

**AN EXPLORATION OF THE PSYCHOLOGICAL SIGNIFICANCE OF
SOAP OPERA VIEWING**

THESIS

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ABSTRACT

In traditional research approaches, soap opera viewing has been studied quantitatively. Such studies ignore the subjectivities, the sociocultural contexts, and life contexts of individual viewers. To account for such shortcomings and to offer a qualitative research approach, an investigation was conducted into the engagement that viewers have with a particular soap opera, *The bold and the beautiful*. The collective case study research method was used. Three subjects were interviewed using in-depth phenomenological interviewing and the data obtained was subjected to a hermeneutic method of investigation. This involved using a reading guide that extracted firstly, how pleasure is experienced in soap opera viewing, and secondly how the viewers' interpretations of the soap opera are linked to their everyday life contexts. Pleasure was found to be related to experiencing the soap opera world as real, the social context of the viewer, the openness of the text, selecting textual elements, identification and opening up the viewer's world. The viewers' interpretations were related to their life contexts in terms of the meanings that were constructed around emotions, identities, interpersonal relations and a cultural interface. Most notable for the South African context, is that viewing *The bold and the beautiful* provides a cultural interface because African identities are brought to this practice.

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INTRODUCTION

This research aims to explore the psychological dimension of the engagement that viewers have with a particular soap opera, *The bold and the beautiful*, and to interpret the significance of this engagement in the everyday lives of its viewers. The research is launched from the stance that soap opera viewing (in this case, of *The bold and the beautiful*) is existentially meaningful, because it incorporates the notion that cultural phenomena have a psychological or experiential nature (Sweder, 1991; Verheggen & Baerveldt, 1997).

Soap opera has a universal appeal as it constitutes the most popular type of television in the world (Allen, 1992; Brown, 1992), particularly daytime television (Babrow, 1987). Negative perceptions that are based on the nature of soap opera have led to its viewers being condemned, denigrated and stereotyped for their addiction (Griffiths, 1995). This research is antithetical to the conventional and sexist notion that soap operas, predominantly categorised as part of women's culture, enslave viewers, making them passive and addicted (Brown & Barwick, 1987). Rather than being passed off as addictive or shameful, soap operas should be perceived more positively, because they articulate the cultural dimension of all spheres of living within a particular society (Griffiths, 1995). The phenomenon of soap opera viewing, as a practice within popular culture, possesses psychological, pedagogical and entertainment value and plays a significant role in the everyday lives of viewers (Giroux & Simon, 1989b).

This research is based on two main theoretical premises: the soap opera is a text, and its viewers

engage in interpretive, constructive reading activities. Livingstone (1989) notes that there is little empirical research into soap operas which combines both psychological and textual approaches to interpretation, and attempts to offer such a combination. Yet the research conducted by Livingstone (1989; 1990) ignores individual life contexts, subjectivities of viewers, and a whole range of meaning-making and pleasure-constituting processes. It remains positivistic like many other investigations into soap opera viewing. These studies fall within traditional theories and positivistic methods of mass communication research (e.g. Alexander, 1985; Babrow, 1987, 1989; Carveth & Alexander, 1985; Kielwasser & Wolf, 1989; Livingstone, 1989, 1990).

Even qualitative studies have shortcomings. Ang's (1985) study of a particular soap opera (*Dallas*) is grounded within letters from fans, but lacks the rigour that can be provided by empirical research methods. This investigation hopes to fill a significant space, as a more psychologically relevant and critical response to the shortcomings of existing research. This response involves the use of a research design which incorporates in-depth phenomenological interviewing (Seidman, 1991) and a hermeneutic method of data analysis (Brown, Tappan, Gilligan, Miller & Argyris, 1989) as part of a qualitative case study (Bromley, 1986; Stake, 1994). This design allows for obtaining narrative, phenomenological data, and also respects the life context and everyday reality of each individual research participant.

CHAPTER ONE

LITERATURE REVIEW

1. POPULAR CULTURE

1.1 THE VIEW OF CULTURAL STUDIES

This research adopts the view of culture that is held by the approach known as cultural studies. Cultural studies involves a contextual and critical framework of analysis as a counter-reaction to the study of cultural phenomena using behaviourist and formalist approaches. The focus is on how meanings are generated and circulated in industrial societies (Fiske, 1992a). Cultural studies attempts to 'connect critical theory with the particularity of everyday experience' (Kincheloe & McLaren, 1994, p.145). It also offers an interdisciplinary paradigm that draws from a variety of approaches, including phenomenology, hermeneutics, feminism, psychoanalysis and critical theory. These concepts from various approaches have been integrated into cultural studies to investigate 'meanings in human experience as they are realized in language and other signifying practices as well as to systematically [examine] institutional practices' (Schulman, 1997, p.10).

Cultural studies examines contemporary culture (During, 1993). Popular culture is associated with contemporary phenomena or artefacts such as television, films, advertising, popular songs, shopping, children's comics, newspaper stories, malls, video-game arcades and music videos (Easthope, 1990; Fiske, 1989). Even people may evolve into phenomena of popular culture, for example, Madonna (Fiske, 1989; Kaplan, 1987). Cultural commodities and texts are made popular when they succeed in the marketplace because they 'contain resources out of which

people can make their own meanings of their social relations and identities' (Fiske, 1989, p.2). Popular culture generates meanings in its circulation and in the process whereby texts form interrelationships with other texts and with social life. Cultural texts are read for identities, meanings, pleasure, and their material function (Fiske, 1987, 1989). Cultural studies opposes the notion of a monolithic mass culture that prevails in left-pessimist views such as those of the Frankfurt school and British screen theory (see 1.2. and 1.3).

Culture is also inherently political and its systems of meanings may support or destabilize the social system. According to Tetzlaff (1986, p.85), 'although it is not articulated, the image environment carries an implicit value structure'. Linked to the social structure, culture is also ideological. Consciousness is a product of culture, history and society, and not one of truth or reality (ibid.). Ideological power is evident in popular culture, but it may or may not hold the interests of the dominant system (Fiske, 1989). Popular culture centres on the body and its sensation. In this way, it revels in pleasure, which is both social and political. Thus, popular culture exists by generating meanings which individuals take up and integrate into their everyday lives (Fiske, 1989; Giroux & Simon, 1989a).

1.2 THE VIEW OF THE FRANKFURT SCHOOL

This neo-Marxist tradition of critical theory views popular cultural forms as mass-produced commodities for passive consumers in capitalist industrial societies (Docker, 1987). Cultural products are subjected to the economy because the producers must make a profit (Ang, 1985). Film producers for example, aim to let the consumers or viewers experience the outside world as an extension of their product. There is no difference between real life and events in a film, with the result that the individual is entrenched in the dominant values of industrial society. By

presenting the happenings on the screen as reality, control is exerted over the masses by the dominant values of society (Docker, 1987). The pleasure that viewers experience is therefore a false pleasure, because the masses are manipulated in order to experience this pleasure. This, in turn, maintains the status quo where the masses (the viewing public) are exploited and oppressed (Ang, 1985).

Ang (1985) criticizes as one sided the idea that cultural products are construed as commodities for the profit of the producers in capitalist market economies. By referring to Marx's own words, Ang argues that a commodity can only have exchange-value if it has use-value or usefulness. Consumption should not be viewed only from its production domain, because it also depends on psychological and socio-cultural conditions (ibid.). Notions of the Frankfurt school, such as viewer subjection and viewer passivity have been undermined by ethnographic research on active interpretation (Docker, 1987). In addition, the Frankfurt school's view of popular culture has been criticized for being a deterministic social theory.

For decades the stereotypical image of the passive viewer conditioned with the dominant ideology through a capitalistic instrument (television) dominated the view of critics. According to Ang (1991), the underlying reason for such an image is that it allowed the television producers to cope with the audience being invisible. The television industry struggled to control the masses because its consumers were closeted in their domestic environments, thus making them invisible to the producers of the commodity.

1.3 THE VIEW OF BRITISH SCREEN THEORY

British screen theory drew upon realism to posit that cultural visual texts provide their users with

a particular vision and version of reality (Docker, 1987). In this view, texts deny that they are works of art. Cultural texts are created with a particular ideology and discourse, but these are concealed from the individuals who read or view them (ibid.). The narrative prescribes a single reality to the viewer. This process of prescribing a particular version of reality occurs unconsciously where the viewer is positioned within the dominant values of capitalist society (ibid.). So, British screen theory analyzed how strategies in the text place the viewer within a dominant ideology, thus according power to the text rather than to the viewer (Fiske, 1992a).

2. TELEVISION VIEWING

2.1 TELEVISION VIEWING AND EVERYDAY LIFE

Psychologically, television viewing has 'the nature of a habit: it is directly available, casual and free' (Ang, 1985, p.84). Television viewing is allied with relaxation, entertainment and leisure. This makes it an extension of everyday activities (ibid.). Television belongs largely to the home environment and this is its foremost route of being integrated into the contemporary everyday lives of individuals.

Television is a medium that is positioned within various complex cultures of contemporary domestic life. It is a changing medium, and viewers' relationships toward it also change. Social dynamics are activated around television through the private culture of the home. This medium brings the outer world into an interior space. It links individuals to a 'shared or shareable world of community or nation, and as such it extends the boundaries of the home into public and global space' (Silverstone, 1995, p.6). Patterns of television viewing are generated and sustained in social (the family), spatial (the home) and temporal relations. Through television, viewers are integrated dynamically and interactively into contemporary consumer culture. Television thus

becomes integrated into our everyday lives in these ways: phenomenologically through the home, socially through the family, and economically and culturally through the household (ibid.). Also important on the individual and psychological levels is the active integration of television into everyday life when viewers engage meaningfully with particular televisual texts.

2.2 THE TELEVISION PROGRAMME AS A TEXT

Television viewing is an instance of popular culture. The contemporary critical notion of a television programme (such as a soap opera) is that it is a text. When viewed, it is read and engaged with by viewers. A member of the audience is not only a viewer, but becomes a reader of the cultural text that is being encountered. A television programme can be regarded as a text, for it is, according to Ang (1985, p.27), 'a system of representation consisting of a specific combination of (visual and audible) signs'. The soap opera, as opposed to other types of texts, is discontinuous as the entire serial is an incomplete, infinite text, with each episode constituting a textual unit (ibid.). A text 'functions only if it is read' because it is reading activity that connects the text with the reader and creates meaning. Furthermore, to recognize the fictive nature of the text, cultural knowledge is required. A text may be read on a literal, denotative level that carries a manifest content, or on a connotative level where associative meaning is gained. Through the connotative level, a selection process occurs during reading, implying that a text is not read in its totality (ibid.).

2.3 TELEVISION VIEWING AS A PRACTICE

As contextualized within contemporary popular culture, television viewing is a cultural practice, and it encompasses subjective and interpretive viewing behaviour. Ang (1985), who investigated viewers' responses to *Dallas*, observed that viewers of that particular soap opera experience it as

a practice, rather than approaching it simply as a text. The practice is more than the text. It is a complex psychological engagement that viewers have with the text.

This notion of television viewing as a meaningful practice is absent in the tradition of measuring the audience through objective ratings. The ratings method ignores idiosyncrasies, exceptions, and the notion that the viewer is not only a member of the audience, but holds other subject positions such as parent, critic, or fan (Ang, 1991). With the ratings method having scientific associations, and being a mask for capitalistic control, viewers are shaped into a convenient, measurable mould. The distinction between the quantitative and interpretive views is made well by Ang (1991, p.9):

TV viewing is dynamic rather than static, experiential rather than merely behavioural; it is a complex cultural practice that is more than just an activity that can be broken down into simple and objectively describable 'habits'. ... In other words, watching TV is an activity replete with significance; in its everyday uses it can take on a myriad of specific and changing meanings, which the sensors of audience measurement technology cannot possibly register fully.

3. THE SOAP OPERA: THE TEXTUAL DIMENSION

3.1 THE ORIGIN OF THE SOAP OPERA GENRE

The soap opera can be traced back to the 1800s when novels such as those by Dickens appeared in newspapers in serialized formats (Kielwasser & Wolf, 1989). This 'episodic format conformed ... to melodramatic requirements' (Gledhill, 1992, p.112). In the USA, soap operas began as serialized dramas on radio and later entered television as 'serialized daytime dramas broadcast daily' (Norton, 1985, p.4).

Originally directed at women, soap operas functioned as a vehicle for advertising, the term 'soap' gained from its association with advertising soap products (Brown & Barwick, 1987; Gledhill, 1992). Having evolved by the eighties, viewers presently include teenagers, students and business people, all of whom span the full range of income, age, educational and occupational sectors (Carveth & Alexander, 1985).

3.2 NARRATIVE STRUCTURE OF THE SOAP OPERA

The soap opera has the structure of a serial. The episodes of a serial are sequential as the plot evolves in a continuous way (Norton, 1985). This endless seriality is soap opera's defining feature (Ang, 1985; Gledhill, 1992). The serial is considered to be a soap opera, according to Norton (1985), by the ways that time is handled, both outside and within a programme. Externally, the soap opera is scheduled regularly at the same time of day and on the same days of the week. Norton asserts that another essential characteristic of the genre is that a single episode does not have a repeat screening. This is not true in South Africa, as many soap operas, including *The bold and the beautiful*, have repeat screenings.

The management of time internally is such that continuity is provided by interweaving stories (Norton, 1985). There is more than one plot (Modleski, 1982; Norton, 1985) so that the viewer sees a continuous movement of mini-narratives (Ang, 1985). Time continuity allows for the notion of the soap opera being ongoing, creating a sense of future (Norton, 1985). Ang (1985) refers to this as a historical sense of time, as viewers get the impression that characters' lives continue in the viewers' absence (between episodes). Characters are presented in situations which can change over time. Continuity also promotes increased involvement because viewers become part of the lives of the characters (Newcomb, cited in Modleski, 1982). Furthermore, the

time is of the present reality, along with contemporary costume, social issues and environment. When screened in the country in which the soap opera originates, time in the viewer's world is concordant with textual time, for example, Christmas Day is celebrated simultaneously in the textual world and in the viewer's lived world. Also significant is that one day may last several episodes. Having an existence of their own, the soap opera characters move independently through a time of their own (Norton, 1985).

The serial format also allows for an open-ended nature (Allen, 1992; Chambers, 1993; Coward, 1986; Livingstone, 1990). Narrative closure is defeated as the stories, questions or mysteries never attain a resolution or end (Allen, 1992; Docker, 1987). Hence, soap operas stimulate the desire for a conclusion. However, this desire is presented as unrealizable because conclusions bring forth further tensions (Modleski, 1982). In its opposition to the classic realist text (with beginning, middle and end; and which hides the narrative act), serial fiction focuses attention on its own storytelling, its own delight and resourcefulness not in presenting reality but in making culture, inventing narratives, creating suspense and endless mysteries that beget not solutions but more suspense and mysteries (Docker, 1987, p.4).

3.3 DRAMATIC CONTENT OF THE SOAP OPERA

3.3.1 Social realism

British soap opera evinces 'social realism' (Gledhill, 1992; Griffiths, 1995). Coward (1986) describes this as the portrayal of characters going about their everyday activities. There, an episode offers a slice of life, that is, an everyday social site where individuals and families interact (ibid.). In the British case, plots are based on problems associated with personal relationships and

with family life (Griffiths, 1995). This mundane nature of working class life and its problems is not matched by offering single resolutions, but does explore possibilities to solutions. The content does not present any objective truths, answers, or absolutes. Such content reflects the uncertainties of everyday life (ibid.). A similar interpretation is evident in Ang's (1985) notion of the 'tragic structure of feeling' where realism is seen in emotions, as opposed to Griffiths (1995) who focuses on the realism of the content in terms of social life.

3.3.2 Emotional realism

While some viewers in Ang's (1985) study, perceived *Dallas* as 'unrealistic', many experienced it as 'realistic' because they read the text on the connotative level, attaching emotional meanings, and experiencing the manifest content as symbolic representations of daily life events. This is 'emotional realism', in contrast to the empiricist and classical varieties wherein cognitive-rationalistic assumptions dominate. Viewers experience realism on the emotional level because 'what is recognized as real is not knowledge of the world, but a subjective experience of the world: "a structure of feeling"' (ibid., p.45). This structure of feeling is a tragic one as happiness is precarious in the emotional rollercoaster of life (ibid.). It is this dimension that makes viewing a soap opera, like *Dallas*, psychologically significant: 'the realism ... is ... produced by the construction of a *psychological reality* (italics added), and is not related to its (illusory) fit to an externally perceptible (social) reality' (ibid., p.47).

In contrast to the socio-realistic nature of the British variety, American and Australian soap operas firstly show 'emotional realism' (Ang, 1985) through focusing on the emotional and interpersonal lives of characters (Ang, 1985; Coward, 1986), and secondly, they possess melodramatic characteristics (Ang, 1985). Melodrama intersects with realism, forming a cultural site where the

construction of reality becomes contested (Gledhill, 1992). The text itself, argues Ang (1985), cannot be realistic because it is produced, and as such, cannot mirror reality. As a cultural artefact, the text problematises 'empiricist realism' (ibid.). Those who denigrate soap operas for not being realistic confusedly misunderstand firstly, that melodramatic elements define the genre, and secondly, that a concrete social reality is downplayed because the focus is on a different dimension of life, that of personal, emotional life (ibid.).

3.3.3 Links with stage melodrama

Along with its evolution from serial fiction, the soap opera also has links with stage melodrama. For Coward (1986), the action is melodramatic. Docker (1987, p.4) categorises soap opera as the opposite of realism, as it 'takes a dramaturgy of excess and extravagance that is always highlighting its own theatricality, close to the point of parody'. Gledhill (1992), however, asserts that soap opera has been equated with melodrama because both share a devalued cultural space in the twentieth century. Mattelart (1986) echoes this in noting that the melodramatic serial is perceived as 'down-market'. Gledhill's (1992) contention is that the soap opera, beginning as a form with a female address, drew on domestic realism and romance, but in becoming more established, it became prone to elements of melodrama.

3.3.4 The tension between melodrama and the serial format

Docker (1987) traces the cosmology of melodrama to the carnivalesque festive practices of pre-industrial society. Soap opera in the same vein organizes its time and space with carnivalesque characteristics, which differ from daily reality by 'being always one of crisis or temporary quietness and retreat from crisis, and then crisis and cliffhanger again. Its rhythms ... are sensuous, erotic' (ibid., p.4). Melodrama is the release of the repressed (e.g. desires, dreams) but this

collides with the serial format which aims to conceal and defer resolution (ibid.). Gledhill (1992) confirms this convention as a structural antagonism between temporary resolutions of the serial nature, and the closure associated with melodrama. Such a tension reveals heteroglossia, a space of collision between 'the centripetal forces of melodrama (as revelation) and the centrifugal forces of serial narrative (fleeing from revelation into mystery)' (Docker, 1987, p.4).

3.3.5 Functions of melodrama

The soap opera with its melodramatic elements is the postmodern equivalent of the melodrama of the pre-modern world. Using Geertz's ideas of 'deep play', Docker (1987, p.10) asserts that melodrama functions to release and explore 'contradictory tensions, fears, desires, dreams, nightmares, terrors, traumas that cannot be revealed in everyday life and conversation'. In secular, Western, capitalist society, melodrama serves equivalent functions as the sacred order of the pre-modern world. It makes visible 'the presence of ethical forces at work in everyday life, and thereby [endows] the behaviour of ordinary persons with dramatic and ethical consequence' (Gledhill, 1992, p.107). Melodrama, like daydreaming, offers personal escape, and the working through of frustrations (Mulvey, cited in Ang, 1985).

Melodrama also expresses psychical pain or angst, creating a space of 'internal psychological disturbance' (Ang, 1985, p.68). This melodramatic convention implies that characters are self-centred. They are out of touch with the problems of others, and view any situation from their own subjective perspectives. In the soap opera world, the personal may be omnipresent, but these personal lives are thwarted because characters cannot construct their own personal histories. All characters are vulnerable to crises, and the tragic consequences of those crises (ibid.).

3.3.6 Melodramatic techniques in soap opera production

Melodramatic methods include the close-up and the cliffhanger. In the close-up, where the camera examines the facial expression of a character before a change of a scene, the tragic structure of feeling is enlarged (Ang, 1985). This technique emphasizes the character's lack of control over life due to societal contradictions (ibid.). For Modleski (1982, p.100), the close-up activates a maternal gaze, and provides the viewer with 'training in "reading" other people, in being sensitive to their (unspoken) feelings at any given moment'. The cliffhanger refers to that suspense-filled point in the narrative at which an episode ends (Ang, 1985). Besides stimulating viewers to watch subsequent episodes, the essential quality of the cliffhanger is the placement of a character in a new situation of psychological conflict. This psychological crisis is generally emphasized by the accompanying close-up of the character's face (ibid.).

3.3.7 Melodramatic content and themes of the soap opera

Unlike Coward (1986), who describes the action as melodrama, Gledhill (1992) maintains that melodrama does not refer to the type of action in the soap opera, but to melodramatic elements such as 'the fatal coincidence or missed opportunity, the reappearance of a long lost relative or unknown figure from the past, or mysteries about parentage and legitimacy' (p.115). This brings forth the primary foci of melodrama which are individuals' feelings, actions and interpersonal relations, in order to access 'the source of meaning, the justification for human action' (ibid., p.108). Personalization occurs where the political, economic, and social forces are depicted through human interactions of daily life (ibid.). In other words, viewers are allowed to experience how characters on an experiential level live out conflict (particularly emotional conflict) in their everyday lives.

Viewers use their imaginations to connect with the melodramatic content depicted on the screen. Some viewers may recognize a 'melodramatic imagination' which refers to 'a psychological strategy to overcome the material meaninglessness of everyday existence, in which routine and habit prevail in human relationships' (Ang, 1985, p.79). In the imaginative realm, the soap opera transforms ordinariness into something meaningful and special. The melodramatic imagination manifests the 'refusal, or inability, to accept insignificant everyday life as banal and meaningless, and is born of a vague, inarticulate dissatisfaction with existence here and now' (ibid). The melodramatic conventions operate with the narrative structure to produce a tragic structure of feeling. This tragic structure of feeling reveals everyday suffering (ibid.).

Alexander (1985) states that themes include adultery, divorce, business chicanery, illegitimacy, child abuse, murder, psychological disturbances and deception. Relationships and conversation around these themes are central. Relationships are precarious, and are created, maintained and ended through the conversational mode. This notion prompted Alexander (1985) to investigate quantitatively, firstly, if adolescent viewers of soap opera learn that relationships are fragile and secondly, how they perceived the importance of talk. Like relationships, conversation is a defining feature of the soap opera. Dialogue dominates over action (Gledhill, 1992). Exposing secrets, talking about problems and working through them via dialogue allows for reflection (ibid.). Furthermore, the conflicts that characters work through are expressed in the here and now (Ang, 1985). The talk between and about characters with opposing views or perceptions allows the shift from 'personal conversation' to 'social conversation'. In this way, talk constitutes action (Gledhill, 1992).

3.4 CHARACTER IN SOAP OPERA

3.4.1 Multiple characters

In soap opera, there are ‘numerous limited egos, each in conflict with the others, and continually thwarted in [their] attempts to control events because of inadequate knowledge of other peoples’ plans, motivations and schemes’ (Modleski, 1982, p.91). Ang (1985) in the case study of *Dallas* notes that the many main characters hold established positions within a community in which they live. This enclosed community determines possible courses of action for the characters (ibid.).

3.4.2 Characters: central or subordinate

For Coward (1986), narrative is primary in the soap opera, and characters are subordinate to the narrative function. This is indicated by not being able to write certain characters out of the story because they are essential to the narrative. But, a particular character is also made ‘narratively dispensable’ as the viewer’s interest is spread ‘among an entire community of characters’ (Allen, 1992, p.111). Actors can be substituted, as their characters are fixed (Coward, 1986). Character development does not propel the narrative, but the sequence of events becomes activated ‘*by* the fixed attributes of character and creating dilemmas *for* fixed characters’ (ibid., p.174). In the view of Coward (1986), the narrative does not explore character because character serves a structural function. Ang (1985) agrees with the structural function of characters in that they provide a place and function in the plot for other textual elements, but ‘adopts the contrary view that characters are central (as opposed to the view that narrative is central).

3.4.3 Characters as stereotypes

Since characters are not explored in-depth by the narrative, they are more appropriately termed figures (Docker, 1987) or in Jungian psychological terms, archetypes and stereotypes (Brown,

1992). They are not 'realist' because they are not well rounded and believable and explicable in the everyday psychological sense ... but are ... like the masked figures of carnival, representing extremes and experiencing extreme states, often going through transformations and metamorphoses, and ever confronting each other in a way not permitted within the codes of everyday politeness (Docker, 1987, p.4).

Griffiths (1995, p.5) states that stereotypes, as the basis for characterizations, offer easier identification and become for the viewer, real people who are 'an extension of their personal and social networks, and aspects of their daily lives'. For Ang (1985), the viewer sees a 'real person' because the lifelike style of acting reduces the distance between character and actor. This in turn anchors pleasures, and involves viewers. Also, imagining the characters as real people or active subjects contributes to providing meaning to other (arbitrary) textual elements (ibid.).

Characters are artistic creations, and are often archetypal. Yet, these attributes have been bypassed by researchers when they draw comparisons between soap opera characters and ordinary individuals. Carveth and Alexander (1985) for example, have found that characters are more likely than ordinary people to experience events such as divorce, crime or illegitimacy. Relative to demographic information, there are generally more people in the soap opera world who are professional, single and divorced (ibid.). Also, children, the elderly, blacks, and minority groups are fewer or are excluded from the soap opera screen (Carveth & Alexander, 1985, Modleski, 1982). Regarding gender and work, women are on par with men on the professional level (Modleski, 1982).

3.5 PRODEVELOPMENT SOAP OPERAS

In third world countries, soap opera has been used for its sociocultural influences, forming a sub-genre called 'prodevelopment soap operas' (Brown, 1992). In Latin America, soap operas constitute the most popular television genre, and are called *telenovelas* (Allen, 1992; Mattelart, 1986). These soap operas are realistic (focusing on the real-life experiences of the viewers), and present characters who should serve as appropriate role models. With such characteristics, there occurs the following effects: viewers are enlightened and entertained by stereotypical characters, an identification process occurs between the characters and the viewers, and a parasocial relationship occurs where the viewer is involved with the character, both cognitively and affectively. Important to this particular use is that prosocial values and beliefs are promoted, so that viewers' personal values and beliefs are reinforced and changed. These prodevelopment soap operas which are based on entertainment-education communication strategies have achieved success in many third world countries, particularly India, Mexico and Nigeria (Brown 1992). However, in producing soap opera with prosocial messages, there are ethical considerations that must be accounted for, otherwise the intended effects of the producers could be thwarted (Brown and Singhal, 1993).

4. THE SOAP OPERA: THE DIMENSION OF PLEASURE

4.1 THE CONTEXT OF PLEASURE

In the qualitative study of *Dallas*, Ang (1985) describes the pleasure experienced by soap opera viewers as enigmatic and the fascination as ambivalent. Ang believes that the pleasure implies a positive relationship with the programme, in contrast to the view of some critical theorists that this is a false pleasure, a mask for the manipulation of the masses. Ang also reformulates the simplistic notion of pleasure as automatic and natural, since 'any form of pleasure is constructed

and functions in a specific social and historical context' (p.19). This context of pleasure is also that of entertainment, wherein release from societal demands and laws is encountered. However, the text sets its own parameters on the possibilities for the pleasure experienced in it (ibid.).

The viewer experiences pleasure as immediate and spontaneous, but for some viewers, this pleasure in the text can be precarious and uncertain (Ang, 1985). Viewers may find the pleasure difficult to explain through their rational conscious minds, hence Ang describes it as precarious. Also, pleasure is uncertain because the viewer cannot predict the moments that will be experienced as enjoyable. Instead, the pleasure gained through the engagement with a soap opera is an attitude that can be described as hedonistic and playful (ibid.).

4.2 THE PRODUCTION OF PLEASURE

Ang (1985) notes that pleasure in *Dallas* is produced by:

- (a) imaginary participation in the soap opera fictional world;
- (b) the form of the narrative (i.e., one of realistic illusion);
- (c) viewers selecting elements from the text when they read on the connotative level;
- (d) involvement - into and out of the text's 'world' and an experience of the fiction as genuine;
- (e) recognizing elements (like emotions) as real; and
- (f) recognizing and experiencing elements as similar and familiar through identification.

Ang (1985) questions the discourse around 'escape' as negative, positing instead the idea of an interaction between 'reality' and 'flight from reality'. The 'flight' into the textual televisual fantasy does not imply denying reality, but playing with it.

4.3 PLEASURE THROUGH CHARACTER IDENTIFICATION

For Ang (1985, p.29), identification is allowed through the narrative structure because any character 'occupies a specific position within the context of the narrative as a whole'. The viewer therefore identifies with diverse points of view, resulting in feeling part of a community, as opposed to being an observer (Griffiths, 1995). In contrast to traditional narratives, the multiple identification implies that plot development must be judged from many characters' points of view (Ang, 1985). When the viewer changes identifications as scenes change, the soap opera symbolizes that individual life has little significance (Modleski, 1982).

A single viewer may identify with many characters. This process of multiple identifications is best explained by psychoanalytic theory which is re-interpreted from a poststructuralist position. Being a distracted viewer, identification is dispersed so that complex imaginary processes allow a blurring of the fiction-real distinction, merging fantasy and desire in an unconscious way. The textual openness also promotes multiple identifications as this allows characters to change both over time, and in their interactions. Identification with characters can be short-lived, partial and occasional. Through identification, viewers become more interested in characters. In this psychoanalytical sense, the viewer occupies various roles through the process of fantasy. These identifications change constantly. Technically, this fragmented subjectivity is made possible by the way camera shots are used to defer viewer identification with the visual perspective of the characters (a convention of the cinema, but not of the television serial) (Flitterman-Lewis, 1992).

The application of psychoanalysis to the television viewer, is rooted in the difference between the televisual and cinematic experiences. This difference is based on the contrasting technological apparatus and technical characteristics. Techniques unique to the soap opera include the open

serial form that prevents narrative closure, the pivotal close-up shot, and other different camera shots. These methods, which do not occur in the cinematic text cause the soap opera viewer to believe in the constructed world's reality, and believe that the events are watched as they occur (Flitterman-Lewis, 1992).

4.4 THE FEMINIST PERSPECTIVE OF PLEASURE

Modleski (1982), in her much cited seminal essay, illustrates how the 'feminine' sensibility of soap operas creates a pleasure that is adapted to the domestic lives of housewives. The soap opera text is well-adapted for the following processes:

(a) part of the pleasure for Modleski (1982, p.86) is in the constant unresolved crises so that obstacles are created between desire and fulfilment to make 'anticipation of an end an end in itself'. This is a textual connection to the domestic waiting that characterizes women's lives;

(b) it offers a woman the assurance that her family is immortal: even in destructive moments, the soap opera family is united. The mother is needed as long as issues remain mysterious or unresolved. The female fantasy of the extended family is satisfied. This is a real desire, rather than a false need;

(c) the female viewer is an 'ideal mother', who has knowledge of her children (characters), but she is powerless as she cannot intervene into the narrative, much like the sympathetic, forgiving 'good mother' who has no real effects on the action;

(d) the female villain is the 'negative image of the spectator's ideal self' (ibid., p.94), and an 'outlet for feminine anger' (ibid., p.97). She transforms 'traditional feminine weaknesses into the sources of her strength' (ibid., p.95), and reverses the expected male/female roles. The appeal can be explained by Freud's theory of repetition compulsion which results from the attempt to actively manipulate powerlessness. But, identification with the female villain is uneasy as the viewer sides

with those against her. This reconciles the female viewer to the meaningless and repetitive form of domestic routine;

(e) with its openness, slow-pace and many climaxes, the soap opera is attuned to female sexuality (Kinder, cited in Modleski, 1982). This contrasts with the single climax characteristic of the traditional male narrative, and of the male sexual response. Also, the mini-climaxes bring forth more complications, compared to the male narrative where difficulties become resolved in a single climax;

(f) unlike the male gaze, which gains pleasure in the female body, the soap opera activates the mother's gaze through the close-up that fixes a character's face in a moment of anxiety. Through the close-up, a woman's desire for connectedness is stimulated, as opposed to the male visual pleasure of fragmenting the female body;

(g) the interrupted experience of soap opera viewing parallels the distracted psychological attunement of the housewife. The housewife is attuned to disruptions both in her household duties and in soap opera viewing. The viewer cannot focus completely on the soap opera because interruptions occur extratextually (through advertisements), and internally (when the scene of one plot shifts to the scene of another). The advertisement breaks further allow the female viewer time to attend to domestic distractions (e.g. children, food preparation); and

(h) soap opera has the influence of negation; that is, negating the masculine modes of pleasure.

Brown and Barwick (1987) offer similar feminist readings of soap operas, based on the openness, multiple plots and antagonism to traditional endings. These features do not allow a single truth to predominate, and challenge the basic masculine myth of 'And they all lived happily ever after'. The openness is also a feature of the oral (feminine) tradition, rather than the written (male) mode which evokes closure (ibid.).

4.5 THE SOCIAL DIMENSION OF PLEASURE

In their social interactions, fans talk about soap operas, forming a particular oral community. This allows various personal meanings and evaluations to be 'related more or less directly to the everyday lives of fans' (Fiske, 1992b, p.38). Through such gossip, fans participate actively in the 'process of the production and circulation of meanings that constitute culture' (Fiske, 1992a, p.319). Geraghty (cited in Fiske, 1992a, p.319) refers to gossip as the '“social cement” that binds the narrative strands of soap opera together and that binds fans to each other and to the television text'. This is particularly important in women's networks of friendship (Brown & Barwick, 1987). Furthermore, viewing soap opera is related to the 'viewers' need for vicarious social interaction or problem solving' (Allen, 1992, p.128).

5. THE SOAP OPERA: THE DIMENSION OF ACTIVE VIEWER INTERPRETATION

Audio-visual popular cultural texts like the soap opera require literacy (in a similar way to literary texts) in order to be interpreted and understood. Coward (1986, p.171) defines literacy as 'intelligence based on facts and reading of the written text'. Literacy is a more demanding process in a soap opera, as opposed to the average novel. The viewer has to read and understand 'complex television codes of narrative' (ibid.). This narrative is not a simple linear narrative because viewers must remember facts from episodes of previous years, and use deductive skills for missed episodes. Furthermore, there are several plots and subplots, rather than a single story based on the traditional narrative. Coward therefore contends that greater concentration is required for the soap opera than for other television genres and for narrative forms of the novel. In the light of these observations, the interpretive activities of viewers need theoretical elaboration.

A range of theoretical and methodological approaches contribute to understanding how viewers interpret televisual texts. Any conceptualization of the viewer depends on particular paradigms, each of which assumes a certain degree of activity or passivity of viewers' psychic processes. It is through active interpretation that viewers make their life context and everyday lives relevant. Traditional views, in opposition to contemporary critical views of how viewers encounter texts, constitute restrictive paradigms of study, but will be discussed briefly here in order to illustrate the strengths of the critical approaches. At the outset it must be remembered that the traditional approaches, according to Allen (1992, p.128), respond inadequately to the basic question,

How do television and television viewing fit into the everyday lives, the 'lived experience' ... of viewers? Or, ... how is the process of making sense of and taking pleasure from television affected by the particular contexts within which people make use of television?

5.1 THE TRADITIONAL VIEWS

5.1.1 The media effects approach

This approach has been the dominant method in the social sciences, including psychology, in the study of media. It is concerned with the effects of television on viewers (Chandler, 1994). The investigation of hypotheses occurs, such as 'stereotypical portrayals promote prejudice' or 'television violence encourages aggressive behaviour in children' (Allen, 1992). Carveth and Alexander (1985) state that television has a cultivation effect. This means that television cultivates a distorted social reality, because the soap opera, for example, makes the viewer vulnerable to perceiving the 'real' world as similar to the televisual one (ibid.). Carveth and Alexander (1985) who relate the media effects approach to the uses and gratifications approach, have further shown that the cultivation effect is stronger when motives are ritualistic. Ritualistic viewing focuses on

the television as a medium for example, watching television out of enjoyment or out of boredom. In these cases, viewers were perceived to be most vulnerable to messages in the soap opera content.

5.1.2 The uses and gratifications approach

The uses and gratifications (U & G) approach views media in terms of individual psychological and personality variables where individual needs (social and psychological) are satisfied. Rooted in the functionalist paradigm, the U & G approach analyzes why people use media or what people do with media (Chandler, 1994). Functions of programmes are studied (Allen, 1992). The U & G approach distinguishes between instrumental viewing where viewers are motivated by reality exploration or character identification, for example; and ritualistic viewing where motivation results from enjoyment or boredom (Carveth & Alexander, 1985). U & G studies use questionnaires, and subscribe to a positivistic, psychologically reductionistic mode of research. This notion of the viewer has been criticized for being individualistic and psychologistic, exaggerating both active, conscious choice and the openness of reader interpretation (Chandler, 1994). Cultural codes present in the text and the sociocultural context of the viewer are unimportant in this approach.

5.2 CONTEMPORARY CRITICAL APPROACHES

5.2.1 The poststructuralist approach

A poststructuralist view maintains that there is no central meaning or deep structure in a text. The meaning of a text, or what becomes signified by certain textual elements, is unstable. This implies that each interpretation leads to another interpretation (Selden, 1989; Sturrock, 1986). When reading a particular text, the reader applies strategies and elements from a particular context. This

context encompasses knowledge of other texts, traditions and psychological concerns (Crosman, 1984). In a literary text, language is perceived as being articulated with other systems and subjective processes, which cumulatively form a discourse (Selden, 1989). Thus in the poststructuralist approach, popular visual texts, like the soap opera, possess an ambiguous and multivalent nature. This opposes any single set of meanings and values, and cultural products are not determined by how they are produced. Cultural texts are relatively autonomous because they may be unpredictable, contradictory, and resistant to dominant discourses (Docker, 1987). This view suggests that the soap opera is relatively open to interpretation. This openness is achieved by the soap opera presenting multiple viewpoints, thus preventing any ideological closure (ibid).

5.2.2 Reader/audience-oriented criticism

5.2.2.1 *General tenets*

A reader or viewer, according to the audience-oriented approach, is an active agent who creates the meaning of a text (Abrams, 1987; Selden, 1989). Reader-oriented or reception theories oppose the belief that texts exist objectively, autonomously and imbued with meanings that are publicly available (Abrams, 1987; Freund, 1987). The text's meaning is never self-formulated because meaning, rather than residing within the text itself, is produced by the reader acting upon the textual material (Allen, 1992, Selden, 1989).

5.2.2.2 *The views of Husserl and Heidegger*

Audience-oriented criticism has a phenomenological foundation. This includes Husserl's idea that our consciousness is always a consciousness of something/an object (Freund, 1987; Selden, 1989). Intentionality describes the act by which a subject encounters or becomes conscious of an object and so brings that object into being. This object constitutes the subject (or reader) as a container

of consciousness, subsequently breaking down the subject/object dualism (Freund, 1987). The reader enters the world of a text (the intentional object) and then arrives at the underlying essence of the text as it is encountered by his/her consciousness (ibid.). This means going back to the things in themselves, following Husserl's dictum. Heidegger, modifying this view, argued that human existence is its *Dasein*, that is, 'our consciousness both projects the things of the world and at the same time is subjected to the world by the very nature of existence in the world' (Selden, 1989, p.119).

5.2.2.3 *The reception theory of Iser*

The phenomenological emphasis is clear in Iser's theory. In this theory, the textual object is isolated neither at the artistic pole (meaning resides only in the text) nor at the aesthetic pole (meaning is only in the subjective experience of the reader). Instead, the text emerges from the interactive process between the poles. There is a reciprocal relationship between reader and text: the receiving of the message implies the reader making that message (Freund, 1987). The reader takes the text into his/her consciousness and makes it his/her own experience by filling in what Iser calls 'gaps' or 'blanks' or 'indeterminacies' (Abrams, 1987; Selden, 1989). Gap filling is the subjective process through which the reader participates creatively with what is presented in the text (Abrams, 1987), or as Allen (1992, p.104) says, it is the process 'by which the imaginary world suggested by words in the text is constructed 'in the mind of the reader''. These gaps (evident in social interaction too) induce communication, and form the synthesis that becomes conceptualized as meaning or comprehension (Freund, 1987). Gap filling, a complex process, allows the reader to bring along previous experiences with literary texts, knowledge of similar texts and a variety of largely unconscious assumptions extracted from his/her own experiential world (Allen, 1992).

According to this approach, the openness of the soap opera 'invites its audience to become involved, committed, speculative, evaluative, to fill gaps and make relevant their own experience' (Livingstone, 1990, pp.72-3). Viewers are active to the extent that they are involved in interpretive activity (ibid.). Because the open text permits changing perspectives, the soap opera thrives on the interplay between various levels of interpretation (Griffiths, 1995).

For Iser, reading is 'an evolving process of anticipation, frustration, retrospection and reconstruction' (Abrams, 1987, p.150). Freund (1987) describes this activity as the successive centring on a foreground that moves to the background or horizon while sense is made through continuing reading. Hence, a series of changing viewpoints is read, rather than 'something fixed and fully meaningful at every point' (Selden, 1989, p.120). A reader's world view may become modified through the activities of internalisation, negotiation and realization of the 'partially indeterminate elements of the text' (ibid., p.121). Freund (1987) explains this by saying that a reader discovers 'alien' thoughts that invade his/her consciousness. This discovery entails uncovering an inner world that s/he has not been conscious of. In Iser's reception theory,

Reading is ... an active process of becoming conscious of otherness, as it brings about a questioning and probing of the validity of received norms and systems. ...

It is an event of personal and social significance, an expansion of the self (Freund, 1987, pp.146-7).

There are infinite realizations of the text (ibid.). Some can, however, be rejected as misreadings because the intention of the author places limits on what the reader may add to a text (Abrams, 1987).

5.2.2.4 *The hermeneutic perspective*

Within audience-oriented criticism, texts may also be approached from a hermeneutic perspective. In Gadamer's hermeneutic approach, understanding is theorized as a dialogue between past and present, which is influenced by the cultural environment (Selden, 1989). For Gadamer, a fusion of horizons occurs. An act of knowledge is an interpretation of a forestructure or pre-understanding (Vattimo, 1988a). This interpretation is constructed through a dialogue between reader and text. The reader and text are placed in a shared horizon. Thus for hermeneutics, the observed (text) and observer (reader) are brought together in a reciprocal understanding, the 'fusion of horizons'. Both reader and text belong together 'within a common horizon, underscoring truth as an event which, in the dialogue between two interlocuters, "realizes" or "sets into play" ... and modifies at the same time this horizon' (Vattimo, 1988b, pp.402-3). This means that a text is historical, rather than neutral, because meaning depends on the viewer's historical situation.

5.2.2.5 *Holland's theory: a reader response theory based on psychoanalysis*

Based on Freudian psychoanalysis, Holland formulated a theory of how readers respond to literary texts. This can be applied to the soap opera which is also a text. In Holland's theory, the reader's own subjective experience of the text is determined by his or her own identity (Abrams, 1987). Interpretations may vary, but there is the central structure of the stable identity of the reader (Selden, 1989). In this theory, the text is firstly perceived through a pre-existing schema, and then converted into meanings which are socially and intellectually acceptable (Freund, 1987). In addition, the text is also rewritten so that the reader/viewer discovers his/her own coping strategies that deal with the unconscious material that make up his/her inner world (Selden, 1989). The text is recreated on the background of the reader's own inner self, a process known in

Holland's theory as a transactive experience (Abrams, 1987; Freund, 1987). A transaction occurs between the textual object and the consciousness of a reader, so that an unconscious self or otherness is encountered (Freund, 1987).

