', that are found in every one of the books. These are: 'eyes', 'hands' and 'breast(s)'. Especially that last one is worth mentioning as this is typical female. Nonetheless, Schreiner uses it more often in a male context, i.e. 'his breast'. While Gordimer speaks of the breasts of women in all instances. And Brink not only mentions 'maagdlike borste' (virgin breasts), but also uses the adjective 'beborste' (breasted). Yet, this adjective only occurs in a poetical reference to the bombardments of Guernica.

'Legs' also occurs in every book, but in *Orgie* Brink speaks of 'dye', which refers more to thighs and not the entire leg, 'been' in Afrikaans. Also 'legs' isn't always used in a female context, but rather in different contexts. Again Schreiner speaks more often about 'his legs' than 'her legs'. While Brink uses it three times in a poetical reference to Guernica and in one instance he mentions it in a cluster with 'bloed'

(blood), which could be indicating menstruation blood. In *July's people* 'his legs' and 'her legs' occur more or less as often. And 'spread legs' is not used in a sexual context, but refers to children playing.

In most of the cases Schreiner uses 'his' more often than 'her' when talking about body parts, thus a more male context, in contrast to the other two writers and she doesn't use very explicit sexual language. This could be an effect of the time period she wrote in.

When we look at the subcategories 'male' and 'female', we notice that Brink doesn't make explicit references to male and female subjects. We can only find one for each subcategory, i.e. 'ouma' (grandmother) and 'bruidegom' (groom). In contrast Gordimer and Schreiner do use more explicit references and both have in common that there are more male subjects than female ones. Both novels also have a few mutual keywords in these specific subcategories. Those keywords are: 'woman', 'wife', 'boy', 'master' and 'man'. In none of the two novels 'husband' occurs as a keyword. So we might wonder if women are rather defined as property of their husband than vice versa. When looking specifically at the concordance lines for 'husband' for both novels, we could see that 'her husband' never occurred as many times as 'his wife'. So the hypothesis seems to be confirmed. However, we could find eleven instances of 'her husband' in *July's People*, while only three instances in the case of *The Story of an African Farm*. Keeping in mind that *July's People* is a smaller book, we might say that times seem to have changed and that it becomes more regular for women to also define men as their belongings, meaning that marriage became more based on equality.

In the case of 'master' we can't overlook the social dimension. While in the 19th century it was still very common to address boys and youngsters who were too young to be called mister as master (Dunkling 1990), the usage of 'master' in *July's people* is due to the Apartheid era. Note also that in a few cases it was about 'master bedroom' and not about a male subject in *July's People*.

We also notice that a lot of the keywords subcategorized as 'male' are references to social position and employment. In *The Story of an African Farm* words such as 'hunter', 'overseer', 'bushman' and 'minister' occur, while in *July's People* we find 'chief', 'headman' and 'boss'. Because *July's People* is mostly set in the 'traditional' village of July, the male servant, it isn't strange that 'chief' and 'headman' occur as keywords. In contrast with *The Story of an African Farm* which is set in a white, colonial context.

Interestingly, we find 'father' as a keyword in the novel of Schreiner, while 'mother' doesn't occur, and in *July's People* we find 'mother' as a keyword, while 'father' doesn't occur. However, both are set in a patriarchal context. It seems that the role of 'mother' should be more important in such a context as the women are more often placed in a domestic scene. Why Schreiner only puts emphasis on the role of father and not on the role of mother is unclear.

Overall we can conclude that an evolution towards more equal gender roles is taking place. Especially if we take the notion of 'wife' into account. We also see stronger

sexual speech in the work of Brink than in the case of the two novels. This could be because it is easier to express one's feelings in poetical references than in 'realistic' speech.

4. Discussion

In this section I will discuss and evaluate a number of reviews for each book. This evaluation is based on comparing the found results in the section above with critical reviews. The reviews are chosen conferring to their references towards gender related topics. However for *July's People* by Nadine Gordimer this has been a real struggle as not many reviews deal with gender themes in this novel. Most critical reviews deal with the struggle in Apartheid as this is the overall setting in *July's People*. Gender topics are only a part of this bigger context. So only two reviews concerning gender could be found, one by Mike Madden (2007) and another by Cherry Clayton (1994). For the other novels there were more reviews available and four are found for each. In the case of *The Story of an African farm* reviews are found by Haynes (1981), Van Wyk Smith (1999), Gorak (1992) and Esty (2007), and for *Orgie* we established reviews by Willemse (2004), Van der Walt (1965), Bothma (2004) and Breitenbach (1977). To maintain the same logic as above the three books will be discussed chronological. Note that the given interpretations below are interpretations by the critics, unless indicated differently. This can occur when I specifically compare them to my own results and draw a conclusion from that comparison.

4.1. *The Story of an African Farm – Olive Schreiner*

The Story of an African Farm by Olive Schreiner is sometimes seen as New Woman Fiction (Esty 2007) or a Feminist Bildungsroman (Gorak 1992). According to Esty (2007) this novel gained its success by combining gender and colonial concerns, not only in the first years it was published but also a century later when feminist and postcolonial approaches raised it in debates. However this novel has not only been read as feminist, but also as counter feminist or even anti-feminist according to Van Wyk Smith (1999). I would have to agree simply based on the results I obtained using WordSmith Tools. The keywords I've focused on don't show many gender-based contexts. I can imagine that the time she wrote in results in not using explicit language. Perhaps gender topics can be found in the underlying meanings. Van Wyk Smith suggests that "(...) the only conception of feminism available to Schreiner at the time, that is, one itself based on a straight inversion of patriarchal power structures" (Van Wyk Smith 1999: 162). If I may believe the critic reviews the characters of Gregory Rose and Lyndall seem very important in this 'inversion of patriarchal power' as there is a stark dichotomy between men and women. I will give a short summary of the comments on these characters by the critics, but unfortunately I won't be able to compare them to my own results. Especially the character of Lyndall seems very important in gender politics. According to Haynes (1981), Van Wyk Smith (1999) and Esty (2007) Lyndall is the embodiment of the New

Woman aspirations as she concentrates her anger on the discrimination against women. In some ways we can see her as a feminist *avant-la-lettre*. In contrast Gregory Rose believes he needs to dominate women, but at the same time has a gentle, half-feminine nature. Van Wyk Smith (1999) even refers to him as an androgen. Alternatively, I could have looked into the subcategory 'proper noun' to see in which contexts these characters occur. Perhaps then I would have found more gender-based themes within the content.

Some questions raise when looking at the review by Gorak (1992). She speaks of the female body as a center of Schreiner's fiction: "the topiary world of the female body merges into the world-in-flux of the colonial farm" (Gorak 1992: 67). I wonder if she means a literal female body or merely an embodiment. When we look at the keywords subcategorized as 'body part' we see that Schreiner mostly speaks of a male body instead of a female one. If Gorak means this literal, than she could not be more wrong.

After reading the critics' reviews, I do however believe that gender topics are present, but in the female protagonist complaining about the "masculine vocational and sexual model of middle class consent" as Esty (2007: 420) puts it.

4.2. Orgie – André P. Brink

When comparing my results to the critics' reviews of *Orgie*, it immediately shows many similarities. In all the reviews the critics agree about the fact that sex and religion take a prominent place in the work of Brink. "Menslike seksualiteit word in sy erotiese volheid ontdek en beskryf, dikwels metafisies verken, terwyl religie gesekulariseer word"² (Willemse 2004: 131-132). Some would even say that Brink over-emphasises sexuality. This results in a certain perspective on women. Brink admires them and situates them in a feminist position according to Bothma (2004). She believes that by placing women in a marginalised position as well as in strong erotic scenes, Brink questions feminism. I have to agree with the strong erotic scenes when looking at keywords such as 'tepels' (nipples) and 'skede' (vagina). This certainly implies strong sexual reference. However, when looking at 'tepels' (nipples), we have seen it is mostly used in reference to an amoeba. The other case however is sexual. 'Skede' is used in a very implicit, poetical way. Though, when using 'swaard' (sword) and 'dolk' (dagger) in the same sentence we can imagine that these are references to the male sexual organ.

Women are even given a central role in Brink's poetry as he wants to link their combats to those of other marginalised people, such as coloured people and slaves (Bothma 2004). In the results we can see this racial component as 'bruin' (brown) is even a keyword. It is also used in a sexual context with 'borste' (breasts), as he speaks about brown breasts. I also believe that those strong feminist women can be found in the references to mythical, literary and historical female figures in *Orgie*, such as Ophelia, Desdemona, Yerma, Vercors (i.e. Anne Vercors), Antigone, etc.

² Roughly translated as: "Human sexuality is discovered and described in its erotic fullness, often explored metaphysical, while religion is secularized".

As already stated above religion is also given an important role in Brinks work. The usage of an archetype, such as a myth, as the basis for the text's pattern is significant in Brinks work according to Van der Walt (1965). Breitenbach (1977) agrees with this, but also states that the exploration and usage of myths a general tendency is in modern art literature, thus also in the work of Brink. This can be linked to the psychologization of the novel. This includes works which adhere the god-is-dead-ethics, as even the Bible becomes a myth. This is demonstrated in my results as well under the subcategory 'spiritual'. Brinks fascination for gods is shown in the many references to Biblical places, the opposition of God vs. Devil and immorality. Bothma (2004) also refers not only to the importance of sexuality and religion in Brinks works, but also to the importance of art. As my results have shown Brink makes a few references to the bombardments of Guernica, but these could also be a reference to Picasso's painting of these bombardments. According to Bothma (2004) these themes of sex, religion and art, are important for people to be able to communicate, not only with another person, but also with the transcendental.

4.3. *July's People* – Nadine Gordimer

As already stated above this novel is set in the Apartheid era and deals with women and black struggles in Apartheid. Or how Madden puts it: “[it] demonstrated an alternative to the present/future in which English-speaking women lead the transition through South Africa's interregnum” (Madden 2007: 12). He suggests that a non-racial South Africa can originate from using female values and roles by the white population. This is why Maureen, a white liberal woman, is the leading character in this book. She sees herself in the role the patriarchal society has given to her. According to Madden these roles are “(...) as wife of a professional architect, as a child raised on a gold mine and as a successful participant in childhood cultural festival” (Madden 2007: 13). Especially the role of wife can be confirmed by the results. As we have seen the keyword 'wife' is mostly used in terms of male property. 'Husband', however, is not a keyword and when looking at the concordance lines for 'husband' we could only find a few cases of 'her husband' which implies that women are more defined as property of men than the other way around. I would also suggest adding the role of mother to Madden's list. When we look at the results, 'mother' appeared as a keyword, in contrast to 'father'. This implies that the role of mother seems more important than the role of father. Madden (2007) seems to agree with this as he states that Bam disappears to the background. A few incidents in the novel demonstrate that Bam is failing as a father and as a husband. According to Madden (2007) this is due to Bam's inability to transform and adapt to his new surroundings. He remains thinking in term of his own white society, while Maureen begins to participate in both the male and female domains of July's village. She is willingly to expand the boundaries of the traditional female roles to survive. Madden illustrates this with a good example as he states: “Maureen deliberately rejects the bourgeois principles of beauty and cosmetic perfection because she knows that the more immediate concepts of labour and harmonic social integration are now much more

relevant in terms of her live experience” (Madden 2007: 28-29). This brings me to an example of my own results. In the case of ‘legs’ we have seen that it appears in a racial context, i.e. ‘white legs’. Nonetheless, ‘black legs’ doesn’t occur. In my results I have stated that there was a possibility that it is more noticeable when a white woman shows her legs. This could be because she shouldn’t as a white woman or because white women seem unashamed. Madden (2007) gives us another option, i.e. that Maureen realizes she shouldn’t be ashamed to show her weakness as a woman because in July’s village all are equals in their tasks to provide for their family. In contrast Clayton (1994) states that the sexual freedom of Maureen could have a source in the desire of irresponsibility as this is not allowed in her nuclear family. Nevertheless, the question remains if the black women in the village agree with this unashamed behaviour. As Madden (2007) also points out that in July’s society the black women have a certain power that July finds difficult to accept. This could be one of the reasons why he tries to preserve the patriarchal, gender-based roles between Bam and Maureen, because he has always known them from white society.

Another remarkable thing is that Madden (2007) also notices the gender-based domains in the subtle language use of Gordimer. When the family flees to July’s village they both gather some objects to take with them. Bam takes his gun, while Maureen remembered the toilet paper. That Maureen takes toilet paper with her is another confirmation that she as a female is set in a domestic scene, while Bam taking his gun implies he is the head of the family and will protect his family. Actually, ‘gun’ also appears as a keyword.

5. Conclusion

In the introduction I asked the question how gender is reflected in a non-Western perspective. I wanted to focus on South-African literature, because many South African literature deals with gender in a subtle way and has specific accents. The aim in this paper was to discover those accents in three selected books by important South African writers of whom we know gender takes a prominent place in their works. Also this study was somewhat diachronic, by using different time periods in the hope to discover a certain trend. Especially between *The Story of an African Farm* on the one hand and *Orgie* and *July’s People* on the other, there is a huge time gap. I have chosen to work within an interdisciplinary framework by using the program WordSmith Tools to approach the content quantitatively, and by comparing these results to critical reviews. I believe I have achieved my aim in certain ways. WordSmith Tools has proven to be a good device for the analysis for literary texts. I have used it in a very specific way by only highlighting the keywords related to gender topics to see in which contexts they were used. I put an emphasis on the category ‘content’ and within this category on the subcategories ‘body part’, ‘female’ and ‘male’. I mainly used the L1 position to analyze the keywords to see when words occurred with ‘his’ and ‘her’ or when any racial differentiation occurred such as ‘white’ or ‘black’. We have seen that in most cases Schreiner uses ‘his’ more often than ‘her’,

which could be an indication of a more male context. This could be an effect of the time period she wrote in. We also noticed that *Orgie* is completely different from the two novels as it was poetry. It was more difficult to only focus on the statistics and not the underlying meanings and own interpretations. Also Brink seems to use more explicit sexual language. Noticeable was that there are some keywords, subcategorized as 'body part', that were found in every one of the books, such as 'breasts'. The same occurred when looking at the subcategories 'male' and 'female' for *The Story of an African Farm* and *July's People*, such as master and wife. Both novels had also in common that there are more male subjects than female ones and that a few of these 'male' keywords are references to social position and employment. In some ways we could conclude that an evolution towards more equal gender roles is taking place by just looking at the results, e.g. 'wife'.