5.2.3 Cultural studies

Research in the cultural studies approach has found that soap opera viewers are not passive, but actively make meanings. These meanings are around viewers' identities, social positions and everyday relations. Cultural studies currently views a text as a 'potential of meanings that can be activated in a number of ways' (Fiske, 1992a, p.303), but this potential is proscribed, and not infinite or free. Within a particular text are signifiers that also exist extratextually (ibid.). Texts and their readings therefore have a sociopolitical dimension. This dimension is located partly in the textual structure, and partly in the subject-text relation (ibid.).

The political or ideological role of cultural texts is explained by the concept of hegemony. According to hegemony theory, the subordinates of society are consented into the system which has more power than their own particular group. This means that the subordinates (the oppressed and weaker groups) accept the power of the system that subordinates them. This process of consent does not occur by overt force, but in the 'sites of struggle' which individuals engage themselves with. These sites of struggle include texts and social practices. Cultural studies uses this theory to show how ideology and values shape the meanings that are made when consumers (readers, viewers, fans) engage with texts (Fiske, 1994; Giroux and Simon, 1989a).

When involved as a reader or fan of a particular popular cultural practice (e.g. soap opera viewing), further texts are produced, and these need theoretical reading. Television viewers,

according to Fiske (1992a) therefore interpret open texts using one of three different reading strategies. These are the dominant reading strategy (accepting the dominant ideology); the negotiated strategy (actively constructing meanings to reconcile conflictual interests); or the oppositional strategy (in direct opposition to dominant ideology) (Fiske, 1992a).

For Fiske (1994), a cultural analysis may therefore incorporate three textual levels: firstly, the particular programme on the television screen; secondly, those texts in media (e.g. magazines) comprising of discourse around or about the particular programme, and thirdly, the viewers' texts in the form of individual responses. Fiske clearly distinguishes a cultural studies approach from the traditional uses and gratifications approach. Instead of media actively being used to gratify needs as in the U & G approach, needs in cultural studies are seen only to be met by social action, and audience activity means being engaged in various social relations.

CHAPTER TWO

METHODOLOGY

1. QUALITATIVE RESEARCH

Qualitative research produces descriptive data. This data is in the form of subjects' own spoken or written words, and to capture such data requires phenomenological investigations into social life (Taylor & Bogdan, 1984). Such an approach is exploratory as it seeks to understand a phenomenon, thus following the interpretivist paradigm where the goal of theory is to provide an understanding of lived experience (Glesne & Peshkin, 1992), rather than attempting to prove or disprove specific hypotheses. This approach assumes that the subjective areas of human experience are continuously in flux, and cannot be studied in accordance with the objective principles of quantitative methods (Epstein, 1985).

According to Denzin and Lincoln (1994), in order to provide an in-depth understanding of the research phenomenon, the qualitative researcher becomes a bricoleur who may bring many interpretive paradigms to a particular issue. Many theories (outlined in chapter one) were therefore used because 'the researcher-as-*bricoleur*-theorist works between and within competing and overlapping perspectives and paradigms' (ibid., pp.2-3). An 'emic, idiographic, case-based position' is taken so that attention becomes directed to the 'specifics of particular cases' (ibid., p.6). The cumulative result is a narrative reformulation wherein description is balanced by analysis and interpretation (Janesick, 1994).

This research adopts primarily the view of culture as presented by the approach known as cultural studies. The qualitative approach therefore takes into account the objectives of cultural studies which include using phenomenological methods to investigate culture, and 'employing an interpretive, hermeneutic approach to questions of meaning' (Schulman, 1997, p.4). Such methods overlap with qualitative research in psychology which also draws from phenomenological and hermeneutic methodology.

2. RESEARCH DESIGN

2.1 THE CASE STUDY DESIGN

The case study design allows individual cases to be examined in depth (Bromley, 1986). This qualitative design is used to analyze single specific complex entities such as an event, phenomenon, state or condition (Bromley, 1986; Ziesel, 1984). A researcher uses such a design to acquire information that is 'specific to the particular study object and context, rather than information easily generalizable to a large population' (Ziesel, 1984, p.65). Original insights from individual cases are systematized and refined as the process of contrasting and comparing of cases occurs. The analysis of successive cases in relation to one another forms the process that facilitates the emergence of case law (Bromley, 1986).

Stake (1994) explains that a number of cases may be jointly investigated to provide an inquiry into a phenomenon, population, or general condition. The researcher, by focusing on a single phenomenon (soap opera viewing), has adopted the method which Stake (1994, p.234) describes as a 'collective case study'. This design follows the procedure of thematic analysis of interviews to obtain similar information from multiple subjects. Such an extended case study, which focuses on a single phenomenon, is evident for example, in a study by Dapkus (1985). This design allows

for a description and interpretation of the phenomenon in a composite way, rather than providing synopses of how it is manifested by each subject. In this way, the framework permits the examination of a cultural phenomenon from an ideographic (individual) to a nomothetic (general) dimension.

Fiske (1994, p.189) illustrates how cultural texts and cultural experiences should be studied by understanding the 'particularity of experience'. Since the case study design allows for the description of particular aspects of a single phenomenon, it becomes the appropriate choice of design to exercise Fiske's assertion. In this research, the unit of study was the particularity of the engagement that viewers have with the soap opera, *The bold and the beautiful*.

2.2 RESEARCH PARTICIPANTS

The subjects or participants were English second-language speakers, of African descent and resident in "townships" in Gauteng, South Africa. They were obtained through advertisements that were placed at a university.

Three respondents were selected on the basis of their avidly following the selected daily soap opera regularly for a period of two years or longer. This ensures Stake's (1994) criterion of selecting participants who offer researchers and readers the 'opportunity to learn' (p.243). Those informants providing detailed accounts as a reflection of their consistent and meaningful experience of the phenomenon would allow the greatest opportunity to learn. Rather than the number of cases being important in qualitative research, importance is placed on the potential of each case to facilitate the development of theoretical insights into the area of study (Taylor & Bogdan, 1984).

2.3 DATA COLLECTION

Qualitative in-depth interviewing (Taylor & Bogdan, 1984; Seidman, 1991) was used to gather data. Such interviewing captures subjective understandings of a phenomenon as it provides a context for the behaviour, reconstructs experiences of others, and extracts the meanings made in and through the particular experience (Seidman, 1991). In-depth interviewing is flexible and dynamic, and the purpose is to learn 'about what is important in the minds of informants: *their* meanings, perspectives, and definitions; how *they* view, categorize, and experience the world' (Taylor & Bogdan, 1984, p.88). To achieve this, the interview follows the tone of natural interaction, being relaxed and conversational, in order to establish a partnership with each participant (ibid.). Interview procedures where there are three interviews with each participant, were adapted from Seidman (1991). The procedures were as follows:

2.3.1 Interview one

An open-ended interview was conducted with each participant. This provided a context for the research issue by focusing firstly, on the respondent's life history in general and secondly, more specifically on the personal history of television viewing. The central issue concerned the question: How did the participant come to be a soap opera viewer, and what was the participant's history of television viewing?

2.3.2 Interview two

A second individual interview was scheduled. The subjects were then required to watch an episode of *The bold and the beautiful*, either on the day before, or on the day of, the scheduled second interview. Two subjects viewed an episode a day before the interview, and one subject viewed an episode immediately before the interview. This second interview administered with each

participant, was used to gather concrete details of viewing a particular episode. This reconstruction of a single viewing experience involved talking about the following issues: emotional aspects of the viewing experience, identification with or antipathy towards characters, reactions to and readings of the episode within the serial, understandings of the action and plot, and expectations and predictions of plot development. It must be stressed, following Seidman (1991) that these aspects were raised without much diverting or interrupting of any participant's own natural process of narration.

2.3.3 Interview three

Following Seidman (1991), the third in-depth qualitative interview endeavoured to discover the personal significance of the themes (gained from the second interview) in relation to the everyday lives of the respondents. This allowed the respondent to reflect on the meanings of the experience. Along with more focused questions, the intellectual and emotional connections between soap opera viewing and the viewer's everyday life were addressed in the third interview with each subject. However, the issues planned for exploration in the third interview also emerged naturally in interviews one and two for all subjects.

2.3.4 Transcribing of interviews

All interviews were audio-recorded. They were transcribed following the method advocated by Seidman (1991). Seidman recommends a verbatim transcription including hesitations, repetitions and noting pauses. Only the identifying information of the subjects was omitted.

2.4 INTERPRETIVE PROCEDURES

Before implementing the interpretive procedures, the researcher read and reread the protocols,

as suggested by Taylor and Bogdan (1984). Each subject provided a series of three interviews which formed a single protocol. The data analysis entailed using and adapting the 'reading guide' method formulated by Brown *et al.* (1989), in which the following interpretive procedures were executed:

2.4.1 Reading for themes

To provide a focus, the researcher selected two broad themes for analysis. These themes matched the research goals (described in the introduction). The emergence of these themes was facilitated by articulating them as questions:

- (a) What constitutes pleasure or enjoyment in the viewer's engagement with *The bold and the beautiful*?
- (b) How are the viewer's interpretations of *The bold and the beautiful* linked (related or integrated) to his or her individual life context and everyday life?

All three protocols were 'read' through twice to facilitate the coding process. During each reading, the researcher used a coloured pen to underline parts of the text that represented a certain theme. These highlighted parts indicated the specific theme being read for. Different coloured pens were used for each reading. Thus, a visual technique allowed the researcher to become attuned to specific areas of text without ignoring the larger context. The first reading was done in such a way that the researcher 'read' or 'listened' for what constituted pleasure in the soap opera viewing experience. The second reading 'read' for connections between the viewer's life-world and his/her interpretations of the soap opera. In other words, the second reading aimed to access the existential meanings behind the viewers' interpretations of happenings in *The bold and the beautiful*. The researcher kept in mind the main contextual issue of the psychological dimension

of the viewers' experiences, rather than mere understandings of action in the text.

2.4.2 Summary worksheets

After the process of reading and underlining each protocol, the researcher compiled a summary worksheet for each subject. The summary worksheet has two columns. In the first (left-hand) column, the researcher filled in for each theme the relevant extracts from the interview protocol. These extracts or quotations represent the particular theme for which the researcher had previously read. In the second (right-hand) column, the researcher documented an observation, summary or interpretation alongside the matching quotation. A particular interpretation therefore received validation. Each interpretation was made in the context of the full protocol of each subject. Such a design of summary worksheets exposes the critical step from the actual words of the subjects to the researcher's interpretations, thus serving as the instrument that builds the hermeneutic circle (Brown *et al.*, 1989).

2.4.3 General themes

Common or general themes and sub-themes were extracted after reading across the summary worksheets of the three respondents. These themes were then discussed within a narrative framework that allows for the development of theoretical insights into the phenomenon of viewing the particular soap opera.

CHAPTER THREE

RESULTS

1. ANALYSIS STEP ONE

The following is an example of the interpretive procedure where reading was carried out through a different lens each time. Brown *et al.* (1989) use capital letters, underlining and boldface as examples to approximate the effect of colour-coded readings when they illustrate the reading guide method. This procedure therefore allowed the same words to be isolated, but for different readings. Following that particular method of data analysis, and because a replication of coloured underlining procedures is not possible in this documentation, the following key is used to indicate that process over here:

bold = pleasure¹

CAPS = interpretations related to the individual life context of subject

This coding procedure is indicated in the following data which comprises an excerpt from interview three of subject one. This interview aimed to reconsider particular issues from the first two interviews of this particular subject. This involved accessing emotional and intellectual meanings of those issues. To distinguish between the words of the interviewer and the words of the subject, the interviewer's words have been underlined. All other interview data can be found in Appendix A (pp.96-229).

¹ Pleasure is used to refer to affective elements of enjoyment, or what Ang (1985) refers to as a hedonistic attitude that characterizes the fascination that viewers have with a soap opera.

Excerpt from Subject one: Interview III

Now what about *The bold and the beautiful* being a different culture, it's American culture. it is white culture. What does that mean to you? Or how do you see that from your own perspective. from being a South African?

Ja, I would say, eh, I DO ACCEPT IT, AS IT IS BECAUSE I SAY, AT THE END OF THE DAY, I'M SAYING MAYBE THAT IS HOW WHITES ARE DOING THEIR THINGS, LIKE CHANGING PARTNERS WITHIN THE FAMILY LIKE THAT and-

Do you think so?

I don't know, THAT'S HOW I'VE ACCEPTED IT, THAT'S WHAT MAKES ME ACCEPT THE BOLD, AND CONTINUE WATCHING IT. I THOUGHT MAYBE THAT'S HOW WHITES DO THEIR THINGS. IT DOESN'T MATTER IF I DECIDED TO QUIT MY HUSBAND, MY MOTHER CAN JUMP INTO MY HUSBAND, WHICH IS TERRIBLE TO ME. IT'S COMPLETELY TERRIBLE - SO WITH THEM IT IS EASY. IT SEEMS AS IF THERE IS NOTHING WRONG WITH THAT, THOUGH I AM HAVING A PROBLEM OF THAT, OUR KIDS AND THE YOUNG GENERATION. AND EVEN US, I WOULD SAY, WE ARE WATCHING THE BOLD, AND WE WILL START IMITATING, TAKING THE DIFFERENT CULTURE AND MAKING IT OUR CULTURE, THINKING IT IS THE RIGHT THING. THOUGH AT THE END OF THE DAY, IT WILL CAUGHT UP WITH US. YOU KNOW, PEOPLE, WE ARE WEAK, SOMEWHERE ALONG THE WAY. WE ARE WEAK. WE TEND TO PRACTICE THINGS WHICH WE DON'T KNOW.

Mmm. So, is that why people say *The bold and beautiful*, don't watch it or *The bold and beautiful*

is nonsense?

Exactly.

Some people criticize it a lot. How, what does that mean to you? What do you feel about that?

IT'S NONSENSE, IT'S TRUE, EH, LIKE, FOR INSTANCE NOW, IF I WILL SAY, WITH US THEN, IF YOU ARE, EH, STARTING GETTING INVOLVED, YOU ARE STARTING SEEING YOUR BOYFRIEND, IT WILL BE YOUR THING AND YOUR BOYFRIEND. NOBODY WILL KNOW ABOUT THAT, OKAY - YOU WON'T EVEN STROLL, EH, ALONG THE STREET, HAND IN HAND.

That's now? Here?

Then.

Then? As in the past?

In the past. BUT NOW YOU FIND A ELEVEN YEAR, TEN YEAR, ELEVEN YEAR OLD GIRL AND A BOY HAND IN HAND, COVERING EACH OTHER, WALKING ALONG THE STREET FREELY, EVEN IF, I WOULD SAY, A GRANDPA OR A GRANDMA COMING OVER, THEY ARE NOT SCARED. THERE IS NOTHING WRONG WITH THAT.

Are you saying TV has done this?

I THINK IT CONTRIBUTED A LOT.

Uh huh.

ALOT, BECAUSE IT IS TV AND THESE MULTIRACIAL SCHOOLS.

Mmm.

I would say, because you know, our kids, they talk.

But multiracial schools means society has changed.

Exactly. Because this, our kids now, they are talking almost everything with us, and sometimes if you don't answer him or her, that means there is something wrong with me, and you find that with me, sometimes, I tend to say, I'm not going to discuss such things with you. Why? Because I want to know, what must I say, because he wants to know, and I must tell him and I cannot keep on saying I'm not going to discuss that with you. He comes with something else, it's not going to work. I must answer him.

You're saying that, that, you're comparing now and in the past?

Yes.

What does that mean?

Ja, like now, eh.

It's not the same?

It's not.

Mmm.

Not at all. Now the kids wants to know exactly what is happening, even if you tell him, in just, in passing, he must find out that.

You were not like that when you were a child?

No, I was not even allowed to ask for that matter, I was not, I would not say to my Mum, 'Mum why is my Dad not sleeping in the house?' It's none of my business, I don't have to ask that.

Uh huh.

I must be happy when I see my dad coming in.

But your children will ask you these questions?

Exactly, and why my Dad is not here, is not staying with us. ALL THOSE THINGS, AND AGAIN,

IF I DON'T ANSWER HIM, HE IS AFFECTED, YOU SEE, I DON'T KNOW. WE ARE LIVING IN A TERRIBLE STAGE NOW, IT'S DIFFICULT, so that's that.

Uhm - so you are saying it is very difficult now and but you know, are you happy?

I AM HALF HALF.

Uh huh.

I AM HAPPY AND I AM NOT HAPPY. IT'S AGAIN, I THINK MAYBE IT IS, BECAUSE THEY ARE EXPOSED TO TOO MANY THINGS; YOU SEE, TO TOO MANY THINGS. THEY ARE GOING TO THE MOVIES, THEY ARE GOING TO MARKET THEATRES. THEY, THEY ARE DOING SO MANY THINGS, WHEREAS THEN, WE USED TO BE, TO STAY AT HOME, CLEAN THE HOUSE, PARENTS WILL ALWAYS BE THERE. MY MUM WOULD ALWAYS BE THERE EVEN IF MY DAD CAN GO AWAY.

Do you think this is just because, this is the past, of the African people, of the Black people? Or people in general?

PAST OF THE BLACK PEOPLE, I WOULD SAY, AND IT IS GOOD NOW THAT THEY ARE EXPOSED TO ALMOST EVERYTHING.

Mmm.

Eh, okay. THOUGH I WOULD SAY IT IS NOT GOOD, BECAUSE THEY MIGHT, AT THE END OF THE DAY, YOU FIND THAT THEY ARE EXPOSING TERRIBLE THINGS. OKAY. WITH ME, MY PARENTS WERE VERY PROTECTIVE, VERY PROTECTIVE, SUCH THAT I DIDN'T KNOW THE OTHER SIDE OF THE WORLD OUTSIDE.

Uh huh.

I would, they used to bring almost everything next to me, and they used to be so kind and nice to me,

so I thought even outside, it is like that, and people outside are like my parents, and when the things start going bad, I said, 'What now? Why is it happening like this? I am doomed. I am not used to this, I don't know this.' THAT'S WHY AT THE END OF THE DAY, YOU FIND A PERSON SCARED OF GOING OUTSIDE, MEETING NEW PEOPLE, AND MAKING NEW FRIENDS, BECAUSE YOU ARE SCARED THAT YOU WILL FIND A HORRIBLE PERSON NOW, AND YOU ARE USED TO THIS KIND OF PEOPLE, YOU ARE. I'M STILL NOT TIRED, I WOULD SAY, BUT I AM TRYING STEP BY STEP, GRADUALLY.

Let's go back to the idea of people saying don't watch *The bold*, it's nonsense. You watch it?

Yes, I do.

Do you think it is nonsense?

Yes, it is.

So you watch it?

Yes, I am watching it because I want to see the ending. I want to see where is it going to end.

Uh huh.

And it's nonsense, it's true. But at the same time, I am learning out of it.

Uh huh.

Okay, so maybe that's, that's what makes me keep on watching it. I am learning new things, things which I didn't know.

Like what?

Like the things that I am saying it is nonsense: sharing the boyfriend and Mom and a daughter or a mother-in-law and daughter-in-law sharing one man. It is nonsense, and out of that, there are some other things, like I would say, BROOKE, SHE IS ALSO STRONG IN HER WAY,

LIKE SHE MANAGED TO TOLERATE ALL THE THINGS. SHE'S STARTING THESE THINGS, AND AGAIN, SHE IS CAPABLE OF STANDING WHATEVER IS COMING HER WAY, LIKE SHE KNOWS STEPHANIE, SHE IS THE KIND OF PERSON WHO DOES NOT GIVE UP OR GIVE IN EASILY.

Mmm mmm.

But she told herself, that I want to prove to this woman, she is also strong, which means, if you start a thing, you must stand for it. Don't start and leave it for someone else.

Does that apply to anyone or just someone as a woman, because, I mean, you're talking about only Stephanie?

To anyone, to anyone.

To men as well?

Yes, yes, because people want things, that's going bad, they tend to say, now, I don't get to it anymore. I don't want.

So you are saying, you know, some things in *The bold and the beautiful* like Brooke being strong

Yes.

That's important to you, and you can take that away? For yourself?

Ja, ja.

Is that what you are saying?

YES, BECAUSE THERE ARE TIMES WHERE THINGS DON'T GO WELL. THERE ARE DIFFICULT TIMES IN A PERSON, YOU NEED TO BE STRONG NO MATTER WHAT.

But I am sure, that, I'm sure that you don't watch *The beautiful* and say, 'Oh I'm watching the episode because I want to learn something'?

Eh, I'm watching.

Or do you?

No.

Obviously not!

No, no, I am watching it because it is in the afternoon, after I am from work, tired, need to relax for a while, so I'm watching it to relax myself.

But you enjoy it as well?

Exactly. (Interviewer laughs). Exactly. **So I am relaxing myself, and at the same time, I am enjoying it, and I am learning out of it, you see, so.**

2. ANALYSIS STEP TWO:

The following data is extracted from the summary worksheet of subject one. It indicates only the data that was underlined (coded) in the excerpt (step one). The entire summary worksheet of subject one and of the other subjects can be found in Appendix B (pp.230-266).

SUMMARY WORKSHEET OF SUBJECT ONE

2.1 EXTRACT FROM: 'READING FOR THEME ONE: PLEASURE'

Own words of subject one

Yes, I am watching it because I want to see the ending. I want to see where is it going to end.

And it's nonsense, it's true. But at the same time I am learning out of it ... Okay, so maybe that's, that's what makes me keep on watching it. I am learning new things, things which I didn't know. ... Like the things that I am saying it is nonsense.

It is nonsense, and out of that, there are some other things, like I would say, Brooke, she is also strong in her way, like she managed to tolerate all the things ... But she told herself, that I want to prove this woman, she is also strong, which means if you start a thing you must stand for it. Don't start and leave it for someone else.

No, no, I am watching it because it is in the afternoon, after I am from work, tired, need to relax for a while, so I am watching it to relax myself. ... So I am relaxing myself, and at the same time, I am enjoying it and I am learning out of it, you see, so.

Summary or interpretation or observation made in the context of interviews of subject one

S views the soap opera to discover how a plot will be resolved.

S experiences ambivalence about events in the soap opera. They can be meaningful by providing more knowledge about people and the world; but S also struggles with (inappropriate) content.

Appeal is activated by selecting a particular female character who is perceived as representing independence and female strength.

Viewing the soap opera is defined in terms of a relaxation and leisure activity. This brings enjoyment and the by-product of broadening of the horizons of personal world of the self.

2.2 EXTRACT FROM 'READING FOR THEME TWO: THE RELATION OF INTERPRETATIONS TO LIFE CONTEXT OF VIEWER'

Own words of subject one

I do accept it as it is, because I say, at the end of the day, I'm saying maybe that is how whites are doing their things, like changing partners within the family like that and ... that's how I've accepted it, that's what makes me accept *The bold*, and continue watching it, I thought maybe that's how whites do their things. It doesn't matter if I decided to quit my husband, my mother can jump into my husband, which is terrible to me. It's completely terrible - so with [the soap opera characters] it is easy. It seems as if there is nothing wrong with that though I am having a problem of that, our kids and the young generation.

And even us, I would say, we are watching *The bold*, and we will start imitating, taking the different culture and making it our culture, thinking it is the right thing. Though at the end of the day, it will caught up with us. You know, people, we are weak, somewhere along the way. We are weak. We tend to practice things which we don't know.

It's nonsense, it's true, eh, like for instance now, if I will say, with us then, if you are eh starting getting involved, you are starting seeing your boyfriend, it will be your thing and your boyfriend. Nobody will know about that, okay - you won't even stroll, eh, along the street, hand in hand. ... But now you find a eleven year, ten year, eleven year old girl and a boy hand in hand, covering each other, walking along the street freely, even if, I would say, a Grandpa or a Grandma coming over, they are not scared. There

Summary or interpretation or observation made in context of interviews of subject one

The melodramatic content is ascribed to real events of 'white' culture. S disapproves of such content as it can have a corruptive influence on youth.

For S, there is the danger of people taking on as their own, the culture depicted in the text. S has the opinion that it is inevitable that human action in the real world will be a reproduction of the textual elements.

S finds certain aspects of the soap opera disagreeable because they are ethically questionable, particularly when that content influences directly the behaviour of individuals in the real world. Social change is recognized in the freedom of love relationships in the real world. This is attributed to institutions like television and schools which encourage Western norms of behaviour.

is nothing wrong with that. ... I think [television] contributed a lot. ... Alot, because it is TV and these multiracial schools.

All those things, and again, if I don't answer him, he is affected, you see, I don't know. We are living in a terrible stage now, it's difficult, ... I am half half. ... I am happy and I am not happy. It's again, I think maybe it is, because they are exposed to too many things. You see, to too many things. They are going to the movies, they are going to market theatres. They, they are doing so many things, whereas then, we used to be to stay at home, clean the house, parents will always be there. My mom would always be there even if my dad can go away.

Past of the black people I would say, and it is good now that they are exposed to almost everything Though I would say it is not good, because they might at the end of the day, you find that they are exposing terrible things. Okay. With me, my parents were very protective, very protective, such that I didn't know the other side of the world outside. ... That's why at the end of the day, you find a person scared of going outside, meeting new people, and making new friends, because you are scared that you will find a horrible person now, and you are used to this kind of people. You are. I'm still not tired, I would say, but I am trying step by step, gradually.

Brooke, she is also strong in her way, like she managed to tolerate all the things. She's starting these things and again she is capable of standing whatever is coming her way, like she knows Stephanie, she is the kind of person who does not give up or give in easily. ... Yes, because there are times where things don't go well. There are difficult times in a person, you need to be strong no matter what.

S is fearful of the consequences of social change and the concomitant western cultural influences. S feels insecure and desires the return of the safe, secure and predictable past.

S is ambivalent about the infiltration of Western, white culture through the content of *The bold and the beautiful*. Current fear of change is ascribed to a conservative childhood environment, but S persists in trying to cope with change.

A character is used as a symbol for the realization that inner female strength is important. This reading is linked to the need of S to show emotional strength in her everyday life.

3. ANALYSIS STEP THREE:

The researcher read for common trends across the three summary worksheets. Cases were compared and contrasted in this process of extracting common or general sub-themes for each of the major themes. The following list outlines this categorization of sub-themes which are discussed in chapter four.

The following key for identification of subjects or respondents was used:

Subject one: S1; Subject two: S2; Subject three: S3.

3.1 SUB-THEMES FOR READING ONE: PLEASURE

3.1.1 Experiencing the world as real (S1, S2, S3)

3.1.2 The social context of pleasure

3.1.2.1 Pleasure in leisure (S1, S2)

3.1.2.2 Solitary viewing (S1, S3)

3.1.2.3 Viewing with others (S2, S3)

3.1.2.4 Pleasure in talk (S2, S3)

3.1.3 Openness of the text

3.1.3.1 Absence of closure of plots (S1, S2, S3)

3.1.3.2 Openness to interpretation (S1, S2, S3)

3.1.4 Selection of elements (S1, S2, S3)

3.1.5 Identification (S1, S2, S3)

3.1.6 Opening up the world (S1, S2, S3)

3.2 SUB-THEMES FOR READING TWO: THE RELATION OF INTERPRETATIONS TO LIFE CONTEXT OF VIEWER

3.2.1 Meanings made about emotions

3.2.1.1 Emotional well-being (S1, S2, S3)

3.2.1.2 Emotional healers (S1, S2, S3)

3.2.1.3 The role of conversation (S1)

3.2.1.4 The tragic structure of feeling (S1)

3.2.2 Meanings made about identities

3.2.2.1 The identity of the parent (S1)

3.2.2.2 The adolescent identity (S2, S3)

3.2.2.3 Gender identity (S1, S2, S3)

3.2.3 Meanings made about interpersonal relations

3.2.3.1 Meanings made along a moral dimension (S1, S2, S3)

3.2.3.2 Meanings made about romantic relationships (S1, S2, S3)

3.2.3.3 Meanings made about gender in interpersonal relations (S1, S3)

3.2.4 Meanings made along a cultural interface (S1, S3)

CHAPTER FOUR

DISCUSSION

This chapter relates the findings of this study to theoretical notions. It is based mainly on literature from the contemporary critical paradigm which includes the approaches of audience-oriented criticism, poststructuralism and cultural studies.

The two hermeneutic lenses (i.e. that of pleasure, and that of the relation of viewers' interpretations to their own life contexts) can be perceived as two unique aspects that frame popular cultural practices. Giroux and Simon (1989a) argue that there are two types of investments that people make in an engagement with a popular cultural form. These are the affective (pleasure) and the semantic (meanings) investments, and they are mutually constitutive in a particular popular cultural practice. Giroux and Simon also explain that these investments can be mutually contradictory, and recommend that they be separated when a particular popular cultural practice is being analyzed. This distinction is paralleled in two major hermeneutic lenses. The major themes are discussed separately, but they are complementary facets that constitute the viewing experience.

1. READING ONE: PLEASURE

1.1 EXPERIENCING THE SOAP OPERA WORLD AS REAL

All subjects experience the elements of the soap opera (such as characters and their emotions) as real.

This implies a lack of awareness of the constructed nature of the text. As S2 explains, 'acting ... I

forgot it, and it's real life, take it as it's real'. In the case of S1, the notion of 'real' involves engaging with the medium of television as an other with whom social interaction occurs: 'As long as the TV is on ... it's like I used to communicate because I will scream and laugh'.

S2 and S3 experience the 'real' quality through vicarious involvement in the soap opera world. S2 experiences events as if experiencing them herself. S3 contrasts the real nature of the soap opera world with other programmes that do not simulate reality. He uses the terms 'real' and 'biased' to indicate such a distinction:

I can say there are others [programmes] [which] are ... bias ... *Kideo* ... those are bias stories, they [do] not really happen, they are categorized ... but you cannot say *The bold and the beautiful* and *Days of our lives* are so biased, you cannot say that ... because ... you cannot predict what will happen ... I think the programme[s] that are so biased ... you can predict those programmes ... *Kideo* ... *Sabrina* ... you can see from that ... it's not happening in real life.

Furthermore, S3 presents a strong instance of vicarious involvement with characters because they are perceived as having real emotions: '[Ridge] was talking ... he was so obsess and so uneasy ... you can feel that thing'. These instances point to Ang's (1985) notion that pleasure is secured by viewers' abilities to experience the characters as real. This illusion of reality is the basis of pleasure (ibid.).

1.2 THE SOCIAL CONTEXT OF PLEASURE

1.2.1 Pleasure in leisure

Television viewing is a leisure activity. It offers entertainment as viewers feel free and released from

societal demands and prohibitions (Ang, 1985). For S2, television viewing is an 'interest', and for S1, watching *The bold and the beautiful* is primarily a means of relaxation after work. For S1, enjoyment and the broadening of her world are secondary to the relaxant function. Even when S1 was a housewife, soap opera viewing offered relaxation and a reprieve from household chores. However, as a leisure activity, this was also the only means of escape when S1 experienced stress and depression during the process of her divorce.

1.2.2 Solitary viewing

Pleasure is often at its maximum when the soap opera is viewed alone, particularly because the viewing offers a respite from responsibilities and a release from the demands of others. S1 watched television alone during her divorce process. This temporary self-enforced loneliness meant a diversion from single-parenting responsibilities. Solitary viewing also implies greater involvement in the soap opera world, as a result of increased concentration. It is important for the viewer to give what S2 calls 'serious attention' and this occurs in solitary viewing. All subjects direct serious attention at *The bold and the beautiful* because they experience it as real, even when used to relax (S1) or to explore reality (S2 and S3).

1.2.3 Viewing with others

Pleasure can be reinforced (S2), transformed (S3), or disrupted (S3), depending on the presence of others in the actual viewing context. Viewing may occur with other serious viewers. For example, S2 who views with her family, talks to family members about the plot developments, and they share their individual affective responses. This reinforces the pleasure and involvement.

Pleasure is transformed when S3 has viewed *The bold and the beautiful* with a girlfriend. Concentration on the televisual text decreases with such a distraction, and sexual arousal is promoted by the erotic content perceived in the text. Here the largely cognitive and emotional pleasure becomes transformed into a voyeuristic pleasure. The text itself is experienced as erotica and real sexual interaction follows between S3 and his girlfriend in this viewing context.

For S3, pleasure can also be disrupted since the presence of members of the older generation in the viewing context results in him feeling self-conscious and uncomfortable, almost guilty. This occurs because watching sex scenes around parents brings embarrassment: 'Ridge was having ... sex with Brooke ... and mother would come ... you ... look all over the room'. Reading from their African cultural positioning, the elder members of the family disapprove of such inappropriate content. S3 experiences a psychological contradiction when guilt feelings arise:

When I am watching with my mum or elder ... I get scared ... the elders like to test ... the young ones, because if you're watching with the elder[s], [they will] not concentrate on what you're watching, [they will] concentrate on you ... if I ... I am watching with an elder ... he will look at me ... [in] the eyes of the parents you are always their child.

Grossberg (cited in Giroux & Simon, 1989a) confirms that the semantic and affective dimensions of engaging with a cultural text can bring about a contrary investment. The guilt in this particular viewing context of S3 shows evidence of a contrary investment. Pleasure (the affective dimension) is experienced, but the presence of 'elders' for S3 brings the understanding (the semantic dimension) that the textual content has corruptive and amoral influences.

1.2.4 Pleasure in talk

Talk between individuals about popular cultural texts allows personal meanings to be integrated into the everyday lives of viewers (Fiske, 1992b), and binds the viewer to the television text (Fiske, 1992a). Talk about soap opera plot developments enables S2 to connect with her family. This talk amongst females is a feminine discourse and it constitutes gossip (Brown & Barwick, 1987). Gossip provides pleasure and empowerment because it is part of the oral culture of women (ibid.).

Pleasure may be extended beyond the immediate viewing context, into the outer social environment. S3 describes a social impetus for involvement in *The bold and the beautiful*, because peers talked about the soap opera while he was at school. This social extension of pleasure through conversation provided S3 with shared knowledge for peer interaction.

1.3 OPENNESS OF THE TEXT

1.3.1 Absence of closure of plots

For all subjects, pleasure is provided by the desire to discover the resolution of a particular plot or crisis. S1 states, 'I am watching it because I want to see the ending. I want to see where it is going to end'. S2 echoes this by expressing repeatedly that the absence of closure of particular plots encourages the viewing of subsequent episodes. S2 desires knowledge of plot development. S3 also experiences this desire: 'You cannot predict what will happen ... you'll always want to look what will happen'. S3 takes pleasure in predicting plot developments, a valued activity that exercises his independent thought processes. He compares this predictive activity around *The bold and the beautiful* to programmes of other genres which 'don't give us that critical thinking ... if ... you watch

... *Days* and ... *The bold and the beautiful*, you always wonder, you always make ... decision[s], they always prove wrong, most of the time they prove wrong'. Correct predictions result in greater pleasure for S3 because he feels 'proud'. Speculating about future events is referred to as the mental process of protension (Griffiths, 1997). All subjects clearly demonstrate the following observation:

In the time between episodes, viewers speculate about the directions that the plot will take, to produce their own theories that can only be tested by watching the text unfold. Viewers find pleasure in the unfinished, provisional nature of the genre (ibid., 1997, p.3).

In the case of S2, unpredictable developments make particular scenes pleasurable and special. All cases further confirm Modleski's (1982) observation that soap operas stimulate the desire for a conclusion. However, this process of desiring resolutions is never-ending because any conclusion results in more tensions (ibid.).

1.3.2 Openness to interpretation

The soap opera is not only open in the sense that plots or crises remain unresolved. Pleasure is also afforded by the text being open to interpretation. The poststructuralist perspective sheds light on this by maintaining that there is no stable meaning in a text (Selden, 1989; Sturrock, 1986). The subjects offer different interpretations of the same signifier (a textual element such as a character). A character like Ridge produces antipathy in S1, but identification for S3. The same textual element can also have multiple interpretations because a single viewer makes interpretations on different levels. For example, S1 on a level of codes about romantic relationships, struggles morally with Brooke's behaviour. She also takes pleasure in extracting Brooke as a strong female character.

Pleasure is taken up by the soap opera being open to interpretation. Furthermore, when S3 was younger, he did not understand the language of the text, but he still experienced pleasure. He made sense of other signifiers and codes. The openness of the text makes this possible.

1.4 SELECTION OF ELEMENTS

In the study of *Dallas*, Ang (1985) observes that pleasure is provided by selecting elements from the text. Viewers focus on that which affords them their own subjective pleasures. By selecting specific elements, viewers read the text on a connotative level. The three interviewees read certain elements in *The bold and the beautiful* on a personal, emotional level. This level provides meanings that are based on, and reinforce, their individual experiences of the world. S3, for example, selects particular male characters that construct and reinforce his personal identity. On an intellectual level, S3 also selects the issues of love and violence in order to maintain continued involvement in the text.

The selection of textual elements keeps S1 hooked and encourages future viewing:

I watch when it's necessary, for instance, in the issue of Taylor and Brooke and Ridge They are the people who make me watch ... the soap now, and ... Antony, ... and Macy and Thorne. But if I can see that, no, that what is playing today is not going to interest me, it's ... not telling me to watch it tomorrow, then I go ahead with and do some other things.

For S1, this selection activity justifies her practice of viewing. This sustains the engagement with the soap opera. She describes the textual content as 'nonsense', yet extracts a reading of a strong female character to make viewing personally meaningful. S1 also selects the family as an element of

pleasure:

What I appreciate about them is the way their ... family affair, they kept it ... so close, they are so close to each other, though they do hurt each other but they still have space and ... room to sort of negotiate and talk things over, they don't just let go ... they are fighting or struggling very hard against all odds to keep the family as it is.

S1 attaches emotional significance to the social category of the family in the soap opera because she reads this element from her own life context. She is divorced and she is a single-parent who struggles daily amongst various familial relations. The subjects select psychologically meaningful elements even while struggling to articulate the fascination of their engagement with *The bold and the beautiful*.

Evidence is provided for the following theoretical notion:

From the heterogenous stream of signs with which viewers are confronted when they watch the television serial, they pick up only certain things; they find only certain elements of the whole text relevant, striking - pleasurable (Ang, 1985, pp. 42-3).

1.5 IDENTIFICATION

Identification refers to the subjective encounter of experiencing the situations, characters and crises depicted in the text as similar to one's own life context. This pleasurable process may also involve recognizing similarities and familiarities between selected textual elements and aspects of the viewer's everyday world. Ang (1985, p.20) refers to Bourdieu's theory to link identification with pleasure:

In *The aristocracy of culture*, Pierre Bourdieu has explained that popular pleasure is characterized by an immediate emotional or sensual involvement in the object of pleasure. What matters is the possibility of identifying oneself with it in some way or

other, to integrate it into everyday life. In other words, popular pleasure is first and foremost a pleasure of recognition.

The sub-theme of identification, like the others, is related to the second major theme of this study. The process of identification provides pleasure, and it is made possible by each viewer bringing a particular life context to the engagement with the soap opera.

S1 identifies with the difficulties that are encountered in the maintenance of healthy familial relations. The functioning and well-being of the Forrester family as a social unit is important for S1 because she struggles to maintain an intact family as a divorced single mother. For S2, the elements of the soap opera text strike a chord of familiarity: 'It's like you see things, they are not just bizarre things'. Differences in culture and geography do not play a role in this process of recognition: 'It's the things that are going on around here, it's not like things happening in America' (S2). Material differences between the viewer and the soap opera characters are obscured by the emotional crises identified with in the text: 'problems ... the same, that they're experiencing as we are ... and their lives ... not like the expensive things to do with them' (S2). For S2, the particular character (Taylor) - who was thought to be dead but who later returns - offers an emotionally meaningful textual element. She identifies with that particular happening because her uncle also returned from the 'dead'. The circumstances may be unique both for her and the selected soap opera character, but similar emotional chords are struck.

Core psychological concerns of S3 are revealed when he identifies with and empathizes with particular characters. The interpretations of S3 confirm Holland's theoretical notion that

'interpretation is a function of identity' (Holland, quoted in Freund, 1987, p.124). Identification with a character (the psychiatrist, Dr James Warwick) is made possible by developing a similar vocational identity. This immerses S3 in the text and vicarious involvement occurs with this particular character. S3 also takes pleasure in identifying with another character:

I will like very much [to be like Ridge] ... I'm ambitious, ... each and every time ...
when I wear something slightly similar - the style of Ridge - I feel ... that role of
Ridge, I feel like I'm Ridge ... I try to ... be calm and collected ... as he [does].

Such an identification creates enjoyment in the text, but also integrates the textual matter with his own personality development.

S1 identifies with Taylor and Stephanie, S3 with James and Ridge, and S2 with Taylor, Sheila and Sally. For each subject, this illustrates multiple identifications. Psychoanalytic theory explains this identification by referring to the imaginary processes of fantasy. In fantasy, a viewer can occupy various roles because identification is dispersed. Characters change over time and in their interaction. (Flitterman-Lewis, 1992). These multiple identifications also suggest that plot development is judged from many characters' perspectives (Ang, 1985). Multiple identifications therefore promote a sense of being part of a community, rather than just being an outside observer (Griffiths, 1995). Pleasure is secured through this involvement with various characters.

1.6 OPENING UP THE WORLD

The bold and the beautiful connects affectively with the ways in which its viewers encounter their everyday lives. The subjects use the term 'learn' to imply that the world is opened up to them, or that

reality exploration is facilitated. In this sense, the interviewees 'learn'. For S2, this is an intuitive sense of elusive gain, though this may be pinned down to acquiring knowledge of human behaviour: 'I'm interested ... to understand ... other people's ... contact with you, TV sort of puts you to get to know that person'. Greater clarity is offered by S1 who gains insight into human behaviour: '*The bold* is like opening my eye, like look on such things, and I start seeing things differently'. The 'learning new things, things which I didn't know' encourages future viewing for S1, even though the content is 'nonsense'. However, for her, this 'nonsense' refers to new but morally incompatible bits of knowledge that she adds to her own experience of the world.

S3 provides the most personalized descriptive data relating to how his viewing practice promotes reality exploration. Learning is integral to the pleasure of S3's engagement with *The bold and the beautiful*. Social learning provides pleasure when he observes contemporary American courtship behaviour in the text. African norms for courtship are discarded in favour of the American or 'Western, so special style'. By modelling such behaviour, S3 learns in a pleasurable way.

S3 shows curiosity about personal change, and seeks insight into human behaviour. As a student of psychology, he is drawn to the character who is a psychiatrist, Dr James Warwick. This character brings alive for S3 the conventionally distant, abstract and theoretical material which is encountered in the formal educational setting:

As a psychology student ... that ... inspire[s] me ... because many things I read in [the] lecture ... I feel so proud because I know that thing I have seen ... And it is so practical ... when I read on television ... I see that thing happen.

In addition, reality is played with when S3 speculates that the sociocultural elements of *The bold and the beautiful* will be encountered in future South Africa, if not at present.

2. READING TWO: THE RELATION OF INTERPRETATIONS TO LIFE CONTEXTS OF VIEWERS

This reading is interlinked with the first reading for pleasure, and certain extracts are repeated here. In the reading for pleasure, however, a delineation of affective investments emerged, such as identification or experiencing the soap opera world as real. For the second reading, particular semantic investments emerged, even while the activities that produce pleasure remain operative.

Meanings are constructed in each viewer's unique engagement with *The bold and the beautiful*. In the soap opera, any appeal and meanings are connected to individual life histories, the viewers' social situations, and to their aesthetic and cultural preferences (Ang, 1985). In such a context, the researcher did not attempt to isolate directly any 'motives' (as in the traditional approaches), but to describe how the participants made meanings in relation to their own life contexts and psychological constitutions. During (1993) notes that studying culture in relation to individual lives allows research to focus on subjectivity. By focusing on subjectivity, cultural phenomena are based on the assertion that 'the sociocultural world is an intentional world' (Sweder, 1991, p.2). Cultural phenomena are psychologically relevant because mental life is altered or modified when meanings are made as individuals interact with the sociocultural world.