I have chosen to include an additional contribution in the form of a literature study, which served comparative needs. When looking at *The Story of an African Farm* this seemed to be a bit of a fail. Maybe WordSmith Tools isn't a good program to examine too subtle ways of gender perspectives. Alternatively, I could have looked more into the subcategory 'proper noun' for this novel, as the characters of Lyndall and Gregory Rose seemed very important in the critical reviews. For the other two works however it worked well as many similarities appeared. I used the critical reviews here as an addition for my results, but I believe critics could also use WordSmith Tools to enhance their interpretations because it is a neutral way of examining as I have proven here.

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WordSmith Tools 6

2014 [using WordSmith Tools]

<http://www.lexically.net/wordsmith/>

Annexes – KeyWord Lists

The Story of an African Farm by Olive Schreiner

N	Key word	Freq.	%
1	BONAPARTE	263,00	0,26
2	TANT	198,00	0,19
3	SANNIE	179,00	0,17
4	WALDO	190,00	0,18
5	HE	1945,00	1,89
6	LYNDALL	117,00	0,11
7	GREGORY	180,00	0,18
8	LITTLE	508,00	0,49
9	EM	171,00	0,17
10	HIS	1288,00	1,25
11	SAID	846,00	0,82
12	SHE	1033,00	1,01
13	I	1717,00	1,67
14	HER	955,00	0,93
15	HIM	608,00	0,59
16	BOER	68,00	0,07
17	KAFFER	45,00	0,04
18	SAT	172,00	0,17
19	KOPJE	44,00	0,04
20	TILL	122,00	0,12
21	ME	477,00	0,46
22	EYES	216,00	0,21
23	LOOKED	231,00	0,22
24	BOY	154,00	0,15
25	DOSS	42,00	0,04
26	YOU	1218,00	1,19
27	WAGON	65,00	0,06
28	HOTTENTOT	35,00	0,03
29	GERMAN	140,00	0,14
30	IT	1672,00	1,63
31	CRIED	88,00	0,09
32	STRANGER	71,00	0,07
33	OLD	247,00	0,24
34	STOOD	126,00	0,12
35	SHALL	152,00	0,15
36	LOVE	158,00	0,15
37	MAN	242,00	0,24
38	NOT	873,00	0,85
39	WOMAN	147,00	0,14
40	AND	3674,00	3,57
41	DOOR	154,00	0,15
42	MY	410,00	0,40
43	PRESENTLY	50,00	0,05

44	LAY	102,00	0,10
45	TRANA	21,00	0,02
46	BLINKINS	20,00	0,02
47	SOUL	64,00	0,06
48	NOTHING	166,00	0,16
49	HAND	169,00	0,16
50	WALKED	92,00	0,09
51	WHEN	495,00	0,48
52	HEAD	169,00	0,16
53	WE	627,00	0,61
54	HANDS	120,00	0,12
55	KAROO	21,00	0,02
56	GOD	122,00	0,12
57	DOWN	277,00	0,27
58	NEVER	200,00	0,19
59	UPON	126,00	0,12
60	FACE	151,00	0,15
61	ROOM	139,00	0,14
62	SHEEP	54,00	0,05
63	THEN	374,00	0,36
64	AM	131,00	0,13
65	OXEN	24,00	0,02
66	SLOWLY	71,00	0,07
67	THEM	378,00	0,37
68	EM'S	15,00	0,01
69	AFTERWARD	18,00	0,02
70	NIGHT	140,00	0,14
71	CAME	163,00	0,16
72	FOLDED	36,00	0,04
73	BUSHES	32,00	0,03
74	GERMAN'S	17,00	0,02
75	STONES	49,00	0,05
76	SLEEP	66,00	0,06
77	HAT	47,00	0,05
78	FOOT	66,00	0,06
79	SANNIE'S	12,00	0,01
80	DEAR	69,00	0,07
81	SOFTLY	42,00	0,04
82	BUT	760,00	0,74
83	WHITE	110,00	0,11
84	LOFT	28,00	0,03
85	UP	424,00	0,41
86	ONE	537,00	0,52
87	LOOKING	111,00	0,11
88	US	217,00	0,21
89	BED	84,00	0,08
90	BLUE	69,00	0,07
91	SAND	42,00	0,04
92	HEART	77,00	0,07

93	HIMSELF	115,00	0,11
94	GONE	90,00	0,09
95	LANDLADY	21,00	0,02
96	KRAALS	11,00	0,01
97	ROUND	118,00	0,11
98	SO	452,00	0,44
99	BREAST	33,00	0,03
100	JEMIMA	14,00	0,01
101	BEAUTIFUL	61,00	0,06
102	SUNSHINE	30,00	0,03
103	DEVIL	31,00	0,03
104	OUT	386,00	0,38
105	FEET	74,00	0,07
106	HOMESTEAD	14,00	0,01
107	DARK	71,00	0,07
108	KAPJE	9,00	
109	LOOK	154,00	0,15
110	KNELT	22,00	0,02
111	LONG	160,00	0,16
112	ROSE	64,00	0,06
113	FOREHEAD	28,00	0,03
114	ALONE	72,00	0,07
115	DREW	45,00	0,04
116	MAID	25,00	0,02
117	MEALIES	9,00	
118	CREPT	23,00	0,02
119	COME	173,00	0,17
120	LYNDALL'S	8,00	
121	RIEM	8,00	
122	FIRE	69,00	0,07
123	LIE	44,00	0,04
124	FINGER	36,00	0,04
125	TELL	103,00	0,10
126	LOVED	42,00	0,04
127	THERE	491,00	0,48
128	ASLEEP	32,00	0,03
129	AGAIN	154,00	0,15
130	FARM	48,00	0,05
131	HUNTER	25,00	0,02
132	DIE	43,00	0,04
133	DAY	155,00	0,15
134	LADDER	25,00	0,02
135	KRAAL	12,00	0,01
136	DEAD	61,00	0,06
137	TOWARD	24,00	0,02
138	CANNOT	83,00	0,08
139	KAFFERS	7,00	
140	WALDO'S	7,00	
141	MARRY	31,00	0,03

142	CORNER	47,00	0,05
143	LAUGHED	38,00	0,04
144	MOONLIGHT	18,00	0,02
145	BONAPARTE'S	9,00	
146	CURLS	19,00	0,02
147	ROASTER	8,00	
148	DUTCHWOMAN	8,00	
149	SHUTTER	13,00	0,01
150	RESTED	22,00	0,02
151	BEFORE	191,00	0,19
152	CANDLE	20,00	0,02
153	WEARY	19,00	0,02
154	LET	88,00	0,09
155	DREAM	37,00	0,04
156	LEANED	27,00	0,03
157	HUNG	31,00	0,03
158	FINGERS	40,00	0,04
159	SKY	37,00	0,04
160	EVENING	60,00	0,06
161	AWAY	128,00	0,12
162	STRANGE	42,00	0,04
163	TOUCHED	30,00	0,03
164	ARM	48,00	0,05
165	THING	102,00	0,10
166	SEE	233,00	0,23
167	RED	63,00	0,06
168	BISH	7,00	
169	PEACHES	12,00	0,01
170	WALL	55,00	0,05
171	AH	51,00	0,05
172	MOZAMBIQUER	6,00	
173	CABIN	21,00	0,02
174	HEARD	72,00	0,07
175	YELLOW	35,00	0,03
176	TENDERLY	13,00	0,01
177	ROLLED	25,00	0,02
178	ASKED	95,00	0,09
179	TURNED	79,00	0,08
180	BENT	26,00	0,03
181	CHILD	75,00	0,07
182	WICKED	20,00	0,02
183	SUPPER	22,00	0,02
184	DOG	43,00	0,04
185	SIT	45,00	0,04
186	FELLOW	33,00	0,03
187	EARTH	45,00	0,04
188	WELLINGTON'S	9,00	
189	WENT	118,00	0,11
190	GREGORY'S	11,00	0,01

191	SOLEMNLY	13,00	0,01
192	GREY	36,00	0,04
193	BOY'S	18,00	0,02
194	CRY	28,00	0,03
195	STONE	42,00	0,04
196	HAD	612,00	0,60
197	ALoud	18,00	0,02
198	MASTER	37,00	0,04
199	CHAPTER	58,00	0,06
200	RAN	43,00	0,04
201	GREAT	117,00	0,11
202	THINGS	107,00	0,10
203	HORSEWHIP	6,00	
204	TIRED	30,00	0,03
205	STOEP	5,00	
206	KAFFER'S	5,00	
207	SLOOT	5,00	
208	WOMAN'S	22,00	0,02
209	HERE	147,00	0,14
210	MUST	151,00	0,15
211	PIGSTY	8,00	
212	LIFE	128,00	0,12
213	NOSE	30,00	0,03
214	INTO	278,00	0,27
215	AUNT	25,00	0,02
216	LORD	58,00	0,06
217	CAREFULLY	38,00	0,04
218	DOORWAY	20,00	0,02
219	SAW	77,00	0,07
220	GROWN	30,00	0,03
221	LIFTED	28,00	0,03
222	DYING	25,00	0,02
223	FARMHOUSE	15,00	0,01
224	MORNING	66,00	0,06
225	WHIP	16,00	0,02
226	HEAVEN	22,00	0,02
227	NO	369,00	0,36
228	SHOOK	31,00	0,03
229	PRAY	19,00	0,02
230	SADDLE	15,00	0,01
231	WAGONS	12,00	0,01
232	SULLENLY	8,00	
233	BIBLE	21,00	0,02
234	CHAIR	38,00	0,04
235	HALF	83,00	0,08
236	WINDOW	44,00	0,04
237	MUTTERED	19,00	0,02
238	POCKET	26,00	0,03
239	RODE	17,00	0,02

240	WAITED	27,00	0,03
241	NEARER	20,00	0,02
242	OSTRICHES	7,00	
243	BELOVED	15,00	0,01
244	CHIN	19,00	0,02
245	COFFEE	35,00	0,03
246	LEAVES	35,00	0,03
247	WEEP	12,00	0,01
248	VELD	6,00	
249	QUIET	34,00	0,03
250	MAN'S	28,00	0,03
251	QUILT	10,00	
252	ARMS	45,00	0,04
253	SUDDENLY	46,00	0,04
254	PUT	128,00	0,12
255	CAKES	16,00	0,02
256	QUIVERING	11,00	0,01
257	LOVES	18,00	0,02
258	PLAIN	28,00	0,03
259	FELL	44,00	0,04
260	INTENTLY	12,00	0,01
261	TOMORROW	39,00	0,04
262	HEREAFTER	9,00	
263	PIET	7,00	
264	MAD	24,00	0,02
265	AT	725,00	0,71
266	COAT	25,00	0,02
267	PRAYED	13,00	0,01
268	PINAFORE	7,00	
269	KNEEL	9,00	
270	BROKEN	35,00	0,03
271	ADDED	53,00	0,05
272	KISS	22,00	0,02
273	CREATURE	19,00	0,02
274	TOOK	93,00	0,09
275	INSTANT	20,00	0,02
276	DREAMED	14,00	0,01
277	SLEG	4,00	
278	MEIBOSS	4,00	
279	OOM	4,00	
280	FOREVER	19,00	0,02
281	SHUT	29,00	0,03
282	AFTERNOON	37,00	0,04
283	LIGHT	67,00	0,07
284	SHEARING	8,00	
285	GO	168,00	0,16
286	HANDKERCHIEF	13,00	0,01
287	DAM	13,00	0,01
288	THEE	13,00	0,01

289	THY	13,00	0,01
290	EAT	35,00	0,03
291	PAW	9,00	
292	PILLOW	13,00	0,01
293	THEY	539,00	0,52
294	OPENED	43,00	0,04
295	THOUGHTS	27,00	0,03
296	GROUND	53,00	0,05
297	ENGLISHMAN	13,00	0,01
298	WOODEN	24,00	0,02
299	STRETCHED	19,00	0,02
300	WALLS	31,00	0,03
301	OX	9,00	
302	MARE	12,00	0,01
303	SWEETNESS	10,00	
304	TAILS	12,00	0,01
305	THREW	22,00	0,02
306	ETERNITY	11,00	0,01
307	BOOK	68,00	0,07
308	OUTSPANNED	4,00	
309	OSTRICH	8,00	
310	OURSELF	6,00	
311	COMPANION	17,00	0,02
312	SANG	15,00	0,01
313	OUR	173,00	0,17
314	DROPS	16,00	0,02
315	MISERABLE	15,00	0,01
316	BIRD	24,00	0,02
317	INQUIRED	9,00	
318	GLADNESS	6,00	
319	EYELIDS	10,00	
320	MILK	27,00	0,03
321	TRUTH	35,00	0,03
322	SOULS	13,00	0,01
323	ALWAYS	100,00	0,10
324	SPRUNG	10,00	
325	DELICATE	17,00	0,02
326	LIGHTED	9,00	
327	BETTER	84,00	0,08
328	BROWN	35,00	0,03
329	WILL	376,00	0,37
330	BRANDY	13,00	0,01
331	POT	18,00	0,02
332	BENDING	12,00	0,01
333	HOUR	40,00	0,04
334	FOOLS	10,00	
335	MUTTERING	10,00	
336	SHADOW	21,00	0,02
337	CREEP	11,00	0,01