A similar notion of the modification of subjectivity in the active process of making meanings is

reiterated in the hermeneutic perspective which maintains that the viewer will experience change or modification during the historical event of reading a particular text (Vattimo, 1988a). If the work of art (in this research, the popular cultural text of the soap opera) is truly relevant, the viewer will experience a modification (ibid.). Viewer modification refers to this: the psychological ways in which viewers are modified in the very process of mediating with a text. In Iser's reception theory, viewer modification is expressed as an expansion of the self (Freund, 1987), while traditional mass communication research would conceptualize this as reality-exploration (Carveth & Alexander, 1985). Viewer modification or an alteration of mental life emphasizes how making meanings of the soap opera text implies a change of self. These assumptions become evident when the subjects make meanings about emotions, meanings about identities, meanings about interpersonal relations, and meanings along a cultural interface.

2.1 MEANINGS ABOUT EMOTIONS

2.1.1 Emotional well-being

The dimension that distinguishes the soap opera from other genres is the focus on psychological well-being (Ang, 1985). The subjects activate this dimension by connecting with the emotional well-being of characters. In this process, they co-constitute their own experiences of emotional well-being. S1 for example, draws a contrast between her own life-decisions and those of Ridge and describes how sufficient time in making a decision and a strong support-network maintained her emotional well-being. The schema of time is central to the life context of S1 and the meanings that she makes are based on this schema. When S1 reads the text by using the schema of time that forms part of her identity, she indicates what is known in Holland's reader-response theory as a 'transactive experience'

(Abrams, 1987; Freund, 1987). S1 recreates the text on the background of her own inner self.

Even if a character breaks the law (e.g. Sally who stole Eric's designs), the focus remains on the emotional well-being of the character. S3 and S2 empathize with the emotional abuse of Sally whose victimization justifies stealing the competitors' designs. S3 comments that emotional manipulation is painful and even worse than corporate theft.

Textual elements such as emotions do not have a stable meaning. By taking up meanings from their own contexts, the subjects activate elements like emotions. Meanings are made about their emotional lives, particularly about being able to work through crises. For example, a female character is incorporated into the psychological life of S2:

Look at Taylor, she's ... doing well, and carrying on from where's her life, not crying ... I can relate it, ... to be strong. I can in this situation ... when ... you encounter problems ... be strong ... I like to be strong and face the problem.

S1 extracts another character as a symbol for female strength:

Brooke, she is also strong in her way, like she managed to tolerate all the things ... she is capable of standing whatever is coming her way ... there are times when things don't go well. There are difficult times in a person, you need to be strong, no matter what.

S1 and S2 identify with the emotional crises and these emotions are related to their own lives. S1 empathizes with the loneliness of Eric and the feelings of loss and rejection that Taylor experiences. S2 also empathizes with Taylor who feels isolated and trapped, even though the concrete situations

differ. She felt trapped and alone at her parental home as a result of a decision her parents made, while Taylor was alone in a situation also characterized by minimal control:

When Taylor ... was left alone - Ridge was gone ... I started crying. ... The emotions of ... knowing that ... something ... inside of me, ... is taken away from [me]. ... It's really painful ... I haven't really experienced it, no, ... I experience the pain ... I'm empathizing ... feel for other persons, it's really painful.

In this instance, S2 does not engage with the text in terms of 'social realism' (Gledhill, 1992; Griffiths, 1995), but engages emotionally. Even when S2 identifies with the textual convention where a character returns alive after having been presumed dead, she engages in terms of the 'shock' around such a melodramatic event. For her, there is an emotional similarity because she experienced the same affective responses when her uncle returned after having been believed to be dead. These emotional connections in the viewers' engagements with *The bold and the beautiful* are possible because the soap opera text is based on what Ang (1985) terms 'emotional realism'. The soap opera focuses on the emotional lives of characters (Gledhill, 1992).

2.1.2 Emotional healers

The psychological and emotional well-being of characters (and viewers) is made more paramount by there being two main characters (Dr Taylor Hayes Forrester and Dr James Warwick) who are psychiatrists. Their roles are essential to highlight the various emotional crises that the characters live through. The subjects are able to connect with these characters because they each represent the archetype of the healer. For example, S1 admires Taylor not only for her honesty and fairness, but also for the concern shown for the emotional well-being of others.

2.1.3 The role of conversation

Conversation between characters is related to individual well-being. Conversation is a defining textual element of the soap opera and dialogue dominates over action (Gledhill, 1992). Being able to unburden one's troubles, and confiding in others is essential to the personal well-being of S1. She therefore focuses on the lack of conversation or the keeping of secrets in the soap opera. The meanings that S1 constructs around the textual element of talk are related, not only to her psychological life, but also intertextually to talk-shows on television, which is where talk is experienced as cathartic.

2.1.4 The tragic structure of feeling

According to Ang (1985), viewers, in their engagement with a soap opera, recognize that everyday life is characterized by suffering and short-lived happiness. This subjective experience of the world can be described as a tragic 'structure of feeling', and viewers connect with this through their imaginations. Such uncertainty and precarious happiness is mirrored in the everyday life context of S1:

Hiccoughs ... come along ... I wonder what's next ... what is going to follow now, but so far, all it matters, it's that we all live and ... search for the best ... you don't know for sure what, what is there in the future for you, because you cannot ... tell ... what you are going to have the next day.

S2, even while unwilling to explore overtly the complications in her own life, does connect emotionally with the complicated lives of soap opera characters.

2.2 MEANINGS ABOUT IDENTITIES

In their engagements with *The bold and the beautiful*, the three participants make meanings about who they are and who they want to be. They struggle with defining and constructing their individual identities. For Giroux and Simon (1989a, p.18), subjectivity and identity are partly 'constituted on the ground of the popular'. This means that popular cultural practices are important 'in constituting the identities which influence how we engage new challenges and construct new experiences' (ibid., p23).

2.2.1 The identity of the parent

S1, as an adult and a mother, struggles with the subjective characteristics of maintaining family relations, being a responsible parent, and providing a moral and supportive formative base for her children. S1 reads the soap opera from her family roles of a single-parent and mother. In her daily life, she identifies with the struggle to keep the family unit intact. Family support and togetherness are significant in her life:

Their [the Forrester] family affair kept it so close ... I am trying very hard [too]. ... They are fighting or struggling very hard against all odds to keep the family as it is ... which is a good thing to keep your family - problems are there ... but you need to have strength, faith for you to go on, and support, and if you don't have that family ... you won't have ... support. ... The family is there ... I will go to my son, he is always in the house ... and we'll discuss it and ... I feel very much better.

A feminist perspective (Modleski, 1982) would interpret S1's engagement with the element of the family as a means of offering her the assurance that her own family is united and immortal. S1's

fantasy for a complete family is satisfied. It is evident from S1's subjectivity that this is a real desire, rather than a false need.

S2 and S3, in contrast to S1, struggle to place immediate value on the family as a social structure. As students who live with their parents, their family environment can be restrictive. At this point in her life though, S2 speculates about how she will solve problems when she has her own family. She uses the soap opera as a guide for this fantasy activity.

2.2.2 The adolescent identity

Even while young adults in age and biology, S2 and S3 display an adolescent subjectivity, which is part of what Paul Willis (1989, p.137) calls the 'extended adolescent stage'. In Willis's terms, S2 and S3 remain adolescents in terms of their power and autonomy. The subjective characteristics of this youth stage are listed by Willis (ibid.):

Unwilling economic dependence on parents and parental homes; uncertainty regarding future planning; powerlessness and lack of control over immediate circumstances of life; feelings of symbolic as well as material marginality to the main society.

S2 and S3 make meanings from such a developmental context when they engage with *The bold and the beautiful*.

S2 reveals such a context:

When I was deciding ... where to go ... like, with my boyfriend, my parents told me, "No, you cannot go ... you wouldn't concentrate on studies ... you must stay." ...

They convinced me. ... They [provide] for my school ... I [have] got no choice ... I had to stay ... because of them telling me what's wrong and what's right.

This social and material context of restriction, intrusive parents and dependence constitutes the subjectivity which leads to S2 experiencing antipathy towards characters (Brooke and Stephanie) who like her parents, are perceived to assert power over others. It is this same psychological stance of minimal control over life circumstances which facilitates identification with feelings of being 'trapped':

I ended up staying at home when I wanted to ... study somewhere else ... I feel like I'm trapped, and what can I do? I cannot care for myself ... I have to just abide by the rules of my parents. ... There's no way out ... what am I going to do? ... I've got nothing ... I have to stay ... [Taylor] felt trapped ... when she realized that her husband's married.

S3 is aware of the developmental context from which he constructs meanings about his identity. Through a psychic dialogue with a character, this developmental achievement is unveiled and S3 becomes empowered:

Before James Warwick, ... I was still little bit linked ... to my age, maybe I was not much old ... I will link that ... but James Warwick play[s] a[n] important role in my life by making me aware of those things.

In his engagement with the text, S3 experiences overt empowerment in a developmental context. He develops a particular vocational identity by engaging with James Warwick: 'I have [in] common with James ... a professional psychologist ... I'm a student of [psychology], so I feel that link ... between

me and James. ... And I like him so very much'.

Through an identification process, possibilities arise not only for S3's vocational identity but also for other psychological concerns. He feels more confident, personally empowered and independent.

These meanings are worth quoting in length:

I'm ambitious ... if ... I [was] not ... I [would] not have take[n] ... psychology ... I will drop psychology for this year. ... To show that I was ambitious, ... I was after this love of psychology ... show[s] I was so ambitious. ... I want to be like James Warwick ... in [his] features ... everything ... I like ... that guy. ... He is fair ... that make[s] him ... so successful ... [also his] charm. ... After I saw ... James Warwick ... I realize ... that ... it is important to make personal decision[s], not the decision[s] ... of consensus.

Psychological empowerment contributes to an enlargement of self. S3 is also inspired to develop academically in a specific educational context ('he ... inspire[s] me ... in the lecture room').

Vicarious involvement with Ridge also develops S3's identity. Fairness, ambitiousness, success, attractiveness, and calmness are personality traits perceived in Ridge and S3 attempts to incorporate them psychologically and behaviourally. He models both the behaviour of Ridge and the social scripts of American courtship. For Brown (1992), identification followed by motivation to role model is an important influence of prodevelopment soap opera. It is evident from S3 that soap operas (like *The bold and the beautiful*) which have conventional production strategies also have social learning influences. Social learning is not only a consequence of Brown's 'entertainment-education

communication strategy' but also results from conventional soap opera strategies. Brown's comments illuminate S3's empowerment and identity development: 'According to social learning theory, audiences will acquire beliefs and role model behaviours that are shown to produce positive consequences through an observational learning process' (p160).

S3 also becomes aware of the possibilities for his social identity. By connecting with romantic themes, S3 is able to gain insight into the emotions of love. Belonging to a peer group means sharing knowledge and experience about romantic concerns. In this way, the interpretations of love are related to the social identity of his everyday life.

2.2.3 Gender identity

Possibilities for gender identity are revealed when S2 gains meanings from her engagement with female characters:

I see myself ... what I want in life is like ... role modelling ... how they handle business, I admire them ... in the future ... I want ... to be [a] successful ... woman ... and be independent ... have to stand for yourself and know what you want ... be strong, because if you just say, oh, I'll do what my parents want, ... it won't work.

You have to do what you want.

Preserving the strength of a female identity is important for S1. Using the textual base of two women competing with each other to win a man's affections, she makes meanings of the possibilities for her own gender identity:

If it happens with me, ... I don't want to see us fighting for this man, we can rather

fight the ... man ... because ... we are women and this man is ... degrading us ... we don't have to give him that chance. Instead ... I leave the man and befriend the girl.

For S3, gender identity is related to his identification with James and Ridge.

2.3 MEANINGS ABOUT INTERPERSONAL RELATIONS

Relationships are a central concern of the soap opera (Alexander, 1985). The soap opera emphasizes how personal relationships realize an inner personal life (Ang, 1985). The participants interpreted how characters relate to each other. These interpretations have relevance to the viewers' contacts with other individuals in their own lives. All subjects evaluate the interpersonal relations in the soap opera along an ethical dimension. The subjects also make meanings about romantic relationships and gender influences.

2.3.1 Meanings made along a moral dimension

In evaluating interpersonal relations between characters, subjects exercise a moral or ethical dimension in their viewing practice. Ridge Forrester, for example, is described as 'honest' (S2), 'fair' (S3), 'straightforward' (S2), 'open' (S2), and 'selfish' (S1). Subjects use their own cognitive schemas about personality traits to evaluate the behaviour of characters. The openness of the soap opera text allows viewers to interpret from their own life histories. Drawing from her own historical situation of interaction with men, Ridge is 'selfish' for S1 because the focus is on how that character treats women. S2 however, uses positive traits ('open' and 'straightforward') for the same character, because she admires the behaviour, which in her case, is contrasted to the dishonest behaviour of an ex-boyfriend. Meanwhile, S3's responses to Ridge are linked to his own identity and his identification

process. The subjects make differing interpretations of this single character because they each approach the text through a dialogue, which in the hermeneutic perspective implies that their meanings are dependent on their individual historical situations (Selden, 1989). The viewers actively interpret the elements in the text in ways which are related to their own life contexts.

Assessments of characters' relations lead S1 and S3 to assess their own interpersonal relations. For S3, this evaluation is related to his own cultural identity. He questions the existence of love in his culture as a result of the contrast between love in his own experiential (African) world and that on screen (American). S1 speculates how she would react in a particular moral dilemma: 'I am still questioning myself: how do they reason'. It is appropriate that such questioning occurs, because this is part of the reading process according to the audience-oriented perspective. In Iser's reception theory, reading is an active process through which the validity of received norms and systems is questioned and probed (Freund, 1987). S3 and S1 question themselves about their realities when they offer readings of the soap opera text, particularly in relation to moral issues.

The church may provide an overt moral dimension to S1's life, but she still struggles in her engagement with the text to make meanings about the moral possibilities for her life. She struggles with the morality of romantic relationships when she engages with a particular textual convention:

The bold is ... opening my eye, like look on such things, and I start seeing things differently ... though some of the things they are doing, I don't think I would even try to practice them ... I feel they are out of order or not meant to be done ... like ... Ridge and Eric ... playing games out of women ... the wife of Ridge ... was taken by

his father ... which I am seeing as an abnormal thing - one of them ... is sick

The above case illustrates the soap opera convention whereby possibilities for romantic involvements are reduced to the community of characters, and S1 interprets from her own sense of morality.

Viewers' moral and ethical assessments can be considered in the light of the melodramatic content of the soap opera genre. Melodrama centres on characters' actions, feelings, and interpersonal relations (Gledhill, 1992), and this becomes a springboard for the subjects when they deliberate over moral codes in their own interpersonal relations. Melodrama provides an ethical dimension because it serves similar functions as the sacred order of the pre-modern world (Docker, 1987).

2.3.2 Meanings made about romantic relationships

The focus on romance in soap operas initially implied a female address (Gledhill, 1992), but currently both genders constitute the soap opera audience. The subjects make meanings around the romantic relationships depicted in the text. For example, the screen relationships make S1 conscious of aspects that she would otherwise deny:

It teaches me some things, especially in love ... especially when you are a grown-up
or if you are in love, you tend to close your eyes ... and pretend as if you don't know
or ... see them.

In other words, the screen relationships make S1 confront personal romantic issues, while indicating the possibilities for love.

For S3, increased involvement with characters occurs when he experiences through his engagement,

the emotions of love. In this involvement, he is able to love a beautiful woman, by identifying with the male character: 'You put yourself in the position of Ridge and you're having ... Taylor. ... [In] my own life ... it is difficult because ... the beautiful girls ... are too demanding'. In his real life, it is difficult to love a beautiful girl, but he experiences this through a parasocial relationship with Ridge. Brown (1992, p.161) describes this type of identification as the 'imaginary face-to-face interpersonal relationship between an audience member and a media personality, also called *persona*, in which the viewer becomes cognitively and affectively involved with the persona.' It is through such a process that S3 experiences a romantic relationship that he desires in his real world. In contrast to the parental restrictions placed on romantic relationships in his everyday world, S3 experiences romantic feelings freely in the fantasy world. This is made possible by his engagement with the text.

2.3.3 Meanings made about gender in interpersonal relations

Both S1 and S3 perceive gender-specific motives for romantic relations both in the soap opera world and in real life. For S1, men will advance a romantic relationship if women can bring material gain, or assist them in reaching their own selfish goals. In contrast, S3 perceives a female dependence on men because women pursue men for material resources. In other words, both S1 and S3 ascribe dependency, self-centeredness and materialistic greed to the opposite sex. They connect with this social text (of male-female relations) because the characters' relationships parallel their own subjective experience of the world. The text is interpreted differently because they read it from their individual histories of opposite-sex relationships and their individual gender positions.

2.4 MEANINGS MADE ALONG A CULTURAL INTERFACE

S1 and S3 construct meanings at the interface between their own African culture and the culture represented by the textual world. Their evaluations, speculations and identifications are influenced by their own African identities. When S1 and S3 read from their own subject positions, the soap opera becomes a site where African values meet with Western and American values. A character is evaluated along this interface: 'Maybe I'm taking it too African ... How can you take a woman who was sleeping with your father ... and make her a wife to you' (S1). In speculative activities about a particular character's dilemma, S3 offers an African solution to the conflict where the character must make a choice between two women: 'There's a thing in our culture, they call *isithembu* [polygamy] ... you can have many wives, so that ... can accommodate [the character's dilemma]'.

At this interface of the cultural associations of the textual elements, the text as an American product, and the particular subjectivities of the viewers, a perception occurs of a 'different culture' (S1), and an 'American style' (S3). The images of the text are generally of white people with Western values in an American society. S1 and S3 are aware that what they see arises from a culture other than their own. In their responses they imply that their culture is the weaker one. Western values in a changing South African society have eroded traditional value-systems. S1 reveals this context of a struggle between values:

We are living in a terrible stage now, it's difficult ... I am happy and I am not happy.

I think maybe it is because they [the youth] are exposed to too many things. ... They are going to the movies, they are going to market theatres ... whereas then, we used to stay at home, clean the house, parents will always be there.

S1 ascribes the degeneration of African cultural norms to the corruptive entrance of Western cultural norms. Western leisure activities (film, television, theatre) and 'multiracial schools' (S1) have contributed to the erosion of family values, and the break-up of the home. Such meanings which S1 generates are also shaped by her traditional and African childhood environment, wherein there was fear of the outside world. S1 describes *The bold and the beautiful* as an instance of the constant corruptive influence of the dominant Western culture, yet at the same time sees some positive influences.

The meanings, identities and social relations of S1 and S3 are related to their perceptions of two unequal social forces (African and Western; black and white). In this way, one group has less power. The concept of ideology can be used to explain how there occurs in society one force that is dominant over others. The engagement with the soap opera therefore has ideological (values) and political (power) dimensions. Fiske (1989) expresses that social practices and cultural resources (like television) 'carry the interests of the economically and ideologically dominant; they have lines of force within them ... that work in favour of the status quo' (p.2).

The subjectivity of S3 concerns experiencing the values in the text as superior to his African values. In his psychological attunement to the world, he accords less power to his own cultural grouping. In this way, he (and S1) become subordinates in society. S1 shows her position as subordinate and her African culture as weak when she says:

We are watching *The bold* and we will start imitating, taking the different culture and making it our culture thinking it is the right thing. Though, at the end of the day, it

will [catch] up with us. You know, people, we are weak, somewhere along the way.

We are weak. We tend to practise things which we don't know.

There is a struggle of power for S1 who believes that the dominant system eventually gains the approval of those with less power.

Gramsci's theory of hegemony (Fiske, 1994; Giroux & Simon, 1989a) can be used to explain this ideological dimension that is prevalent in the practice of soap opera viewing. Hegemony theory illuminates the political aspects which are at work at the cultural interface between viewers and *The bold and the beautiful*. According to this theory, subordinate groups consent themselves to the dominant system. The subordinates negotiate and struggle in this political process before being won over by the dominant ideology (Fiske, 1994). Fiske (1989, p.9) states:

Theories of ideology or hegemony stress the power of the dominant to construct the subjectivities of the subordinate and the common sense of society in their own interests. Their power is the power to have their meanings of self and of social relations accepted or consented to by the people.

When S1 fears 'taking the different culture and making it our culture', she implies the occurrence of 'consent' in terms of hegemony theory.

In a similar way, S3 shows a form of consent in terms of hegemony theory. He believes that he must interact with people from other cultures in the current changing times of a multicultural society. He justifies this: 'We have to interact ... a part of integration ... we have to copy ... with this present situation so that you can understand better each other'. That is why he models certain social scripts

that are present in the text. S1 and S3 therefore indicate hegemonic consent, but the issue remains as to how this process occurs in their individual lives.

According to hegemony theory, consent into or acceptance of the dominating system occurs by cultural forms articulating some of the values and interests of the weaker groups. In this way, 'temporary consent' is secured (Fiske, 1994, p.197). It is clear in the experiences of the interviewees that their own interests (e.g. emotional well-being, identity-development, pleasure) are articulated in the soap opera. Giroux and Simon (1989a, p.8) explain that consent occurs 'through a series of relations marked by an ongoing political struggle over competing conceptions and views of the world between dominant and subordinate groups'. The subjectivity of S1 and S3 illustrate the 'competing conceptions' that Giroux and Simon articulate.

The subjects' engagements indicate that cultural texts are not mass-produced commodities which are reflective of the dominant ideology. The commodification of culture is the view in the critical theory of the Frankfurt school (Ang, 1985; Docker, 1987). Instead, the psychological engagements of the subjects indicate that the soap opera is a site of struggle 'where the subordinate can engage in contested relations with the social interests that attempt to subordinate them' (Fiske, 1994, p.197). The Frankfurt school notion of popular culture as a form of domination opposes the cultural studies notion of hegemonic struggle. The engagements that viewers have with *The bold and the beautiful* demonstrate psychological and political significance. This is also why an interpretation of popular culture in economic terms (commodities sold for profit) is inadequate.

Giroux and Simon (1989a) further note that the struggle in terms of hegemony is not between two polar cultures, but between cultures with differential powers. This theoretical notion is confirmed by S1 and S3 when they imply that African culture is the weaker or inferior one that struggles against the values of the advancing capitalist and Western world. In there not being two opposite cultures, what occurs is a political but also an educational or pedagogical relationship. In its struggle, the subordinate culture has to negotiate and compromise around what it keeps as a part of its own culture, and what it hands over to the dominant culture. In other words, popular culture can be experienced through resistance and affirmation. It has potentialities both to restrict and to empower individual subjectivities and everyday lives (Giroux & Simon, 1989a). When S3 takes up Western norms and behaviour scripts, he is involved in a negotiated process rather than a process of domination. The pleasure in the text also cannot account for domination.

S1 shows how she negotiates between her African values and the encroaching white values. She has an attitude of ambivalence towards the culture that she is exposed to in her viewing practice. This ambivalent stance is revealed:

The black people I would say, and it is good now that they are exposed to almost everything ... though I would say it is not good because ... you find that they are exposing terrible things.

When applied to soap opera viewing, hegemony theory conceptualizes the soap opera text as a site of political struggle. This struggle is implied when S1 reconciles any psychic conflict by interpreting the content through a racial-specific lens:

I do accept it as it is because I say at the end of the day ... maybe that is how whites

are doing their things, like changing partners within the family ... that's how I've accepted it, that's what make me accept *The bold* and continue watching it, ... that's how whites do their things.

In contrast to S1's struggle with the cultural codes perceived in the text, S3 attempts to integrate into his own life, the values and behaviour depicted in the text. The courtship behaviour on the screen is read as 'the Western, so special style ... that American style, we love it'. He perceives the American culture as superior, and he discards the African norms for courtship behaviour; instead modelling those selected from *The bold and the beautiful*.

The 'imitating' (S1) and 'copy[ing]' (S3) beliefs can be related to the views of the Frankfurt school which maintain that viewers are entrenched within the dominant values of Western industrial society. British screen theory comments that a single reality is prescribed to viewers in popular visual texts. According to these left-pessimist critical theoretical notions, the pleasure that viewers experience is a false pleasure because they are subjected to domination (Ang, 1985; Docker, 1987). Evidence of domination is also absent in the reading for pleasure responses.

Traditional positivistic research into television would explain that the 'imitating' (S1) and 'copy[ing]' (S3) notions account for a cultivation effect; that is, that the soap opera cultivates a certain reality. Viewers are made vulnerable to perceiving the real world as similar to the televisual one. Social learning theory would relate S3's current modelling of screen behaviour to learning experiences. When he was a child, S3 played games with his peers in the veldt where they acted out scenes

extracted from a television programme. When he watched the television programme, he was rewarded by being given a major play-acting role, but when he did not, he was given the role of playing a baby. He experienced belonging to a childhood peer group when he watched the television programme and when allocated an important dramatic role. In simple terms, the pretend play may have contributed to S3 learning that behaviours on screen should be carried over into the real world. Now he acts out behaviours extracted from *The bold and the beautiful*. The learning theory and cultivation effect perspectives, though, cannot account for how, either in fantasy games of childhood, or in soap opera viewing, reality is played with. The primary psychological significance of soap opera viewing is brought about by subjectivity and meaning-making activity as opposed to overt related behavioural effects.

Both traditional psychological theory and the theory of the Frankfurt school fail to account for the meanings that S1 and S3 make regarding culture. These meanings are based on their own identities and experience of the world. Secondly, those theories ignore the hegemonic struggle that occurs in the social relation between viewer and text. The approach of cultural studies accounts for subjectivities, ideologies and how meanings are made in the practice of soap opera viewing. Hegemony theory contributes to an understanding of how 'economic power is both underpinned and exceeded by semiotic power, that is, the power to make meanings' (Fiske, 1989). In conceptualizing the soap opera as a site of struggle, an understanding develops about how meanings are made psychologically through active viewer interpretation, but this has political, economic and ideological dimensions too.

The dimension of culture is absent in S2's response to the text. The characters are perceived as individuals and this eclipses any cultural specificity. Precedence is placed on the identification with the crises that the characters find themselves in:

The problems ... they're common ... race and ... Western cultures, I don't consider them, I just see them as individuals ... to me it's not so different ... because maybe I don't take my culture seriously.

Perceptions of cultural differences are inactive because S2 reads from her own subject position wherein African cultural values are relatively absent. In terms of hegemony theory, she has already been consented into the Western value system, hence there is no evidence of a hegemonic struggle.

S1 and S3 clearly evaluate their positioning in society when they engage with the culture-specific nature of the text. Kincheloe and McLaren (1994, p.143) describe such social practices as part of 'postmodern culture': 'We increasingly make sense of the social world and judge other cultures through conventional and culture-bound television genres'.

3. SUMMARY: THE RELEVANCE OF SOAP OPERA VIEWING

For many critics soap opera viewing appears to be characterized by uncerebral enjoyment, and it is perceived to be irrelevant to matters of existential significance. The above discussion illustrates how soap opera viewing becomes a relevant part of the daily lives of many people, and should therefore not be dismissed either as a means of psychological control, or as a passive, meaningless means to pass the time. The engagements that regular viewers have with a soap opera are psychologically significant because they have their subjectivity modified and altered in the active process of making

meanings in a particular sociocultural world. It is relevant on psychological and sociocultural levels.

The relevance is not purely on a psychological level, but the relevance of a cultural practice also occurs when a text intersects with the social world, to become a 'site of struggle' (Fiske, 1989; Giroux & Simon, 1989a, 1989c). Fiske (1989, p.6) explains that 'relevance can be produced only by the people, for only they can know which texts enable them to make the meanings that will function in their everyday lives'. By being relevant, cultural practices like soap opera viewing are experienced in relational terms; that is, there are ideological and political vectors in operation when a text is being engaged. Fiske (ibid.) summarizes this stance:

Popular texts are inadequate in themselves - they are never self-sufficient structures of meanings, ... they are provokers of meanings and pleasures, they are completed only when taken up by people and inserted into their everyday culture. The people make popular culture at the interface between everyday life and the consumption of the products of the cultural industries.

By not having a self-evident meaning and changing in relation to its use within the broader sociocultural world, culture is claimed to be 'unfinished' (Giroux, Shumway, Smith & Sosnoski, 1997). It is in such a perspective that contemporary culture requires study. Individuals who engage with a cultural text like *The bold and the beautiful* experience subjective pleasures and invest meanings around their identities and social relations within the sociocultural context that enframes intersections of human life.

CHAPTER FIVE

CONCLUSION

1. SUMMARY

This study set out to explore the psychological dimension of soap opera viewing. The case study design using multiple subjects allowed particular aspects of soap opera viewing to emerge as significant. This involved reading protocols using the hermeneutic method of the reading guide. The hermeneutic lenses were pleasure and meanings. The researcher approached the data with a foreground of understanding. This allowed the researcher to make interpretations in a 'fusion of horizons' with the interview protocols. Research findings for the three subjects indicated similar processes that constitute pleasure in soap opera viewing. The meanings were based on the individual life contexts and identities of the subjects, an example being the contribution of African identities to the meaning constructs of S1 and S3. Similarly, S1 integrated meanings into her life from her role of being a single parent, and S2 and S3 from their adolescent subjectivities. This study contradicts the notion that soap opera viewers are passive.

2. SHORTCOMINGS OF THE RESEARCH

This study may be criticized for the following limitations:

2.1 The qualitative case study design does not allow for easy generalizations to other viewers. This design also does not allow for control groups against which the findings may be compared. However,

the findings were processed from an idiographic (individual) to a nomothetic (general) dimension to understand the phenomenon of soap opera viewing.

2.2 The interviews were lengthy and they ranged over some issues which were unrelated to soap opera viewing. It could be argued that an interview schedule could have been adapted to the requirements of the study, thus providing more focus and direction.

2.3 There was no attempt to include feedback sessions. This would have allowed both subjects and researcher to reflect interactively on the interviewing process. However, this could have introduced more extraneous data because the interviews were in-depth in nature.

2.4 This study excluded an attempt to assess what is known variously as 'inter-judge reliability' (Brown *et al.*, 1989), inter-rater reliability or 'inter-observer' reliability (Cozby, 1993). Another researcher could have acted as coder, by reading the protocols following the reading guide method. Inter-judge reliability could have been achieved if readers other than the researcher were also found to underline the same extracts. A high interpretive agreement among readers could have contributed to this type of reliability.

2.5 English is not the first language of the respondents. S3 was moderately proficient in his second language, English. However, this linguistic inadequacy allowed both he and the researcher to be challenged in the interviews. He provided the most personally meaningful data. He may have struggled with concepts, but the findings from his protocol allowed for the greatest elaboration

amongst all three subjects. S3 was honest, open and willing to share in an uncensored manner his subjective concerns. These aspects of the interviewing partnership take precedence over full proficiency in the interviewing language. Rather than showing syntactical and phonological rules (linguistic competence), the interviews with him showed that communicative competence of the interviewee, an active dialogue with the researcher, and the researcher's role as participant are more essential to provide an understanding of cultural phenomena. Language in postmodern research is articulated as discourse. Only in these ways can local knowledge and the subjective worlds of people be accessed.

2.6 S2 was not forthcoming with personal information and was reluctant to explore in an in-depth way, her own concerns and relationships. She also seemed to provide the "correct" or "right" responses; that is, censored responses with the intention of projecting a socially acceptable self. On the other hand, it is possible that the phenomenon was not experienced as meaningfully as she had initially led the researcher to believe. She could also have been fearful of self-disclosure because she may have experienced an imbalance of power-relations between herself and the researcher.

2.7 If viewed from a traditional approach to psychological research, the researcher's role may be criticized for being biased because the interviews show evidence of researcher involvement with the soap opera. In the postmodern and qualitative paradigm of this research, it was important that the researcher have a participatory role to engage actively in a dialogue with the interviewees. This involved being a regular viewer of the soap opera, particularly during the interviewing phase of the research. In the interviews the researcher's familiarity with the soap opera made for easy connection

with interviewees. Interviews were conversational and conducted as a partnership. This allowed for greater comprehension of the material during analysis. The productive nature of participation is expressed by During (1993) who maintains that richer responses are produced when the researcher and participants share values, identities and purposes. (If the researcher takes a traditionally objective stance and is not positioned as a soap opera viewer, this would probably not encourage engaged interviewee responses.) In these ways, the hermeneutic 'fusion of horizons' between the researcher and the researched was realized.

3. RECOMMENDATIONS FOR FURTHER RESEARCH

3.1 Investigations could be carried out into viewers' engagements with other soap operas that are widely watched in South Africa, such as *Days of our lives* or *Egoli*.

3.2 Using the reading guide method, research could focus on empowerment and restriction as two processes in soap opera viewing. This assumes that the soap opera is related to the life contexts of viewers, and the soap opera as a site of struggle may be elaborated upon in a greater theoretical way.

3.3 Multimethod procedures could be combined in a research design. This could include in-depth interviewing, group discussions, small group interviews and feedback sessions. Participants could interview each other in small groups, to contribute to a participatory action research approach. In this way, the 'popular' could be researched by the very people who make these cultural practices 'popular'.

3.4 There is a need for more cases to contribute to the theory of soap opera viewing. Viewers who are more proficient in the research language could be used. Alternatively, the interviews could be conducted in the first language of the respondents. This means that the researcher must have the same first language as the subjects. The interview data could then be translated where necessary.

3.5 The respondents in this study were two students and a librarian. Research could focus on other sectors of the population in terms of race, age, gender and occupation. Viewers span the range of professional status. Research needs explore for instance, what makes the experience similar and different for a black unemployed mother in the “townships” and a white academic in the suburbs.

3.6 The researcher has the impression that viewing of *The bold and the beautiful* is a collective phenomenon in African communities. Some may find this unusual since that soap opera is an American product. Research can focus on how specifically in these communities of South Africa, *The bold and the beautiful* is related to broader sociocultural, political and community issues. This could further be contrasted and compared to how this phenomenon is manifested in other groups or communities.

3.7 Research could be conducted with school pupils who are soap opera fans. This educational context could show how soap opera viewing is a pedagogical practice and how it relates to the developmental changes of adolescence and the learning experiences in the classroom. Group interviewing could be used in this context.

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APPENDICES

APPENDIX A

SUBJECT ONE: INTERVIEW I

Let's umm, let's begin with you telling me how you began watching television?

Do you remember, you know, years ago when TV started, how you began?

Ja. I would say it was by then, I was eh full-time housewife and not working, not doing anything, you know after doing household chores, you are tired, you need something to relax yourself, so that's when I started watching TV. Eh, in the evenings I start sitting down with my family and watch TV. It was during the time when *The bold* has started, almost everybody wanted to see *The bold*, so it was, that thing of, everybody, so I used to watch it as, I used to take it as a movie, for instance to relax yourself. So that's how it works.

Now before *The bold and the beautiful* started, because *Bold and the beautiful* started in the late eighties,

Yes.

Before that, umm, you know when TV first came out in this country, did you watch TV then?

No.

No?

I didn't, yes.

So you really started watching any TV?

Yes.

What, when was that?

Around eighties.

Is it?

Yes.

The early eighties?

I think it was, I can't think.

Can't easily?

Ja.

Ja.

It was 85, 86, but during the eighties.

Hmm. Now before watching *The bold and the beautiful*, or becoming a regular viewer, what what, did you watch any other TV programmes?

Yes. Like *News* and some church programmes.

Uh Huh.

Yes. And, know, sometimes you punch on the TV, you find something interesting, I go ahead and watch it; though it was not, a sort of a thing, which would happen almost everyday.

So it, so you watched TV just by putting it on, and not really planning to watch a particular programme?

Yes. Yes.

But you said that you liked watching. I don't know if "liked" is the right word, watching the *News*, and you said, church programmes?

Yes.

What does this mean to you - watching the *News* and church programmes?

Hmm. Though there were times where by I can say, violent times, we wanted, I actually, actually I wanted to be updated. I wanted to see the other place, what happened to the other places, so if I don't watch TV or read the newspaper, then definitely, I wouldn't know anything, so that's how it works. Like for instance, I wouldn't mind staying away from a TV - watching it, but I normally make a point that during *News*-time, I give my time a chance to watch that.

So that's, that's where the *News* comes in?

Yes.

And what about the church programmes?

Eh, the church programmes normally I would say they, they used to come, like for instance, I had a family, especially the kids, for me, I cannot manage to grow them alone, there are things that I must use, to, to add on positive way of growing them so I had to watch the church programme with them, so that they can see how important it is and like for instance going to church with them, because if I send them to church and I don't go to church, it will give them some negative thought or they'll, might even think that going to church is not an important thing, why our mum is not going there?

Mmm.

So that's why sometimes I try very hard even if I don't have enough time to squeeze my things and go with them, watch with them, so that after the programme we discuss whatever we have seen.

You do?

Yes.

With your, with children?

Yes.

What, what, what do you talk to them about?

Eh.

Regarding these - oh this was in the past?

Yes. Even now.

Even now?

Even now.

With these church programmes?

Yes. Yes. Because I, I've got this thing, I'm a single parent.

Hmm.

Okay. They do have their father, they have divorced, but he's not with them all the time but that doesn't mean they are neglected, they don't have a second chance to live or whatsoever, or whatever had happened between us, they are the cause, no. I usually or normally tell them that eh, their, their father comes after the father of all, that is, God. So, we used to talk about these things, and we used to pray together, so that they can have that within them.

So, you're saying that, you know, to talk about these things becomes it's - it's an opportunity to talk about these things after they've watched the church programme?

Yes, yes.

How many children do you have?

Two.

And how old are they?

Nine and seven.

Uh huh.

Yes.

So both of them are at school?

Yes.

Hmm.

Yes. Yes.

And how do you, how do you feel now, about, about them not having two parents?

It's not a good thing for them.

Mmm.

It's not a good thing for them, for them, but I'm happy. Because they've got me. To me they are everything, as much as I am prepared to be everything to them, though it's not possible sometimes. You know, a kid, it's a kid. You might find that sometimes, they need that father thing, you see, but so far I believe, we are still coping, like for instance if I come across a problem like my son, I'm not happy with his progress at school now, so I've made an appointment with the educational psychologist, so that we can pick up what is the problem. I normally ask people who I see that they can help, to, to, to help me grow them. They are not mine alone, they are our children. As long as we are going to give them all the best or all the positives, I become, I become angry or if they are, we are in a situation whereby they, they, they, they are exposed in negative things whereby adults are swearing each other or they are fighting, I normally don't like that, I'm trying very hard to avoid such places. You see.

Hmm.

Yes. And even if I see that you are the kind of person that who don't like peace.

Hmm.

I don't have a problem of confronting, and say, "Stay away", because definitely we can survive without such people.

So you've confronted people who are not peaceful people?

Yes.

What does that mean: confronting people who are not peaceful?

Like who don't like to, to be in a quiet place, or who don't like to, to stay where everybody is laughing and happy. They always want to, to cause havoc, to start fighting or screaming, all such kinds of things, so, I don't like that, I don't like a noisy place where, it can be noisy, as long as everybody is happy, but once it start to be tense, then the tension part of it, it causes a problem for me, and not only for me: I'm an adult, I can try to manoeuvre a way, but what about the kids, because I've got to behave that if they can sort of watch somebody fighting with the other, let's take for instance it happened that the other person died, for the child it will be a problem for me to erase that, it will always be there and it might cause me a fortune to treat that child, so that's why I'm running away to such places.

And how do the children feel about having a single parent?

Eh-

You told me what you feel, what is their response?

About them, I can say, on on on the side of my daughter because she's open, she can always talk.

She's the younger one?

Yes, she's the younger one, so my son, she's a little reserved, I think that's why she's having, he's having some problems. Mmm, my daughter, she's not quite happy, not at all. Why? Because sometimes when you go to restaurants, like for instance it's month-end, I'm taking them out for a treat, it's a four-seat table and we are three, he will, she will always say, "the fourth seat, it's for our daddy, why don't you phone him. Please mummy can I use your cell and phone him?" and normally I don't say, "No". I just give her the cell, she can't use it well, so she'll say, "Why is it so quiet?". Then I'll say to her, "Maybe she's, he's not at work, or maybe he's busy with something, I don't think he'll be able to come". And, again if she feels that he, she misses him very much, she asked to phone him and ask him to come over or she asked to go out with her, with him, so the boy one, like for instance let's take the money issue, if he can't reach [father's name] for quite some time, or if he can't see him, for quite some time.

That's the father's name?

Yes.

Okay.

I start having problems too, because he will be sort of, umm, he'll be the kind of, you, you can't do anything to her because he will start doing things in a strange way. If you ask her to do something, he will start screaming and crying, he must start understanding why, what is the problem, or he will just, she's an introvert, she always like to herself, to collect her things alone and play.

This is the older child?

The younger one.

The younger one.

Yes. So it's either she'll go straight to the bed and sleep, as early as possible or just be like, if you talk to her, then he'll cheeky and.

What's her name?

[Name of daughter of interviewee].

[Daughter's name], and the boy? What's his name?

[Name of son of interviewee], [shortened form of son's name].

Okay.

So, I, if I see that it's getting worse or serious, I normally phone the guy and ask him if he can come and see them.

Mmm. Mmm.

Because I, I cannot push like that for a long time, it becomes too much, because sometimes somewhere along the way, I became hysterical, we find that I'm shouting to them or (laughs) so that's that so far. My daughter is not happy because last their father took them, took them with him, what they say to them, they ask him how, what is the family without a mother and a father, so it was for me, I was happy, because they normally ask these questions to me, and if I cannot always tell [name of ex-husband] that asking this, that asking this, it will be as if I want to, I want him back for whatever, but if they, they are doing these things to him, at least, it makes a little bit sense, maybe he will see how affected they are, because what I feel or what I see, the kids are the one who gets more affected than we adults, so last they were with him, then they said to him, "What is a family without a mother and a father?". Then, the guy is married again.

Hmm.

Then he said, "No, guys, you are fortunate, because you've got two mothers and" (laughs), "a mother", but then they said, "No this one is not our mother, it's like she's stranger to us."

Mmm.

So, it's not good for the kids to talk such things. To me, I don't know, I don't feel comfortable, but at least I'm happy because they've managed to cough it out rather than to keep it to themselves, so when I talked to them, what happened, how did it started for them to talk about that, they said, "It's because we wanted to be with you and him," and you could see that there is no chance for that, so we have to tell him. So I say, what, what do we do in such cases, you see, it's, I can say it's sort of, you know when you are a parent it is not an easy thing, you always want the best for your kids and if there are things that, eh, sort of hiccoughs that come along, you start wondering, "I wonder what's next."

Mmm.

What is going to follow now, but so far, all it matters, it's that we all live and we are trying to to search for the best, so you see, but, eh. (nervous laugh).

(Interviewer laughs).

You don't know for sure?

Ja. Ja.

Is that what you're trying to say?

Ja, you don't know for sure what, what is there in the future for you, because you cannot, eh, tell, what is coming for you, or what you are going to have the next day.

So the father, there is contact between the father and the children?

Yes.

How active is his role in their lives?

Ooh, it's poor I must tell you, it is very much poor, that's another thing that I've said when I'm alone, that maybe that's why my son is sort of, eh, deteriorating at school and, he's sort of having some problems.

Mmm. Mmm.

Psychological problems, so I said maybe, it's because he doesn't give himself enough time for him, you know, he's a boy at the end of the day, at least with my daughter, he can, she can imitate me, she can see whatever I'm doing but for the boy it, sort of becomes a frustration because she can, he knows, he's a boy and he cannot do the things that are done by women, some of the things, he can do up to a limit, but somewhere along the way you needed to have that thing, that I'm a boy and my father, he's doing this, you imitated the father things and so he doesn't contribute at all.

Mmm.

And another thing that I think frustrates them, for him, to do things for them, I must fight with him, and sometimes we find that I even forget that they are here, then, we talk each like this, (gestures at cross-purposes to indicate arguments) and it's not good for the kids, you see. Last time we were fighting about their school fees, I said, "I cannot afford all these thing," I need his help somewhere along the way and we were screaming and shouting.

Hmm.

In his car. The kids were at the passenger seat, then my son said (laughs), because I was crying by then, then my son said, eh, "Mum never mind I will grow up and I will help you one day." So automatically that thing affected me, because.

Mmm.