338	BAG	27,00	0,03
339	HEAR	45,00	0,04
340	PRAYING	11,00	0,01
341	MEN	84,00	0,08
342	LAD	17,00	0,02
343	NOW	231,00	0,22
344	DO	280,00	0,27
345	MUD	17,00	0,02
346	LIES	27,00	0,03
347	COUSIN	16,00	0,02
348	CART	13,00	0,01
349	WIFE	49,00	0,05
350	BLACK	64,00	0,06
351	VANDER	5,00	
352	HEAP	12,00	0,01
353	THOU	12,00	0,01
354	SWEET	22,00	0,02
355	ANGELS	12,00	0,01
356	VERY	203,00	0,20
357	NEAR	53,00	0,05
358	BESIDE	27,00	0,03
359	CLIMBED	18,00	0,02
360	NICE	43,00	0,04
361	KNEE	17,00	0,02
362	ALL	403,00	0,39
363	STRANGER'S	6,00	
364	LIP	15,00	0,01
365	PINAFORES	4,00	
366	VALLEYS	12,00	0,01
367	MIGHT	118,00	0,11
368	DAVEL	3,00	
369	SPLASHBOARD	3,00	
370	TANTES	3,00	
371	SOURKA	3,00	
372	UPSITTING	3,00	
373	BOX	34,00	0,03
374	STARLIGHT	6,00	
375	BYE	16,00	0,02
376	GRAVE	17,00	0,02
377	PEEPING	7,00	
378	OVERSEER	6,00	
379	LIKED	26,00	0,03
380	BEGAN	60,00	0,06
381	CLOSE	57,00	0,06
382	COLD	40,00	0,04
383	SMALL	93,00	0,09
384	NODDING	10,00	
385	DARED	12,00	0,01
386	FLOWERS	26,00	0,03

387	L Aid	27,00	0,03
388	BON	8,00	
389	KISSED	15,00	0,01
390	SILENT	21,00	0,02
391	CROSSWISE	4,00	
392	BUSHMAN	4,00	
393	BLESS	10,00	
394	RAFTERS	7,00	
395	WISH	39,00	0,04
396	COMING	54,00	0,05
397	SUNSET	10,00	
398	GOD'S	19,00	0,02
399	TEARS	22,00	0,02
400	BEAR	26,00	0,03
401	FASTENED	9,00	
402	DROPPED	26,00	0,03
403	BREAD	21,00	0,02
404	DREAMILY	6,00	
405	EVERLASTING	7,00	
406	ILL	24,00	0,02
407	SADDLEBAGS	4,00	
408	GATHERED	18,00	0,02
409	SITS	13,00	0,01
410	MOUTH	33,00	0,03
411	SUNLIGHT	13,00	0,01
412	DROPSY	4,00	
413	LEGS	27,00	0,03
414	GLASS	34,00	0,03
415	CHIMNEYPOT	3,00	
416	KARTEL	3,00	
417	WHOSO	3,00	
418	BACK	167,00	0,16
419	HOO	7,00	
420	WEEPING	10,00	
421	BURNT	13,00	0,01
422	ELBOW	12,00	0,01
423	PAP	6,00	
424	COUNTENANCE	8,00	
425	OVER	211,00	0,21
426	BURNING	18,00	0,02
427	WRINKLED	8,00	
428	DREAMS	17,00	0,02
429	FIERY	9,00	
430	GIRL	42,00	0,04
431	SLEEPING	17,00	0,02
432	HOOFS	5,00	
433	HERSELF	46,00	0,04
434	LISTENED	16,00	0,02
435	RUBBED	11,00	0,01

436	EVER	64,00	0,06
437	AWAKENED	7,00	
438	THOUGHT	105,00	0,10
439	DIES	12,00	0,01
440	HYMN	8,00	
441	WHOSOEVER	4,00	
442	THROBS	4,00	
443	QUICKLY	38,00	0,04
444	MEALIE	3,00	
445	BASELY	3,00	
446	KLOOF	3,00	
447	SLEPT	14,00	0,01
448	GABLE	7,00	
449	MAIDS	7,00	
450	HUMBLY	6,00	
451	NEPHEW	10,00	
452	FETCH	12,00	0,01
453	UPWARD	10,00	
454	WORN	15,00	0,01
455	WAS	1070,00	1,04
456	WILD	24,00	0,02
457	WHISPERED	16,00	0,02
458	FOOTSTOOL	4,00	
459	STRIVING	8,00	
460	LOOSENED	7,00	
461	WAISTCOAT	7,00	
462	SILENCE	24,00	0,02
463	HUTS	8,00	
464	CHEEK	14,00	0,01
465	WAKES	7,00	
466	LIPS	22,00	0,02
467	STAND	35,00	0,03
468	PASSED	34,00	0,03
469	SACKS	8,00	
470	COALS	7,00	
471	FATHER	51,00	0,05
472	THOUGH	89,00	0,09
473	BLOOD	33,00	0,03
474	HAIR	40,00	0,04
475	WORLD	103,00	0,10
476	WINKED	7,00	
477	AFRAID	24,00	0,02
478	SINS	9,00	
479	HEN	8,00	
480	BOWED	10,00	
481	DREAMING	10,00	
482	SPIDER	9,00	
483	LEARNT	15,00	0,01
484	INTELLECT	8,00	

485	RAISED	33,00	0,03
486	LAUGH	19,00	0,02
487	YET	73,00	0,07
488	UGLY	12,00	0,01
489	FORTH	15,00	0,01
490	RUBBING	9,00	
491	FLED	12,00	0,01
492	FELLOW'S	5,00	
493	SITTING	30,00	0,03
494	EARNEST	9,00	
495	BEAUTY	20,00	0,02
496	SKINS	9,00	
497	OTTO	8,00	
498	COMES	43,00	0,04
499	BOOKS	38,00	0,04
500	GANDER	4,00	
501	WATTLE	4,00	
502	SAY	120,00	0,12
503	GLAD	19,00	0,02
504	MINE	24,00	0,02
505	BELIEVETH	3,00	
506	THORN	8,00	
507	WEARILY	8,00	
508	DAUB	4,00	
509	FOLDING	8,00	
510	BEARD	10,00	
511	CHICKENS	8,00	
512	MORSEL	5,00	
513	FOREFINGER	6,00	
514	CLOAK	9,00	
515	REMARK	12,00	0,01
516	IMMORTALITY	6,00	
517	COVERED	28,00	0,03
518	SLEEPILY	5,00	
519	YOUR	207,00	0,20
520	PEEPED	5,00	
521	BUGGY	6,00	
522	TINY	22,00	0,02
523	STARS	19,00	0,02
524	PAIN	26,00	0,03
525	EAR	16,00	0,02
526	BURIED	15,00	0,01
527	HORSES	21,00	0,02
528	FEEL	58,00	0,06
529	FOOL	13,00	0,01
530	BRIMSTONE	4,00	
531	KNEELING	7,00	
532	LAUGHING	15,00	0,01
533	O'CLOCK	20,00	0,02

534	CURLED	9,00	
535	EITHER	5,00	
536	LIKELY	3,00	
537	MINISTER	3,00	
538	BEING	44,00	0,04
539	SAME	25,00	0,02
540	WELL	86,00	0,08
541	POLITICAL	6,00	
542	E	3,00	
543	PROBABLY	4,00	
544	LEVEL	4,00	
545	FOLLOWING	4,00	
546	FACT	9,00	
547	SORT	4,00	
548	USED	27,00	0,03
549	JUST	71,00	0,07
550	MEAN	12,00	0,01
551	REALLY	14,00	0,01
552	NEED	19,00	0,02
553	AROUND	12,00	0,01
554	BEEN	179,00	0,17
555	USE	23,00	0,02
556	TERMS	3,00	
557	POINT	9,00	
558	DIFFERENT	13,00	0,01
559	LOT	3,00	
560	YOU'RE	7,00	
561	JOHN	4,00	
562	PARTICULAR	3,00	
563	LATER	7,00	
564	HAS	164,00	0,16
565	P	5,00	
566	PEOPLE	56,00	0,05
567	FAMILY	4,00	
568	SUPPORT	3,00	
569	GENERAL	6,00	
570	ORDER	4,00	
571	YEAR	22,00	0,02
572	WITHIN	9,00	
573	STATE	5,00	
574	COMPANY	4,00	
575	CASE	8,00	
576	BUSINESS	3,00	
577	IMPORTANT	4,00	
578	THEIR	152,00	0,15
579	THESE	53,00	0,05
580	PARTY	3,00	
581	TO	2306,00	2,24
582	NEW	52,00	0,05

583	GROUP	3,00	
584	UNTIL	3,00	
585	CAN	110,00	0,11
586	MOST	31,00	0,03
587	DURING	3,00	
588	HOWEVER	8,00	
589	AN	199,00	0,19
590	NUMBER	3,00	
591	WHICH	220,00	0,21
592	IT'S	42,00	0,04
593	FOR	642,00	0,62
594	THAT'S	7,00	
595	BE	441,00	0,43
596	THIS	273,00	0,27
597	ALSO	24,00	0,02
598	IN	1454,00	1,41
599	OR	148,00	0,14
600	BY	214,00	0,21
601	OF	1870,00	1,82
602	#	54,00	0,05

Orgie by André P. Brink

N	Key word	Freq.	%
1	EK	605,00	3,41
2	JY	367,00	2,07
3	JOU	324,00	1,83
4	MY	379,00	2,14
5	EN	898,00	5,07
6	WIER	26,00	0,15
7	NAG	64,00	0,36
8	NIE	528,00	2,98
9	X	51,00	0,29
10	VANNAG	25,00	0,14
11	ALLES	81,00	0,46
12	KIND	52,00	0,29
13	MAAR	177,00	1,00
14	KABBEL	13,00	0,07
15	DIS	72,00	0,41
16	ONS	167,00	0,94
17	SEE	37,00	0,21
18	TREPLEF	8,00	0,05
19	SLAAP	32,00	0,18
20	WEET	63,00	0,36
21	DRINK	29,00	0,16
22	OË	38,00	0,21
23	KOM	88,00	0,50
24	DONKER	29,00	0,16
25	SON	29,00	0,16
26	BOKKIE	17,00	0,10
27	TAFELTJIE	12,00	0,07
28	LIG	42,00	0,24
29	KAMMALIELIES	7,00	0,04
30	DOBBER	11,00	0,06
31	DANS	26,00	0,15
32	LUXURIA	6,00	0,03
33	HAAN	13,00	0,07
34	GOD	31,00	0,17
35	LAG	22,00	0,12
36	LOS	33,00	0,19
37	BABILON	9,00	0,05
38	ISJTAR	6,00	0,03
39	KLEIN	41,00	0,23
40	BABEL	10,00	0,06
41	NIKS	38,00	0,21
42	NEE	24,00	0,14
43	GODE	12,00	0,07
44	BLOED	23,00	0,13
45	KAAL	15,00	0,08
46	BANG	22,00	0,12

47	SOEK	34,00	0,19
48	ONTHOU	27,00	0,15
49	ELEISON	6,00	0,03
50	DRONK	15,00	0,08
51	AARDE	22,00	0,12
52	ROOI	27,00	0,15
53	KABAAL	9,00	0,05
54	RINGVINGER	8,00	0,05
55	BRUIN	26,00	0,15
56	SEEMEEU	8,00	0,05
57	SOET	14,00	0,08
58	HANDE	28,00	0,16
59	VERBY	26,00	0,15
60	MOENIE	22,00	0,12
61	TOE	97,00	0,55
62	WEG	34,00	0,19
63	WAAROM	29,00	0,16
64	ROER	15,00	0,08
65	KYRIE	6,00	0,03
66	HERFS	11,00	0,06
67	NETNOU	9,00	0,05
68	JA	23,00	0,13
69	MOEG	16,00	0,09
70	GODSOOG	4,00	0,02
71	HUIL	14,00	0,08
72	WIL	69,00	0,39
73	ASEM	15,00	0,08
74	DUSKANT	10,00	0,06
75	ENUMA	4,00	0,02
76	IEWERS	15,00	0,08
77	ALTYD	33,00	0,19
78	TERUG	33,00	0,19
79	SEEBAMBOES	6,00	0,03
80	DURF	15,00	0,08
81	MAAGDELIKE	7,00	0,04
82	STERWE	9,00	0,05
83	OU	37,00	0,21
84	MASKER	9,00	0,05
85	HARE	18,00	0,10
86	RAAS	9,00	0,05
87	SO	66,00	0,37
88	KANTEL	10,00	0,06
89	KOKON	7,00	0,04
90	KABBALA	5,00	0,03
91	DAN	46,00	0,26
92	ELISJ	4,00	0,02
93	WIT	29,00	0,16
94	KRISKRAS	4,00	0,02
95	HORINKIES	5,00	0,03

96	HERE	16,00	0,09
97	WOORDE	22,00	0,12
98	LIEF	15,00	0,08
99	KOLK	6,00	0,03
100	BRUIDSKAMER	4,00	0,02
101	SAND	13,00	0,07
102	ANTIGONE	5,00	0,03
103	STIL	16,00	0,09
104	IEWERS-HEEN	3,00	0,02
105	BEBORSTE	3,00	0,02
106	ANANGKÊ	3,00	0,02
107	AGAINÉ	3,00	0,02
108	LAAT	58,00	0,33
109	PINKIE	7,00	0,04
110	GESTORWE	7,00	0,04
111	WEE	9,00	0,05
112	VREEMDELING	8,00	0,05
113	BRANDING	5,00	0,03
114	ZIGGURAT	3,00	0,02
115	BLY	35,00	0,20
116	MAAGDELIK	4,00	0,02
117	GEHEIME	13,00	0,07
118	BORSTE	8,00	0,05
119	MYNE	13,00	0,07
120	KEPIE	4,00	0,02
121	KUIS	5,00	0,03
122	PADDATJIE	4,00	0,02
123	BRABBEL	4,00	0,02
124	VERLATE	9,00	0,05
125	VERCORS	3,00	0,02
126	PISON	3,00	0,02
127	WAAR	54,00	0,30
128	BOS	11,00	0,06
129	PIEREWAAI	3,00	0,02
130	BRUIDEGOM	7,00	0,04
131	AANDSTER	4,00	0,02
132	PENSIE	4,00	0,02
133	GIRAF	3,00	0,02
134	SOMER	11,00	0,06
135	SATERS	3,00	0,02
136	TEKST	3,00	0,02
137	STENGELS	3,00	0,02
138	NINA	8,00	0,05
139	MIDDELVINGER	5,00	0,03
140	LENTE	9,00	0,05
141	SIT	25,00	0,14
142	LANGERIGE	5,00	0,03
143	LIT	6,00	0,03
144	NISAN	3,00	0,02