I decided to march out of the car, then my daughter said, "but, mummy you're are silly, you cannot run to, money from my dad, whereas she doesn't have money", so my son was sort of protecting me,

Mmm.

And the daughter was protecting, protecting his father. So, I don't know, he doesn't play a. a very serious.

So you're saying you would like him to be more present? Be more active?

Yes.

Particularly regarding your son?

Yes, yes.

Mmm.

Even if both of them, if he can give himself enough time for them, like he, he's got a tendency like for instance, I said to him, because I have got them, I'm with them, for the whole week, if he can have them from Friday until Sunday, but normally what he's doing now, if he is concerned about his things more than anything, if he's not busy or he's not going somewhere or feel like he's missing them that's when, he will or come and see them. If they phone him and ask him, he will tell them, "Now I am going to the funeral, I'm going to do this." Now after the funeral and everything come over and collect us, no, he will not. So automatically those things, they affect the kids, like for instance my my son, I did take him to the psychologist because of, he's reserved as I've said before.

Mmm mmm.

And at school they said I must start paying attention to him. He's not dull, but there is something wrong with him, what, so the lady that I took him to her, she said she's, she's reserved, she's questioning, he's questioning himself so many questions.

Mmm.

Especially about the divorce issue. He thinks he's the cause of everything. so automatically, he's taking the blame.

Mmm mmm.

And putting to himself.

Mmm.

So, you know, if like (name of ex-husband) doesn't avail himself to them, then they'll think that he might not be his, their, their father, you see, so those things we needed to, to, look at them seriously, though sometimes talking to other people, it doesn't help, I normally use to call him and talk to him nicely, okay he will understand for that time, but once he marched out of the door, that's it, I must make a follow up again and it's not going to work out like that. So that's why now I'm trying very hard to to keep them busy. He's attending a, sort of gyming, and playing soccer, so the girl one is dancing.

Mmm.

So I'm trying very hard to keep them, to keep them busy so that they can forget about these things but when they are sitting and alone, trust me, it's like an adult, once you start and relax, you start thinking about it, sort of you redigest about the day and you start thinking about the people you are missing, you see.

Sounds like it's like. it can be very trying at times being a single parent and it causes lots of frustrations and worries.

Yes, it's demanding, because you must make sure that everything, eh, is going smooth, so that they cannot see that you are, they are too much for you, they mustn't see that, even if they do, but they mustn't, like most of your time, you are trying to.

Mmm.

To put almost everything into their eyes, you see, because once they start seeing that, wow, our mum is suffering, I've got to believe that they would start stealing, they would start being thieves.

Mmm mmm.

Which is not good.

So are you saying that you've got to show them a very positive.

Yes.

Happy side?

Yes, yes.

Mmm.

And give them all the love that you have, so if you don't, they will feel neglected, they will start looking for some means to, to survive for themselves.

Mmm.

Automatically that will lead them to go out and stay for other kids or doing something serious outside. Not that they won't do those things, now, but, you, you try to eliminate that by the things you, you, you are doing for them. You keep them busy, on a positive situation and you protect them. You protect, though sometimes we tend to be overprotective, but what else can we do?

They're your children.

Yes. (Interviewer laughs) What else can you do? (Respondent laughs)

Ja.

That's that.

So, you've got your children to look after, you've got your full-time job?

Yes.

Umm, now, and then you said you know when you, when you were a housewife.

Hmm.

When you wanted to relax after a day cleaning the house, you watched TV?

Yes.

And, uh, what, what else did you do in your spare time, or what else do you do in your spare time?

When you're not working or, you know, not doing household chores?

You mean, now?

Now, and then. And before, ja?

It's because, now and then, it's no longer the same.

Mmm mmm.

Then, it's like, you know we people, when you are a wife, you are like a, a prisoner, always stays.

Mmm. Mmm.

You normally don't do the things you want as you will. Like now, I'm free to do whatever I want to do, like for instance, as I, if it's month-end, I do take my kids to restaurant.

Mmm.

Or sometimes if I've got enough money, we go to the movie, if I feel like go to Soweto with them to visit someone, I do all those things, but then it was a bit difficult; (clears throat) excuse me, I had, the only thing I had to do is to make the household chores, make sure the house is clean, to make my husband, sort of.

This was then?

Yes, then.

So, you, you would, there was the few years when you lived with your husband, then?

Yes.

Okay, you've got a, how old were you when you got married?

Eh, (laughs). I was sixteen.

Uh huh.

Then.

So, Ja.

We divorced when I was twenty-four.

Mmm mmm.

So, it's two different things; it's so much better now than then because now, I, I, I can, what, I can see to my timetable.

Mmm.

And I know whatever I am doing, I am doing it for me and my kids, there's no one who will say, oh, we're not happy about this, don't do it, you see, unless as, this is not healthy or fruitful for all us, but then, it's like I was not leading my life, I was leading somebody's life, I was making someone happy that I've, more than me; it was not a good thing, that's why somewhere along the way I said, thanks God, I managed to divorce, you see?

Ja, you were, it was, there was more negative?

Yes.

For you, than positive, than.

Yes, yes, yes.

Ja.

It, I can say at the divorce it's a good thing for an adult as I've said before, but the people who suffer most.

Mmm.

Are the children, so, what can you do? I wouldn't stay there, whereas I say it's, not worth it, because it's was going to affect the kids more than any other person, again - their mother miserable, frustrated, crying all the time, then.

Mmm.

What I am, I going to, to give to them, is misery.

So it sounds like you firmly believe that what you did, was right?

Exactly. Exactly. So, so far, but when the time goes on, maybe, it's because they're still young, then we'll see, when the time goes on, goes on that this is for the best. It doesn't mean that a family, because they're children for mine, a family is a family by having a father and a mother, and, most fortunate, they're still having their grandfather and their grandmother, who care.

They're your parents?

Yes. So they can still go and cry (laughs) so, that's that.

So when you were a child, or when you, you were young, there was no TV?

No.

No?

No.

It's just later in life that you were introduced to it?

Yes, yes.

Umm, but you don't remember when TV came out? And did you ever watch it at someone else's house, or ?

No, I don't remember.

Okay.

(Pause)

Okay, let's, let's go back to television, umm, now and, you said that you know, after a day's of work, you sat down and watched *The bold and the beautiful*, was it like, um, did you tell yourself, "*I must watch The bold and the beautiful?*"

Yes.

Or did you just switch the TV on? Did you make a time?

Because I knew that it started, then it was, starting half-past four, if I'm not mistaken, so I used to make sure during that time, I'm a little bit free.

Okay.

Allow myself to watch TV, because there was no any other alternative, I wouldn't go to the movie, I was.

Yes, yes.

So, I had to watch TV, and during the process of my divorce, that's when I watched TV full-time.

Hmm mmm.

I'm telling you. I was stressful, I couldn't do anything.

Mmm.

So, I used to sit and watch almost all the programmes.

Oh (laughs).

(laughs) I would tell you would like, would like, might, the next, eh, programme is *Days*, then its so.

Mmm.

Because I, what else I could do.

Ja.

It was the only thing in front of me which would entertain me.

Mmm. Mmm.

That was it.

What does this mean : that it was the only thing that would entertain you?

I would say, like the kids was still young, very young; and there was sort of a stress to me too, because you know (nervous laugh), even if divorce - you wanted to divorce, but once it's on process, it's a different thing.

Mmm.

It's like for sure it's happening now. You, you come across all the stresses, all the, the, what, headaches and everything, so you don't want anything, you don't feel like any, you don't feel like cooking, you don't feel like talking, you don't feel, like you want, if you feel like sleeping, you sleep, if you wake up, you just watch TV.

You felt very down.

Yes, yes; so it was sort of a stress too, so I had, I know, I use to take them to my parents, that's to, to break from them, and I used to left alone and watch the TV, and that was it.

What did you like watching on TV, what do you; what did you enjoy, what do you enjoy, what types of programmes?

Eh, is *The bold and the beautiful*, then it was, there was *Santa Barbara*.

Mmm. Mmm.

And there, they used to play like in the evenings, if they are playing on this, I don't understand this SABC 2, SA, TV 1 and TV 2.

Mmm. Mmm.

And TV 2.

Mmm.

If they had a story at eight o'clock in the evening, they'll repeat it the following day.

Mmm.

So normally I would, normally target that, like repeat watching the same story, that I would've watched yesterday.

Would you watch that?

Yes.

Is it?

Yes, yes. I would watch TV like hell. Sometimes then I would put the video camera.

Yes.

The video cassette.

Uh.

Then I would sit there, sometimes I would sleep and wake up again and.

This was when you were going through your divorce?

Yes.

Or is this now as well?

No, when I was going.

Okay.

Through my divorce.

Yes.

Now I don't normally watch the video, especially when I'm alone.

Mmm.

I'm avoiding a situation whereby I will sit in front of the TV for a long time, I've got so much to do, I must tell you (laughs).

(laughs) Sure.

I've got so much to do so, if I want to watch a video, I rather watch a video where there's everybody.

Mmm.

Who is, you see; but once I'm alone.

Mmm.

I don't enjoy it anymore.

Mmm.

Then, I, I think I'll sit and watch it and forget about the other two - the important things. If I feel like sitting seriously then I go to the movie.

Mmm.

And sit for two hours there. (laughs)

You mentioned *Santa Barbara*?

Ja.

You mentioned *Days*. Any other programmes over the years that, that been, a sort, umm, that, that, are bright in your memory - that you remember watching, and and really enjoyed?

I think it used to play, *Home and alone*, then.

Home and away?

Is it *Home and away*? Yes.

The Australian soapie?

Yes.

Yes.

Yes. *Home and Away* and then what else, I can remember. I know there are two main programmes there. Mmm. I used to watch these things. (Interviewer laughs) I don't know, I can't remember everything clearly.

Uh Huh. Okay, that's, that's fine. Is there anything that you did not like on TV? That you disliked?

Mmm, then?

Then and now?

Then I must tell you, I used to like everything.

Mmm.

As long as the TV is on, (Interviewer laughs) and, it's like I used to communicate because I will scream and laugh and keep myself busy with it, but now I cannot say there's something I don't like because I, I don't watch TV that much except for *The bold*.

Mmm.

Even *The bold* now, I watch when it's necessary, for instance, in the issue of Taylor, and Brooke and Ridge.

Mmm.

They are the people who make me watch them, the, the, the, the, the, the, the soap now, and this one of, whose this guy, Antony.

Mmm.

And Macy, and Thorne. But if I can see that no, that what is playing today, is not going to interest me, it's is not telling me to watch it tomorrow, then I go ahead with and do some other things.

Mmm.

Mmm.

So how regular are you with viewing *The bold and the beautiful*? Can you say?

Mmm.. I can say I, I watch it almost regularly except that I will skip a day.

Okay.

If it's not necessary for me, if I say now.

Because what, what you're saying is that those plots.

Yes.

Interest you?

Yes, yes. But if like in the case of uh, Jessica's mother and Dylan, they don't interest me.

Okay.

I'm not interested in them, seemingly they are concentrating on them of lately, so, for me, I would just watch it, if I see, they are starting that again, or then, I just stay away from them, and concentrate on other things.

But you did say that the Macy, Thorne, Antony plot, and the Brooke - Taylor and Ridge plot interests you?

Yes.

What, what, what is it about the Brooke - Taylor and Ridge plot or the Antony - Thorne and Macy plot that interests you, that strikes you, that makes you feel that you want to watch what's happening, or what's going to happen?

Mmm.. As for Ridge, for me, Ridge is selfish.

Uh huh.

Very selfish, why; because I think or I feel, he is only concerned about his feelings, okay, he's only concerned about himself, you see. Eh, let me finish about Ridge for instance, now that Ridge managed to pick up that Taylor is alive, and Omar is around, like he managed to, to get the whole information that Taylor is alive, and Omar sort of, Taylor is sort of married, married to Omar, he showed as if he wants Taylor back, he will do anything to, to win, or to get Taylor as if he still loves, he still loves her but when things go, I would say according to his wishes or what, he, he didn't show that any more, like, why I am saying he is concerned about himself because deep down his heart, he knows that he wants kids, he's longing for kids.

Mmm.

Or he is desperate for kids and here is Brooke with kids and that kind of character who'll play and do things that, I want my things here, and I will do my things my own way, so Ridge thought the family of, of Brooke, is happy with him whereas he didn't make enough, eh, research if I may say, to see whether the kids are really happy or what, okay, he, he was only concerned about himself, because he was happy with eh, Brooke, and he was happy to see the kids in front of him.

Mmm.

Everyday. Here is Taylor: Taylor made almost everything to come to, to come to Ridge. Eh, Ridge decided to (laughs), decided just to, to, to disappoint her, which is selfishness, he would at least said before all these, because he knew at the end of the day, he's, he's the, the link, whether they are going to court or not, he's the one who must make, the, the.

Mmm.

To choose. He was supposed to say, to Taylor, Taylor before you commit yourself to me or whatever, definitely I'm not going to come back to you.

Hmm mmm.

See to it, if, if you leave Omar you must know it is your fault, I'm not involved I don't want you anymore, that kind of a thing; to be straight and forward, frank and open. But because he, he doesn't know his stories, what I see now, if I predict, things are not going well for Ridge and Brooke.

Mmm.

Especially for the kids.

Mmm.

But trust me, one day he will want to go back to Taylor; but I will say it's because it's love. Maybe Taylor will go back to him because he, she still believes Ridge is his husband.

Sounds like you were saddened by Ridge's decision?

Yes, I was.

Mmm.

I was, honestly, because if eh, fine, Taylor married Omar, I would say he was psychologically disturbed.

This was Ridge?

Yes.

Okay.

He was not normal, when he was marrying Omar, he, he didn't, she couldn't remember herself well, her name, her things for instance, but she tried after recalling that who is she, what is what, she managed, she tried very hard to pick up the pieces.

Mmm.

And sort of connect them, but Ridge couldn't appreciate that, she was supposed to appreciate and stop fighting with, with Taylor or, disappointing her like this.

Mmm. Mmm.

Honestly, because I've got the belief that, Ridge still loves Taylor, because, there was a time whereby Ridge was blind sort of.

Mmm.

And Taylor used to visit him.

Mmm.

And he, he was not seeing her, but he was so attached to her than anything, it's just that now he decided to go back to, eh, to Brooke, because of the kids, and again I sort of blame Stephanie, if Stephanie didn't show up to Ridge.

Mmm mmm.

So it's sort of to me it's sort of Ridge, she's retaliating to Stephanie that if she doesn't take, he doesn't take Brooke, Stephanie will be happy because he knows very well that Stephanie and Brooke, are, they don't take each other well, they, so he, he's trying to, to kick that, to prove to her mum, that no, we are not going to tell you what to do.

Is this, is this why Ridge has made the decision to stay with, stay with uhm.

With Brooke.

With Brooke?

I think so. If Stephanie didn't go to Ridge.

Mmm.

I think Ridge was going to think otherwise, he was going to think otherwise but because he, he knew that, oh, my mum doesn't want my woman then let me stand by her side.

Mmm. Mmm.

You see, so I, you *Bold is Bold*. (Interviewer laughs) I must tell you, especially Ridge.

Uh huh.

Ridge will, for me I feel he's very self-centred.

Hmm Mmm.

Very selfish, honestly. Like now, fine, the divorce is on process, he's processing things, it's like he's divorcing Taylor; I believe Taylor has a right to, to go out to relieve stress, to see people for instance; there's this guy which I don't know his name where they met at the beach, it was that one.

Oh, when Taylor met this, er. one of her neighbours?

Yes.

Mmm.

Yes. Seemingly Ridge he's jealous again, he's not happy about that, so, it's like now he wants to to to tell Taylor what to need, what to do, and what not to do, and it's not fair,

Mmm. What's unfair about that?

He, eh, (Interviewer's name) if you way to me you are divorcing me.

Mmm.

You are saying, you are taking yourself out of my life.

Mmm.

You are, or you are taking me out of your life, you don't need me anymore in your life, so you cannot dictate for me, you cannot tell me what to do and you cannot plan anymore, because for instance take Ridge's issue, Ridge is still, have this thing of, Brooke is his wife now, he must start plan your things, ah, such that they favour you and your family, for instance, he cannot lead two lives. It's not possible.

Hmm mmm. So that's what you feel Ridge is trying to do?

Yes. If, if, if he wants to lead two lives, then, he mustn't divorce Taylor.

Mmm.

He must tell, eh, Brooke that okay fine, for now you'll be both my wives or whatever, or, he'll be me, my mistress for now.

Mmm mmm.

Until.

Until he makes the right decision.

Yes. The clear one, or the right one.

So, you feel that he's a bit confused?

Now, he is, he is, I must tell you, he is, and at the same time, he's confusing Taylor.

Mmm.

Must tell you, he's confusing Taylor, because Taylor, okay, fine, she's got this thing that she loves Ridge so much, and, actually we have got a tendency of believing in ourself. If I say, one day (Interviewer's name) will come back to me, one day he will.

Mmm.

So, Taylor may hang on and say one day Ridge will come back because of this and that and this, seeing the things that Ridge is doing, whereas Ridge knows deep down his heart, he is not coming back, he must make a clear mind and.

Mmm.

Say it thoroughly. He mustn't be selfish, he must think for each and everyone, fine, for now, I would say, he feels pity for Brooke, maybe he thinks, during the time where Brooke was involved with his father, here he is now and lonely, he went back to him, he decided to marry him. If he will let Brooke go, then which means, he will, he feels maybe that he will destroy Brooke.

Mmm.

But, it's like now he's destroying someone else again, you see, eh, he, like he's standing like this, the other feet is this way, (gestures with hands to show meaning) the other one, and it's not fair, not for anyone; again I would say he's, he went to Brooke, there's no love between him and Brooke, he, he doesn't love Brooke.

There's no love?

Ai, no ways. No ways. It's either I feel, because the business, the Forrester business.

Mmm.

Business percentage or whatever is with Brooke so he still have hope that maybe one day, Brooke will give him whatsoever, and, I don't think so.

He has told everyone though that he loves Brooke?

Who?

Ridge.

No ways. I can say that I love you, and deep down in my heart I know very well.

Mmm.

That it's not like that. Instead I think he feels pity for Brooke.

Mmm.

He feels pity for Brooke. If it was love, it must be something that comes out within you, it must happen automatically, not that you must plan it and, so I don't know.

So what, how do you see this being resolved?

Mmm. This one?

Mmm.

If for Ridge can have enough time, to be alone, all by himself, all by himself, though now its fruitless because he, he will also use the issue of Eric Junior.

Mmm. Mmm.

Like now the kids don't want me, then what else can I do?

Mmm. Mmm.

Which means I must go back to Taylor. If he had enough time then, mmm, enough time, like, not the way he did, I think it was going to happen, what, because by the time he comes back, he will know who to choose.

You're saying that he needs more time, away from both of them?

Yes, yes.

If you were in Ridge's position, that's what you'd do?

Exactly.

Mmm.

Because now I will say he still have the thing, he was staying with Brooke,

Mmm.

He had this stable life, family life, now it's still within him, so he must stay away and try to take it out, and sort of start a new life, for instance. Then that's when, eh, Taylor will come in gradually, gradually and that's when he'll be able to, to, to decide.

Mmm mmm.

For instance. But now he made a decision on a thing, that I've got a family, I've got kids, I cannot stay away, eh, quite some time away from the kids; they might even forget who he, forgetting that kids are not happy.

Mmm. Mmm.

Look at Eric Junior, he's performing as if he's mad, and he's not, he's not, so that anyway, that's life.

That's life?

Yes.

You mean that it, you can relate to that, when you say 'that's life'?

You know what I would say again. It's like even Ridge himself, I don't know, maybe I'm taking it too African.

Hmm mmm.

How can you take a woman who was sleeping with your father?

Mmm mmm.

And make her a wife to you.

That's not right for you?

No, it's not.

What about the fact that he loved Brooke before even, before Brooke even married his father?

Yes, I do understand that. For the fact that he he he, they separated with Brooke.

Hmm.

And then Brooke did this.

Mmm.

To him.

Mmm.

I, there's no way that he can justify that - love, I'm going back to him again which means, eh, even Brooke herself, he, he's, she's corrupt.

Mmm.

I would say.

Mmm.

She's corrupt. Which means, he will allow Brooke again to go and get involved with Thorne, if it comes to.

Thorne? (laughs)

Yes. His brother, because he managed to allow him, her to get into his father and then welcome her back again as if there's nothing happened. Though, he can, play as if there's nothing happened, but deep down his mind, psychologically it affects her, him, because I think somewhere along the way, he thinks I wonder how I was feeling when he was with my father or, because last time he asked Eric, that Eric, do still love Brooke or?

Mmm.

Or you don't want him anymore. That alone could tell that somewhere along the way he questioned himself, I wonder how he's feeling?

Mmm.

I wonder how, am I doing things to her, compared to my father, you see, so, don't know.

(Interviewer Laughs) You don't know?

Honestly I don't know, that thing. Ridge is selfish.

Mmm.

Selfish, honestly.

Mmm.

Again. Going back to the issue of Taylor when he was in this, plane crash, Brooke never bothers himself to search, to make follow-up, to make sure whether is Taylor really dead or what.

Hmm.

No, they told her, they'll bringing the clothes and so forth, he went there to make the identification of Taylor or what, even if was pieces of Taylor, but he would pick up something, but he didn't do all those things, he sat and decided to marry Brooke, so.

Mmm.

I think it was, you know when you are miserable and frustrated, you you want, you do so many things that you think they will help you.

Mmm mmm.

That's why you need to take a break and if you have enough money, go away.

Mmm mmm.

And enjoy if you can, then when you come back, it's like you are starting a new life, but still if you don't have money it doesn't mean anything, take your time, relax.

Yes.

And make sure; it was too soon or too quick for him to marry Brooke - six months.

Mmm.

Was too soon, I must tell you.

So, what you're saying, is so that, when people are miserable.

Mmm.

They need, they can do things?

They can, that's when you need friends, real friends, that's where you need moral support from your family like whereby when you start getting out of track, they sort of tell you quickly, but if you don't have such people then you end up getting into trouble again within a short space of time, then you become a victim of circumstances or victim of mistakes which is.

For you personally, have you experienced this, you know, getting support?

Yes. Yes, and it helped me a lot. You know when things are happening like for instance during my divorce there was a time whereby I said this is it.

Mmm.

Now that's it. After, eh, going to court, that's when I said, ja, for sure, it's true.

Mmm.

It's over now, then what? But most fortunate, during my court day, there was a very old lady, very old woman who cannot talk, who cannot do anything, they must pick her up to get into the-

Mmm.

Box. So I said to myself, I can't believe this, I, I used to say God is not fair, this is not fair. Then I said I wonder if I keep on saying this thing who must, eh, who deserves such a thing. For me, I still feel I'm still young, and I can make it again. But what about that old woman?

Mmm mmm.

I came out of the court-house with a positive mind with me. I said, "I'm going out now, and I'm going to start afresh"; then I went back home, I had a headache, I slept like a baby. So, most fortunate, the way I was with my parents.

Mmm.

And it was 1991, '92 I decided to go back to school,

Mmm.

'92 I go back to school, that's when I've seen things.

Mmm.

At least shaping up, so, but if it was not for that, and if it was not for my parents or my family, I'm telling you, I wouldn't have nowhere to go, to start with I would end up taking liquor, drinking to hell, and start maybe selling myself to get money to feed my kids.

Mmm.

That kind of thing, so, it's, it's a problem, you do need support but you need positive support. Again, people mustn't decide for me, like in Ridge's case.

Mmm.

Stephanie was, was not supposed to show up, during that time, because obvious Ridge knows that Stephanie wants Taylor.

Mmm.

And loves Taylor. That alone, it will tell Ridge that, oh, Stephanie is here to tell me about Taylor, even if she will, she will not say it straight and that Ridge go back to Taylor or whatever, but Ridge had that in mind, Stephanie's here to remind me about Taylor whatever, so automatically the mind will start retaliating that I'm not, I'm not going back, going to do that; even if he needs that.

Mmm mmm.

So automatically, he gets into another trap again so, you know.

So, uhm, what is the difference between Ridge's moment, life difficulty and your life - difficulty - your divorce?

Mmm. I would say, the, the time whereby Ridge was supposed to go and make up his mind.

Yes.

It was too short.

Okay.

It was too short such that, even it was long, he might have chosen Brooke, but, he would be clear.

Yes.

And ensure that he really needs Brooke.

Uh huh

Unlike now. Now it's like he, he was sort of, you know when you stay with kids, everyday,

Hmm.

Trust me, there's no way that you'll sleep a day not seeing them.

Mmm.

It's sort of a torture, so automatically it became a torture to him, so he wanted to see them again, and for him to see them, he must go back to, to, to.

Brooke?

To Brooke, yes, and if he gave himself time and relax and say, no matter what I'm going to see my kids, I will make arrangements, eh, to see them as much as I want with Brooke, I think things were going to go out well, like, he was supposed to use almost all the alternatives before he can take a final decisions, you see, but seemingly, he decided that, that's it, the women over there are waiting for me. (Interviewer laughs). Now, final decision.

Yes.

I'm going now and that's what he did.

Hmm. So the important thing was here, he didn't give himself enough time to think about things, and he wasn't as clear-headed?

Exactly.

Mmm.

And he's not happy.

And for you that's very important.

Yes, it is very much important.

Uh huh.

Especially if you are going to take a decision of a life-time.

Mmm. Have you given yourself like a time, to make a major decision?

Yes.

Mmm.

Like you know, eh, (interviewer's name), for instance, like let's take, the issue of my divorce.

Mmm.

At first, I was not prepared, but I had to sit down, all by myself, all alone and think, "Do I really want this to happen? Do I want this divorce go on, or I don't want it? If I don't, I had to come up with some other means to stop this.

Mmm.

To make my husband see that I still love her, him; or I still want to stay with him also, eh, again, I had to come up with a decision - do I really want to go out of this or what?

Mmm.

And I cannot do that overnight, because of the stress that I'm in, because I have got to think of the positive things and then for instance, when we were together and, but, if I would think it overnight, definitely 100% sure that I will take a wrong decision.

Hmm.

I need to think about it thoroughly.

Yes.

Thoroughly. That's why because I had to go back to my parents again, that's why I said, eh, my parents were strict whatsoever, but it doesn't matter now, if I don't go back to them and ask for a second chance from them, then I'm nowhere, I'm nothing, you see; I think about all those things, the strictness, where am I going to go with these kids.

Hmm.

What is going to happen with me now that I'm work, I'm not working? No, maybe I will think, no, let me stay with him until I get a job, then maybe after that, I will start thinking about this again, maybe by then it will be too late, okay, because of the stress I'm going through, I might even make a worse of them all, maybe kill him, or kill myself.

Mmm.

And kill my kids, you wouldn't know the stress sometimes can cause you do all that, the wrong things, but at the end of the day, you need to take a final decision, but don't take it overnight.

Mmm mmm.

Take your time, that's why I said, somewhere along the way you need to be alone, switch off the TV even if you close the sound, but as long as you are alone, you are able to think the things alone, you are able to do, take the kids away, be just yourself. Day by day, you think, maybe the following day, you think different, then you look for the alternatives, of the what you have thought about, if you see that, mmm, mmm, the disadvantages are more than the advantages, then there's something wrong, think about it again.

Mmm.

See it in a different eye, then that's when you can, start taking that decision, you see, because I'm telling. There was a time whereby when I was staying with my husband, I used to ask him, to, difficult times, to move away from [place of residency], to go to.

Mmm mmm.

Go to Cape Town whatever and start afresh, but during that time whereby, the divorce was on process and over, I said to myself, "I'm not going anywhere, I'm here to stay."

You?

Yes.

Mmm.

Because if I go to another place, it would be I'm, running away from a problem.

Hmm mmm.

And I might come across a big one where I'm going, you see. Until I feel I'm settled, I'm comfortable now, that's when I can start thinking of moving away with my kids, you see. Because at least things are shaping bit by bit, bit, they'll slowly but they are going there.

Mmm.

See. Time. Time is very important, take time to do your things. Take time and you must also be very cautious - the people you socialize with, the people you meet with, they can influence your life, they can confuse you, so you must - very cautious and careful. That's why I'm saying at the end of the day, it's very much better to be, to keep your things to yourself, or to, like, to be you, alone, most of your time. Not alone per se.

Mmm mmm.

Like if I'm going to the movie, I'm going to the movie, I'm going to the movie out of my will.

Mmm.

And I will mix with with the people for certain period and that will be it, it. When I come back home, if I'm having visitors, I'll be having them for a short time. I don't have to let them to, to, to control my life, even if I don't want to go the movie, I must do it for the sake of them. Mmm. Mmm.

Mmm.

Because I'll end up not having my time to think for myself, you see. But it's, some people they don't think about that, that way, we see things differently or we do things differently.

Mmm.

Mmm.. But being alone sometimes it helps a lot because you manage to do introspection, to self, to think about yourself, to think about the things you want, or think about your mistake you have done, what had happened, I wonder how does that happen, I hope it's not going to happen again, I should have done that to stop that, all kind of things, but if you are always in, in a crowd of people, you don't have time to think, yours is to contribute talking all the way.

Mmm mmm.

You see.

So you're saying that it's important be clear about one's thoughts, and to be alone, thinking about them?

Definitely.

Besides *The bold and the beautiful*, what else do you watch on TV. I know you mentioned the *News* and church programmes - at the moment, now?

At the moment, I'm watching Felicia.

Hmm mmm.

I'm watching, eh, Winfrey, Oprah. I'm watching, who's this, Caesar Molebatsi.

Okay. So these are all talk shows?

Talk - shows.

Yes.

Yes. And, eh, *Suburban bliss* - I like it well. And, eh, *Living single* - on Friday (laughs) and I like, who's this lastige one, Vinolia Mashego.

Oh. (Laughs)

Yes. (laughs) You know the kids, the kids like her very well, so.

Where she's on, when she's on *Jam Alley*?

Yes. (Both laugh) Yes, yes, I like to watch her; so.

What, what about her do you like watching? (laughs)

No, you know I, I don't have to say, like some other things, I've got to watch them for the sake of my kids.

Yes. Yes.

You see.

Yes.

Like when they are watching, I've got to watch, it, sometimes find that I'm saying to them, I don't have to be too serious or too.

Yes.

Strict, for instance. I've got to be.

The children watch *Jam Alley*?

Yes. They do.

Your children? So you just watch it with them?

Exactly. And sometimes we sing along together, we sing a lot, we make noise like, you would pack your things and march out immediately. This is, so. I do watch that, and I like *Top Cops*, *911*.

Uh uh.

Mmm. And I do watch movies on Thursdays.

Yes.

Though it's, they are very late.

Uh huh.

(yawns) There was this, *Shattered Promises*, I used to watch it, I used to like it very much, like to some of these things, it shows how cruel men are as much as how cruel women can be.

Mmm mmm.

So you need to watch this things, and see how things are happening, so.

Now, what about talk-shows like Felicia, and Two-Way - what, what about it attracts you to it, what makes you want to watch it?

Mmm.. You know what I like about them, talking it helps, it heals a person. If you keep quiet, it's something within you, you, you end up confusing your feelings, you end up having not knowing yourself, okay; or you end up feeling pity for yourself, you end up not can't see how capable you are because you end up saying, "Ag, it's terrible."

Mmm mmm.

People will look at me as if to say.

That's what you're telling yourself?

You see, ja.

Mmm mmm.

There's nothing I can do. When I stand up the people will start, you see, you are talking to yourself, you are talking to anybody.

Yes, yes.

But once you start coughing it out.

Mmm.

It eases, it feels like a light thing and it helps because you will find that someone else is talking his or her, and if that one of the someone else is far more bigger than yours.

Mmm.

Yours - it's a petty thing, and you are making it serious, and again, problems are like if you keep them to yourself, they will love you, they will stay with you, they will make you miserable, but if you talk them out it's like you are kicking them away, then you'll sort of stay away from problems, or, you won't even have a heart-attack, it's good to talk.

Yes.

When it's necessary.

So you're saying that shows like Felicia.

Yes.

People talk, people talk about their problems?

Yes.

And the talking helps them but it also helps you?

Yes.

If you were to talk about your problems?

Yes.

Okay.

You see. Like for instance, let's take, I'm not on the show.

Yes.

Maybe someone will come up with a similar problem with mine then that's when I say, oh, then that means I can do this because obviously with somebody somewhere there, we'll come up with a solution.

Mmm mmm.

So, it does help. Does help. It's then we people, we don't see that sometimes, you will feel, ja, if you keep your things to yourself, your things are going to be, you are caught up by things, somewhere along the way.

Mmm mmm.

Mmm.. That is why I say you choose to whom you talk with.

Yes.

You go maybe to church, talk to church elders, you don't just grab anyone, and say, hey, come here let me tell you.

Yes.

My problem.

Yes.

What, what if you find someone, after telling her, with that tense and serious face of yours, then she starts laughing. To you, it's a serious problem.

Because it's painful.

It's painful. Then she laughs like "Cahcahcahcahcah", then you feel terrible.

Hmm mmm.

You said, ooh, then I made a fool out of myself,

Mmm.

I go straight to my house, I take a bleach or tablets, I drink overdose, then I kill myself. You choose who to talk to, you don't just talk to anyone.

Mmm.

Mmm.

And the characters on the soapies, you said that what, what did you say, um, people, uh, talk about or keep to themselves? Do they keep to themselves? About their problems?

Yes, they do.

They do?

Yes, they do.

Uh huh.

Mmm, like, you mean in the soapies?

Mmm. The soapies itself.

Mmm.

What do you think?

I would say (laughs), Ja I would say they do.

Hmm mmm.

Keep to herself, like Taylor for instance, nê, Taylor was supposed to show up long ago.

Mmm mmm.

Okay, okay she did try to tell Omar that she wants to go back, and see if, how people are going to welcome him or hurt him. But once he was over this side, he started to, to, to, he, she decided to close herself in his father's house. He didn't want people to know that he's around.

Mmm mmm.

He didn't want to do things that people will notice her in, that kind of a thing, which destroys, that alone destroys.

So you're saying that she should have - come out?

Yes.

Earlier?

As it is, of course.

Uh huh.

Of course, you see; and it was like still she's not sure of what she's doing, though she wasn't, shame, I can take that that way, but she should have taken things as they are and say, if they see me as a ghost, then fine I'm not one.

Yes.

And if they welcome me, good luck for me.

But, I wonder if it is a bit different, you know, she, I mean, people would say that she came back from the dead. She had died - that was what made it difficult - for her to expose herself.

Yes.

Mmm.

The thing here now (interviewer's name) what difference does it make?

Mmm.

If he he showed herself up earlier on.

Earlier on.

As now, like, at the end of the day he did show herself up. What difference does it make?

Mmm.

Of course people will scream and say, whoo, the ghost, what, what, but, it doesn't matter - here I am, I'm not a ghost, I'm living, what do you say then?

Uh.

You see. And people will stop creating stories about her like, er Sally Spectra was sort of excited and wanted to make an issue out of it, you see, but if she should have come long ago,

or like for instance, in the issue of whereby Ridge, he was in hospital and Ridge felt comfortable with this volunteer, he felt so attached to the volunteer, if she said to Ridge, "Ridge I'm Taylor, I'm here to help you whatsoever, trust me." He would have won Ridge, because Ridge by then he felt so lonely, he felt as if he, he doesn't have a wife, you see. It's like he was relying on Taylor more than Brooke.

Mmm.

But if Taylor told her then, told him then, I think it will, it would have helped him.

So, she could have told him earlier.

Yes.

That's what I hear you're saying?

Yes, but then you see things differently and you make them different, here after all.

So, what about the other characters. are they not, do they not talk about their problems, or do they?

What?

The other characters?

Like, in the issue of Eric Junior.

Eh huh.

And Ridge. Ridge was supposed to sit down with Eric Junior, and tell him that, young brother, I'm your brother, (laughs) it's difficult.

Yes.

It's difficult, but it was, he had to do it, so that Eric must decide for himself.

Yes.

Does he want it like this, or is it fine with him like this, than, even if that Sally Spectra's boy.

Mmm.

Was going to tell him, he would say I know that, my brother did told him, told me, it was going to make things easier.

Yes.

He would have a way of approaching the kids at school for instance, but because it came to her as a, as a what, it's not as a shock per se, but it didn't come nicely you see.

Mmm.

That is why now he's doing like this.

Ja.

You see. Brooke and Ridge was supposed to sit down with him and tell him almost everything, after all he's old now.

Ja. So, what's stopped them from talking about this, this issue?

Mmm. Ridge felt he's her father.

Ja ja.

He, he even I think he even forget that this is my brother.

Hmm mmm.

You see that kind of a thing and again, maybe that though Eric's, the Senior one, stated that he didn't want to show, and show up time and again to Eric Jr, because he felt they'll be confusing the kid.

Mmm mmm.

Now, that eh, Ridge is taking care of everything,

The kid is more confused now?

Exactly. (both laugh) Exactly. These things you need to sit down and talk about.

Uh huh.

Yes, yes, and er, about, whose this? Macy and Antony.

Yes.

During the time when he was trying to investigate.

Mmm mmm.

He, it's like, she made it her problem.

Mmm.

She was quiet with it. If Dylan didn't know that, eh.

If who?

Darlene.

Oh yes, yes.

If he didn't know that.

Darla, you mean?

Is it Darla or Darlene, I don't know.

The, the Sally's receptionist?

No. The, the one who's involved with Jessica's mother now.

Oh, Dylan!

Yes.

Yes.

If he didn't knew that, er Thorne ran away, form the cell to look for Macy and Antony.

Mmm.

I think, Macy and Thorne, they were going to keep it to themselves, you see. Nobody would know anything about it, it was going to be their thing, that they're investigating against Antony.

Mmm.

So, And it was going to be a serious problem, because nobody will think or, go and help Macy during hard times, but because at least Dylan knew something, and this, Nompope, I don't know her name, the one who's working at Sally Spectra. Who's?

Oh, Darla?

Is it Darla?

The receptionist?

Yes.

Yes.

Yes. At least they manages to tell Sally spectra about it.

Hmm mmm.

Because Sally was planned. He didn't know anything. That is when he decided, she's going to intervene, no matter what became her daughter is in danger.

Mmm.

This things, they needed to, you sit, down, though sometimes it's not good, you tell me like, if Macy did tell her Mum herself, remember, Thorne, told Macy, eh, Sally Spectra, and the reaction like I'm going, I'm going to help now.

Yes. Yes.

Those are the some other things that causes people to keep quiet.

Mmm.

Because they feel at the end of the day, they might not complete the mission or whatsoever.

Mmm. That's why they keep quiet?

Yes.

Uh huh.

But sometimes you sit down with a person and tell them, you keep quiet, you come in when you feel, because, senses sometimes can tell.

Yes.

When you sense or you feel that there's something fishy or don't feel comfortable, come and chalk on me.

Uh huh.

Then that's when you can jump in, or.

Come and chalk on me?

Check.

Check.

Yes, yes, so, you don't have to keep quiet that much.

Yes.

Especially not with dangerous things, you don't have to.

So, what you're saying is that you know, in everyday life, in our lives, we should be more open?

Ja, like you have to have someone to confide. You must have that person to confide, even sometimes you are not talking your problems seriously, you hint that person, so that if something happens, at least, you can construct, and say, maybe he was trying to tell me this, by saying that, you see, then at least someone knows, unlike going down the ground with the problems, and leaving other people not knowing what, what, what is what, or what was happening, you need to tell someone somewhere. You see, it's so good to talk, to talk, it's so good, and you don't have to talk serious things all the way because you know you might end up being stressful, you need to, it's not possible after all to talk serious things all the way, there are times whereby you talk, eh, nonsense, when you're a person, and you laugh, because it depends on the kind of group you are with, you see.

Mmm.

So, for you just to say, to contribute, so that they cannot say, hey, he's so quiet or he's too serious for us, you see, that kind of thing, to break the monotony, or to make them feel comfortable, even if they are with you, you got to say something, and then stay away. As long as at the end of the day, you will be able to have your time, your own time. That's it.

SUBJECT ONE - INTERVIEW II

Okay, umm, let's, let's start with your general understanding and perceptions of today's episode.

It was quite interesting and I would say, there's some kind of cold war in this episode, between Ridge and Eric, that is, his father, so, to me it seems as if Eric is fighting for, for his mum, like, he seems to want he, eh, Eric to go back to, to, to his mum, and.

Eric to go back to Stephanie?

To Stephanie, yes. And Eric is sort of retaliating because if you can go back, it's like, Eric, eh, Ridge was involved with Brooke, Eric took over, Ridge is back again to Brooke, now Eric wants something to hurt them both, because he feels like sort of he was betrayed in some kind, so I think Ridge will be very much happy if he can see Eric and Stephanie together again, but that won't make Eric happy, because he wants to see them hurt, like they must feel something terrible like, he still loves Brooke, as I would say, eh, because Brooke once brought back life to him, he was sort of had a new life, new everything, so to say, and.

So you're saying this is conscious on Eric's part, it's deliberate.

Yes, yes. Though again at some other point, he, he needs to be stable, he needs to have someone, he knows exactly that when he he, like for instance when he's frustrated, miserable, not having one to cry on. The only person he normally goes to, is Stephanie. He doesn't sort of rotate or neglect that, he just goes straight to Stephanie and knows he will get comfort and Stephanie will sort of comfort him and make him feel better. And now, he can do that again, like trying to pick up pieces, the broken pieces with Stephanie and maybe ever, it's torn apart, but it's like he wants to feel his manhood or he wants to show his manhood, that I'm not going to give, you know, give up easily, I must go on with my life, and, I would say again Eric is a bit selfish, because he's concerned about his feelings, like if you can listen to Taylor as he explained to him that it's not going to be fair for Stephanie, like he knows for the fact that Taylor knows very well that Stephanie loves Eric, it's not going to be fair for Stephanie, if he takes over, because Stephanie still had hopes that one day her and Eric will come together again, so, Eric is sort of ignoring that, sort of, thrown that away, and is, it's like to me, Eric is not respecting Taylor's feelings.

Hmm Mmm.

Like for instance, now she's making Taylor miserable. He's making Taylor miserable, though, I'm not too sure, though, I'm not too sure about that one, whether Taylor does have feelings for Eric, because what I know is when you are frustrated, miserable, like Taylor, she has lost his loved one, it's too soon, so automatically somewhere along the way you'll need someone to comfort you, to, to lean on, so to say. You are not sure. Your feelings are not sure.

Mmm. Mmm.

You are sort of, you have sort of mixed feelings, so she's not sure of what she's doing, she needs some time to clear herself up, and Eric is concerned about herself and her, about himself and his feelings, and most unfortunate, he's making Taylor miserable because now Taylor has to run away, and sort of relocate and try to start a new life which was too soon. He was, he can, she can start a new life, where he was, where she was, but because now she must run away from the pressure of Eric, she had to go to the Palm dessert, and if Eric was fair enough, he would say to her, no Taylor come back, I'll, not going to interfere with you, I will stay away from you, until I hear from you, for you to go on with

your life and see if you are capable or not, because now it's like she's punishing Taylor, she's miserable, she's away from friends, so she's away from so-called family like Stephanie, Eric, and some other people, it's sort of a family to her now, and she's missing all those things; she must concentrate on Eric because Eric wants her. And Eric, so to me to me it's like he, she, he's going to use Taylor to meet his demands like he wants to destroy Brooke, because he knows exactly that Brooke and Taylor are rivals, and if Brooke find out that Eric is involved with Taylor, he's going to be sort of destroyed, and she's not going to be happy at all.

Who won't be happy?

Brooke.

Brooke?

Yes. If she's happy, she'll be happy in terms of like, remember she's also fighting with eh, Stephanie.

Mmm.

So, it, she will be happy in, on those terms that ja, Stephanie, she got it, like Eric didn't, eh, went back to her, but when sitting down and thinking that, eh, Taylor will be the part of the Forrester family, will be the member of the family again, that will going to destruct her, because.

It will destruct? Destroy Brooke?

Brooke, yes.

Okay.

Because Taylor is going to have access to his, to her son, that Rick Forster [Forrester], the Junior, and Brooke don't like that one.

Mmm.

Not at all. So if she won't have guts to say "No, not my kids" because Taylor will be the wife to Eric or.

So who does Eric love?

Eric?

According to you?

He's also confused.

Hmm.

But I would say he also loves Stephanie.

Mmm.

But there's that thing that, eh, he knows that's Stephanie, she's always there for him, anytime when he wants to go back to Stephanie, he will get her. It's like now she's, he's still playing games, you see. He's still trying his luck, if, let me try this, maybe I'll succeed, let me try that, but at the end of the day, ah, eh, I'm not too sure about that one, let me not say it, because I was going to say I think at the end of the day after, Eric has got all these women, at the end of the day he will go back to Stephanie.

Mmm.

And settle down.

Mmm.

With her, because he knows exactly where he belongs. And, I think he still loves Stephanie for keeping the family together, he knows like, Stephanie knows her stories very well, she's bold, she's brave, and she's concerned about her family, he won't let any funny things interfere with the family. And again, going back to Ridge, Ridge still loves Taylor, it's just that, eh, he had this thing of a family with Brooke, kids, stable family life sort of, now, I think he's scared of leaving that and she, he's not sure that he might have kids with Brooke or not or he's scared of starting a new life again, though he knows very well that

his heart is with Taylor. Eh, within him I believe, he he had a, he had a hope of, if things don't go well with him and Brooke, then, for him, it will, for him, it will be best to go back to Taylor. He would like to see Taylor vacant for him, not being interfered with anyone and if it's his father, he's going to be terribly destroyed because if you can remember well backwards, there was this neighbour who was trying to entertain Brooke, eh, eh, I mean Taylor, and he was not happy about that, he was sort of jealous, that alone would, can show that.

He's not over her?

Yes.

Mmm.

Yes. And, eh, what.

What about, er, what Taylor and James were talking about - because they were talking about her involvement with Eric?

With Eric. Eh.

Do you think James is right?

I would say he's right in terms of, eh, Taylor needs someone to lean on, needs someone to talk to and, so to say, he is right in that way but when in coming to the reality, Taylor is right when saying he cannot, she cannot just look at, eh, Eric and concentrate on Eric only, there are some other issues, some other people.

That's what Taylor says?

Yes. Some other people involved who need to be taken, taken care of, so, what James is doing here is, he's concerned about Taylor's feelings, and he knows very well that Taylor, she's not clear, with his feelings, so, maybe he's got a thing that he must get in, then things will clear themselves up, which is not a good thing, or, I don't know because at some stage, I, I, I used to think or to feel that James is also interested.

Mmm.

In Taylor, but now, it's either James is trying to pick up Taylor's mind, if is she also interested in her, or is that kind of a thing, so, it's a bit confusing here, honestly it's a bit confusing, yes, she, he is trying to advise her to follow his feelings, but how can you follow your feelings when you know your feelings are still mixed?

Hmm mmm.

You don't know what is what. And when coming to who's this woman, Sally Spectra, the business and Eric, Sally's also interested in Eric, she thinks that one day Eric will fall into her hands, and, eh, there's another thing that he, she's overlooking that, she might also destroys - who's she's daughter?

Macy.

Macy's marriage by what she did, like stealing the, the designs.

Mmm mmm.

From Forrester family, because when the thing comes up after the show, or whenever, eh, the Forrester family will think like for instance Thorne, will think that Macy knew this long ago.

Mmm.

And Macy isn't.

Macy doesn't know.

Exactly. And that will cause a very serious problem, and I think things were going to, to work out well themselves, when the time goes on between the Forrester and the Spectra family, irrespective of Stephanie and Sally, it's like they are fighting like hell now.

Mmm.

So, if Sally can give everything a chance and let the things work themselves out, they were going to be together, they were, because of their kids.

What happened to stop that?

Mmm.

Because you said they were going to be together, sounds like.

Yes.

You've changed your mind?

I'm changing my minds because of that thing that eh, Sally has done, because once they find out definitely, it's going to be, a serious thing. And again, you know, Stephanie used to use his instinct: she will say no wonder you were insisting to be my friend, or persisting to be closer to me.

Mmm.

Whatsoever, because you know that you were trying to get something out of us, and that will destroy everything, the little that they have now, and again, I think Sally is, she's not fair somewhere along the way, because for her to achieve good things she must work hard, you don't need to be cruel or to use silly tricks for you to achieve whatever. If she could, eh, if she had trusted this Yasmeen [Jasmine] and Darlene as her her designers that they must work hard and work together, and try to combine whatever they had, actually they were going to succeed maybe, in some way or the other. Even if they would not talk, but they would be a step forward. But because she needs the, that, she's got that feeling that she wants see yourself on top of Forrester family.

Mmm.

Which is to me, it's not possible, like now.

What makes that not possible?

I cannot say, now, it's not her designs. Even if she wins, it's not her designs, which means, if the designs are winning, then, then the very designs are winning, which means the Forrester to win, because I know they've stolen something. The Forrester have won, you see, the designs belongs to the Forrester family, and, eh, who else?

What about Maggie and Stephanie?

Mmm.

What do you think of Maggie?

I'm confused about Maggie now.

Mmm mmm.

Because I believe she's also confused about herself, though she's trying to, to stabilize herself, like she's asking for a job now, from Stephanie, she wants to be a maid. And she wants to see herself doing something, within the family, which is good and, eh, I don't know whether, when the time goes on, Maggie and Dylan, Dylan, are they not going to, when they see each other again, and start afresh? Which will affect say, who's the young lady?

Jessica.

Jessica, yes. Because now she, she, she's appreciating that Jessica is recuperating.

Mmm.

She's feeling very much better. And you might find when the time, when the time goes on, they might start again, and Jessica might find out then that even before, it was Maggie who did whatever, and that can be terrible, and will be the best shock she will ever get, I think it was better now for her to.

Mmm mmm.

Get a shock and get over with it, but if.

But she doesn't know.

Not at all. Nobody is prepared to tell her. And again, I still appreciate Stephanie for for like confronting Maggie.

Mmm.

And tell her to stop this. If she doesn't, then it's like she must quit, and she will sort of, who's the, this attorney, Connor. Stephanie again talked to Connor to sort of advise for her so that she can forget about Dylan and go on. Though, it's, again, it's not fair for, for Maggie because to me, it's like they didn't give Maggie again enough time to think for herself or it's like they want to to keep her busy, to forget about whatever is happening within her, within her. And when she finds out, or when she feels now, she's settled, she's stable, she might feel that now, she's not interested in Connor, and start doing the wrong things again. Stephanie should have said to her, you stop what you doing, relax and think.

About this thing? She may do the wrong things again?

Like she might stop getting involved with Connor, and go with that big-shot, with the big-shot to, to Dylan as I've said before, and sort of not take care of her daughter anymore, like yesterday, she will might say, "Oh well that's that - that's how I feel about him, that's how he feels about me, why must we hide it, and after all, Jessica, she's fine now, she'll see to it what to do, because I've been with Connor, she knows that blah, blah, blah". Like trying to escape with Connor so to say. So, Stephanie, she should have said stop what you are doing with Dylan, take your time, relax and think, whom you are going out with, but she was pushy like putting things in front of Maggie, for her not to think for herself, and about who else again, Yasmeen [Jasmine].

Mmm. Jasmine.

Yes, Jasmine. If you, when she was still showing Sally the designs, when Macy was coming in.

Mmm mmm.

Sally decided to cut off everything. Yasmeen [Jasmine] was not happy about that. Again, it's going to be a shock to Yasmeen [Jasmine], when she finds out that the designs she's busy with.

Mmm.

Are the stolen designs. It's going to be terrible and remember I think she still has a, a negative thing about Sally. Yes, she is her boss. She once get hurt in her building which I don't think it's already cleared up, that one; if she finds out then she will say, this woman is an opportunist, she wants to see with things on her side only, and again it will sort of, or, people when they find out, who's the designer - Yasmeen [Jasmine]. What are they going to think? She's the one who went out and stole the goods or whatever. It sort of degrades her, and.

Mmm.

Decreases dignity or whatsoever, and at the end of the day, Yasmeen and Sally - they are going to fight like hell, they are, they are going to fight like nobody's business, and, Macy, again, Macy wants to see her mum involved and I think she can be very happy if she can Sally involved with Eric, it's like she sort of encouraging her to go on, go ahead with it, don't let it go, and maybe it's because she's not aware of what her mum did to the Forrester's company, and for now, what she's concerned about, is to see her mum happy, having someone to talk to, lean on, and some other thing, but, I like her for one thing, because if you are wrong, you are wrong, she's not going to beat about the bush and say, you are right, meanwhile you are wrong, and she normally fights for what she wants.

Macy?

Ja, if she need something. She go all out for it until she get it. And when she's not clear on something, she's good in communicating, she talks a lot.

How do you know that she gets what she wants, and she fights for it?

Mmm. Like going back to, to, I know that guy?

Thorne?

No. The one who killed Ivana.

Oh, Antony.

Antony, yes. You could see that it's so dangerous for Macy to get involved with, eh, Antony and it can even take her life, but because she was so determined, so positive that she needs what she needs, and she's going to get out with it, no matter what. That she did it, she did it. Though at the end of the day, she was nearly killed, most fortunately because of her mum, she survived that way, and.

So that proves to you she gets what she wants?

Exactly.

So what is she going to get now?

Now?

Mmm.

Eh, I think like for instance, if this thing of her mum of stealing the designs comes out.

Mmm mmm.

And Thorne start fighting with her whatsoever, or the Forrester family for instance, she, she, she's going to, to, communicate, like talk to them, make them that, show that she doesn't know anything, she will do anything, to her hand, or to her capabilities to show them that I don't know anything, but she's not going to, to stay for something which she see that is not working out. If they don't believe her, and she knows she's telling the truth, believe you me, she's going to quit them. But if she knows that, eh, she still needs Thorne, as she said before, that she needs a family with Thorne, she wants them to grow, she will make anything, anything to prove to Thorne that she don't know.

Mmm mmm.

You see, and she might even - actually Sally might even lose her, once she find out because she might not even communicate with her mum, anymore, because of the anger, so.

So what do you think is going to happen there, regarding the designs, and Sally and Macy and so forth.

Mmm.. What I'm thinking is, during the show, the day of the show, the, Forrester family is going to be shocked.

Hmm.

Is going to be shocked, because you know what is going to happen, it's like the Forrester is busy with the same design, the Spectra is busy with the same design, and it's not going to be a competition, so to say.

Mmm mmm.

It's going to be a shock to the audience, the, the what do they call, invigilate, not invigilators, I'm sorry.

Judges?

Judges, yes. And it's going to be sort of confusing,

Mmm.

Let's take this Forrester family is coming with your, with this design of your T-shirt.

Mmm.

And the Spectra family again do the same thing, then it's not going to be the competition, it's sort of degrading the Forrester family because they'll be thinking that it's our thing, and we've got it, or if it is theirs, eh.

So what's? Ja?

Spectra family who are the first, then the judges will think that the Forrester has taken the Spectra's design, whatsoever. And Spectra might even win for that matter, and for them, it's going to be a big achievement, because that's what they are.

That's what you think is going to happen?

Exactly.

What do you want to happen regarding that?

Mmm.

What would you like to happen?

I wish that the the Forrester family can pick this up, before it.

Before the showing?

Yes, before the show, and then fix it immediately, because if it goes up until the, it's going to be terrible, it's not going to be a good show, you see, and, it's going to be like, as we all know that, Rick the Junior, and the Sally's son they are fighting like eh, and it's going to to sort of encourage the two kids.

Mmm.

To fight more, because they can see even the the parents or the families are not in good terms and I believe for now they must work hard on the kids, like try to to to put them together, make them that the, no matter what, they are sort of a family now, because of Thorne and Macy, and try to work things out together, but, chances are very slim, now that the things are like this.

Ja, ja.

You see, and who else?

What about Eric and Stephanie? I think we've talked about Eric and Stephanie, well at the ending they end up having dinner.

Ja.

Together.

Ja. I'm so worried about eh, Stephanie's feelings, honestly, because now, now that Eric has disappointed about Taylor, she needs someone, she, he's so, he's out, let me put it that way.

He's out?

Ja, like he's lonely.

Okay.

He's lonely. He's going to opt for for Stephanie's offer now.

Mmm.

Remember Stephanie phoned her earlier on, she refused, he refused completely, but because now it's the end of the day, there's nothing he can do.

Mmm.

There's no Taylor in front of her, in front of him, no Rick the Junior in front of him, but still he needs someone to talk to, like.

Like he was telling Connor.

Yes, exactly. Exactly. And here is Stephanie with all the nice things in front of her, in front of him, he's going to take that offer now. To me it's like he's using Stephanie, and by taking the offer, Stephanie's hopes are going to raise, it's like he's going, she, he's going to raise Stephanie's hopes up, things are coming right now, I'm about to get what I want you see, though at the end of the day, the hopes might be, the hopes might be shattered. Eric on the other side, he's still hoping that Taylor is coming, he'll do whatever he can to get Taylor back, so in, eh.

Do you remember that conversation between Connor and Eric in the bar?

Yes.

Mmm.

Remember, eh, Connor said to Eric, "Eh, you seemed to be missing your family." He said, "Yes." "You, you, I'm missing, eh, that one, the person that I'll go home and find her there, talk to her, like telling the the day's work like, I'm tired or I'm going through this today, and telling that someone that I love you" Or just reminding her, he missed that, he missed that. For now, I think the person he's using is his son, because he's always there for him, and he's trying to help from, if I may say, it's help and that child, Eric, Rick the Junior, is sort of trying the means of, sort of fighting against her parents, that is Ridge and Brooke, because he doesn't like them together. He wants something that will make them see that they don't belong together. Actually he wants to see Ridge and Brooke separated, because he feels they don't belong to each other, and he's not happy about his family as it is right away. So, like, if Eric, that is, his father, and Taylor are together, he's going to play as if he's happy with them.

Mmm.

He can rather.

So, is he acting?

Ja.

Really?

Honestly.

Mmm.

He's acting this way, because he doesn't want Ridge at all, he can't pretend on that one, he doesn't want.

So you're saying that he doesn't really want them together?

Yes, yes. And if they can be separated, Rick loves his mum so much.

Mmm mmm.

He can do anything for his mum, but because he feels that, remember at school they were teasing at him, telling him he, you said your brother is your father, blah, blah, blah. He thinks or he feels that it's Ridge's, eh, thing, or problem. I would say, but if he, when the time goes on maybe he might understand that it's not Ridge's problem, it is part of Ridge as much as his mum, because now maybe he thinks Ridge has er separated his family so to say, it's like Ridge has taken away Brooke from his, from his father, that is, Eric Forrester, but it's not like that, it's his mum's decision, that's how she wanted things, and when she was taking those decisions, she never thought of her kids, maybe she did, like maybe she was thinking that it's the best for her and her kids, and it's not that way now. Now, he's taking out the anger through Ridge, you see. And, if he can see Ridge out of Brooke, that can make him happy, because he will feel that he has achieved what.

So you're saying that he is pretending to like his father's and Taylor's relationship?

Yes.

In order that Ridge will go back to Taylor?

Yes.

And Eric will go back to Brooke?

Exactly.

So, to you, he's not, he's pretending.

Yes, he is.

He's acting?

Yes.

It's a ploy?

Yes.

Okay.

He wants something as I've said before that even Eric, that is, his father, he wants something that will hurt, eh, Brooke and Ridge. Rick the Junior is aware that Ridge is still attached to Taylor and he's not going to allow anything to happen like to Taylor, like to interfere with Taylor, so if his father did that, then what?

Mmm.

He's going to be, sort of a little bit destroyed, and he's not going to be happy about it, so that's why Rick is trying to, to be a sort of, giving things to his father like-

Mmm.

Taylor phone number, go out, go there.

But his, uh, his motive is to get his father, Eric, back with his mother, Brooke?

Yes.

Not really Eric and Taylor?

Yes. Actually I think he wants something to, to, to make Ridge see things different as much as his mum, you see.

Tell me, which scene or which plot to you is, is the most striking in today's episode? Which was the most striking? Or the most meaningful, you know, out of everything?

Mmm.

Or not? Or maybe there wasn't one particular scene?

There was.

Uh.

The one for Stephanie. You know.

Was that the one where she was talking to Ridge, about Sheila, or the one where she was talking to Maggie?

Oh, I would say the first one when she was, she was talking to Ridge about Sheila, that Sheila has changed.

Yes.

And Sheila has.

Hmm mmm.

Sort of saved her life.

Hmm mmm.

And to Ridge, Ridge don't believe that, sort of crazy.

Mmm.

'Cause he knows Sheila differently and Stephanie's convinced that Sheila has changed.

And I-

She is?

I think so.

Hmm mmm.

I think so. She is. Unless she is, she has changed with motive behind.

Mmm mmm.

Eh, according to me, the way Stephanie, I think, she, she will also do something to, to follow up like as, as we have heard him say to Ridge, I'm not sure whether it's a thing which Sheila has plotted, that.

Mmm mmm.

The inmates.

She can't be sure?

Yes. She's not sure, but she's going to follow up that one.

Mmm.

And if she finds out, she's going to help Sheila to go through whatever she is in. She's the kind of person who, if you you have done a good thing to her, you get a reward for

that. If you have done something terrible and bad, you will also pay for that She's the kind of person. And again, coming to the issue of Eric, like me, having a dinner with Eric, preparing a dinner for her and Eric, I like her for that, like you go out for something, you don't sit and fold your arms and expect things happen.

So you're saying that it wasn't a particular scene which was striking, but Stephanie.

Yes.

Was the striking or most er. important person, to you, in today's episode?

Yes, yes.

Mmm.

For the fact that he goes all out, he know, she knows that he still wants Eric.

Mmm.

And you might find that, you might not get Eric, but at least for the fact that he had tried something-

Mmm.

Instead of sitting down and folding arms, I'll wait for Eric to go through all his things, then when he comes back, I will, you see.

Mmm.

At least she showed her feelings to Eric but, I still love you, I'm still prepared to be here for you whatsoever, that kind of a thing. Even that, can make Eric to change his mind if he has to go on.

Mmm.

Without Taylor, she might think that I was, one day I was miserable blah blah blah and here comes Stephanie with his family picture and-

Mmm.

What I needed then, that kind of a thing.

So you're saying you like these things that Stephanie does?

Yes.

You like these qualities?

Yes.

Mmm.

That-

So do you feel close to Stephanie? Who do you feel closest to?

Eh, to Stephanie and Taylor.

Taylor?

I like Taylor for her honesty.

Hmm mmm.

And fairness. Like she's not concerned for herself only, she, she also thinks of other people, like, if she was sort of Brooke - Brooke, not that I don't like Brooke, but Brooke will say this is what I want, what else must I think of, let me go for it and that's it, forgetting that she's destroying some other people or some other things that will help her.

Mmm.

When the time goes on. So-

So you're saying you feel close to Stephanie and Taylor?

Yes.

Where, do you, does this mean that you can relate to them?

Yes.

That you are like them?

Yes.

In what way?

Mmm.. I like Ste, let me start with Taylor.

Mmm.

As I've said before that her fairness, honesty and it, that shows that she's also working with people, that is, feelings, people's feelings, emotions and so forth, so it's so hard for her sort of to just shut up the people's feelings or whatsoever, and before she can blunder with her decisions or whatsoever, she thinks and decide and needs someone to confirm her decision. And she doesn't just, okay, fine, I'm, through with my decision, let me go and do it, like for instance, she managed to call James, to come and help her, in some way or the other, and I think she wanted someone who's objective, who will say, "Yes I do understand your feeling and your decision but you need to think furthermore or you should have decided this way, because I think blah blah blah." And er, "Take another time for yourself to think through this, because you are not sure, I don't want to decide for you but you need to decide at the end of the day." So I like her for that. And coming to Stephanie, mmm. Out of all the things that are happening to her, like she's she's always supporting to Eric, like if you remember there was a episode whereby she said to her, "You must go out and look for the ladies, you can't just sit and be, a man, because you deserve more than this, you can't just sit and do nothing, you need someone to chat with and."

Mmm.

Sort of decide or make decisions or plans with, you can't just fold your arms and, which is, she's aware, that, eh, Eric needs to have someone, and it might not be her again. But now, that she has done something, that shows that she wants to be sure with herself, that okay I've done my best, or I've done my part, I put it vacant, let me let her go, let me let him go, and, out of all that she's not going to, eh, turn around and forget about her family, she's always there to make sure that his, her family is together and, eh, for the fact that eh, there's this problem between Rick the junior, Ridge and Brooke, she called, that is, son-in-law, is it son-in-law?

Who?

Rick the junior?

To, to?

To-

To, to, to Stephanie?

Stephanie. His son, let me explain.

That will be, her ex-husband's son.

Son, yes; he sat down with him and tried to explain some of the things and again she went back to Brooke and tell her that this is happening because you were not concerned of your family when.

Mmm.

When you didn't come to see your family here, because if you sit down and decide on your things and make sure, and consult, definitely this was not going to happen, you are just crazy and thinking of Ridge and that's it, because you wanted to see yourself winning.

Mmm mmm.

On the winning side all the time. Look what is happening within the family now. That's why I like her.

Is there is there any character who you dislike in today's episode, or who you don't feel good towards?

Mmm. Ja, it's Brooke.

Mmm.

I don't like her well.

Mmm.

Mmm.

But we didn't see Brooke today.

Yes.

We didn't see her.

Only today.

Ja. In today's episode?

It's the, who's this one - Sally?

Sally?

Yes.

Uh huh.

Mmm. She, she likes having these dirty tricks, because if you remember when Yasmeen [Jasmine] was showing the dresses to her, né who's this old one?

Saul?

Saul, was behind Yasmeen [Jasmine] and they were doing these dirty things, it's like he was showing something which Yasmeen [Jasmine] didn't see that.

Mmm mmm.

And eh, when Macy was coming in, she should've go on with eh, showing like Yasmeen she's working there, she wants to go on with her work and then afterwards, then start concentrating on her daughter, on her home issues if I may say.

Mmm mmm.

Mmm.

Home issues?

Yes, home issues, because it's not business, that; and I would say she was going to be fair enough, but because she's scared, that, eh, Macy might see the designs.

Mmm.

Or maybe the Forrester family when showed doing the show, or they might.

So that's why she tried to hide it away?

Yes.

Mmm.

Yes.

So you don't like Sally for that?

No, not at all.

Tell me, what, what, when you were watching today's episode, what feelings did you experience?

Mmm.

Any feelings at all?

No. No.

In relation to what was happening?

Today?

Ja, any feelings, did you feel happy about certain things that were happening? Did you feel saddened? Excited?

Eh, where, in the, in the last portion whereby Stephanie, Maggie were preparing, eh.

Mmm.

And Eric was coming over, it was interesting, it was happy, when, eh, whose this, Eric was in the bar with Connor.

Yes.

It was a little bit sad.

So you were feeling saddened there at that time?

Ja, it was.

What, what made that sad for you?

Eh, it's so terrible to feel lonely, to feel that you don't belong, somewhere, you don't belong anywhere, it's not a nice feeling, and for the fact that Eric he's the one who's wearing the shoes, who's doing the things, he doesn't say anything wrong,

Mmm.

And I would say, he doesn't see or feel where he belongs, because he concentrated on what he wants.

Mmm.

On what he wants to see himself in, then he forgets about other things so it's terrible.

Hmm.

Hmm.

So that was sad for you and the one with Stephanie at the end, you said that made you happy?

Ja.

What, what made it a better, joyful scene?

To, even Eric himself he was nice and miserable when-

Mmm.

Getting into his house but all of a sudden he was smiling, and he said this is what I wanted for this evening, so it's a good thing, it's a good, to make someone feel important, no matter what.

And you felt happy about that?

Yes. Yes. So it doesn't mean now that because Eric is sort of, I would say, getting out of hand, he's into seeing what he is doing as a wrong thing, he needs to be punished and killed.

Hmm mmm.

He needs to be made, to be shown, or to be made to feel comfortable and be shown that you still belong here, no matter what, things go bad or good, you still belong here, which is good; and again it's so nice to see that each time when things to bad.

Hmm.

Or terrible for you, there is always that someone who's always there for you, especially within the family, that alone, that alone makes you feel, ja, I'm still going.

You are still going?

Ja, it's like, I'm still on a track.

Uh huh.

That ask the people next to me who are there to if I'm getting out of way and-

Uh huh.

Tell me no-

Oh.

You are out of track. Go back.

Because that's what Stephanie was doing?

Ja.

In a way, to Eric, so you could relate to what Eric was going through?

Yes.

Mmm mmm.

So that's that for the day. What else do you want to ask?

That's about it.

SUBJECT ONE: INTERVIEW III

Let's start with a very general question: What makes *The bold and the beautiful* so special for you?

Mmm.

What makes it so special in your own life, for your own life?

I would say, I would say it is interesting because it teaches me with some things, especially in love, love things, concerning love. Like a, in case of Brooke, Eric, Ridge and Taylor sort of a circle like, and there are things which we, we, if especially when you are a grownup, or if you are in love you tend to close your eyes, and sort of not look on on such things, and pretend, as if you don't know or don't see them and then.

You are talking about you now?

Ja.

Okay.

And *The bold*, *The bold* is like opening my eye, like look on such things, and I start seeing things differently, okay; and again, though some of the things they are doing, I don't think that I would even try to practice them, or try to do them. Because I feel they are out of order or not meant to be done, like in the case of sort of the families exchanging. Like I will take the man's side: Ridge and Eric they are sort of playing games out of women, the, the, wife of Eric, the wife of Ridge was taken by his father. And Brooke was over with eh Eric.

Mmm.

Their affair was over, he was back to Ridge and Taylor who happened to be Ridge's, Ridge's wife, he, Eric is now interested in her, which is I am seeing it as an abnormal thing - one of them, it's either Ridge or Eric is sick, I don't know how or -

Right, so if you, if you don't, eh, if you don't find what they do acceptable -

Yes.

What do you take away from it in terms of this love?

Um. What I appreciate about them is the way their, their, their family affair, they kept it it is so close, they are so close to each other; though they do hurt each other but they still have space and a room to sort of negotiate and talk things over they don't just let it go and say.

Do you have that in your own life?

I am trying very hard.

So you are trying to get that?

Yes.

So you are saying that's what makes *The bold* so special?

Yes, yes, the family part of it.

Mmm.

Okay. They are, I would say they are fighting or struggling very hard against all odds to keep the family as it is.

And you explained in your first interview about you and your children and your ex husband.

Which is a good thing to keep your family - problems are there, hiccoughs are there, but you need to have strength, faith for you to go on and support, and if you don't have that family, obviously, you won't have that kind of support because friends are not always there for you and the family is there, you know, I will go to my son, he is always in the house, I will talk whatever I've I've heard during the day and we'll discuss it and at the

end of the day I feel very much better. And again what I like about Eric, though he had his faults I would say, he is always a father no matter what, he is always a father. Though there is a there is a, I would say, Ridge, there is a, there is a, there are times whereby Ridge feels he can rule his father. He can be the father of the whole family whereby he is fighting with everyone, especially when they are trying to show him the way. He is sort of reluctant and bullying, but his father is always calm and prepared to talk to his son, show him the way and is always there for him, which is good again. I would not say Eric is not interfering with Ridge's life, he is in some way. Though I will say maybe it is because he is trying to, it is hurting to find that within the family, it's like I would say Eric is not taking it as a, remember, eh, Ridge was once, eh, married to, or once in love with Brooke, then it was over. Eric took it it's completely over, there is nothing again, though it still, it doesn't make sense he decided to get into Brooke. Now when Ridge go back to Brooke because he still loves him, I will say, Eric feels as if Ridge is fighting against him or is retaliating to what he had done, so Eric is retaliating again by getting interested to -

Taylor?

Taylor now, and he knows very well that Ridge, he is more attached to Taylor than any other person and he is going to be seriously hurt, really hurt; so, that's that so far.

So you are talking about relationships?

Ja.

And this may seem a very vague question - is there a connection between the relationships on *The bold* and those in your life?

Mmm.

I am not saying that that that that you do it the same way.

Ja. Ja.

Um can you, do, can you relate to it?

Okay. So far I will say, no, because, to me it's not within me, like for instance, I have got a friend, my friend was involved with me, with you for instance, I am I am making an example with you, and then you decided to, you split up, then I decided to get in, obviously I'm hurting my friend.

So do you know of people like this in your daily life?

Ja.

You do?

Ja. But if it happens with me -

Mmm.

Like for instance I had a boyfriend and, I had, we split up and I had someone gets in there, or is involved while I'm in, I normally, what I normally do, I prefer to befriend that girl, I prefer him, her to be my friend more than anything.

Mmm.

I don't want to see us fighting for this man, we can rather fight the the man rather than fighting, because I feel we are, we are women and this man is sort of degrading us, and we don't have to give him that chance. Instead of doing that, I leave the man and befriend the girl.

You are saying that, you know, that, em, it is, is important for you as a woman because you said we are women?

Yes.

So you are saying that it is important for you as women not to fight with each other?

Yes, it is very much important.

So what do you think of the women on *The bold* then?

Hey, I am still questioning myself, how do they reason, and how do they make their things because there is no way whereby I can come and say, "Gladys, you are over with Peter, I am getting in now or, I decided to get in, because your affair, it is over".

No ways, no, it, it's, it doesn't make sense to me, it is over but you see each other, you communicate and what. If you, Peter, managed to drop, eh, Gladys which means he can do the same to me. So the better I can rather start a new affair far away with a new person which I don't know, but if honestly I get into Peter that will be I'm hurting Gladys, that will be my intentions.

Yes.

You see so. I think within *The bold* they are trying to hurt each other. They are trying to -
The women. the female characters?

The male characters.

The male characters.

The male characters.

Uh.

So as the female ones.

Uh.

Because Brooke don't like -

Taylor?

Not Taylor.

Stephanie?

Stephanie, ja, and Taylor, so she wants to prove to them that whether you want me or you don't, I can prove to you that I can get into your male whether you like it or you don't, you see, and again, I would say, men are selfish especially *The bold* ones, they are selfish, and they are concerned about their feelings, and they know very well that in Eric's case, that Stephanie is not in favour of Brooke because of reasons which he also knows.

Mmm.

But he decided to welcome Brooke, and make her his wife, and so as Ridge, but what I like, what I'm thinking, or I'm foreseeing, is that whatever Stephanie is saying or talking in advance, at the end of the day, it tends to happen that way.

Her way?

Yes, like, eh, Eric, if things don't go well and he knows that Stephanie once said something about that, he turns back and go back to Stephanie, and needs that comfort again and to, what, to regain strength and start afresh. Why I am saying he is selfish, instead of starting afresh with Stephanie, because he by now he knows that Stephanie loves him, and Stephanie can do anything to make him happy, **but** he's to me, he's using Stephanie, to, to, achieve his goals, you see. So I believe, or, most men are like that. Women are there to make them achieve whatever they want to achieve and -

In *The bold*?

In *The bold* and in real life. And in real life, especially in these days.

Ja.

Eh men of today, if you are a women and you don't have a car or a house or money, chances for you to get married are very slim, but if you have one of these things, believe you me, they will marry you, that man will marry you to use your car for his own, eh, what benefits. If you have a house, that man will get involved with you and marry you for your house, for him to get a shelter.

The women in *The bold* have these things?

Mmm. Yes, they do have these things. They have money.

Mmm.

Like in case of Brooke -

Mmm.

For instance Ridge, he's with Brooke because Brooke has taken over their business, so it is sort of to me.

So that's Ridge's real reason?

Yes, I think Ridge is sort of trying to keep the business within the name because if he let's Brooke away, then they are finished. The Forester creations is over, so for them to still have that and have the fifty one percent with them -

Mmm.

She, he must keep, eh -

Brooke?

Brooke. And I think Stephanie does not have that.

Mmm.

For Stephanie was to give Brooke their fifty-one percent, and go on with their lives and start afresh, they were gradually going to be to rich, somewhere step by step, but because they are scared, you know, men are not like women, and they don't have that strength, and they have got fears, that if we let this business and then where would be, what, how are we going to cope? Which is true sometimes, but you let things happen the way they do, they happen. They would start afresh and they would be somewhere by now, if they let go, they let Brooke go with her fifty-one percent or give whatever fifty-one percent and start afresh, but most unfortunate, it's like now they are making Brooke rich. They are working for Brooke obviously, so that is their fear, and again another thing that made Ridge, eh mmm, I'm sorry, (apologises for clearing throat), be with Brooke again is the kids, because he used to believe that the, eh, the younger one, Bridget, is his daughter, whereas we are not sure whether it is his or not. We will find out very soon and there was a time whereby Ridge was longing for the kids, so most fortunate, Brooke has them already and Taylor has nothing for her, for him, that is why, that's why he decided to go for Brooke instead of Taylor, but I think once he find out that Bridget, is not her, his daughter that is when he will regret and say, if I decided to stay with Taylor, we would be somewhere, you see. And again another thing that made Ridge speak to Taylor then, or it was, he was emotionally sick, emotionally not well, so Taylor was there for him, he was sort of healing him, eh, in many ways, he was loving him and was sort of guiding her, him and counselling him. I would say, he was getting a some kind of treatment from Taylor free, okay. And Taylor helped him to to see the the other side of him, which he didn't know, that's what made him to stick to Taylor until he needs, like I would say the, the kids, or he feels or he thinks he needs kids now, and Taylor don't have that for now, but if he gave Taylor a chance and plan according to Taylor's wish and his wish, they were going to have a kid, but, because he was selfish as I have said before, he is concerned about himself than any other person. He does not care about any other people's feelings. It is terrible and again in real life, that really happens, like men, you find a man getting involved with a woman and say to him "I want to marry you but I can't if you don't give me kids" then that woman must start taking fertilizers, running up and down to doctors.

Is that, ehm, an important thing in the African culture?

No, it is not important. It is just that men are selfish.

That is a male thing not a black -,

Yes.

Or an African thing?

Yes, yes, you see they want to to achieve their goals or to satisfy their needs with women as I have said, but if you are a stupid woman then you will go for that. And not saying no

I am not here for the kids I am here for you, I love you and that's it. If kids come, if, if it happens that we do have kids that will be our bonus, then we tend to sort of close our eyes and say, let me give him what he wants, what about my needs and what about my feelings, because I'm, I'm important to myself before I'm important to someone else, so it's confusing. Maybe it's because we get excited, confused and all those things get over to you, then you start doing wrong things. Once you start having those kids the men decided to quit. We have got what we wanted, then what? He doesn't want to marry you. And you won't force him you see. So it's terrible.

Tell me uhm, they are all wealthy and rich, successful people in *The bold*. What does that mean to you?

Eh they're all?

They are wealthy: they have lots of money.

Yes.

What does that mean to you? And very successful as well. Does it have any special meaning?

Ja, I will say they are hard workers.

Mmm.

And they dedicated themselves in whatever they are doing, that's why they are there now, that's why they have achieved whatever they have achieved, and they like what they are doing. They like what they are doing, and again, I will say most of them, they are designers okay, which again it helps within the family, if in the family, you know there's a thing which you specialise in, most of you, you know that thing, it helps. Because if like for instance, if Eric falls down, Ridge will be there to pick him up and if Ridge falls, eh, who else is a designer there? Not Stephanie.

Well they haven't really fallen - yet.

No, not as far. Not as far. It's helping.

Now what about *The bold and the beautiful* being a different culture, it's American culture, it is white culture. What does that mean to you? Or how do you see that from your own perspective, from being a South African?

Ja, I would say, eh, I do accept it, as it is because I say, at the end of the day, I'm saying maybe that is how whites are doing their things, like changing partners within the family like that and -

Do you think so?

I don't know, that's how I've accepted it, that's what makes me accept *The bold* and continue watching it. I thought maybe that's how whites do their things. It doesn't matter if I decided to quit my husband, my mother can jump into my husband, which is terrible to me. It's completely terrible - so with them it is easy. It seems as if there is nothing wrong with that, though I am having a problem of that, our kids and the young generation. And even us, I would say, we are watching *The bold* and we will start imitating, taking the different culture and making it our culture, thinking it is the right thing. Though at the end of the day, it will caught up with us. You know, people we are weak, somewhere along the way. We are weak. We tend to practice things which we don't know.

Mmm. So, is that why people say *The bold and beautiful*, don't watch it or *The bold and beautiful* is nonsense?

Exactly.

Some people criticize it a lot. How, what does that mean to you? What do you feel about that?

It's nonsense, it's true, eh, like for instance, now, if I will say, with us then, if you are, eh, starting getting involved, you are starting seeing your boyfriend, it will be your thing

and your boyfriend. Nobody will know about that, okay - you won't even stroll, eh, along the street, hand in hand.

That's now? Here?

Then.

Then? As in the past?

In the past. But now you find a eleven year, ten year, eleven year old girl and a boy hand in hand, covering each other, walking along the street freely, even if, I would say, a Grandpa or a Grandma coming over, they are not scared. There is nothing wrong with that.

Are you saying TV has done this?

I think it contributed a lot.

Uh huh.

Alot, because it is TV and these multiracial schools.

Mmm.

I would say because you know our kids, they talk.

But multiracial schools means society has changed.

Exactly. Because this, our kids now, they are talking almost everything with us, and sometimes if you don't answer him or her, that means there is something wrong with me, and you find that with me, sometimes I tend to say, "I'm not going to discuss such things with you." " Why? Because I want to know." What must I say, because he wants to know, and I must tell him and I cannot keep on saying I'm not going to discuss that with you. He comes with something else, it's not going to work. I must answer him.

You're saying that, that, you're comparing now and in the past?

Yes.

What does that mean?

Ja, like now, eh.

It's not the same?

It's not.

Mmm.

Not at all. Now the kids wants to know exactly what is happening, even if, you tell him in just, in passing, he must find out that.

You were not like that when you were a child?

No, I was not even allowed to ask for that matter, I was not, I would not say to my Mum, 'Mum why is my Dad not sleeping in the house?' It's none of my business, I don't have to ask that.

Uh huh.

I must be happy when I see my dad coming in.

But your children will ask you these questions?

Exactly, and why my Dad is not here, is not staying with us. All those things, and again, if I don't answer him, he is affected, you see, I don't know. We are living in a terrible stage now, it's difficult, so that's that.

Uhm - so you are saying it is very difficult now and but you know, are you happy?

I am half half.

Uh huh.

I am happy and I am not happy. It's again, I think maybe it is, because they are exposed to too many things, you see, to too many things. They are going to the movies, they are going to market theatres. They, they are doing so many things, whereas then, we used to be, to stay at home, clean the house, parents will always be there. My mom would always be there even if my dad can go away.

Do you think this is just because, this is the past, of the African people, of the Black people? Or people in general?

Past of the black people, I would say, and it is good now that they are exposed to almost everything.

Mmm.

Eh okay. Though I would say it is not good, because they might, at the end of the day, you find that they are exposing terrible things. Okay. With me, my parents were very protective, very protective, such that I didn't know the other side of the world outside.

Uh huh.

I would, they used to bring almost everything next to me, and they used to be so kind and nice to me, so I thought even outside it is like that, and people outside are like my parents, and when the things start going bad, I said, what now? Why is it happening like this? I am doomed. I am not used to this, I don't know this. That's why at the end of the day, you find a person scared of going outside, meeting new people, and making new friends, because you are scared that you will find a horrible person now, and you are used to this kind of people, you are. I'm still not tired, I would say, but I am trying step by step, gradually.

Let's go back to the idea of people saying don't watch *The bold*, it's nonsense. You watch it?

Yes I do.

Do you think it is nonsense?

Yes it is.

So you watch it?

Yes, I am watching it, because I want to see the ending. I want to see where is it going to end.

Uh huh.

And it's nonsense, it's true. But at the same time, I am learning out of it.

Uh huh.

Okay, so maybe that's, that's what makes me keep on watching it. I am learning new things, things which I didn't know.

Like what?

Like the things that I am saying it is nonsense: sharing the boyfriend and Mom and a daughter or a mother-in-law and daughter-in-law sharing one man. It is nonsense, and out of that, there are some other things, like I would say Brooke, she is also strong in her way, like she managed to tolerate all the things. She's starting these things, and again, she is capable of standing whatever is coming her way, like she knows Stephanie, she is the kind of person who does not give up or give in easily.

Mmm mmm.

But she told herself, that I want to prove to this woman, she is also strong, which means, if you start a thing, you must stand for it. Don't start and leave it for someone else.

Does that apply to anyone or just someone as a woman, because, I mean, you're talking about only Stephanie?

To anyone, to anyone.

To men as well?

Yes, yes, because people want things, that's going bad, they tend to say, now, I don't get to it anymore. I don't want.

So you are saying, you know, some things in *The bold and the beautiful* like Brooke being strong -

Yes.

That's important to you and you can take that away? For yourself?

Ja, ja.

Is that what you are saying?

Yes, because there are times where things don't go well. There are difficult times in a person, you need to be strong no matter what.

But I am sure, that, I'm sure that you don't watch *The beautiful* and say 'oh I'm watching the episode because I want to learn something'?

Eh, I'm watching.

Or do you?

No.

Obviously not!

No, no I am watching it because it is in the afternoon, after I am from work, tired, need to relax for a while, so I'm watching it to relax myself.

But you enjoy it as well?

Exactly. (Interviewer laughs). Exactly. So I am relaxing myself, and at the same time, I am enjoying it, and I am learning out of it, you see, so.

You know, you talked about your relation to the church?

Yes.

Not in much detail, but I mean, what's the church issues, hasn't, hasn't, I mean *The bold and the beautiful* - religion is not a factor.

No, not at all.

Now how do you see this, see *The bold and the beautiful*? What does this mean to you, in terms of, of your own beliefs in the church?

Mmm, I think if they had a, like in, *The bold*, if they had made a situation whereby they are attending churches or reverend, they wouldn't expose the, the things that they are doing here, because the, the, somewhere along the way, the church people will sort of help them, show them the way that things are not done this way, you should be doing them this way.

Ja.

But because seemingly they are not, I won't say the God's people, they are not interested in church things. They believe in themselves, they think that whatever they are doing is right and correct; so -

Do they? All the time?

I think so.

Uh huh.

I think so - so for me, what makes me to go to church, it heals, it helps me and it and it builds my strength, regains my strength, and there are times when I feel I can't take it, I can't cope and I can't make it anymore, it is too much for me. Everything is too much, so they sort of unload that load from me, and they help me in a lot of ways, like we discuss the issues that I'm having a problem with and they give me some -

Guidance?

Yes.

Spiritual guidance?

Yes so, it does help, and with me, I, I believe, like if not always, not always, I cannot guide my kids alone, I need someone, who will help me somewhere along the way, who will say, you know, you are not supposed to do that, and that person mustn't shout to them, mustn't scream to them, it must be like at school, they must learn, so the way of teaching them the good way, is for them to go to church, okay. Like if I want to teach them the way of bad behaviour and not listening to adults I will tell them, I will take them to

shebeens whereby there is a lot of noise, the language they're using, it's not a good language for the kids.

SUBJECT TWO: INTERVIEW I

Right, now, uhm, I want to start off with, you know, umm, with with television. Would you like to tell me how you began watching television? You know as a child - what's your, what's the earliest memory you have?

I was little, like, watching videos, and I didn't know what they say, it was like pictures, I was when, interested in it.

How old were you? - the earliest memory?

Five. When I started with school.

Oh! Uh huh, so you remember watching - what did you say - music videos?

Ja.

Okay so that was, that was your first, the first thing about TV that struck your mind?

Ja.

Mmm. You were five years old. Uhm, where did you watch these music videos on TV - was it in your house?

Yes.

Mmm And later on - what sort of programmes did you watch? Do you remember as a child?

Later on? Actually or when I grew up?

When you grew up - when you could understand what they were saying on TV.

Ja like dramas. Eight o'clock.

Uh huh.

Ja. I understand that because they were like the language Xhosa.

Yes.