145	VERGEET	14,00	0,08
146	RUIK	8,00	0,05
147	AMEBE	3,00	0,02
148	LEEG	9,00	0,05
149	MEEUE	4,00	0,02
150	HEUPE	6,00	0,03
151	VANAAND	18,00	0,10
152	DIERERIEM	3,00	0,02
153	MARDOEK	3,00	0,02
154	KINKELTJIE	3,00	0,02
155	LIEFKOOS	4,00	0,02
156	KRUISPUNTE	3,00	0,02
157	BOME	12,00	0,07
158	TEPELS	4,00	0,02
159	NET	72,00	0,41
160	RUKKERIGE	4,00	0,02
161	NOOIT	25,00	0,14
162	DODERYK	4,00	0,02
163	OPHELIA	4,00	0,02
164	SKEDE	4,00	0,02
165	VERTEL	22,00	0,12
166	TUSSEN	48,00	0,27
167	BRANDEND	4,00	0,02
168	LIGTE	14,00	0,08
169	GEUR	8,00	0,05
170	WURM	5,00	0,03
171	LÁÁT	4,00	0,02
172	DUIWEL	7,00	0,04
173	LÊ	22,00	0,12
174	VEEG	4,00	0,02
175	VAS	16,00	0,09
176	SAG	8,00	0,05
177	KADAWERS	3,00	0,02
178	MAAL	9,00	0,05
179	EINDES	4,00	0,02
180	KLAAR	12,00	0,07
181	UITGEDRYF	4,00	0,02
182	NIMFE	3,00	0,02
183	EFFENS	13,00	0,07
184	SLINGER	5,00	0,03
185	WEDERGEBOORTE	4,00	0,02
186	PRAAT	22,00	0,12
187	DRA	18,00	0,10
188	JOUNE	5,00	0,03
189	NÊRENS	8,00	0,05
190	WIND	12,00	0,07
191	SONDERLINGE	5,00	0,03
192	HOOR	16,00	0,09
193	SOOS	61,00	0,34

194	GEURIGE	5,00	0,03
195	RIBBEBEEN	3,00	0,02
196	GODVERLATE	3,00	0,02
197	ALLEEN	13,00	0,07
198	ANEMONE	3,00	0,02
199	MAAN	8,00	0,05
200	DYE	4,00	0,02
201	WEGGAAN	5,00	0,03
202	SONDIGE	4,00	0,02
203	VUUR	9,00	0,05
204	BOL	7,00	0,04
205	OUMA	9,00	0,05
206	LIGROOS	3,00	0,02
207	MOND	9,00	0,05
208	GODIN	4,00	0,02
209	SIVA	3,00	0,02
210	CLEOPATRA	4,00	0,02
211	CENTAUR	3,00	0,02
212	VOORDAG	3,00	0,02
213	WAS	131,00	0,74
214	EERTYDS	3,00	0,02
215	EINDELOOS	4,00	0,02
216	YERMA	3,00	0,02
217	DESDEMONA	3,00	0,02
218	WOU	23,00	0,13
219	LIEFDE	12,00	0,07
220	LIEFKRY	3,00	0,02
221	OOPVOU	3,00	0,02
222	KOSYN	3,00	0,02
223	ARMS	8,00	0,05
224	BEHAAGLIK	3,00	0,02
225	DRANK	9,00	0,05
226	BIETJIE	14,00	0,08
227	HEUNING	5,00	0,03
228	WIE	26,00	0,15
229	LEWE	24,00	0,14
230	LIEFHÊ	4,00	0,02
231	WATER	19,00	0,11
232	TIE	4,00	0,02
233	COME	6,00	0,03
234	WANT	24,00	0,14
235	WEER	44,00	0,25
236	MÔRE	19,00	0,11
237	HERKEN	6,00	0,03
238	KRAAI	6,00	0,03
239	VAL	17,00	0,10
240	BOKANT	7,00	0,04
241	STER	8,00	0,05
242	WELLUSTIGE	3,00	0,02

243	VENSTER	7,00	0,04
244	WINTER	9,00	0,05
245	APOKALIPTIESE	3,00	0,02
246	MOOI	14,00	0,08
247	LUISTER	10,00	0,06
248	FLUISTER	4,00	0,02
249	MOS	10,00	0,06
250	VLOED	5,00	0,03
251	HÊ	25,00	0,14
252	ARK	4,00	0,02
253	SIEN	27,00	0,15
254	DIE	1050,00	5,93
255	VIR	77,00	0,43
256	OOK	21,00	0,12
257	DAT	46,00	0,26
258	HUL	6,00	0,03
259	GESÊ	10,00	0,06
260	OP	74,00	0,42
261	WORD	54,00	0,30
262	TE	82,00	0,46
263	IN	236,00	1,33
264	OM	60,00	0,34
265	VAN	268,00	1,51
266	SE	29,00	0,16
267	#	15,00	0,08

July's People by Nadine Gordimer

N	Key word	Freq.	%
1	BAM	85,00	0,18
2	SHE	669,00	1,43
3	HER	566,00	1,21
4	JULY'S	46,00	0,10
5	JULY	127,00	0,27
6	MAUREEN	64,00	0,14
7	HAD	583,00	1,25
8	HE	728,00	1,56
9	BAKKIE	31,00	0,07
10	HIS	509,00	1,09
11	WHITE	120,00	0,26
12	VEHICLE	68,00	0,15
13	HUT	40,00	0,09
14	ROYCE	28,00	0,06
15	SMALES	18,00	0,04
16	HIM	244,00	0,52
17	VICTOR	37,00	0,08
18	GINA	32,00	0,07
19	WAS	745,00	1,59
20	CHILDREN	117,00	0,25
21	BAM'S	14,00	0,03
22	THERE	332,00	0,71
23	DANIEL	34,00	0,07
24	HUTS	24,00	0,05
25	CHIEF'S	17,00	0,04
26	THEM	219,00	0,47
27	BACK	157,00	0,34
28	THEY	369,00	0,79
29	BLACK	75,00	0,16
30	BLACKS	28,00	0,06
31	NYIKO	10,00	0,02
32	THATCH	17,00	0,04
33	MUD	29,00	0,06
34	WOMAN	66,00	0,14
35	BUSH	33,00	0,07
36	WHITES	23,00	0,05
37	RANDS	10,00	0,02
38	SOWETO	14,00	0,03
39	GUN	31,00	0,07
40	MEALIE-MEAL	8,00	0,02
41	MAN	97,00	0,21
42	WIFE	51,00	0,11
43	MOCAMBIQUE	7,00	0,01
44	CHIEF	43,00	0,09
45	DOORWAY	21,00	0,04
46	KNEW	57,00	0,12