Ja. So I then started watching the English movies at nights, but it was not clear, but interesting.

You were still young?

Ja.

That's why it wasn't clear?

Ja.

Now, the children's programmes - did you watch anything, any any of those programmes when you were a child?

Ja. But I was not interested that much like-

Mmm.

Like the Popeyes and all. Just watch that in passing.

You didn't really watch that?

Ja.

Now the the, the, when you were a child did you have a TV in your own house?

Ja.

Mmm.

It's like I watch it, or that's why like wasn't interested in it I was like, like playing, not always on TV, and then when I came home like turn on to it, and then the music.

Uh. So you were at school, when you were when you were not at school you watched TV, what else did you do in your spare time?

Playing like playing too much. Ja.

Uh.

I was not interested like in homework you know, my mum called me later on.

Yes.

Ja.

Yes, yes.

To do my homework, but when I get home just throw my books and go out and play.
And then you said, uh, you know, you watched the TV programmes, in the evenings. Do you remember what uh, what the names, the titles of these programmes, what did you like? What did you enjoy?

Like I said the dramas.

Uh.

Ja watching -

For example? Do you remember?

[Name of Sotho programme].

Uh huh.

Ja. It was my favourite. So it's like on Thursday I knew that I had to be on eight o'clock in front of the TV.

Mmm.

Watching, ja, interesting Xhosa drama, like at school, I was doing also the text book so it's like interesting to-

This was when you were in high school?

Ja.

This particular drama?

Ja. When I was doing standard seven.

Uh uh. So you studied this, at at school?

At school.

Oh so that's - so what - what - was that the only reason that you watched this TV programme?

No. It's like - this was great and characters and like the things that go on like they were real and you know you learn so much about it.

Mmm.

Ja.

What else did you watch during these years as a teenager?

What else? Ah, soapies like, I am not used to that, ja, it's like, watching, it's like there were lot of programmes or like things for students ja and like on NNTV when it was on, NNTV.

Mmm.

Ja, watch. It's good. Ja. Like maths, you know. Ja. School programmes like start then at three o'clock when I got in. I was in high school now. Ja watched them lot and after that ja I watched soapies too.

Mmm.

Ja.

What what soapies? Do you remember?

Ja, *Capitol*.

Capitol. Okay you watched Capitol? Anything else?

On?

When Capitol started, that was when *Bold and Beautiful* started as well?

Ja.

Was it?

Ja.

So did you watch *Bold and the beautiful* then?

Yes. Because like Capitol started at five and half past five.

Uh.

And then *Bold* after. Ja.

Yes.

Ja.

So, it was *Capitol* and the *Bold*?

Yes.

And, what about the other soapies. Did you ever want to watch them. Did you ever watch them?

Ja, I watched *Loving* too.

Mmm.

Yes.

Mmm mmm.

I did. And -

Santa Barbara?

Yes, Santa Barbara (laughs).

You watched Santa Barbara?

Yes and *The young and the restless* too.

Oh.

Yes.

Okay. It was in Afrikaans but you still watched it?

Ja. It's like I turn on the radio.

Oh. Yes.

For English. Ja.

Now, mm what, what you know, years ago they also had other long soap operas like *Dallas* and *Dynasty*. Do you remember?

Ja

Did you ever watch them?

I remember *Dallas*. Ja. It's still on.

It's still on. Yes. It's very strange watching it. It's at twelve thirty every day. So Dallas is still on?

Ja.

Mmm. So you actually did like watching soapies in general.

Ja.

Uh.

Ja, I did. I really did. Okay.

Did your friends also like watching. Did your family watch it?

Yes I watch it with my family. All of us like know that when its twenty to five, it's TV time. Because we watch soapies.

Okay.

And talk about it a lot, how we feel you see.

Do you talk about? Do you talk about what's happening in the soapies -

Ja.

While the soapies are on or afterwards?

Like when it is commercials.

Uh.

Ja. And we talk or after it like after six o'clock like how we feel.

What do you talk about?

Umm. It's like, like maybe like the case of Billy, is, like feel sorry. It's like, like it's not fair and all you know, you put your heart believe in someone and then turns out this thing it was all in vain like - person was not yours. Ja, talk about how we feel like.

So you talk about how you feel. Who do you talk to about, about this?

My mother -

Mmm.

Sister. Ja, that's all, we watch it together.

So you, your mum and your sister?

Ja. We talk about it.

Umm. What about friends? Do you talk about the soapies to your friends?

My friends are not interested like I've got a friend who moves with like, she says, oh, I am not interested in soapies so it's like when it's soapie time she just go home and cook and I go and watch TV. She's not interested.

So what does she say about your interest in soapies?

Uh It's like, she, still don't see my situation. She says like okay you're interested and-
Uh.

Ja. So we get to, she just says that it's another thing on TV so she, she does not give like serious attention to it say how do you feel and do you enjoy it. No. She does not ask such questions. Just ignore it.

And you feel you give serious attention to it?

Ja.

What do you mean 'serious attention'?

It's like this thing when it's going on on TV. It's like I'm, I feel like I'm part of it, feels like, I take it as if it was me there experiencing things that are kind of painful. It's serious to me. It's like I feel like it's really happening.

Really happening to?

Ja. It feels like, like it's real, like I forget that as if, hey, this is like acting part of acting, like I forgot it, and it's real, I see it-

You take it as it's real?

Ja.

And, and so does your mother and your sister?

Yes.

Mmm

Ja. All of us.

Mmm.

So, mmm. What else do you watch at the moment besides *Days* and *The bold*? What other programmes do you watch at the moment?

Take 5. I watch it.

Sorry? Take 5 And?

And *Young and the restless*.

Okay.

Like an opera.

So what's what's *Take 5*? What's *Take 5*?

Take 5 is about youth and school, programmes of a school like teaches how we must attend to students, and students, like careers, about careers when-

Mmm mmm mmm.

It's a programme, it's interesting programme and get a lot when you watch it. Ja. It's helpful.

You get a lot. What do you mean?

It's like you broadening your mind you see, you see okay if you do this no lonely have to be stereotype like watch one thing you have to be broad-minded and see everything, and like there was this programme like about this language and all, like say you must not only concentrate like only on one language you see, or two, English and Xhosa. You have to learn other languages it's helpful.

So you relate to that?

Ja.

Learn other languages?

Other people. Ja.

Is it important in your life?

Ja. It is important to me

Mmm.

Like because where are these. It's like Sotho, Venda, Tsonga so to me it's like when I like start talking Zulu or Xhosa it's like you don't communicate that well and like when I really need this information to that person-

Mmm.

And you cannot understand each other or may be that person don't understand English. It's like oh communication that broke down and you don't understand each other. So, I don't get what I need in that person cannot help me because we cannot talk.

Mmm.

To each other.

So for you it's important to know more than just these 2 languages?

Ja.

You must be able to communicate?

Ja.

With other people?

I believe that you should know other languages.

Tell me about your family now. Tell me about your family, you've got a mother and a sister? Do you have a brother? A father?

Ja like ten members. My mother, father and got two brothers and sister and I and-

Mmm.

Ja.

So you all live in the same house?

Ja.

Mmm.

We are 7 members, Ja we all live in the same house.

And where do you fall now? I mean are you the eldest or youngest or what?

I'm the youngest, but we've got the, got like, ja a younger brother.

You've got a younger brother?

Ja.

Okay.

A brother. My first brother. Got 25 years old. And my sister 22 and I 18 and my younger brother eight years old.

What else do you do in your spare time? You watch TV when you're not at lectures, or when you were in school you didn't, you weren't, you watched TV, when you weren't at school?

Ja.

What else do you do in your spare time?

I like socialising. It's like, going out with my boyfriend. Ja. At weekend I like doing that. I like going out.

What do you mean 'socialising'? And going out?

It's like meeting people, I like like just meeting new people, not always, hey, old face, you know, like, I like like seeing other people, see how they act how they go on, like with life cause if you just stay home and oh watch TV okay, I rather go, it's like boring.

Yes.

Ja, and we keep books. Ja we have to study and but we have to go out sometimes. Ja.

Uh uh.

Ja, like going out. It's fun.

Okay, going out. Watching TV, anything else - that you do in your spare time?

Ja. Reading like, the *Drum* magazines.

Uh.

Ja. Like doing that but I'm not a person of like sport person, because I don't do sport that much, you know.

Where, where do you go out to? When you go out?

Like Jo'burg.

Mmm mmm.

And like clubs (laughs).

Uh huh.

Ja, and sometimes movies. Like during the week. Ja.

Tell me about movies. I mean, do you like going to movies?

Ja I like going to movies.

And you go often?

No. Not that often. Some like I say sometimes.

What, uhm, what do you like about movies?

Oh movies. It's like its very like tricky. You learn things in movies like understand, oh this person and all, movies like to me are very tricky but at the end I understand, okay, this is why, okay, this is why this person act this way. In the end you get something. That is so.

You say?

That's all about this movie.

You say it's tricky?

Ja.

What do you mean 'tricky'?

It's like these pictures of them gangsters and all.

Mmm.

Ja, you see like robberies and all and they have to plan, you see, and to you it's like when we watch a movie for the first time you don't understand what's going on, you just watching, talking, and so you have to be - watch carefully, get the message for, like sometimes I was, sometimes watch the movie and don't understand what's going on.

Mmm.

And then at the end you say, oh - this is what is going on, right, I don't understand at first but what is going on.

As the movie proceeds then you then you get what's happening?

Let's talk about these these movies in greater in greater detail. Uhm, is, tell me about your experience of movies and your experience of watching TV. What's different and what's the same about it?

It's like very different, like when you're watching TV, ja, watching a general thing, ja like movies on TV, ja, TV, is kind of, get lot of things, watching TV, but when it comes to movies, it's this thing like, it's serious, this is kind of you know, *Six on One* thing that's happening it's like in movies it's really deep and ja, you should like, I like watching like the late movies, ja, I don't like these movies like oh guns, shooting, like police and all, I not my kind of stuff.

What is your "kind of stuff"?

(laughs) Okay. It's like this serious families and children and love stories. Ja.

Mmm.

Ja.

So something romantic and something with drama in it?

Ja. Not these robberies and gun. No. Action - too much. No I'm not interested in those pictures.

What what makes you not interested in action and guns?

It's too fast, shooting and then killing or I. It's like, I like listening and watching and saying hey 'what's going on?' Learning something, like when I watch something, like programmes or pictures, I get something out of it, not just for fun, you see.

Mmm.

Ja so - movies I'm not interested in shooting and whatever - I don't give a damn about it! (Interviewer laughs). I want the kind of picture that I want and see really what is going on and get something out of it.

What do you get out of it?

Like uhm.

What do you get out of say a soap opera, or a good movie?

Ja I think like okay, I apply it to myself, my own life, okay, like what's going on there say okay like my life. I take it to my life you see, it's like we see in the soap, when we've got this kind of problem and how they solve it, in future. Ja, like in family life, you know, that. When I'm a mother some day and I will have children-

So you're saying that by watching something on television, gives an idea on how-

Ja I would-

You would react?

On, Ja, same kind of situation, I react, like know how to react and so you can-

Can you give me an example? Of, you know, of, what you learn from something and you put it into your own life? If you do that?

Okay. It's like this thing, of Taylor, like, the Ridge chose Brooke over her, nè-

Mmm.

And she said, okay, she was like not crying and dwelling on it everyday.

Mmm mmm.

She was like going to work, go like to wedding, like she doesn't want to, but Ridge was telling her to go, so it's like you don't see her, like I thought, when like umm, your boyfriend dumps, like your husband, someone who you thought was your husband and to that person, married to that person you have to get a divorce, so end up not your fault. You didn't choose to like go somewhere and said no.

Mmm.

So it's like, what I thought, to myself, what must I say, this kind of situation happens, like I'll fall apart, but hey, look at Taylor, she's great, doing well, and carrying on from where's her life, not crying sitting around talking about that. No, she goes out like she's got those feelings, not over, she's not over Ridge-

Mmm.

But she's going on with her life, that's it.

So, this something that you, that you like about Taylor?

Ja. So strong person. It's like I thought when it was when the situation was Brooke's situation, oh I don't think Brooke will be that strong, she'll be like crying, and, using other people like to get what she wants, but Taylor she was relaxing and what happens, just happens. Ja

Mmm Now, do you, can you relate to Taylor in your own life?

Ja.

In what way? Or when?

Some like, in my own life, nè? Just like in this situation, like in my life, but I never like experience this kind of situation that Taylor has - but I can relate it like say to be strong, I can in this situation, hey, I'm this person, like life must go on, ja, no, I like, like knowing that you don't like always be happy, when sometimes that, you encounter problems, go on, be strong.

So that's something you, you've taken away from it - to go on-

Ja.

Even with all the problems that one has?

Ja. I like to be strong and face the problems like don't know like how to face them, deal with them.

So Taylor's obviously the one - if you were to take Brooke and Taylor - is Taylor the one that you would, that you admire more?

Ja

Mmm.

It's Taylor.

What don't you like about Brooke?

Oh Brooke's like this person like using other people. She's not like she like manipulating other people, talking a lot, and doing all things that - I don't like her character. Ja, she's a talkative person and she's like hurting, she likes hurting other people, like, like when you good that you are fortunate, happy, like her situation, she like, to just look down other people, and make fun of that situation, it's just, and go on, like teasing Taylor.

That's not the right thing to do?

Ja. That's right. It's not.

You also say that you watch *Days of our lives*?

Ja.

Mmm. Everyday as well?

Ja.

What's uhm, what do you like about *Days of our lives*?

It's like it's practical, and it's like, everything, that is going on in *Days of our lives* is a thing that I've seen. Ja.

You do?

Yes.

Like what?

Like this situation of Kristen.

Yes?

Ja.

Kristen and John?

Ja.

Mmm.

It's like, ah, it's this situation, like, like, I mean, yeah, and, situation like you know that you love one person and this is your love right, Ja. So I understand this situation because it's not like she's enjoying being in love with two men.

Mmm.

No, it's not a great feeling. You know that it's like, this person, you feel for this person, but you cannot be with that person, you only going to be one person, it's like not fun, two men, falling for you.

So do you know of people, in your everyday life?

Ja.

Who are in this situation?

Ja.

And um, how do you feel about that? What do you, what do you think about that? Do you, how close are you to these people?

Very close.

Mmm.

Like, ja. My neighbour.

Uh huh.

Ja, so it's like, I feel like, not a fun thing, like other people whose like say, hey, it's great: two men falling for you, like.

Mmm.

It's like serious situation - and it it gets to you like hey, you want one person, you don't want two, I mean how can you be with them, it's causing problem with the one that you're serious with the other one - so you have to get rid of him but you don't know how. This problem comes and you kind of find yourself with a real problem. In other people you see if this is Ridge, falling in love and loving you, but it's not good, you need one person in your life and this other person is causing you the problems.

So, so your your neighbour has talked to you about this?

Yes.

Uh huh.

Has talked to me, and like, kinda asked for advice.

Mmm.

Like she's twenty-one, ja.

Yes.

Like, ja, so and then she watch, she also watches *Days of our lives*, so she's related like to Kristen, seeing this situation, it's like, she's counting that maybe at the end she will find something, a solution by watching *Days of our lives*.

Yes.

Yeah, and I hope to she would have found some solution.

So she's hoping for a solution?

Yeah, so maybe like, but in her situation, the other one doesn't know that she there's another man.

Yes, oh, okay.

It's like she does, she does what she just wants to, end this other boyfriend.

For you what is Kristin's solution?

For me?

Yes.

I think Kristin should just, but she's just told John that she's in love, but I, I don't really believe that Kristin is really really in love with Tony.

Hmm.

It's like, like as I watch TV, I think that her with John, I know that, they kind of like, like, what I really believe is just, Kristin, like solution to her problem is just go for the man that she really really loves. Ja, because, like as I said, on my point of view I don't really believe that she loves Tony the way that she loves John.

Uh huh.

Like her love for John is too strong.

Tony?

For John - Kristin.

Okay.

Ja, he love for John is too strong - compared to-

Compared to her love for Tony?

Ja.

So you think that she should actually-

Ja.

Dissolve her marriage?

And then listen to her heart. Ja.

Mmm mmm.

It's bit like sticking to a marriage knowing that it's not working.

Mmm mmm.

That's all. Just follow her heart and this thing because John loves her too, she loves John, so that's why her, so it's like listening to her heart, and then falls for a man that she truly truly loves. (Interviewer laughs) Ja like hey, pretend yourself, at the end not happy, just satisfying the other person at your expense when what are you going to get -nothing.

So Kristin's not listening to her heart?

Ja, I see it that way, Kristin she is torn, it's like, you know, in her way, she says she loves her, ja. There's some, there's this thing, you know - feel for the person, say hey, it's like, this person what she's he's going to do, like, Tony depends on Kristin, that's maybe that's why Kristin says that she feels, it's like, it's not good like having other people, say, hey, and having another person, and you know that this person goes through, ja, it's like, but on the other hand, you have to have to end up with one person.

Mmm.

You have to decide. No matter what happens, you will not, we are not all going to be happy; that's one with what you lose, one winner and one loser, so Kristin has to just chose one, and I think that the one is John.

Which do you prefer: *Days* or *The bold*?

Oh, *Days*, huh.

Days.

Ja

Umm. And what what makes you choose *Days* over *The bold*?

Days very very interesting, there are a lot of characters and different situations and problems, you know dealing with this and that and that, like, I mean, things you look for in *Days*.

So *The bold* is opposite - has got fewer characters-

Ja.

And less happenings?

Ja. It has, like, look in *Bold*, it just concentrate on one thing, programme like you don't have anything just happening, it's like this, lot of characters and *Bold* there are just few.

And which is your favourite plot or story in the *Bold*, I mean there are various stories happening?

In *Bold*?

Ja

Mmm. It's this story of this one, of Taylor and Ridge and probably Brooke.

What do you want, oh I think what what you're going say, what do you want to happen in that plot?

I just like, I want just to see Ridge end up with Taylor, ja.

(interviewer laughs)

Yes.

Like I see will just change because its like on my point of view, I believe that, I don't think this thing of Ridge and Brooke is going to work out.

Mmm.

Ja, see them, got a problem like this child, Eric Junior.

Mmm.

More problems to solve, they going to look at it and then Taylor, I believe that's her chance: she must act and get this man!

So she should be more forceful?

Ja.

Huh?

For her man.

Yes (Pause).

You say that that you watch *The bold* everyday? Do you miss it - at all?

No, I don't miss it.

No? And you've been following it for a few years?

Ja, for, you know, like since high school.

And who's your favourite character?

In?

In *The bold*?

Favourite character is-

Or which has been your favourite character - because people have changed?

Who did you like, or who do you like?

I like Ridge, ja, a honest person like, deals with his feelings, ja, the honest side of Ridge, ja, when we start *The bold* like, when I start watching it, I just followed Ridge, ja, okay, it is - Ridge.

Is there anything also you want to add in general?

About?

About about television - watching - in general. Is there anything else you want to say

Ja, okay like. In General?

Hmm.

Like watching, on, TV's just interesting because I don't think it will be, life will be the way it is, on TV, learn a lot of things like soapies, and believe in them, like they are one, because I know that out of them you're gonna gain something.

Oh!

I watch TV one of my interests so, I'm interested to, it's good, in general it's just great to see many things, to understand like other people's like contact with you, TV sort of puts you, to get to know that person - TV it's great.

SUBJECT TWO: INTERVIEW II

Right, uhm, let's let's firstly go over briefly about what, what happened in the episode. Uhm if I remember there was the scene between Dylan and Michael, uhm there was a scene at Spectra between Sally and the new head designer and Sally getting the designs from Forester.

Yes

And so there was that Sally - Darla and -Saul scene, there was uhm that scene between Taylor and Eric, there was a scene between Eric and Thorne in Eric's office and Thorne was questioning Eric. There was a scene towards the end between Sly and Stephanie - a very strange scene - there was also a scene between, was there a scene between Ridge and Brooke? Yes, there was.

Yes.

Because Brooke was saying basically that she's not prepared to, work if, with Taylor?

Ja.

That, so there was a scene between Ridge and Brooke, it was a very short scene, though-

Ja. They suggested the party -

Yes.

For Eric, so-

So, you basically know what the scenes, what scenes we are talking about. Which - let's start with this, which scene appealed to you, or which characters was, was really gripping? Which scene stands out in your mind?

It was, Eric and Taylor.

What makes that scene so special? (laughs)

(laughs) Like this thing is shocking to me, it's like Eric and Taylor. To me it's like, I never expected such a thing, you see like, you watch episode and like in a month and concluded maybe the end, they end up happening this and that but I never imagined this kind of thing, so-

So, Eric and Stephanie, ag, Eric and Taylor getting together, you did not expect that?

Ja, ja.

So what was shocking about that?

Like the kissing, ja. It's like they are family, like, it's like they are family you see.

Uh huh.

Ja, so when Stephanie wouldn't be so pleased about that and Stephanie's Taylor's friend and all, it will cause conflict.

In what way? Eric didn't give that give that impression.

Ja, Eric seems like comfortable with the idea but Taylor I know she's worried, deep down she knows that this will cause problems between her and Stephanie, ja, because Stephanie is like, got those feelings for Eric, hoping that maybe some day they'll get together.

So what, what do you want to come out of this then, what do you want as a person?

I want-

I don't want you to tell me what you think the story's going to happen-

Ja.

What's going to happen in the story? But what do you want to happen?

I want this, like this thing they are doing, to end-

Uh huh.

Ja, and like Eric find another girlfriend, and Taylor, she is hoping to get Ridge, so it's like working in her own way.

Yes.

Get Ridge. Ja.

Uh huh.

Because like Eric, like she took a picture and said, Taylor, thinking about her, so just want this thing to just end.

So, what do you think is going to happen in the story itself? What do you think is going to happen?

I think Eric is going to realise that this thing is not right.

Uh huh.

And stop it too. Ja.

Uh huh.

I think it's just a passing thing.

Yes.

Ja.

Okay.

I think it'll just end.

So that is the scene that was gripping, that you like, that that stands out, hey, in your, in your mind?

Ja. And this thing of, this thing of Sly and Stephanie, ja it was like, I don't understand it's like Sly is having some kind of interest to Forrester, it's like it was kind of gripping too.

How do you understand that?

I think Sly wants to go to the family-

Uh huh.

Ja, and get to know them better but, I don't understand why-

You don't understand?

Kind of confusing-

Is it?

Hmm mmm.

What's confusing?

Why this sudden interest-

Mmm.

Ja. It's not clear to me, it's like I want like, maybe if I go on watching it, I'll understand his interest.

So you don't have any ideas as to why he's interested?

Uh huh. Just confused like why, ja; not clear to me like what he's doing this, because and like I've got this thing, I think that Sly, I think he's the one that attacked Taylor.

What gives you that, gives you that idea?

It's like the, she has like made this issue of Taylor and like he's got information about the attack of Taylor and that Ridge came and saved him, and Stephanie asked that question like how does she know? How does he know that, and like how?

Mmm.

And she just oh the news, just goes around, and so forth, just don't know why.

So you're saying that this scene - gave you a clue as to the prowler, the, the person who attacked Taylor?

Mmm. It's like I think-

Mmm. It's because he was talking about that?

Ja, it's like he's got information about what's going on, ja. I'll see as time goes on.

Tell me, when you were watching yesterday's episode, did, when you were watching it, what sort of feelings did you experience? In any scene? What sort of feelings did you experience?

Mmm. It's like this thing of Jessica was so hurt, thinking-

You were hurt?

Ja.

Uh huh.

Like, like taking it as if, oh, this was happening to me, you see.

Uh huh.

It was hurting, like she's diabetic now, and this Dylan, so hurt her, ja.

So, which is hurtful: the fact that she is diabetic? Or the fact that-

No, the fact that Dylan dropped her, going with another girlfriend.

What does it mean to you?

This thing?

Mmm.

Is that like Dylan loves her, ja like, he should have like maybe she stay with her, keep her company, not telling her that, that no, I don't want this, I have another girlfriend, or maybe she, he should have like continued and making her feel like loved and then break the news later on.

So, if you were in Jessica's shoes-

Mmm.

That is what you would have wanted?

Ja, because I would have known that, my, Dylan, we are both friends, he's having another girlfriend all, I would just thing that oh, he's just giving me support and tell me the news later on, not same time the stuff goes on, divorced father and this letter.

Mmm.

It'll make her just so depressed.

It will make her depressed?

Ja.

Sounds like you know what she's going through?

(laughs) Ja, like I understand like situations she's in.

Uh huh.

Ja. Ja, you can see it, you can know this person is troubled and all.

Mmm. Would you like to tell me more about this in terms of your experience in your life.

Experience, okay. As if it was mine?

Not as if it was, but you're saying I mean, you obviously felt hurt, because it touched something in you.

Ja, because I-

Where you could relate to it?

That-

Uh huh.

Really love someone and depend on that person, you know, see, and then so out of suddenly that this whole thing is so far-

Mmm.

Ja, it's hurting because like personally-

Mmm.

I know of such thing in that-

Mmm.

Doesn't mean that I experienced it, but it's common, I know it, I see it everyday, the thing that-

How do you, how do you know this, where you do see it?

Like I've got a friend-

Uh huh.

So the same thing that's happening to Jessica, you understand, how she's how she's going, and it was terrible for her, told me how she's feeling and it's just like cannot go on for those two weeks that thing happened and then after that, things get back to normal, her boyfriend came and apologised, and it was over.

Any other feelings while watching the programme? Besides the hurt that you felt for Jessica?

Any other feelings, okay. Or I don't like this thing of Brooke.

Mmm mmm.

Brooke I think she knows that Eric wants her, and she's just beating around the bush and just want to she don't want to get to the point, wanting some kind of getting Eric together with another woman and she, she admits it and she say that Eric will not just go for any woman, she wants a special woman, so I think she's just not fair with herself, she's not fair.

She's not fair?

Ja. With herself, because she knows that she's just pretending as if she does not know what Eric wants.

Uh huh.

Ja, like talking with Ridge and convincing him that, Eric wants this and that and that-

Hmm mmm.

Deep down she knows that this is not what Eric wants.

What does she know deep down? What does Eric want? According to Brooke?

She knows that Eric wants her.

Oh.

Ja, because this thing and this man, child - who, Eric Junior-

Yes.

Suggested that point and tell her mother that her father will be happy with her and then she says no, I'm with Ridge now, your father I love him as just a friend but no-

So you're saying that because of the child, that gives you the clue that Brooke really knows that deep down inside that Eric wants her?

Ja. It's just ignoring it.

Mmm

She's not being true with herself. Ja it's like and that explains what kind of person Brooke is, because like-

What kind of person is she?

(laughs) Personally, I don't like Brooke and I think she's this person like, wants to manipulate other people.

Mmm.

Ja and then wants things her own way, yet doesn't go that way always, see so-

You don't like that?

No. You have to think of other people, and think in their terms.

So you're saying that you don't act like Brooke?

No.

Do you know people who do?

Who likes Brooke?

No, no, do you know of people who act like Brooke?

Okay, No.

No?

Ja.

Mmm. So Brooke is someone that you do not like?

Ja, the way she is, and all.

What else, what else do you, who else do you not like?

Who else? Uh, I think Stephanie.

Mmm.

Stephanie; he like he, but he she's got the way of getting things and she's like interested in other people's lives.

Mmm.

Is why doesn't she just concentrate on her own, just wants to manipulate, she's like Brooke, I think, they're just one and the same. I don't like them.

So you're saying that they shouldn't get involved in other people's lives?

Ja. Sometimes, like, maybe people want some advice or they should help in other way, but not in any like situation, just jump in and conclude and say do this and do that, no, don't think its right. They just give, they must give other people privacy and deal with their problems.

Do you feel that, that's what you need in your own life - you should be left alone?

Ja, and privacy.

Mmm.

I don't like, like people needing my privacy and tell me what to do, I think I can decide for myself.

Mmm.

Ja.

Have you had the experience where people have intruded or interfered?

In my life?

Yes.

Ja.

In the same way that Brooke or Stephanie can intrude?

Ja.

Mmm.

I've got a like, when I was deciding like where to go and all like with my boyfriend - my parents told me, no, you cannot go, to Wits because boyfriend is there-

Mmm.

You wouldn't like concentrate on studies, I said, but, this is my own choice, I can do it, and they just tell, no, it's not right, you must stay, and I, they convinced me like they didn't say, like command, and say stay you're not going with him like, but they some kind of convincing and tell me that this is wrong.

Mmm.

This way and that way, and anyway they are one who providing for my school, you see. I got no choice, I had to stay.

So that how, how do you feel about that?

It was not good, ja.

Mmm.

I really like felt like, this is not right, cause what I wanted to do and end up not doing it, stay because of them telling me what's wrong and what's right.

And how do you feel?

In the old way, you know-

How do you feel now about it?

I'm not like settled but anyway I'm coping, I'm not over it. Ja, but maybe things will change next year.

You'd like it to?

Ja.

Mmm - where would you like, how would you like it to change?

They understand me and see that I'm old and matured, I can decide for myself, and then go and trust me, because like, to the, the truth, is like they don't trust me, so it's like stay here and that's-

Mmm.

Best for you, and I know what's best for myself.

So, do, in terms of this - what you told me about yourself-

Yes.

Is there someone on *The bold and the beautiful*, a character, who you feel close to in that sense? Because the character maybe has gone through the same experience that you have?

I think it's Taylor, ja.

Mmm.

Mmm. Because like she ended up losing her husband, and was it not of her own doing, it's like-

Mmm.

Situation; Taylor is like so bad because, she can't do anything now, like the situation put her in there.

Mmm.

So that's why she cannot do anything. Ja, I feel close to Taylor, 'cause she ended up alone.

Yes.

Ja.

So you know what that feels like - ending up alone?

Mmm. Knowing that's what you want, and can't get it because of the situation.

Because of the situation?

Ja.

Can you tell me, can you tell me more about this? About the situation itself?

Okay. Taylor.

Regarding you? Because we know Taylor's sit, sit, sit, situation?

Okay, it's like I ended up staying at home when I wanted to just go and study somewhere else, you see, and now I'm here, like I feel like I'm trapped, and what can I do, in a way, I cannot care for myself, I can't do anything, I have to just abide by the rules of my parents.

So you feel like there's no way out?

Ja. There's way out, because it's like I say, no one, going, what am I going to do, then I've got nothing, that, so I have to stay.

So Taylor felt trapped. When, where did she feel trapped?

She felt trapped like when she realised that her husband's married to-

Uh.

Brooke now and now Brooke like, for Ridge is close to Brooke.

Hmm mmm.

Doesn't want to go back like and start all over again with Taylor, and he realised that no, now I'm alone, I'm trapped, can go ahead to find another way because my husband loves that wife and family and all and all.

How did Taylor deal with this?

She deal with pretty good because-

Uh.

Ja, she's going through with her life all, she's having some fun going out and she's not staying alone, just going, is like, coping. And I think she's got some hope that maybe one day, I'm going to get Ridge, I don't know what keeps her going, but-

Mmm mmm.

She's going-

So are you coping? Are you keeping on going?

Ja, ja.

In your situation?

I'm intending to change my situation that I'm in.

Uh huh, okay.

It's what keep me going.

Uh, what does this mean to you - keep on keep, to cope, to keep on going?

It means like it's best to cope and people going because like if I would just stay and realize that, oh, I'm far away, and he's there far away, and-

Mmm.

Things wouldn't improve, so it's best that I do something to improve things.

Mmm. So how often do you get to see your boyfriend?

Weekends.

Weekends?

Ja.

Uh huh, how do you feel about that?

I thinks it's right.

Uh huh.

To me, I need some time maybe to study and all.

Uh huh.

Ja, but I know on Fridays, but it's just a problem maybe because I've got a test on Monday (respondent laughs). (Interviewer laughs). But anyway I'm coping.

Uh huh. Besides, besides Taylor is there anyone else that, you know, that you feel close to, that you like?

People?

Mmm.

Ridge. Ja.

Ridge?

Ja. He, he's a honest, he's a honest person.

Uh huh.

Ja, he just not like fooling like in pretending.

Mmm.

To be someone that he's not; just open person, talks what he feels and straight forward. Ja, I admire Ridge too.

Those qualities are important to you, personally?

Ja. Honesty, it is.

Uh.

I was, because like, you know like pretending, because I would think that the person really feel this way and yet, no, its does pretending, and that's hurt me too much. Ja, means like people like to be honest and open about thing, and then I'd understand that okay this person is like this and that, like, who get along good. Unlike like the person, like say this, and that he's another person, it's different.

Do you know people like that? Have you come in touch?

Ja.

Come in contact with people like that?

Ja.

Uh huh.

Like my, my ex-boyfriend, it's like, he was just this, he was, he says this and then, and that he's another person.

Mmm.

So like, I'm like, I'm like that and, then when we found out like hey, this person is another person, you say I don't like people like that, you won't go anywhere, if you know, the one minute he's open with me so, it's like I'm open and he talk, make everything calm, yeah I know how I feel, and it's like, I feel like I'm a fool because just say this, maybe to please me, but no, he's not that person; and I admire the thing that he says like, oh this person's a great for person for me, and he's

not. He's just saying it to please me. I don't want him to please me, just be honest and I'll accept it.

So you like Ridge because he's honest?

Ja.

He's open? (Long pause).

Uhm, let's now look at, we haven't talked about, uhm, the scene about Sally - at Sally Spectra's place? What, what is your response to that, to the, Sally, you know, uhm, Sally's, Sally's new plan, let's call it that? (Laughs).

I think that, ja, it is obvious because she's doing it, and going on with it because she's hurt, like Stephanie rejects her. She didn't want to do it, but anyway, the circumstances forced her to do it and it's going, and like this head-designer of hers.

Hmm mmm.

Doesn't understand like seeing designs and changed them and all. Where they coming-

She thinks it's Sally's?

Ja. She thinks that it is, doing it herself, but she doesn't understand why she has to change them because they're perfect.

Mmm mmm.

And that's, Sally's blind to change them so that they can be hers original, you see.

Uh.

Ja.

So, is, what Sally's doing? How do you feel about that?

I think Sally-

Is she doing the right thing?

Ja, because according to her situation, it's like she didn't want to do it, it's like Stephanie, I feel like Stephanie forced her.

Mmm mmm.

Into doing this. Ja.

She did?

She pushed her too much.

How?

She doesn't realise - Stephanie doesn't realise that she pushed her, Sally, but, in what like, at the restaurant, like Steph, Sally wanted to just talk and communicate, be friends with her, like with Stephanie as they're family now, as she put it, but Stephanie, no, she admits it like: I don't want anything to do with Sally, and she's not my family and all, like Stephanie like said it, she was hurt and, she also, this like, in front of my boy, Stephanie just overrides me like that.

Mmm.

It was so hurt, I think, is the right move because like Stephanie, it's like taking her for granted and saying whatever she wants and doesn't matter; she, she hurts like Sally.

So, because of, because Sally's hurting, it's okay for Sally to steal the Forrester designs?

It's, I mean-

Do you like that?

I don't like, I like stealing and all, but-

No, I, I'm not saying you like stealing-

I understand you.

But you like what's happening? In terms of Sally showing Stephanie?

Ja, she respond, she is responding in the right way,

Yes.

Ja.

That's what I'm saying that you like.

Ja.

Uh huh.

That's right. Because like Stephanie must realize that she must stop just like harassing other people.

Mmm mmm.

Ja, doesn't think about their feelings.

Yes.

Just say whatever she wants.

Yes.

I think Stephanie, Sally's making the right move.

Okay.

Ja.

And what about the head-designer now?

Oh, she'll just end up in trouble.

You think so?

Ja.

Uh huh.

Because she just going to put her name on the designs, and like they're Forresters, so, just unfortunate for her.

What, what do you expect to happen out of that? What do you think is going to happen in the story? Not what do you want to happen, but-

But what I think-

What do you think is going to happen in the story?

I think like Forresters will realise that Sally's stealing their designs.

Before the showing?

Ja.

Uh huh.

And then they will just put the head-designer in jail, because he's the one, like-

Forrester will put?

Ja.

Sally's head-designer in jail?

Ja, because the signature will be her like her designs and all and she's going to end up in trouble, just unfortunate for her.

Yes. Okay, now - this is a different question: you said that's what you think is going to happen in the story-

Ja.

Do you want that to happen? What do you want to happen regarding this plot?

I want like Stephanie to find out that Sally is the one who's responsible for stealing the designs and-

Before the fashion show? Before the fashion show?

After.

Oh, after. Okay.

Ja. And understand why she did it.

So where will that get Stephanie and Sally?

Stephanie will realise that she must stop like harassing people and make them do the wrong thing because all of this is because of Stephanie.

Mmm.

Ja.

Because of Stephanie's?

Like, is her attitude. Stephanie's attitude towards other people, ja and like Sally is on her because she wanted to get back at Stephanie, so once like Stephanie, in the end had to be faced like with Sally and then tell her why she did it and all, after the fashion show, seeing the designs and all, and then she will see that, maybe she will realise that she's wrong, maybe she does change her attitude, I don't know, that's what I feel.

Uhm, what about the scene between Dylan and his roommate Michael?

(laughs) I think Michael's just interested Dylan.

Mmm.

And I don't think Dylan is that interested.

Mmm.

Thinking of Maggie and Jessica, just troubled. And like, when Michael, she thinks this is the right time.

Mmm mmm.

Because like Dylan doesn't want like, her, to be involved again. He just want to think over his problems and solve them.

So, nothing's going to happen between them?

I think Dylan will end up like falling in love with her.

With Michael?

Ja.

How do we, how do you think, I mean what gives you that indication?

He's going like, he's going to realise that hey, I can't get Maggie and I can't get Jessica, even, so, Michael, my roommate and she's interested and maybe at the process, in the process, he'll end up falling in love with her.

Mmm.

Ja, I think they will end up getting close.

Mmm. Would you like him to - get close to Michael?

Ja, ja I think and leave Maggie alone.

Mmm.

Because he admitted that he didn't want anything like to fall in love with Jessica, so, obviously there's no chance for them; it's best for him to best fall in love with Michael, ja.

And what about, uhm, is there anything you'd like to say about the scene between Eric and Thorne? They were in Eric's office and they were busy working. Let me refresh your memory: remember, mmm, Thorne was questioning Eric that there's someone important or interesting in his life, because he saw his father being very excited, uh, very encouraged, you know, having a very positive attitude, and he was smiling.

Ja. And Eric said like, there's no one ja, but I remember that scene, but it's not clear to me.

Mmm. What, what, what made it unclear for you, or what do you think makes it not an important scene?

It's just like, no like, the thing that they were talking about, how it, like Eric, it's like I didn't like notice Eric, like, you don't, like seem like, he was happy and all. It was not like clear to me, what happened, that's why I didn't.

So, you're saying that sometimes you don't pay much attention.

Ja.

To certain scenes?

Ja. I don't like, say, oh, that.

So, so which scenes do you pay great attention to? Which scenes do you focus on greatly?

Like maybe yesterday I saw a scene and it was interesting and it ended up like hey, didn't get killed, and I, what's going, and then, I'll just look forward to it and get to know it and then,

Look forward to getting an answer?

Ja, and the new scenes and then, but, this of Thorne and Eric.

Uh huh. Can you give an example of a scene which did not give you an answer, as you say, and that you will look forward to seeing what's what's going to happen?

Like this scene of the, of Taylor and Eric, it ended up like kissing and all, ended up, and then I wanted to know that, what's going, what's going to go-

Uh huh.

And then what Taylor's going to respond, how, in, what way, and what's going to happen; and was interested to and finding out or what's changed. It was great.

It was a very unexpected-

Ja.

Scene. And you still want to know what happened?

Mmm mmm.

Or what's going to happen, rather?

Ja.

Mmm.

And so, how they're going to end it, because like, Eric is having some kind of feelings, you know, ja, still looking forward it.

Uhm, where do you watch *The bold and the beautiful*? Where did you watch yesterday's episode?

At home.

At home. Do you watch it alone or with your family?

No, with my family, my sister.

Uh huh.

Ja.

Your sister, is this you and your sister who watch it?

Ja my mum, she was at work, so.

Okay.

I used to watch it with my mum and my sister, but she was not in yesterday.

Ah. Can you describe anything else that happened while you were watching it? I mean, did you do you talk to your sister or do you just sit there?

Ja, we talked about this.

About what?

This thing of Eric and Taylor, we were just shocked, and just said, wants to know what's going to happen, we talked about it.

While *The bold* was on, or after?

No, after.

After?

Ja, when it was like the break-time, and-

Uh huh.

The other time, like when we talked about it. A little anyway.

Do you usually watch it with your sister?

Ja.

Uh huh.

Everyday.

How old is she?

Twenty-two years old.

Twenty-two?

Uh huh.

So, uhm, does she also like *The bold and the beautiful*?

Ja.

And what, er, uhm, yesterday's conversation in response to this scene - what did you guys talk about - you and your sister?

She's like, she's against too, this thing of Eric and Taylor.

Hmm mmm.

Ja, she was expressing her feeling like she doesn't want it or she believes that deep down that Taylor belongs to Ridge and married Brooke.

Mmm mmm.

Brooke and all, so we talked about it, say what I felt too.

So did you agree with her?

Ja, I agree with her.

Did you feel the same way? Was your response the same as hers? What you thought?

I thought that ja, they belong together but there'll be something that they have to resolve first.

Brooke and Taylor? I mean, Taylor and Ridge belong together, or Eric and Taylor?

No, Eric and Brooke, Ridge and Taylor.

Uh huh.

Ja. These couple, like-

You think it's going to happen that way?

Ja. it will.

It will?

It will.

Uh huh.

I think so. Don't you think so? (laughs)

Don't I think so? Okay, if Brooke and Ridge, I mean, Brooke - Taylor and Ridge, and Brooke and Eric. I don't think that Brooke and Eric are going to end up together again, I think the possibility for Taylor and Ridge getting together again is great, but not for Eric and Brooke. I think, uhm, uhm, Brooke won't go back to Eric, and Eric will feel that he's making a greater mistake.

By?

By going back to Brooke, ja. I think that the love between them is not strong anymore; they can't fall in love easily.

Okay.

That's what I think, uhm, not that I, I wouldn't want them to get back together either.

(Respondent laughs) (Pause)

Any other scene there that you want to comment on?

About yesterday?

Any scene? Ja, yesterday's episode?

I mean, remind me of them.

Well there was Dylan and Michael, Taylor and Eric, Sly and Stephanie, Eric and Thorne and the Spectra scene between Sally, Darla, Saul and the head-designer, that's that basically, those were the scenes.

About this of Sally and Darla. It's like Donna, Darla and who's this man?

Saul?

I think they're the one who pushed this idea of stealing and-

What gives you that, that idea?

They're the one that-

Uh huh.

Just persuaded like Sally; say, hey Sally, wake up.

Uh.

We've got, going to go bankrupt if you just keep on thinking about this family thing.

Mmm mmm.

And, like Sally she didn't realise that say, hey, no I don't want to jeopardise my daughter's marriage, so, I'm not going to do it, but, you know, doing it because of Stephanie, it's like attitude towards her.

So, you, we're talking about the marriage - her, Sally's daughter, daughter's marriage, uhm, to Thorne, Macy and Thorne. How do you see this affecting them? What Sally's doing?

It is, it is going to affect them.

Hmm mmm.

For, because it's like, Thorne, when Thorne realise that mother-in-law stealing the designs-

Mmm mmm.

They going to fight and oh, Forrester, Macy, it's like won't be happy like Thorne harassing her mother and all, cause problems-

Mmm mmm. Problems in what, in what respect?

They'll argue like-

Thorne and Macy?

Ja. Towards this thing-

Mmm.

And then no my mother like, Macy will defend like her mother and didn't steal the-

But Macy doesn't know about this?

Ja, they don't, both of them, I don't think they know anything, ja.

Well, Thorne, Thorne obviously doesn't know, I mean, they'll only know once the show starts.

Ja.

In eight weeks' time or something.

And like Macy, it's like they don't involve her like, all of them they don't like Darla and Saul and Sally.

Mmm mmm.

Dylan, to me and Michael, of course.

Michael?

Mike.

Oh!

Who stole the designs.

The one who stole the designs. Do you usually watch, watch *The bold and the beautiful* with your sister? I want to get back to that?

Mmm.

Is that your general viewing.

Ja.

Thing?

In general. Some like of course, what if I'm not in.

Ja, ja.

Like on Fridays I don't like usually watch it, but I try to watch it. (Pause)

Is there anything else you want to add about yesterday's episode that we, that we haven't talked about?

I think we covered everything.

Uh huh.

Oh, it's like this thing of Dylan like changed the music and doing the dance for-

Yes. Uh huh.

Like. You know like, he must stop like being so hard on Michael and just.

He's being hard on her?

Ja, it's like, when Michael suggest things and no, he's always saying no, no, you see.

Ah.

He should give like her, that no, what a change, it's like, must show some appreciation for what she's doing to him.

Did he show that appreciation?

Ja.

How?

By putting the dance music and dance with her, like.

Uh.

Because she, she suggested that do aerobics, but Dylan, no and put on dance music, and, it was great, Michael appreciated.

So, he did something nice for her. you're saying?

Ja.

Uh huh.

For a change.

For a change?

Uh huh.

You mean he's been nasty to her?

Like when Michael wanted to help him, like, no, always, like, and she does, and he said to her like, no like, physical contact, and she saying, no and like Michael, for her, but yesterday, it, the one, just put on the music and they danced. Just like changing, ja.

That was a nice scene?

Ja I think like Michael was happy to y'know.

Mmm.

SUBJECT TWO: INTERVIEW III

[Name of subject], let's start with a very broad question about *The bold and the beautiful*: how happy are the characters there?

I don't think they are much happy or what, like lot of tension going on - not much happiness, as far as I see it.

Mmm.

Ja.

Don't you think that they want happiness?

For sure - they want happiness.

Yes.

Ja, but like they have to struggle for their happiness, you know.

So, who's happy there - in *The bold and the beautiful*?

Happy character? Ugh.

Are they, who's happy with his or her life?

I don't think of any.

Mmm. What, what makes them unhappy?

They are faced with like many problems, they have to deal with it, and others like they cause it for themselves, but I don't think like they.

Mmm.

Really, really meant to do it.

Mmm.

Don't like the situation.

Now, is that, is that, is that, mmm. how does that compare to your own life now? In terms of happiness.

Happiness.

Mmm.

Oh, ja, I'm like very happy person, ja, like I try to avoid like stressful things. Ja, I cope.

Mmm.

Ja, I enjoy life, like I look for what each and every day, and go for it, ja.

So, it's different in your life, compared to say, Taylor's life?

It's really different. (Laughs).

Hmm. (Interviewer laughs)

Uhm, let's move onto relationships. now, because, the soap opera, soaps, *The bold and the beautiful*, is about relationships.

Ja.

Uhm, what, how, what's your response to the relationships on *The bold and the beautiful*? You know, generally, any sort of relationship?

I think that complicated relationships there like this love triangle, plenty things and, they don't like this simple relationship, have we no interference, and all. They're complicated relationships.

And in your own life?

No, my relationships not complicated. It's just simple and straightforward.

Straightforward?

Ja.

Mmm.

It's like I try to avoid these complications, and try to deal with different problem, try to deal with the person I'm involved with. I think it's easier for both of us. Because I don't see a point dwelling on something that I'm just, know, that you have no time, just spend on these problems, with one another, like we have school, we have to face it: school, studies; or if we've got time, we have to enjoy the time, make it a success.

So, how do you make sense of the relationships on *The bold and the beautiful*, which are always fraught with problems? Is that too far - how do you understand it? Is it easy to understand it?

Ja, it is easy - for their problems anyway, like.

Mmm.

So, you can't say that live a life with no problems, there are problems and are there to be solved, so when *Bold and beautiful*, the problems normal in a way. So, I.

There no - money?

I mean it's normal, for.

Oh, it's normal.

Ja. For relationships to have problems. So, I don't like see.

Is that in *The bold*, or in, in your life as well?

In *The bold*, and in my life too.

Uh huh.

Ja. Like in *The bold*, I don't see like anything different from them, it's like there are complications, in the relationship, there are complications in the relationships, so they have to just. Ja.

But, what do you see as similar in terms of your own life and the relationships on *The bold, The bold and the beautiful*? Is there anything similar?

Similar?

That touches you, athl. you can sav. "Oh, I know that feeling!"

Okay, this feeling. I'm, okay, it's like this - I have to concentrate on *The bold* here?

Not necessarily. If you want to talk about some other soap opera, that's fine.

Okay, in *The days of our lives*, like this thing of Kristin and John and Tony. It's like happening in my life. I've got this thing, ja, like two men interested in me. Oh, it's a problem, and.

Uh huh. Yes, you actually did did did mention this?

Ja.

But have you been in this this same situation as what, as what Kristin has been?

Ja.

You have been?

Ja, I have. And it's like I mentioned earlier, my friend too.

Mmm.

Ja.

Hmm.

Here I am experiencing this, so it's really really (sighs) problem too.

So, is this happening at the moment, or eh, eh, did this happen in the past?

At the moment.

At the moment? (Surprise)

(respondent laughs nervously).

Would you like to tell me a bit more about this?

(Laughs). Okay. It's like I've got my boyfriend, and I'm involved with, né, so it's like, it's the one there, ja, and then there is another guy, so goes to church with me, so, every Sunday when I go to church, I meet him and it's like because we're in the same street, he wants like someone. He wants to marry me. He knows that I'm the right person for him. It's like prayed, and God showed him, all this stuff, and it's like I have manage with that in a way. Mmm. And, it's like I'm close to this guy - the church- I used like stay with him, share things. I thought he was just a friend; I didn't know athl. he had some interest. So, it's like he knows everything about me, but not my, like, personal life, like, know, I don't, kind of involve him, because he's a church member, so I don't think it's right, like talk about relationships with boys. No. So, just talk about my life - social life - know. Now, he says to me, he knows that I am the right person for him, and I am going to be his wife in future, and so he told his parents. I said, "how can you tell your parents, without first consulting me?"

And, it's like he said, "No, I knew that you are the one for me, and you won't reject me, so it's like, I spend a lot of time with you, and I know what you want. And I'm the right person for you".

And, like I'm a little bit confused to like, what am I going, like, to do, or tell him? I don't know, I don't try.

In the same way Kristin doesn't know what to tell Tony?

Okay, Kristin is like, he knows what to tell Tony, for I think, he should said, he's the one for her, he loves Tony, he's pushing John away, and all. Like in my situation, I'm pushing, like, I'm pushing this.

Mmm.

Other guy from church away. Ja. I'm, for me, it's a little bit different for I'm not like emotionally involved, love with the other guy. No. Just a person, who is in love with me, but, I'm not. And Kristin, I think, she's in love with both of them.

[Respondent's name], you're a young woman, right, and, lot's of characters in *The bold and the beautiful*, are women.

Hmm.

Mmm, you know, how do you feel about the way they react, or their characters, as women? How do you feel about that? You know, the way they react to men, the way they look after their children, the way they work, you know. How, how do you understand them as women?

I admire them, like parenting, they're good, like Brooke.

Yes.

Mother - she's good mother, and a successful woman, like working in the corporate world. Good, and I admire them. Women in *Bold*, successful, like Sally Spectra. She's got her own company. Women are good. Ja.

So, how do you see yourself now, as a, as a woman?

Myself?

Ja, and what you want from life?

I see.

You say, Brooke and Sally Stephanie?

Okay. Ja. I see myself as a, like, what I want in life, is like, like they're like role modelling in some

way, like, in like, in their business, how they handle business. I admire them, so, in the future, like me, I want, like now, to be successful. Someone. Woman. And be independent. Ja.

Mmm.

Ja. Oh, this thing of men, is something, not like, it depends on him, no one.

But, in your culture, isn't?

No. Things change. In my culture, like we use like, if you are a woman, you have to have a man to depend and all. Things change, like.

Uh huh.

Ja, when she grows up, and women are so independent. Ja, culture is like changing. This thing of women, have to get married and bear children, no.

Uh.

Have to stand for yourself, and know what you want, and, ja, have to be strong, because, if you just say, "oh, I'll do what my parents want"; no, it won't work. You have to do what you want.

Hmm mmm.

Ja. I believe in doing what I want. Go for it. And waste my life, I have to, responsible for it.

Mmm. Mmm. You know, we were talking about culture. *Bold and beautiful* is largely white - white characters; it's Western, American society. Now, here in South Africa, our society is different. Your culture is different.

Mmm.

What I'd like to ask you, is, you know, what does this mean to you: watching a culture that is a bit different, people who are different, in terms of race, culture, country.

I think, to me, it's like, they are not that different.

Mmm.

Because the thing that are happening in their lives, they are happening too, here; see them.

Like what?

The problems. Like this thing, falling, all the things. Like these things, it's, things happening now, daily lives, like this situation of Brooke, Taylor, this, all these misfortunes.

Mmm mmm.

They're common, so it's like their race, and all, western cultures, I don't consider the, I just see them as individuals, or characters, in any way you look, just, it's like.

So, it's not so different?

No, to me, it's not so different for. Or it is, because, maybe I don't take my culture seriously, maybe that's why I don't see. Ja.

Mmm. Now, I'm a bit confused at the moment, because you said that, you know, the misfortunes of the, that the characters experience?

Ja.

Of *The bold and the beautiful*, you say now, that, you know, people experience it everyday, but earlier on I asked you about, mmm, I asked you about, I think I asked you about, happiness.

Mmm.

And relationships, and you say that the people, the characters of *The bold*, have more problems?

Ja.

And, we don't experience that in everyday life?

I'm saying, that we don't?

That we don't experience it in everyday life? Do we?

Ja.

Uh huh.

We do. But, I've said, in my case.

In your case?

Ja.

Okay. In your personal case, it's easier?

Ja. Like I don't experience them everyday. They are rare to me, so, but, as I see life, in a way, things happening around me, they are common. Ja, they happen. But, not in my case.

And, how do you feel about these, these characters who live in this, you know, extremely large mansion, who are extremely wealthy? The wealth and money issue, now?

I admire that. Some, like me, in my case, I wish that some day, to have all my things, like car, and wealth, and have a great life.

Mmm.

So, I feel that, it's a great life.

So, does this go through your mind when you're watching them and their big houses?

Ja, it does. Seeing all these things, I say, "oh, like, to you, it's not a common thing, but, if, so I believe that if you shall go through and study and have money, anyway. That's the only way I will get work through education, for, because I don't have any, of that kind of money - rich- so I get that through my education. And have maybe the same kind of life they have.

That will be a beautiful life.

Ja, hmm.

You know, there are not many young characters in *Bold and beautiful*, except for, I mean, the children, who are minor characters, and Jessica, who is about your age. Uhm, how do you see yourself in terms of, in terms of age, or uhm, you know, the older people, and - I'm not explaining myself well. I know - mmm, let me do this: you are young?

Hmm.

Right, how do you see *The bold*, in terms of your youth and you know, when you grow older, and so forth?

How do I see?

Ja.

In my life?

Ja.

Uh, like I don't get you.

No, forget about that question. Forget about that question. It's very unclear in my mind as well.

Uhm, what's been happening recently on *The bold*?

Recently?

Yes, like this week, last week, since we last spoke.

Hmm. Like. This.

What's been important for you?

Sheila. Ja.

Sheila, yes. Sheila's returned.

Returned. Changed person. I mean, I don't like really believe that she's totally changed. I really see

like Stephanie.

You think she's pretending?

Ja. Sheila, I mean, I mean, she, it's not possible for her, I mean, she's grown up now. For her just to change, in that, how much, maybe six months, or whatever, changed to be a totally, a new person, like it's, like kind of difficult to understand, that she just changed and become this loving and caring person.

So, someone can't, Sheila can't change like that?

No, no, no. I think she's just pretending to be this changed person, and I think she's doing well, for, because Stephanie, like, she's just starting to realise that, no, Sheila has changed for, because she's.

Ja. I think it's working for her. And this thing of, of, Eric and Taylor, oh (laughs). Taylor left him, I think, I thought like from the first that it won't work out anyway.

So, you still think it's not going to work out?

Yes. And, even now, it's obvious.

It's obvious.

Ja, I don't think like, Taylor, I mean, if she comes back anyway, she will just ignore Eric, and all, I don't think they'll.

What makes it obvious to you? What gives you an indication in the programme that Taylor is not going to, uhm, end up, or go back to Eric.

Like, in each, like Taylor was sure of herself that, know, I want Eric, and I want to stay with him, she would have shown up at the party, and wear the dress and say, okay, Eric said, I will, I must, ignore all the, ignore all the people and just lead my life, not according to what the people, other people, say.

Mmm. Mmm.

Ja, but Taylor now, just ignore that and go away. So, she knows that it's not right, and it will never go, just fall in love. (Pause) And, Maggie, she's a changed person now, and like, she said, she's doing for Stephanie, so that she can see her, a new person, and all, there's a farm-girl, an want to show her that she's independent and she can do it by herself, which I think is great. (Pause).

So, which is the most exciting plot for you at the moment, in *The bold*? Which is the most exciting story?

I think it's this one, of Sheila.

With Sheila?

Ja.

Mmm.

And, of James and Lauren. But then,

What's happening between them?

I think they're kind of dating for eh, James, like, she ask Lauren to join him in the dining room, and, but, they don't talk about romance, and all, they just talk about other people, Sheila; so I don't know what's going on, in there.

What, what do you think of this - them talking about other people, like Sheila?

I think they're, there's no like real feelings of love between.

Uh huh.

Them. Ja. They just getting together.

Why do you think they talk about Sheila?

Recently, like they talk about Sheila like Sheila is bad, then Stephanie is suspicious of Sheila.

Mmm.

Ja, so I don't think they really really want to get to know each other better, they just talk about other people.

Besides feeling, uhm, besides feeling like, you know, Sheila is pretending, how do you feel towards her?

Towards her?

How do you feel towards Sheila?

I don't really, oh, dislike like Sheila, what. I think she makes a great person for, all of what happens to her.

Mmm. Mmm.

It's like she tried to be strong, and independent, and stand for herself, so she's a great person. She stands by herself.

Even after the harm she caused other people?

Ja. She caused them out of, I mean, she saw no way out, so it was the only way to, to save herself, so I think, I don't like, she's great. She stands for herself, so she thought that harming other people, I think is the best way to pay, I mean, she wanted them to pay for what they for her, to her, so she was independent, stand by herself.

So, it's okay - the way she was thinking? And what she did?

I mean, she thought that, it was okay, so I mean for her, if you are in the situation like Sheila's, you, you do anything, so maybe harming other people was best for her. But now, it just means that she's sorry.

So, do you feel sorry for her when uhm, she almost died after taking that poison?

Ja, little bit. I did, feel sorry, like all the problems, she has gone through, I did feel sorry for her.

All the problems?

Ja. At home with her mother, and Eric rejecting her, I did feel sorry, because if, like Eric stayed and loved her, I don't think she would have let down all of them, so she acted out of rage and anger.

Mmm. Mmm.

So, I did feel sorry.

Do you know how it feels: rage and anger?

No. Never felt that way. No, I don't really really know, ja, because, I never like experience that kind of feeling, like, anger, and like know, it's like, I think, it's like, when I saw her emotions, I know, like I feel sensitive, that no, it's really like tense, really tense.

Mmm.

But, I never really felt rage and anger. (Laughs). But, maybe as time goes on, I will. I don't know.

You're still watching *The bold* daily?

Ja.

I'll ask you this one last question, a really general question: what, what makes *The bold* so special for you?

It's characters, and the way that the acting is going on, it's like.

Mmm mmm.

As I said earlier, it's, it's the things that are going on around here, it's not like things happening in America and not, no, so.

So, you can, even though it's like a different culture there?

Ja, but, it's problems, you know, the same, that they're experiencing as we are. So, and their lives, they're leading, not like the expensive things, to do with them, but.

Ja.

The, the lives they lead, is not the same as us, they're leading.

In terms of the problems?

They're experiencing.

Yes.

Ja. As I said, like all the rejection they're uhm, this, like Taylor ended up, like coming back and all. Same problems.

But, people don't come back to life in reality?

Like, I mean, she didn't really die. I mean, if you understand that situation, like, they come back. Others could do like, there was this friend of mine, neighbour, she was my brother, he was my brother, né, and.

Your real brother?

No, my mother's brother.

Okay.

Ja. But, she stays like, he was my neighbour, stayed next door. So, it's like, he was, we though he was dead, gone maybe for three months.

Hmm mmm.

And there was a service, not like there was, no, no, just service.

Yes.

That was done, but my family, it's like.

He wasn't over here?

Hmm?

They thought that he was dead?

Ja.

So, but, they, they had to have a funeral service?

I mean.

Memorial service?

Ja. They checked all over, all over, over everywhere.

Yes.

And there was no sign.

And he came back?

Ja. After two months, he came back. It's like, huh, everybody thought, how, I, I mean, you buried him.

Yes!

No, we didn't bury him. It was a memorial service and we, I mean, we didn't even go to the grave.

Mmm.

Just.

Mmm.

Needed something.

Because there was no body?

Ja.

Right, but you, but you sort of assumed that he died.

Ja.

So, it's actually not far from reality that Taylor, coming back from the dead?

(Laughs). Ja, it is not. It's like common things.

And, how, and how did the people react now, when?

Oh, they were shocked, and us - family- were shocked to.

Uh huh.

To saw him, and he experienced a lot: I was just, in the rural areas, there was this.

Yes.

Thing, like him, the witchdoctor. Ja.

Oh.

He was doing something with him, I was, alright, "oh, why do you say so?"

"And I said, no, I wasn't supposed to tell"

Uh huh.

"I was supposed to go there and do this for three months, and then come back, different person" as he put it.

So, you know exactly how Ridge felt?

I know exactly.

(Both laugh)

I really know. Ja. Knows he lost someone, then comes back.

Uh huh.

Too.

How does it feel?

Like, ja, I mean, at first, you become shocked, and say, but, you don't kind of happy, that the person came back.

Mmm mmm.

Ja, because sort of, missed the person. Ja. But, with the person, like, and in my brother's case, he wasn't gone for that long, like few months, and then we did the memorial service after the two months, then we got no, there was no sign of him, and when no one saw him, then we thought that, like this thing going on, people die, and they bury them anyway, you don't know where he is, so it's sort of that thing.

Yes, that's, that's interesting.

(Respondent laughs).

So, that's what makes *The Bold* so special?

Ja.

When you can relate to what happens there?

It's like you see the things, they are not just bizarre things, they.

Bit then other people say, "Why are you watching it, it's nonsense".

Ja.

Don't, don't people tell you that?

They do say, "oh come on, let's go". I say, "no, it's not nonsense to me, means a lot to me, it helps me to many things and like this case, and then, my brother like, he came back, he came back before Taylor 'died', (interviewer laughs) disappeared.

Uh huh.

So, when this thing of Taylor happened, I said, oh, the same story, but Taylor comes back, to, same things happens to my brother.

Uh huh.

You know, the story - interesting - for me.

Yes, yes.

Ja.

Very. But, uhm, have you had any moments when you, when you've cried, while watching *The bold*?

Ja.

Or, tore slightly? You know, felt very overcome with emotion?

I do.

Do you?

Ja.

In what situations?

Like when there was the judge, ruled that, Ridge, staying married Taylor.

Hmm mmm.

Ja.

Oh yes, yes! Yes.

And then, no, look, at the time, I didn't cry because I was felt he'll say, oaky, Ridge must stay married to Taylor, and I mean, I don't like kind of fancy Brooke, no.

Mmm mmm.

But, so like when Ridge came and after going to the cabin came back, and explained like, to Taylor, "no, I'm leaving you for". Oh, Got kinda sad, because Taylor thought that Ridge, my husband now, got him back and all, and he came with the sad news, and like Taylor started crying and Ridge just go. She was sad.

That's when you, you started crying, as well?

Ja, when Taylor, like she was left alone. Ridge was gone now, I started crying.

So, you felt, felt that emotion. What was that emotion?

The emotions of like, knowing that because, something, né, inside of me, is not yours.

Mmm mmm.

Taken away from you. I said, oh, it's really painful.

Have you experienced that? In your own life? Knowing that you had something that is taken away from you?

I haven't really experienced it, no.

But, you can still experience the pain?

Ja, I experience the pain, like this thing, I mean, it's like, uhm, I'm very emotional like, like. Ja. I'm a very emotional person.

Hmm.

Like I feel I'm empathising. So, feel for other persons. It's really painful. (Nervous laugh).

And, what about the other end, now, the joy and the laughter? I mean, do you get very happy at some times by watching *The bold*?

Ja, like Sally, and makes me very like, happy.

Sally? (Interviewer laughs). In what way?

She just like, she's enthusiastic, and do, wants to do things, and she just does not turn down easily, no. She's just a happy character, go for it, everything. Like, wants things her way, and she always ended up not getting anything.

Mmm.

So, sometimes just makes me happy.

Mmm.

SUBJECT THREE: INTERVIEW I

Right, um, let's start with, with tele - tele, television - um - you know do you remember when you started watching television, in general?

Um actually not clearly -

Mmm.

Because at that time we watched television on the neighbours so-

How old were you?

Now I am 23 years.

Now 23 but when you when you watched television at at your neighbour's you were young.

Eh, yes. I was so young.

Ja.

Because we used to, to go there in in groups.

Okay - so it was your neighbour's house and you went there in, in a group.

Yes.

How old were you then?

I think it's eight, eight years, eight years, eight years old.

Eight years old - okay.

Eight years old.

Um, so you went there in a group of people.

People yes and I remember it was on weekend because we were watching a soccer game.

Mmm mmm.

Yes - we were watching a soccer game. Well it was, eh, Kaizer Chiefs and Orlando Pirates.

So when you started watching TV you watched mostly - only sports programmes.

Yes - sports programmes because, eh, there were stories at night and the parents would not allow that to-

The neighbours?

Yes.

Okay, So where did you go? Who were the other people watching television there?

Television ?

When you went to watch the the soccer match, which other people were watching it?

Actually it was eh the elders. The elders, the elders were watching the television and the the friends friends-

Your friends?

Yes, yes.

Um can you can you do you remember people's reactions, uh can you describe what happened. Do you remember what?

Concerning the match?

Ja - what how did people feel? How, what did they do?

Um.

You said you were eight years old. So you were quite young?

Yes. I was quite young um. You know at that time nè the Kaizer Chiefs nè, used to to win a lot of trophy at that time. So the one who were favouring Orlando Pirates were all the time so disappointed because Pirates used to and Chiefs, used to beat Orlando Pirates all the time so we're feel so happy by the results you know.

Um - so this neighbour was the, was the only house which had television there?

Yes.

So this this neighbour - did they have electricity or how did they operate the television

Um - they operate on a battery - on a battery, ja. Because I remember they used to send us to to charge that battery - yes.

And when you were a bit older now. When you were a bit older, where where did you watch TV. What TV programmes did you watch?

At this moment?

No, after, well the, the next phase after eight years old?

After eight years old -

Mmm.

I remember my mother was getting so so angry about watching television on the neighbours you know and the neighbour they used to take advantage of that you are watching television on their house and they, they sent us a lot you know.

What do you mean they used to take advantage? They thought that you were taking advantage?

No - they were taking advantage because any time they will call us and send us to somewhere to to buy something for them - specially the alcohol - that's make my mother so upset.

Oh, so you're your mother felt that if you did not go and watch TV there, they will not tell you to do things for them?

Yes.

Okay, so how did you respond to this - to your mother.

Well, after I, I did not see the wrong thing because I was so young, I was so young so I thought my mother was against me and the neighbours and I was so angry.

Uhm.

About that.

What did the television mean to you then?

Then?

Ja, when your mother you know said you can't go and watch it. What did it meant to you then, watching television?

Umm, umm the television at that time nè, I felt I felt that a a television was a - the people who were playing there were different people from us.

The people on the screen?

On the screen.

Who were soccer players?

Yes - were different from us and a it seems as if they not exist this planet you know

Mmm.

They did not exist on this earth, you know. So we admired them those peoples and we felt, ish one day maybe I will play on that screen, you know.

So you wanted to be a soccer player?

Yes.

But what do you mean when you say that you felt that they did not live on this earth?

Um um at that time you remember to be on television was a sort of privilege,

Mmm.

Privilege and a and we we used to admire those people and a we used to call eh us about those people we used to call us about [name of soccer player], Jomo Sono, when we were playing a soccer on the street.

Okay.

Ja, on the street.

So you used to play soccer as a child on the street and you used to watch it on TV
On television.

And you wanted to, you wanted to be a soccer player? As famous as they were?

Soccer player, yes.

Okay. Umm now besides when you were a bit older when you were in the high school,
what tv programmes did you watch did you still carry on watching soccer?

Yes I used to watch soccer and eh and eh and the stories we used to call that thing a
'story'.

What stories?

Story. Um I remember the vernacular stories like a Li fagat Mthethwa, Lfaga Mthethwa,
and Mbisilo, all those stuffs and at that time you remember we did not understand the
English or Afrikaans, we watched the vernacular stories on TV.

Where did you watch these stories - at your place?

Yes.

Oh, so by this stage your family, or your home had got a television set?

Yes.

Can you tell me more about these stories?

The stories.

What do you mean 'stories'? Can you describe what? What was, what did you like about
them?

Mmm. (Pause) (Hard sigh) Ah okay lets come to the *Mthethwa*, there was a rich man in
that story that the surname was Mthethwa, they have a shops, they have a garage, so it
was more it inspired us, yebo.

Mmm mmm.

So we enjoyed to watch those stories and eh we used to eh to create the, to build the
houses in forstas, yebo, in the force, force.

In the force, thing to say, yes.

'Force'? What are you saying?

For, it's a force in there, in there, in the veldt (struggles to articulate words while
thinking).

I am not quite sure that I understand this force.

Okay.

You used to build a force?

The houses.

Yes.

The houses, okay stop. (Following request, the tape is stopped, and subject is told to
continue, even if difficult, to attempt to explain what he is talking about).

It's a a it's a actually it is a wild place nê, where we used to play at that, on that place.

Forest?

Forster, yes.

For - rest.

Forest, yes.

Where there's trees?

Yes, no, not tree there was no tree.

Uh huh.

There was only a, it was a white place, nê?

White or Wild?

Wide, wide, wide.

Wild?

Yes, it was wild and we used to hunt the rats you know.

Rats?

Yes.

You used to hunt rats as a child? Can you tell me more about this?

(Laughs) Actually I don't know what they call nè there were two types of rats nè

Mmm mmm.

They the one which have a line at the back.

Okay.

And a usual one which, you know the usual one.

Not quite but tell me anyway.

Okay, which have no lines okay. So you know, when you are asleep nè,

Yes.

When you are asleep they said, eh, you, you wet the the what you call the blanket.

Yes.

Wet the blanket, so that you were supposed to eat that rats.

So you were supposed to eat the rats?

Ja, we used to call *imbiba*.

Oh, as a form of treatment?

Yes.

Oh so then you don't wet the bed anymore?

Yes.

So you and your friends used to go and catch the rats in the fields?

In the veldt.

In the veldt?

In the veldt, where we were, yes, in the veldt.

Um okay you're telling me about these, these, your friends and how old were you?

(Pause to think). It's-

Were you in high school or primary school?

At the high school.

High school?

High school, I think it was.

What standard? What standard?

Standard seven.

Ja, so maybe you were about fourteen or fifteen?

Fifteen.

Ja. Ja.

Fifteen or sixteen.

Now okay what is the relation between this um um trying to catch rats in the veldt, and the TV programme?

Actually I was, trying to explain, to-

How did we get talking about this? (Laughs)

(Laughs). You said yourself, you started that thing.

Yes, yes.

So, I said we used to build a house.

Ja, okay.

In the veldt, nè.

A real house?

No, we take the scraps, nè.

Okay.

All those stuff, know, ja.

You and your friends?

And the friends. We build those houses and eh the girls used to cook with the tins.

Oh okay - so it was a game?

It was a game, ja. So we practised that eh, play.

Right, now I understand, so whatever was happening on television you and your friends practised it in the form of a game? So you had lots of fun?

Yes.

Uh huh.

That's why I no longer enjoy to, to play, I don't like to play.

Well you are much older now.

Ish.

Ja, tell me about these games, tell me more about them?

These games?

Ja.

So eh we divide ourself as a family nê and eh we used to, we used to to to, to go to the, we tell them that we are, we are driving our cars someone that Mthethwa's family, someone was poor and they used to to borrow money from Mthethwas, the Mthethwas. So the woman they used to cook, you know the real food.

Real food - it wasn't really toys anymore? The girls used to cook?

(Laughs). We used to cook.

Right.

Ja, used to cook, used to call that thing, ubu, ubukolishwe, should we use to collect, someone is collecting the vegetable from the home someone eh sort of eh we as the boys, we used to fetch the the rats.

To fetch a real rat?

A one which I described to you.

Yes, it's an animal.

An animal.

Ja, the rat.

Yes. And we cooked. That was our, we collect all those things and those women, those girls, call them women, women, they used to cook for us and well, we play, we eat, we play that game.

You used to cook the rats?

Yes.

And you used to, you and your friends used to eat it?

Yes.

What will you think of people eating rats today? Do people still eat them?

Yes, the young one.

Really?

Yes, the young one. Even our our parents, they used to tell us that hey my son is wetting the bed-

Mmm.

So I want that rat.

Oh so what is it a Sotho or a Zulu name for it?

It is a Zulu name.

What's the Zulu name?

Imbiba.

Imbiba. So this is supposedly supposed to cure one of bed-wetting?

Yes.

Very interesting, so you used to play and follow the television programme, *Mthethwa*, and you used to eat the *imbiba*?

Yes. *Imbiba*. (Both laugh)

Right - so you were about 15 years old. Did you watch any English television programmes?

No.

No just the programmes in your in your language?

In your language.

What, was it Zulu?

Isizulu.

Zulu, *isiZulu*.

And the soccer.

Ja, ja, any other programmes that stand out in your mind that you remember?

Any programmes?

Mmm television programmes.

Actually I don't remember their names but it was a the *Zama Zama* games.

Oh so, but they didn't have *Zama Zama* then?

Yes, but it's a game like *Zama Zama*, they used to call, what you call it, *Mlabalala*.

Uh huh.

Yes. It was *Mlabalala*. Yes. You know, *Mlabalala*, you know them? I don't know whether, you know them, *Mlabalala*, nè, or you don't know.

What is that?

Mmm. That game, which is playing with a sort of tails, nè, and which have the Tins?

No, a tail. A tail, a tail.

Tail?

Yes.

Okay.

You know the tail?

What sort of tail?

Um you know the container of castle? Castle nè?

Yes, yes.

Ja, the-

The tin, the tin, yes.

Mmm, That game must play on board which have squares, or squares or something like that.

Mmm mmm and this was on tv?

On TV, especially on Saturday at about 6 o'clock. Six o' clock on Saturday, that programme.

Mmm. Now. When did you start watching English television programmes?

Mmm. When I was doing standard standard nine.

Mmm mmm.

It was doing standard nine.

What made you change to watch English television programmes now?

You know even the situation nè was changing was changing the situation. When the the political prisoner were set free from the jail so they used to to have a slogan that we must go to school we must learn the all language so to think well, that encouraged me to

start to start watching.

English.

English.

On TV.

Yes.

Do you remember what programmes you started watching in English? What stands out in your mind? What do you remember clearly?

Clearly? Hm hmm (long pause).

Okay, we can come back to that.

Okay.

Um, now when you were in high school did you tell yourself that you must watch TV at a particular time did you like plan your day so that you would be able to watch a TV programme or did you just sit down and watch TV at any time?

When I was at high school?

Mmm mmm. Did you make sure that you watched *The Mthethwa* every week for example?

Yes.

Mmm.

Yes. Because if not watching *The Mthethwa* when we were playing those games I would be out.

You will be out of the game?

Out of the game.

What do you mean? You'll be 'out of the game'?

Because no one will be prepared to tell me what has happened?

Okay, so, you won't be allowed to play?

Yes.

Really?

Yes.

So did that ever happen?

Yes.

You weren't allowed?

Yes.

So what happened next, when you weren't allowed?

I will be the babe on that day -

You will be a?

I will be a child.

A child? (Laughs)

They will be giving me the instruction of what I am supposed to do they will send me somewhere somehow, you know, yes.

That's because you did not watch *The Mthethwas*?

The Mthethwas, yes.

So the people, that did watch it -um what sort of an advantage did they have over you?

The one who?

The people who watched it, veah.

The people who watched dit will know what has happened, and they will practise, they will put that thing on practise.

Mmm, so they'll know what's happening on TV, and they'll be able to act it out?

Yes.

In the veldt?

Yes.

So besides playing in the veld and besides watching tv what else did you do in your spare time when you were not at school?

When I was older?

When you were not at school, ja.

High school?

Ja.

When you were not in the classroom?

In the classroom.

Ja, when you were not in the classroom studying and you came home, besides watching television and playing what did you do?

Mmm.

What else did you do?

We used to go to go in groups and the boys, nè, and call that thing, we are, we used to campaigning, you know what that we are using to.

Uh huh.

Yes, yes, said we are campaigning.

Campaigning -Tell me more about this.

(Laughs) Campaigning sort of eh eh looking for girls, which you love that girl you know and you propose that girl.

You propose - what do you mean propose?

You tell them how you felt.

Uh huh. An you experienced this?

Yes.

Uh huh.

Mmm. So sometimes you went out there and you come back and got nothing.

No girls?

No girls (both laugh). Um because the way we propose it was different from today you know. You, the girl just look you and said, no I don't like you, you know, not give a consideration, consider that yebo, and ask you a sort of reasoning questions.

Mmm. So sometimes they were not very responsive?

Ja, and I don't remember, we used to sometimes sometimes, he will dodge you and said give me a fifty or hundred reasons why you love me.

The girl will ask you this?

Yes, obviously we will end up in number nine reason, or even five and said no you see you are playing with me you are not loving me, and then, you will be sure obviously.

And how did you feel about that?

Well at that time. .

Mmm.

I feel well he, she was unfair to ask me such a question but others they used to give them their, the girl will say give at least five reason if ever a girl said that you will know that she love you, you know that, you know.

Mmm that's very interesting.

Yes.

That is very interesting. Let's get back to the television now, you said that you started watching English television programmes when you were encouraged to do it, when the political changes occurred? Am I right?

Yes.

Um You don't remember which English programmes you did watch?

Actually, I mess things, yebo, sort of film, it was a Friday what, it's what, not a Friday what what, it's a *Freedom* what what which highlight the life of Steve Biko?

When was this? Was this a long time ago?

I was doing Standard 9 Yes.

Oh

Yes.

Uh huh.

Yes. It was , ja it was highlighting Biko's life,

Ja.

It's about freedom, I don't know what.

But you remember this?

Yes, but we watched on, on cinema.

Oh in the movie house - in the cinema. So did you go to the movies often?

Yes.

You watched Steve Biko's life what else do you remember watching?

Obvious the Karate the Bruce Lees.

Okay.

Ja.

So where was this these films?

These films eh When?

Ja - where?

Okay, at the what cinema, you know, cinema, and eh actually was so so cheap at that time.

Ja was so cheap. I remember they used to to organize two films nè, and eh, we pay 50 cents but the film was so lousy you know but at the time we enjoy it.

Ja, and who did you go with. did you go alone or did you accompany some of your friends?

Yes friends.

And how did you react to the movies , what what did you feel about it?

Actually it was at that time. I've I've I've come to a stage where I love Karate because they used to hire many Karate films so when we when we after we watch that film we used to go to the grass and practise all those things you know practise. We call ourselves Jacky China and Skosana. You know those things.

So you say after watching the karate movies you and your friends used to go out in the veldt and practise it.

And play.

And play that way?

Yes.

You were still in high school then - standard 9, you said?

Ja high school.

Ja, ja.

But at that time nè we used to so we was so different ages nè.

Mmm mmm.

Different ages nè.

Oh so everyone was not the same age?

Yes, and sometimes we felt, eish that things a challenge but after all we enjoyed it

You enjoyed it even though some people thought it was childish.

Childish yes.

Eh what made you continue doing it even though someone said it was childish?

You know at that time it was very different if ever you'll not do things because you love

to do you do because you see other doing that thing that was the motive behind.

Mmm mmm. Let's get back to television now, let's talk about soap operas.

What?

Soap operas because *The bold and the beautiful* and *Days of our lives* are soap operas. they are. When did you start watching *The bold and the beautiful*?

Umm hmm (pause)

For how long have you been watching *The bold and the beautiful* - a few months?

No - it's three years now.

Three years so you have been following it for quite some time?

Quite some time, yes.

Uh huh. And you watch it every day or not? How often do you watch it?

I watch Not every day, not every day, because we at school nè we used sometimes to there was called this thing, the demonstration, at school nè, there were the one went to school at seven at 12 o'clock they were out and the one 12 o' clock and at-

It was two shifts in the school?

Yes, shift, yes.

So sometimes you were in the afternoon.

Yes.

So because it was in the afternoon, you couldn't watch *The bold* on those days?

Yes.

Is that what you're saying?

Yes.

So what what what did you like about the Bold - what made you a watch it in the beginning when you started watching it - what made you watch it?

I remember nè at school nè there was an old girl at our class she was- our class mate, nè and he used to come and tell us what has happened. Actually it was drawing our interest for *The bold* you know and so he come and tell us and eh next time we went and watched *The bold and the beautiful*, and we come, and we said hey, hey, you see that Brooke what what what, with Ridge, you that thing.

So you used to talk about it amongst your class mates at school?

Classmates, yes.

And people were, how did they feel about it?

The people?

What was the feeling when people talked about it?

The young or the elders?

All of them - I don't know.

The elders used to criticise *The bold*.

The elders, the elders in your family or in the school?

The family.

The family, what were they critical of?

They said no there's nothing like that that will marry you're your what, will marry your watchjacallit, you know. Brooke nè she marry Eric and Ridge you know and he was in love with Ridge and even Thorne, you know, they used to criticise and criticise. Actually it was clashing with our culture you know culture.

Mmm hmm

When it comes to respect, respect. Because I remember *The bold* was even now draw a lot of attention and you never notice even when your mother was calling you and say hey and call you might not respond and say hey as you are watching that thing of that nature. Is it? So what what tell me more about this: elders not approving about *The bold and the*

beautiful? What is different in terms of your culture? What were the elders against?

Okay, first thing was that eh, accidentally, it happens time it happens with Ridge was having a sex with Brooke, nè, and mother would come and when he come you would look all over the room.

You would look all over the room? (Laughs).

(laughs) So, they said, hey that thing is not good, you know.

Mmm mmm.

That thing is not good not good because because but in that time. Our culture it take time to develop so we will not blame the elders you know it is the way they were grown they are growing that way so they must implement the same to us.

So you still watched it though?

Yes.

What mad you continue watching it even though the elders were saying 'no, do not watch it.'?

Um find that sometimes my mother was coming later from work nè, and find sometimes my friend and eh maybe her parents or mother she's not working he will come at my home and we will watch together you know that's why it's-

You watched with your friends?

And a we used (laugh) we used to laugh a lot because sometimes we did not understand the English.

Mmm.

The English and you know, we interpret along another round way, you know.

Oh okay - can you give me an example of how you misinterpreted the story.

Eh well sometime when you watching that picture nè, you are watching that picture nè uh and you are watching that picture we see them hanging, nè, embracing each other and sometimes, they used to talk and say "I love you" and I want you to have sex with you. Sometime they don't say those words they used to say just say I love you.

Yes.

And after though they have a sex so, we thought already that they will have the sex. Or which they say 'I love you' something like that.

You felt that they had to say that they had to say in words that they want to have sex?

Yes.

So you were a bit confused when they did not say that?

Yes.

What was confusing about that?

I think something to do with the language, the language the language. We do not understand the language.

And now do you still not understand the language is it still difficult sometimes?

No.

No.

Yes.

So when you watch an episode of *The bold and the beautiful* now, you, how do you feel about it now?

I feel so relaxed, because I hate in every way.

I beg your pardon, you what?

I feel so free because I hear and I understand each and every word.

Uh mmm.

I, so you say that in the past you used to watch it with a friend or a group of friends - and now?

Now I watch it alone.

You watch it alone now?

Yes. Sometimes with a friend.

Yes.

With a girlfriend.

With your girlfriend? Which do you prefer, watching alone or together with someone?

Alone.

Alone?

Yes.

Would you like to tell me more about this.

(Laughs with embarrassment) Mmm mmm. You know - eh, eh, if I watch, if I watch with a girl friend (laugh), if I watch with a girlfriend, automatically I will have that feeling and I will need her to, know, but if I watch alone, I feel much more comfortable.

Yes, yes.

Much more comfortable, because I will be alone, and I will be free, to to, - I will free no one will disturb me you know.

Ja.

So when you watch it alone, you'll be free, you'll feel more comfortable, you'll be able to concentrate whereas if you're watching it, say, with your girlfriend, then there's always these sexual feelings?

Yes. (Laugh). And a even the girl if ever have that eh sexual feeling, automatically himself will have that eh sexual feeling and eh, after that we will have that sex.

Is it? So you so you and the girl friend would act upon those feelings?

Yes.

Mmm. And are you saying, the feelings arose because you were in the situation of watching *The bold and the beautiful*?

Yes- but sometimes nè, uhm, when I am watching with my mum or elder, nè-

Elder?

I still have that I see that I get uh get scared.

Scared?

Yes.

Afraid of what?

You know the elders like to test people, test the young ones, because if you're watching with the elder, we'll not concentrate on what you're waiting, we'll concentrate on you.

Oh - in other words they are not watching the television - they are watching you watching the television (laughs)?

Because they see what happened, if ever they have, they have what the sex, so we want to know whether you we have grow enough to be free with you know, so we always automatically they will concentrate on you on watching, so otherwise, I will the television, I don't mind to have watched with an elder.

You don't mind watching with an elder?

Yes Because because if ever, if ever I am watching with a elder nè, he will look at me. If ever I react so strange so strange, uh, she will like to, to protective when I like feel I am going out with friends on party on Saturdays, you know.

Yes yes.

Because, I am not grown enough you know. So it is a sort of test testing ja.

I am not sure I understand you now. Is there conflict between - let me put it this way

Are the elders happy with you are watching *The bold*? I am trying to understand now what's happening. I am feeling a bit confused.

Confused.

Ja, are they happy if you are watching *The bold*?

No.

They're not, they do not approve of it - they feel that you should not be watching it. Why not? Is it that reason of not being the same as the values of your culture?

You know on the eyes of the parents you are always their child.

Okay so they are trying to protect you.

Protect yes.

From what?

From you know now it is not the same as their time, nè, they have a lot of disease.

Yes it's risky.

It's risky a lot of disease and all the time we will be react so negative. I don't remember my parents watching *The bold* or *Days* react positive.

It is usually negative reaction.

Yes. Negative.

And your reaction- that is a positive reaction, you like watching it?

That's positive, is that the the only thing the parents which they do not understand *Bold* is not the only the-

It's not?

It's not only love.

Yes.

Yes a lot of things which are involved.

Okay so the love part is just one aspect of the story.

Yes.

That's what you're saying?

Yes.

There's a lot of other things going on?

Yes.

Like what?

Um.

They think it is just love - what do you think?

No - not only love.

Tell me.

Not only love, even the, about the violence the violence take place over there.

Uh huh.

If I remember when the Bridget was shot, nè, Bridget.

Was Bridget shot? Really?

Yes.

Uh huh. You want to tell me? Go on.

Yes and Ridge, I thought Ridge was good on respect of love only. He talk a lot whichever reason I don't know whether those words are Ridge words or is just reading the script something like that.

Mmm mmm.

You know the way he was talking it is like he was a politician a politician.

Oh.

As a politician.

Uh huh.

And this part of a psychologist what what.

Taylor?

Taylor and a-

James

James yes.