47	GUMBA-GUMBA	6,00	0,01
48	KEYS	22,00	0,05
49	DIDN'T	77,00	0,16
50	AWAY	80,00	0,17
51	WHERE	127,00	0,27
52	DID	117,00	0,25
53	CAME	74,00	0,16
54	PRIMUS	8,00	0,02
55	PARAFFIN	11,00	0,02
56	LEGS	28,00	0,06
57	TELL	57,00	0,12
58	SOMEONE	43,00	0,09
59	GRASS	23,00	0,05
60	MARTHA	13,00	0,03
61	COME	90,00	0,19
62	HE'S	58,00	0,12
63	NOT	332,00	0,71
64	THEIR	221,00	0,47
65	OLD	76,00	0,16
66	FROM	327,00	0,70
67	TIN	17,00	0,04
68	HERSELF	39,00	0,08
69	NOTHING	56,00	0,12
70	SPOKE	26,00	0,06
71	HANDS	41,00	0,09
72	SAW	49,00	0,10
73	LYDIA	13,00	0,03
74	YELLOW	22,00	0,05
75	HERE	85,00	0,18
76	WATER-TANK	5,00	0,01
77	MHANI	4,00	
78	AFRIKAANS	6,00	0,01
79	KNOW	123,00	0,26
80	WATTLE	6,00	0,01
81	MINES	14,00	0,03
82	WHAT	193,00	0,41
83	WHEN	182,00	0,39
84	RAIN	23,00	0,05
85	BROKEN	24,00	0,05
86	BED	34,00	0,07
87	HEAD	55,00	0,12
88	MEALIES	4,00	
89	HEADMAN	6,00	0,01
90	TOWN	36,00	0,08
91	KEPT	32,00	0,07
92	OUT	170,00	0,36
93	WERE	239,00	0,51
94	PEOPLE	115,00	0,25
95	NEVER	68,00	0,15

96	YOU	402,00	0,86
97	MAN'S	18,00	0,04
98	EVERYBODY	20,00	0,04
99	NECK	20,00	0,04
100	ASK	36,00	0,08
101	VICTOR'S	6,00	0,01
102	HIMSELF	46,00	0,10
103	RAGS	8,00	0,02
104	UNDERSTOOD	20,00	0,04
105	NOMVULA	3,00	
106	ORANGE-BAG	3,00	
107	FAH-FEE	3,00	
108	RACING-CAR	3,00	
109	COOKING-FIRE	3,00	
110	WOMEN	49,00	0,10
111	LIKE	133,00	0,28
112	PAP	6,00	0,01
113	GREETING	9,00	0,02
114	GUNS	13,00	0,03
115	HUNKERS	4,00	
116	JOHANNESBURG	8,00	0,02
117	PRETORIA	6,00	0,01
118	JEANS	11,00	0,02
119	SERVANT	12,00	0,03
120	BACKYARD	6,00	0,01
121	VELD	4,00	
122	MAUREEN'S	5,00	0,01
123	EARTH	23,00	0,05
124	REPROACHED	5,00	0,01
125	FOWL	6,00	0,01
126	SHOT-GUN	4,00	
127	COOKING-FIRES	3,00	
128	WART-HOGS	3,00	
129	HEARTH-FIRE	3,00	
130	HIDDEN	15,00	0,03
131	RADIO	23,00	0,05
132	COULD	127,00	0,27
133	HAND	47,00	0,10
134	ALWAYS	56,00	0,12
135	MASTER	19,00	0,04
136	BREASTS	10,00	0,02
137	COMING	34,00	0,07
138	DORP	3,00	
139	BROUGHT	34,00	0,07
140	UNDER	68,00	0,15
141	SQUATTED	6,00	0,01
142	AGAIN	65,00	0,14
143	DIRTY	13,00	0,03
144	ELLEN	9,00	0,02

145	LAUGHED	16,00	0,03
146	EVERYTHING	31,00	0,07
147	FIFTEEN	17,00	0,04
148	RIVER	22,00	0,05
149	NOTE-BOOK	4,00	
150	SUBURBAN	8,00	0,02
151	DIRT	9,00	0,02
152	BOSS'S	5,00	0,01
153	SOMETHING	58,00	0,12
154	FOWLS	4,00	
155	FINGERS	17,00	0,04
156	CLOTHES	19,00	0,04
157	VEHICLE'S	4,00	
158	BRING	28,00	0,06
159	SMELL	14,00	0,03
160	LIDS	6,00	0,01
161	GORDIMER	3,00	
162	COWHIDE	3,00	
163	THATCHING	4,00	
164	PIGLET	4,00	
165	BABY	20,00	0,04
166	DON'T	88,00	0,19
167	FETCH	9,00	0,02
168	BOY	24,00	0,05
169	PLACE	55,00	0,12
170	MINE	17,00	0,04
171	FACE	43,00	0,09
172	BEHIND	34,00	0,07
173	RUSSIAS	3,00	
174	SAT	23,00	0,05
175	MUST	70,00	0,15
176	COULDN'T	28,00	0,06
177	STOOD	24,00	0,05
178	BROOMS	4,00	
179	SHIFT	14,00	0,03
180	FIGHTING	16,00	0,03
181	RED	26,00	0,06
182	KNEES	11,00	0,02
183	HETHERINGTON	4,00	
184	SPEAK	20,00	0,04
185	CUBANS	4,00	
186	BAMFORD	4,00	
187	ELSE	30,00	0,06
188	BURNED	9,00	0,02
189	TOOK	45,00	0,10
190	EYES	37,00	0,08
191	SACK	8,00	0,02
192	SOMETIME	7,00	0,01
193	BLOND	6,00	0,01

194	SETTLEMENT	14,00	0,03
195	THUMB	8,00	0,02
196	BOX	19,00	0,04
197	SCAVENGED	3,00	
198	REDDENED	4,00	
199	ROOF	13,00	0,03
200	MOTHER	31,00	0,07
201	GO	79,00	0,17
202	UP	154,00	0,33
203	WHOSE	29,00	0,06
204	SOMEONE'S	7,00	0,01
205	GAZE	10,00	0,02
206	BUNDLES	5,00	0,01
207	SOAP	8,00	0,02
208	ASHES	6,00	0,01
209	MEAT	12,00	0,03
210	SUITCASE	6,00	0,01
211	QUARTERS	9,00	0,02
212	LIFTED	12,00	0,03
213	HUNG	11,00	0,02
214	HOUSE	52,00	0,11
215	SMUTS	3,00	
216	ROOFLESS	3,00	
217	HERS	10,00	0,02
218	TOGETHER	37,00	0,08
219	DAMP	9,00	0,02
220	SMELLED	5,00	0,01
221	DARK	22,00	0,05
222	ENAMEL	5,00	0,01
223	LIVED	17,00	0,04
224	COARSE	6,00	0,01
225	BACKSIDES	3,00	
226	PASSING	13,00	0,03
227	T-SHIRT	6,00	0,01
228	ROUND	37,00	0,08
229	MOWER	4,00	
230	LAUGHTER	9,00	0,02
231	LOCAL	3,00	
232	SAID	46,00	0,10
233	WE	83,00	0,18
234	AND	1041,00	2,22
235	MORE	45,00	0,10
236	WELL	24,00	0,05
237	THIS	130,00	0,28
238	YEAR	4,00	
239	I	232,00	0,50
240	SUCH	12,00	0,03
241	MOST	8,00	0,02
242	BE	177,00	0,38

243	ALSO	8,00	0,02
244	HAS	41,00	0,09
245	WILL	32,00	0,07
246	WHICH	57,00	0,12
247	ARE	78,00	0,17
248	IS	148,00	0,32
249	#	218,00	0,47