Uhm. What do you like about *The bold*?

The bold?

Hmm, not who do you like but what - What do you like about it? Or maybe who do you like, but what do you like about it?

Mmm, it might confusing nè, in the first place, I watch *The bold* because there was a lot of love, yebo, that that was draw my attention my attention but now because understand a lot of us actually I like the way eh Dr James Warrick the way he relate things and even even his style.

His style?

Yes.

Tell me what you like about his style, or the way he relates things? What's so special?

That guy is so charm (both laugh), so charm,

Uh huh.

You know he will tell you something and after then you will never notice what was hitting you.

Uh huh.

After a charm.

Yes.

Yes.

Yes.

Ja, um, he's a clever guy.

Clever?

Very clever, okay (nervous laugh). Mmm. Okay um, even actually he can play any many character I remember when he was a biographer something a biographer, nè? Of eh what this prince, Morocco Prince.

Uh huh, yes.

Ja.

Biographer?

Actually, you would swear that he was a biographer, the way he relate things.

So he wasn't a psychiatrist then?

Even he is not scared he is prepared to take any chances even the danger one.

Yes.

The time he was the time he was asking for truth whether the Prince Leila was Taylor, Prince Leila, nè, I was so scared that time, I thought eh what happen if the princess come there will be trouble.

Mmm mmm.

I was so scared.

If she sees James?

James.

Okay. Did she see him? She did eventually?

What, eh Taylor?

Ja, Leila.

Yes.

Uh huh, so you think James Warwick is charming, that's what you like about him?

Ja he is charming.

What does this mean to you?

For me?

Ja.

Obvious as a psychology student nè, it is-

Ja.

That thing inspire me inspire me because many things I read in the lecture room, you used to tell us, and eh, I feel so proud because I know that thing I have seen, you know, sure. So you can understand it better because he is he is acting out something that you learn about in school?

Yes, yes.

Ja.

And it is so practical, you know.

Uh huh.

Yes.

Uh. Practical - in what way?

When I read on television-

Uh huh.

Yes, I see that thing happen and I know where that thing start.

You say that initially when you started watching *The bold*, that the thing that you liked about it was the love, the love aspect, that's what drew your attention, can you tell me more about this? What does this mean for you?

Mmm. You know, our style, nè of proposing.

Your style of proposing?

Yes, it's different from the American or European, so we know, we as the African when we propose anything concerning the love, nè, we do not know the other ways of proposing, you know, we are basing on the one, on the one concept that you go there and you tell her that you, how much, you love and how much you appreciate, nè.

Is this the western?

It's a-

The African?

African.

Okay.

And the Western so special style, they will date the girls, know, and they will even spend a lot of money, even the time but when we first know it was a sort of long process so when understand that American style we love it.

You love it.

Yes, we love it.

What do you mean you love it - as opposed to the African style?

As the African style, yes, because most of the time when they make a proposal they always, the man will succeed, the girl will notice this guy is a know is a that comfort, and actually he prepared to spend each and every, even a last coin, you know you know so African we see that thing as a waste of time a waste of time, you know, but now as we least the civilization implement the, the European or American style.

Mmm in your community?

Yes.

Is it? Can you tell me more about that? Have you implemented it?

Yes, many times. (Laughs).

Uh huh.

Yes, we implemented and er, most of the time we will not succeed because you know the girls today, nè, they lack that vision and they are ambitious, you know.

They are ambitious.

No, they lack.

They lack the ambitiousness?

A lot, they always depend on the, on the man.

Mmm.

Depend on the man, and we used to tell thing thing as we said petrol

Mmm.

You know, you know, petrol?

Petrol?

Petrol, you don't know petrol?

For the car?

Yes (laughs).

Yes.

You know the girls today, like a guys who have a-

Fast car?

Car, so that's why we said, 'Mamogolo i petrol shorty', they hear the smell of, the smell of petrol. (Interviewer laughs). Serious.

Is that so?

Yes.

So they'll only go for people or for guys who have a car? So what you're saying, is to the thing, you know, on TV you see the guy being successful?

Successful, yes.

Because here in your own community, it's difficult, to be that successful?

Unless you have a car.

Unless you have a car.

Unless I have a car.

Mmm mmm.

That's why I said the girls lack that you know, they depend on a man?

Ja.

They depend on a man.

They depend on a man over here.

Yes. They depend even here in the campus, I will notice that a lot.

A lot.

Really?

Really serious.

That the girls depend on a man.

On a man and well you know, obvious they will ask well run away because he will tell you, I'm so ambitious, and I have vision, compared to them.

Mmm.

But in real life, but in reality, it is another way, because many many times, actually, let's put the thing straight, here in the campus, nè, I don't have a girlfriend, my girlfriend in township, you know, because, when you especially, when you went to cafeteria for lunch, she'll come to you and fold her arms, expect you most of the time most of the time, most of the time, and you know very well that she has got the money.

She's got the money?

Yes.

If she folds her hands.

No

I'm not sure I follow you here, if she comes to the cafeteria?

Yes.

Ja.

Eh, she will fold her arms and look to, look to for for for lunch.

Oh, she wants you to buy it?

For her, yes!

Okay.

And eh, sometimes, you find that you don't have that money.

Yes.

And you feel so embarrassed.

Uh huh.

Embarrassed, so in the township the girls who are at a high school are much better than the girls who are here.

The high school, okay.

Because when you propose her nè, you'll tell her name and you'll ask many details prove that they like the cars or what they want the people who have a passed the years, nè. They are ask you many questions concerning your life and end up telling the truth that you are in the [name of university]. I tell you have you'll have that smile you know, you know, it should, he will, eh, eh, at the end, he'll tell you that I'm so impressed about you.

Impressed?

Yes. But the girls from high school proposing eh is another story.

It's a different story?

It's a different story.

How is it different?

He will reject her.

Who will reject her?

Eh, the one who in the high school, the girl and the boy who are the same high school because he knows that eh we are equal.

Okay.

Equal.

So you are saying that the girls in the high school won't reject a [name of university] student?

Yes.

A guy from university?

Or even institution.

Okay.

Yes.

Institution?

Yes.

As in?

Institution, I refer to the college.

Oh, but she will reject a guy who's at school?

At school.

Oh, okay.

It's that they have I said, that they lack that ambitious, you know, and that vision you know, they depend on a man.

The girls from the high school?

Oh, yes.

But not the girls from campus?

From campus?

Mmm.

Campus?

You're talking about the girls at university?

I refer, it's the same.

It's the same, okay, so all the girls at high school and campus are the same?

Same yes.

Okay, so, mmm.

You see.

It is the same.

Because the one who is here in the campus will know that you are a quad. Nothing will gain from you.

Uh huh.

A quad [lot], he will loss a lot.

What is this 'quad'?

Heh? He will loss a lot.

Uh huh.

A lot, because if he ever have a man who is working is working, that man will support that girl financially everything, entertainment, everything, you know you know.

And this doesn't happen on the soapies?

The soap - in *The bold*?

Or does it?

Mmm. The (Pause), heh? Does it happen, it does, does, you notice the Foster families are so, superior.

Yes.

Every girl in *The bold* want to be a Fosters [Forrester]. (Both laugh). So it's the same, it's the same.

It is the same in terms of that aspect?

Yes.

Which other TV programmes do you watch at the moment, besides *The bold*, what do you watch?

The bold, at the moment, hmmm, except *The bold*, nè?

Mmm.

Or except the soapies?

Well, so, what other soapies do you watch? Do you watch *Days*?

Yes.

Uh huh.

The Generation.

Generations.

Yes, even *The news*.

Ja, ja.

Yes, yes, even the sport, sports.

People watch sport, ja?

Sport sport yes, you know now as we are, nè, we watch all the sports even the rubby, the rubby.

Ja.

We understand it now.

Uh huh.

And we enjoy it, but at an international level.

Mmm.

Not at a-

Provincial level? (Pause)

Is there anything else you want to add about *The bold and the beautiful*. I mean, we are going to talk about this in greater detail later, but this is about television in general.

Television in general?

Ja.

Okay let's come to this you call what a document, a documentary, nè?

Mmm.

That's a Truth Commission.

I know what you are talking about.

Okay you know, if ever I was, eh, a State President of this country, you wouldn't allow the Truth Commission to take place.

Uh huh, you wouldn't allow.

Yes, you know that thing is retained the the painful things, very painful and eh it is not a way to build a nation. From looking from the past and you try to compare the thing with a situation now.

So you say that one should let it stay in the past?

Stay in the past. It's not that I am running away from the reality, but it's painful for me, it's very painful.

What's so painful about it?

Painful?

Mmm. What is so painful?

You know um the friend of my mother nè, when there e was a Truth Commission, I can't remember, was it in Nigel?

Mmm.

Actually even me I lost my father on that way, in that way, so that's why it is,

On that way? Oh, the same way.

As others.

So that's what makes it painful?

Painful, yes.

How old were you when you lost you father?

Mmm.

What standard were you in?

Two, two.

So you are saying that you know, these people were telling their stories on the Truth Commission.

Yes.

This on person, did you listen to him?

At first I thought the Commission was the right thing, but you know, there were, are so many stories which are rather similar than the one which happened to me, to me, know, so that is why. Actually, I don't want to talk about this thing, you know, it's painful for me, you know.

So what you are saying is that watching it on TV, it brings up you're your own pain and your own feelings, and you are not ready for that?

Yes.

Mmm mmm.

Mmm, yes. That's why I said if ever I was that president, I would.

If you were?

A president.

Yes, then you wouldn't have because it brings up so much of pain, and memories.

Yes, you know there was a last week, because ish, ish, you know it is painful, I was I was hearing the radio, nè, the radio they tell that, eh, actually two men nè, they actually, they give them the poison what what and after that they give the sleeping tablets.

Mmm. Mmm.

And they shoot them, ish, it is painful.

To do all those things to another human being.

Ja, it is painful. Actually you come to conclusion that they are not real.

The murderers? They are not 'real'- what does that mean?

The way they were slaughtering the people, only the animal will do that thing.

Mmm.

Will do that thing, not a human being with the feelings, with that conscious awareness of, no not really the human beings, they're animals.

Sounds like it is very powerful just watching this on TV? Very intense?

Even I don't encourage people to watch that thing.

To even watch it, is it? So you discourage people from watching this?

Because the politician preach that you are building our country now. They said let's forget, okay, they said, what they used terms other, let's forgive or what what, something like that, something like that, you know actually on draw conclusion about that feeling, maybe someone thought I'm a member of IFP, you know IFP against this Truth Commission. I am not a member of that organization okay. Maybe someone will draw conclusion that I'm a member of that political organization, no I'm not-

I'm the only person who knows so you don't have to worry about that (laughs).

Okay. It's not a good document, it's not a right document. Ja Truth Commission, but what is surprising about this Truth Commission again, don't draw a conclusion that I support even other parties.

Mmm.

It is just my belief that must get rid of this thing.

Ja, ja, no, no, please feel free to say what you want to.

Ja, must get rid of this document, I remember Holomisa, nè, when he presented the, what the, the document and the information, the information to the Truth Commission, eh he was expelled from the ANC.

Mmm.

And eh, we did not get the clear explanation was Holomisa was expelled from the organization; because the people who set that Commission was the same people, the the ANC actually who set that eh Truth Commission, and now, Holomisa going there and present the the information, they expel him, that's not fair, not fair, not fair, and eh you come again, eh the question of eh, Winnie Mandela, y'know. Eh, before Winnie, she's supposed to supplement these document, those information, he have a what a, a meeting with the TRC, he told them what he will present to them, what he will not, there's no truth over there, there's no truth. It's end up confusing actually, it's' confusing, this one confusing y'know, the there was an episode of what eh what, not a Coloured guy, who saw Winnie eh giving the instruction of Stompie Sepeng, Stompie Sepeng, mmm, you know that girl, that guy if ever he will come and present a information whatever to our knowledge, already information is rejected, is rejected, because you, you see, you hear from the, from the top ANC personality the way they they they perceive, what they saw on television. They, it's negative, always they to put Winnie as a bad person.

Mmm mmm.

Eh, I don't remember, the name of this guy, you know them? You know that guy? You

know them? That guy?

Stompie?

Stompie and that guy who present the document to SABC.

Okay, okay.

Ja.

Ja.

Eh, that guy already see it, sees they rejected him, the information, y'know, because it's a, Winnie, it's a, it's a top member of government.

Mmm mmm.

So, no truth in this commission.

Mmm.

There's no truth in this Commission.

You're saying that one shouldn't. it shouldn't be on TV, for one, hey?

The way I perceive, the way I perceive, it seems as if they want to hurt other peoples.

Mmm mmm.

And eh at the same time they don't want to to present the truth about that Commission, actually I don't understand and I don't want to know about it.

Don't worry about it.

SUBJECT THREE: INTERVIEW II

Okay, um, lets' first of all go over what happened in yesterday's episode, it was basically um, Sheila's hearing, so we saw the Forresters, we saw Stephanie, Eric, Lauren and James before the, before the parole hearing, they were talking about what's going to happen, and we also saw Sheila talking to her doctor before the parole hearing, and then we had the parole hearing at the end, what we also saw happening in yesterday's episode was um in Sally's office, we were in Sally's office and Jasmin came to confront her and she quit her job as head-designer, as we also saw a scene between Taylor and Ridge, and Ridge dropped off his wedding invitation to to Taylor. I suppose that was all. Is there anything else - that I left out?

No, no.

No. Okay, basically, you tell me what's your general understanding of yesterday's episode. What do you understand by what happened?

So, the doctor, when he tell Sheila about the parole board has consider to to change the date to be closer, nè, and eh, I remember there was a newspaper, there, there was a photo of Stephie, Stephanie Forster, mmm, the way Sheila, she she looked at that newspaper, that photo, it was not impressive. Mmm, when they come to the parole board, that's why I said, she's not yet changed, not yet changed, but I was worried about Stephanie's behaviour, it seems as if eh she tried to to prove something but, eh, but she did not use a right channel because in the first place that each and every one of them will have a chance to give a opinion after observing Sheila, that, and when we come to Lauren and the, when they weer at the Forster, Forster, okay, mmm, okay before that, mmm, it seems as if Stephina has a still, has a strong grudge against Sheila. You remember, in the, in the, his eh, changing room where he what what call it, in the house before he came to to approach James and Eric, hmm, she had thought about Sheila, the way Sheila was going to to Stephanie.

She's remembering one of the past events.

The past event. And that thing, it encouraged Stephanie to go and make sure that Sheila not get the parole, so I think it's more more personal. Stephanie is not prepared to look on the, on the good side of Sheila, always she tried to look at the worst of Sheila.

What do you think is making Stephanie feel this way?

Mmm. It's obvious because it's, each and every woman who marry Eric is no longer a friend to Stephanie, it's a trap, I think that's the reason why Stephina still feel bad about Sheila.

So, it was only the fact that Sheila married Eric. That is really causing Stephanie to be angry.

To be angry, yes. And I will never forget to Stephanie, to take up Eric, mmm, again, mmm, another thing I'm disturbed by, - doctors who is working at the mental, what to hospital. It seems as, as if the person have a personal feeling for Sheila.

The doctor?

The doctor is feeling for Sheila: the way she encouraged Sheila, eh, it seems as if it's eh Sheila who make decision for himself, not the doctor.

What do you think about this whole thing - not in yesterday's episode; okay, let's stick to yesterday's episode first - how did you feel watching yesterday's episode. I mean, did you, what were the feelings like, watching it? For you, not the feelings of the characters, but while you weer watching it, your feelings? Did you feel anything?

Mmm, yes. Mmm. Yes, I feel because, I feel so so unhappy about a the the way Forster handle this thing, the situation of Sheila.

Stephanie?

Yes.

Okay.

The way she handle, okay we all know that Sheila, it's a bad person, but he must try to look at the other ending of the story, okay, okay, because Sheila always, when it's unknown to he, she will always try to to impress you, you know, so, the way the Forster eh act against Sheila, even us, us the viewers, it trick us, because we end up not know whether Sheila has really changed or it's just a, that thing, so I feel that about that thing.

Was there any scene that was particularly gripping, that stands out in your memory?

In yesterday episode?

Mmm.

Mmm. Yes, there was. Mmm. When Brooke was in the eh, when what you call this thing, Ridge was sin the Taylor's office, you know, eh Ridge, it's an honest man, y'know it's an honest man, always she try to, to to satisfied other person, you know the way she approached eh Taylor, yesterday, it was as if they never been a husband. It's, he was her friend but always Taylor have that feeling that this man, it was my man, so ish, that thing it triggered lot.

Mmm. So, that, you remember that scene because Ridge did not act like he was once her husband?

Her husband.

Mmm.

Okay, I'm still on the mmm, we as a, we as a, I don't know what it Zulu or what I can

Whatever.

In our culture,

Yes, okay. You mean African?

An African.

Okay.

You know, in our culture, African, nè, we could have a better way to accommodate a situation.

Which situation?

Mmm. The Ridge and Brooke and what what, nè. There's a thing in our culture, they call *isithembu*, nè, that you can have a many wives, so that thing can accommodate because eh, the mean who is a head of the house, head of house, maybe he spend two weeks eh in the Brooke place, and other two weeks in Taylor's place, all the time, maybe he will see Taylor, eh at two weeks a month, same two, to Brooke, you see, it's an easy way, and it's accommodated.

So you feel in that, mmm, in your culture, it will, it would accommodate a situation like that.

Yes.

Whereas in western culture it doesn't?

It doesn't.

Mmm.

It doesn't.

Now, tell me, which character appeals to you in *The bold and the beautiful*, particularly from yesterday's episode - which character do you like?

Before they approach, when they were at Forster house, James said that eh, there's a side of Sheila,

which has likely changed, which has slightly changed, so James has noticed that as a doctor, y'know, but the rest, they don't see that side because they have that feeling that it's a, they generalizing, actually they don't try to be other side of Sheila, has he was, has still in the, in the hospi, is it a hospital?

It's a, it's a, it's a hospital-like place, but it's a place for umm, the criminally insane.

Okay.

In other words, people who have committed crimes because they are disturbed, psychologically.

Okay. Ja. Well, James is, okay, James is, he has saw that side of Sheila that he has changed y'know. I thought yesterday, that he will talk, he will talk, he will talk, nè, but I find that he, he's still trying to reason and clear, he don't want to be overwhelmed, by his emotion.

So, you, that's what you like about him?

Yes.

Um, the act that he is not overwhelmed by his emotions?

Emotions, yes.

Um, is there anyone that you dislike? That you don't have a good feeling towards?

In yesterday episode?

Not necessarily, not necessarily.

Mmm. That guy. What the name of that guy? Who that guy who always try to influence Sally to steal the Forster's designer, that old man?

Oh, Saul?

Yes.

Mmm.

Osaul, nè. I don't like that man. You know, Sally, it's not a bad person, as we thought, not a bad person as we thought. She always try to to to to, she always try to be a, okay, Sally is a person who have that sense of hue, that sense of humour and always eh she try to to get what he wants and that's a, it's a healthy person.

So, even though Sally, what she did - she stole the Forrester's design?

Yes.

You feel that, mmm, she wanted to, gets what she wants, so that is an appealing quality - you like that?

Mmm, okay, I like that nè. But, okay, you'll remember, when the Saul and that Darla, they, they one who influence Sally to steal those designs, y'know.

Are you saying that they pressured her?

They pressured her. Sally, she tries to convince them that it was not a good thing.

Mmm.

As they were now a Forster, see, family. She try, always she try to run away from but the way Saul pressure her Sally, Sally left with no alternative that is to do it.

So, what do you feel about that whole, umm, the whole plot where Sally stole Eric's designs and Eric had to umm pretend that he's in love with her, and the bogus engagement and the marriage proposal - how do you feel about that?

Ja, okay. Sally eh she has done a wrong thing, nè, but y'know to play with other person emotion is another thing, it's a painful thing, y'know while I was sorry that on the before yesterday episode.

Mmm.

When Eric come to confess to Sally that he he has that feeling for Sally in terms of sort of felt.

He says he cares for her.

He care for her, yes. I was feel so touch about that.

That's everything, that everything wasn't a pretence, that was a, an act.

Yes.

Mmm. So, how do you feel about the fact that Sally stole Eric's designs?

Mmm. Well, that's not a good thing.

Ja, but, you're saying that it's even worse for Eric to play with her emotions?

Emotions, yes.

Hmm.

But, after all, Eric was trying to, was trying to protect her, her business. He has to try everything to, to get Sally to end that show or to not continue the show, but Eric had many alternative.

Mmm.

Had many alternative, it may have been to phone the the police, but you know if ever he had phone the police, it might be the worst thing, but he, at least she try, she tries to actually to compromise.

Sally?

Eh.

Eric?

Eric, ja, she compromise and eh she's actually the way she compromise many people suffer: Stephina,

Mmm.

Suffering, even Taylor slightly have that feeling, know.

Well, that ja.

Yes.

Because they all thought that he was being sincere.

Sincere, yes. But, he, imagine Sally being arrested, the public will see that thing, eh, actually the decision that Eric took was a advantageous decision on the Sally but no man always to play with the emotion, ay, it's not a good thing, to play with emotions is not a good thing, but after all, Eric tries to to to to do what is best for Sally. I remember Sally, she confess Eric that eh, the way you have accommodate me, or the way you have doing things for me, I were the same for a long time, a long time, actually the, even if ever it was a minute time that Sally spend with Eric, that time was precious to to Sally,

Mmm. Oaky, let's get back to my initial question of um, which characters do you dislike, do you not like, it was umm

Saul

Anyone else?

Hmm.

That you don't have a good feeling towards, basically.

Saul and mmm, mmm, I can even mention the past?

Yes.

Okay, I forgetting the ex-Sally husband, who was?

Sally's husband? Clark?

Clark.

Clark Garrison.

Clark Garrison. Mmm. That guy was a, was a source of, source of like em, an opportunist an, always would try to to manipulate things and eh, I don't like that guy, I do not like that guy, when eh, when he, when I was told that the guy is was no longer a part of *The bold*, so I was so relieved, and so happy.

Mmm.

Ja, he's another guy which I don't like.

He was an opportunist.

Opportunist.

Uh huh.

Mmm. It's opportunist.

Ja, so you admire James Warwick?

James Warwick.

And you dislike Saul and um, and um, Clarke?

And Clarke. And a other guy which I like, it's eh, what eh, Ridge.

You like Ridge?

Yes.

What do you like about Ridge?

Mmm. Well, I felt he would chose Taylor.

I also thought that. (Laugh)

(laugh).

No, I didn't think that, I was hoping that he will choose Taylor.

Taylor, yes. But after he choosing eh Brooke.

Mmm.

I understand why she choose.

And why is that?

Sheila blew up the labels at the laboratory, when he was testing for whatever eh Bridget was.

Did she swop the labels or did she. the way I understand it, was that umm, we don't know, because she, Sheila, did something with the samples so that whatever it would come out, that it would come out that it will be Ridge's child.

Yes.

Uhm, but we still don't, I still don't know for sure. How do, you don't know for sure?

Okay, okay, okay. We are not certain, nè, we are not certain, you know as a, as a people nè, we need always to try to, to make our, to make our decisions or what implications nè, so that when the truth, eh the truth has come out, if ever we have guess on the right way, we can be proud an that thing can be, y'know, make us so proud about us and even our our our self-esteem will be well, you know.

So, you're saying you feel good if you've correctly predicted

Predicted

You understand the difference?

Difference, yes. Mmm.

What do you think is going to happen?

Eh, that eh okay, to make a prediction okay,

Well, what what what what would you like to happen is this one question, and what do you think is going to happen, which is a different question.

Question. Mmm.

Okay, let's let's look at this question: what do you want to happen? What do you want - what will you like to see happening?

To happen, nè, mmm, eh I want to see Sheila different.

Hmm mmm.

Different. Sheila, it's a part a part of *The bold* (both laugh), so ever, we have to lose Sheila.

Uh huh.

The bold will not be so interesting.

So, she makes it interesting. In what way?

In a way that eh you know, Sheila always, she give us the best of Stephanie (both laugh) and that thing keep *The bold*, wrong, going, you know, yes.

Okay. That's what you want to happen. Do you think that is going to happen?

No. (Laugh)

No?

Yes. (Laugh)

Okay, so there are two different things now. What makes you say that you think this is not going to happen. What gives you that idea?

Mmm. Eh, I don't the member of parole board yesterday, they said it was the first time that parole board will make eh any decision regarding people who are insane, it will be their first eh.

It is going to be their first difficult decision.

Decision, yes.

Mmm.

So, mmm, you know the parole board can use even the the the James influence.

Hmm mmm.

The influence, nè, they can use James's influence because James it a, well-know person an dit's a role-model of man who's a many people, nè.

So, you're saying that they will um listen to what he's going to say?

To say, yes. You know, if ever James can be truly eliminate her emotions, and look and be objective as they call it, I think Sheila can have slightly the chance.

So, do you think, James is going to be objective?

I don't think will be objective.

Mmm mmm.

I don't think so, I don't think so to be objective, mmm, um actually James its seems as if it a, it's a one person in two in that case, y'know.

One person in two?

Yes.

What do you mean?

I mean uhm, in the first place, nè, okay, it's a person nè, it's a human being, who was hurt by Sheila. James was.

James was, yes, obvious he have that that feel, that emotions what for Sheila, nè, and order on the on the other side he is a psychologist.

Mmm.

Y'know, and he must be objective, not allow a emotion to influence decision.

Mmm.

Understand why he says so.

But, you're saying that he can't, he won't be able to be objective?

Yes.

Mmm. So, when, remember earlier on you said that you actually like James.

Yes.

Because he's fair?

He's fair.

Now, how will this affect your opinion of him, if he, if he allows his emotions?

Hmm. Okay. Mmm. Mmm.

Will you change your opinion of him?

No, I'll not.

No.

It's a, it's a extreme situation, very difficult for James.

Okay.

Very difficult for James. Well, it might be obvious it's easy for Stephanie because he will only consider emotions or what.

Uh huh.

It's not a professional.

Yes, she was a victim?

Yes, she was a victim. So James is a victim and on then other hand, he's the person who should be helping Sheila.

Mmm.

You know, should be helping Sheila, so eh about your question, mmm, the decision which James will take it will best for Brooke, not change my attitude or whatever in fear of James.

Okay, so you won't change your attitude.

Yes.

And you also said that you liked Ridge. Did you always like Ridge?

Mmm. Yes, I always, yes, before I the eh, before James.

Mmm.

Or eh come to *The bold*, I like Ridge so much.

Okay.

I like Ridge so much.

(laughs)Okay. That's so? You really admired him?

Yes.

Uh huh.

Yes.

Beside, because he was um, why did you like him?

Eh, what eh, what em, Ridge?

Ja.

Mmm, okay. Ridge it's a person, nè. Okay, in the first place nè, mmm, okay Ridge is a designer nè.

Mmm.

And a the most well-know designer, in the United States, America, or eh eh okay. Umm, and eh, he's

a successful person, successful person, each and every young man and young woman had admire Ridge okay. And eh, it's a, he's a fair, fair person, he stick to his guts irrespective of eh his decision, he stick to that decision, he stick to that decision, mmm, I remember when ehm mmm, what's that guy, Oman, Rick, nè, it's Eric nè?

Eric? Or Rick?

It's Eric, Rick.

The little boy?

The little boy.

Okay.

Ja.

Mmm.

I remember Ridge was, eh, prepared to, to leave that, eh, house, nè, but when he come to realize that I bought this house for my family and eh to be secure and, he automatically changed his decision, he decided to stay, not to stay out.

Little Rick?

Yes.

Or Ridge?

Ridge.

Ridge, yes?

On the other thing I remember when eh Bridget nè, when he was catching a what, a, what a bullet, is a bullet, nè? Ja. I remember Ridge eh was was talking like a source of politicians.

Uh mmm.

The way he criticise this violence, the way, the way she speaks, the way she criticise the thing, eish, you can swear that he was a source of politician, not a designer, not a what source of flamboy, he can swear that he, this one's a politician, so you know a character it's accessible to everything.

Mmm mmm.

Everything, yes.

Um, would you like to be like Ridge in your own life? Is that why you, is that part of the reason for you, for his?

Yes.

Mmm.

Yes. I will like very much, very much.

Do you have anything in common with him at the moment?

At not the moment. At the moment?

Do you see yourself in him?

Mmm. (Laughs). Well, I'm ambitious, he sees that I'm ambitious, but I think so,

Hmm mmm.

Yes. I, I think so, eh, you know, mmm, each and every time nè, mmm, when I wear something slightly similar, the style of Ridge I feel that eh, that eh, that rule of Ridge, I felt that rule, that role of Ridge, I feel like I'm Ridge eh and all I try to to be calm and collected, as as, he do, y'know. Yes. Is there anyone else, is there any other character that you feel this close, that you feel you've got, you know, you can connect with?

Connect with?

Ja.

Yes.

Hmm.

Yes. Mmm. Okay, it's on sad solution, nè, he's my favourite and, eh, what James.

Mmm.

Mmm, you know.

In other words, what do you have in common, do you um, you know, with them?

With eh James?

Ja.

Mmm. Well, what I have common with James, James is it's it's a professional, it's a professional psychologist, nè, or I'm a student,

Mmm.

I'm a student of psychology, so I feel that that link you know, between me and, and James, that's I feel about two things, yes. And I like him so very much.

Again you're saying "so very much". Would you like to tell me more?

Mmm. Well, I have to admit, that's guy, that guy it's a it's a most clever person I have seen, and eh, which I admire more than our president, President Mandela, mmm, that guy always if ever the situation is so extreme, eh he try to find a, the extreme measurements.

Mmm mmm.

To try, to to accommodate that situation. Mmm, I remember, mmm, when he was with eh, in eh, in eh, in Morocco, I always when James was talking, with Taylor, or on the private place of Sheila I was feel so nervous.

On the private place of?

Of Taylor.

Okay.

I was feel so nervous, all the time, when James look at Taylor I feel so, it was.

You felt nervous?

Nervous. It was so strange I (laughs)

What, what made you nervous? Or, tell me about this nervous feeling.

Mmm. I was so nervous that I thought eh eh what eh what what you call that - Omar, will discover everything about James that, eh, James was lying when he say he was a bibliograph or something like that.

Mmm mmm.

And eh, I thought even a, what it's a, it's a, it's Omen? Omen? It's Omen, nè? The doctor who help eh Taylor in Morocco? It's Omen?

I, I don't know.

Ja, it's source of, ja it's Omen. Yes, it's Omen.

Uh huh.

Mmm. He was so suspicious about about eh James.

Mmm.

It seems as if she tried to put a thing on James but he would not have a, that thing to, to catch, y'know, mmm, mmm, I felt so bad, yes, yes, ehm, yes, okay about that, eh, my nervous in Morocco, nè? What I was so nervous, you can see they must the way they were so, so but the way they were

so, you know, you can notice that hey, it was tough or not on that side of, on the side of James, but on the side of even the viewers.

Mmm.

But, James was so cool, was very so very cool, ish, he was so cool really, even the question that he ask Omar you can see that he eh, he was known, know everything about eh the life between eh Omar and Taylor. Mmm. I remember when eh they were introduce eh what eh mmm James to to Prince Leila, by Prince Omar, mmm, I thought eh James will explore and be so so happy.

Mmm.

You know be so happy okay, it might happen that eh, eskuus, without that eh James did not recognize her but she recognized, but James he recognize Taylor by the way he was eh moving the way he was eh everything, Taylor's body, he know everything, the moment eh, the moment eh, Prince Leila turn to face eh James, James already was know, that this one it's Taylor, this one is Taylor, I though she will explore, but ish.

She will explore? Or explode?

Explode, yes.

Explore?

She will be so so happy.

Oh.

And eh I know because you never know about your emotions, what you'll do for, you'll say you'll try to be to be secretive and be calm, and, but the moment you saw that person, it's over.

Are there any other comments you want to make about yesterday's episode?

Mmm.

Or add on to anything that you've already said.

Already said okay. Hmm. Mmm. On the parole board nè, mmm, I will be so very much nè, happy nè, if ever can Sheila can be set free on the, on the parole board nè, any decision that person has change or not because if Sheila stay in jail, we'll never know.

Mmm.

Y'never.

Did you watch the, yesterday's episode um, did you watch it alone?

No, with eh, with my mum.

Mmm. And was there any interaction between you two about the episode?

Mmm.

Did she say anything or, did you tell her anything?

You know, you know, my mum nè, eh she hate Sheila so very much (Interviewer laughs), so so very much, so obvious yesterday he was commenting that he hey Sheila must be put back to, to jail.

That's what your mother said? Uh huh?

Must be, but you know, it's source of, she, she don't want to, to, to, to see whether Sheila is changed you know.

Mmm.

Actually it is not fair, the way eh she thought about I'm not say she is not fair because I'm a on the opposite side you know.

Mmm.

But, because I, I want to see that change whether Sheila has changed or person in a life is capable of

having eh two source of, eh, two, what source of, source of two behaviour whether person is capable of changing, you source of person so dynamic y'know, I want to see that thing, they already many many times or many years ago, even today they tell us that eh people can change, people so dynamic, y'know, so I want to, to witness that process, where a person can change or obvious it's a it's a it's a story, this one, it's a episode, but you can at least (laughs) feel, see that thing whether that thing it's happening or what.

Mmm.

Mmm. Many people nè, thought that eh TV, nè, source of TV or episode what what ever a source of bias, you know, then they said eh, not eh real, they are not.

Mmm. Mmm.

Happening in the real life.

Hmm mmm.

You know, but mmm.

How do you feel about that?

Mmm. Well, you know, many many stories on television, the, they are so bias, they are really about that big influence, even came for for that other stories are so bias, are so bias y'know, like eh, I'm so happy because they many stories they said eh this one's a true, it's a true story, it's a true story, and those things really happen.

Mmm mmm.

Happen, you now, but still people insist that eh the stories.

Not real?

Are not real.

So, for you, it's, in what way is it umm, in what way does it become real for you?

I think what happened on television nè, you know, there's this okay, before that, nè, I can answer your question, there's a, there's a stories nè, there's a stories that can say that this thing, it's eh not true, not not really happen in the real life, nè.

Mmm.

Nè, mmm, well well not so bias, which are, are in the same pace with our our life.

Mmm.

Same pace with our life, so, mmm, I can say there are others who are source of bias, there are others who are source of not bias, there, actually, the SABC or each and every television has made that thing to be clear to the people okay, make those provision, they have categorised the programme on television.

Mmm mmm.

Nè, you can see it from the, there's a programme which eh *Kideo, Kideo, Kideo*, for the young one, you can see that thing those are bias stories, they are not really happen, they are categorized, the way but, you cannot say *The bold and the beautiful* and *Days of our lives* are so biased, you cannot say that thing because you see, the decision actually when you watching that eh those episode,

Hmm.

You cannot predict what will happen.

Hmm mmm.

What will happen. You know, I end up saying I think the programme who are not, that are so biased nè, you can predict those programmes but the other, you cannot explain what will happen, you'll

always want to look what will happen, what will happen.

That's important to you?

Yes.

Mmm.

Mmm. What will happen, what will happen, and eh, I don't see bias on the on those, eh, *The bold and the beautiful*, well someone it might.

So, 'bias' is for you, knowing what's going to happen?

Happen. Yes. You what's gonna happen because okay, if ever I can refer to what eh *Kideo*, nè

Mmm.

There's a, I don't know what those, I always, I always, sometimes when I'm, I come early at home, I I saw that eh, then the story start about four o' clock to half past four,

Hmm mmm.

Source of a, a witch, witch something it's ja, it's source of.

Sabrina? (Laughs)

Ja, *Sabrina*. (Laughs).

The teenage witch?

(Laughs). You know, you know, you now you can see that thing, you can see from that with no, that one, it's not happening in the real life.

Mmm mmm.

Why, okay, you're right, we have made a decision that eh, this one so biased, you see, so why don't see that others, so biased because if, it they can happen in real life, they are happen in real life, so you'll never know what it's one by.

So, are you saying, to you, what is more important what you like in a TV-programme is that it's related to real life. That's what you're saying?

Yes.

That's import, that's the programmes you like watching?

Yes.

So, you wouldn't like watching *Sabrina* or *Kideo*?

It's I believe, because I have that okay they are good for kids.

Yes.

But for us, they are not so; conservative.

Uh huh.

Yebo? They don't give us that critical thinking, you know, if even you watch eh eh *Days* and eh, *Bold and the beautiful*, you always wonder, you always make a decision they always prove wrong, most of the time, they prove wrong.

They prove you wrong?

Yes.

(Laughs). About the way you predict is going to happen?

Yes, yes.

Um, but what, what, so what what what makes this real for you, what what what makes it real, why, what what makes the programme real for you?

Real for me?

Yes, because you said that you'd rather watch *Days of our lives*, and *The bold and the beautiful*.

because there's some thing real about it?

Yes, something real about it. Actually you know, okay, let's let's start with to the *Days of our lives*, nè, *The days of our lives* nè, okay when I eh watch the *Days*, I watch it when in fact I was doing standard eh, standard standard eight, I was about 7 nè, I did not know about those disease, those disease the bulimium, all those diseases.

Oh, bulimia?

Yes, I never know about all those diseases whatever know I thought nothing like that can happen in real life.

Hmm mmm.

Nothing can happen in real life nè, but when you I grew up and I get at least a, the better education I realise that those things, they're real, they real happen in real life.

Mmm mmm. And *The bold and the beautiful*?

Mmm. Well, okay, my grandmother and my grandfather, nè, it might happen they die long time ago, nè, okay, there are some who are still, they are still surviving, nè

Mmm.

Are surviving nè, who don't watch *The bold* and don't understand the language nè, and those people they are one who are transmit, transmitted our culture to the generation, right.

Mmm.

If ever you'll have to tell him the about the *Days*, or *The bold and the beautiful*, he will say nothing eh something like that cannot happen in the real life, nothing like that you know, source of they are, should they lacking some eh knowledge y'know, lacking some knowledge after all you cannot blame them because it's the way they grow up you now, okay, they will see the *Days*, and *The bold and the beautiful*, as a bias.

Mmm.

You know.

Mmm.

But it is a, it is discussing discussing to, discussing to see the, it is discussing, nè, discussing nè.

Disgusting?

Disgusting, okay, to see the, eh the okay, the young people to perceive *The bold and the beautiful* on the perception of our grandmother because the one, one said eh you okay many of our friends they said eh, nothing like that can happen in *The bold and the beautiful*, nothing can happen within the real life, nè.

Mmm.

And eh, you start to to look at the person, nè, to look at the person, that's kind of person the way eh he did the life or the way he will perceive the world, well you end up saying well, that person, may be, eh, sneaking the glue, that person may be sneaking the glue, or whatever, whatever, eh that he is whatever that he's doing, it's wrong, know, she's making the glue and eh, and the, what and the whatyoucallit, the 'gang', you know, you can generalize and said okay.

Mmm.

This person's not interesting in this thing, she only, what she wants is only to sneak the glue, and eh,

Mmm.

Okay. So, mmm, I think eh to *The bold and the beautiful*, in a future, well, it might happen, that situation it's happening in USA nè, and it's a, in the Europe, okay, I said in the well-equipped

countries nè, I think in the future that thing will prove our friends here in South Africa,

Hmm mmm.

Okay, will happen in the future, I think that thing will happen in the future in our country, it may be already has started to to happen.

Mmm.

Yes.

What's going to happen?

Mmm. The life the way, *The bold and the beautiful*.

Oh, the way they lead their lives?

Yes.

Okay.

So, that will prove our, our colleagues that-

Yes.

That thing it's real.

Uh huh.

Can happen.

So, you're saying *The bold and the beautiful* is not 'biased'. What do you, what does this word mean, 'biased', when you say something is 'biased'?

Mmm, sure it's, it's something which eh mmm, according to my definition, nè, it's something which can happen, in the real life, shorty, it's not, it's not *Days* on the sort of theory, which is not, is not happen on practical, you know, it's happen in the practical.

Mmm.

I mean, it's a real thing.

Mmm mmm.

It's a real thing.

So, 'biased' is opposite to practical and real?

Yes.

Okay, so *The bold and the beautiful*, you're saying it's real, it's practical.

Yes.

Mmm.

Practical, yes, mmm, okay.

Okay.

Okay.

SUBJECT THREE: INTERVIEW III

Today's interview is basically about what, whatever you have said, what is the, why, or what makes all that important to you in your personal experience.

Okay.

So, we're going to talk mostly about you. Hopefully. Um, you mentioned in the, in first interview that that the elders in your culture, they feel that *The bold* clashes with your culture, umm, this conflict or clashing of, between cultures, the culture of *The bold and the beautiful*, and your own culture - what does this mean to you in your own life? Do you find it's a clash?

No, I, I find to be source of integration to to this process of source of civilization.

Mmm. So, who's integrating it - you?

Yes.

Mmm.

By acquiring a better education.

Mmm.

And a, and a knowledge, yes.

But, the culture of *The bold* - which is Western, American, white?

Yes.

Right. We are South African, black, and African; basically, you know how, how, what do you see. I mean, is there a clash?

Mmm. I think there's a class, but, eh, eh, a slightly one.

Mmm.

Because our our elders were living as a community which practises the same culture.

Hmm mmm.

The values and the norms so now we in the era, we are in the era now, we have to interact with the whatyoucallthem cultures, so I think that's part of integration, as because we have to copy a with this present situation so that you can understand better each other, y'see.

And, you also mentioned that you know, in your culture, if you're talking about Ridge and Taylor, you said that in your culture you can accommodate having more than one wife?

Yes.

How do you feel about this in your own personal life?

Mmm. I don't understand the question.

How do you feel about this, eh, this this, this point of having more than one wife?

Mmm.

For your own life?

For my own life?

Say you were in Ridge's situation, how would you deal with that?

With that situation?

Ja.

When I base of, when I base on the content of our culture? On our culture? Mmm. I think for me, to have eh two wives, it's not an easy life, especially if those wife are are not working you know, but on the content of Ridge and Brooke, at least quite understandable because they can maintain each

other you know. They can maintain each other and eh live a better life okay, better life, and eh, mmm, actually this question it's confusing me a little bit.

That's that's fine, because you said that umm what you said earlier on, you said that you know, Ridge is in conflict as to who top choose - Brooke or Taylor.

Yes.

And then you said that you know, that can be solved very easily in your culture because they allow you to have more than one wife.

Yes.

So, I just wanted to know your own personal feelings about it, you know, would you have more than one wife if you were in Ridge's position?

Yes, I would. Yes.

You would?

Yes.

If you were in Ridge's position?

One thing was, one thing here is that it's a question of whether he can maintain those two wives.

Hmm.

So, on the question of Ridge obvious Taylor has her own, he's working, she, he, she's working and even eh Brooke, it's easy.

Mmm.

You can accommodate very easy, okay.

You said that you know, when you started watching *The bold and the beautiful*, you watched it because of love, because love was an aspect in *The bold and the beautiful*. Tell me about love in your own personal life.

Mmm. Okay. Em. Obviously love is a symbol of, source of comfort a person, nè, so in, you cannot run away from that concept of love, if you need it to practise eh, and to even to practise the the the love, so on my perspective, love, it's a, it's a right thing to have as a person, so that you can meet your, what, physiological needs, okay, so well, for example, sometime, nè, when you you you not have a girlfriend, nè you sometimes alienate yourself from your friends when they talk about the love those things, so.

So, you, you feel alienated?

Alienated. Because you don't practise that that thing and they always want to hear more inside of your story, and you find that's you don't have, you know, so that's thing of it's so passionate to to have as a person.

Mmm.

So that you can be a inter, interacted with eh peers.

Hmm mmm.

(Long pause)

When there is talk of love and relationship in *The bold and the beautiful*, umm, does that touch something in you, in your own personal life? Do you just watch it as if it's something else there distant, or does it touch something in your heart?

Yes, it touch me a lot, because eh, in the first place that thing it's a it's a precious thing to to eh the love nè and it's a precious thing so so it's a it's a thing that he it's a source of enjoyable because in *The bold*, when they talk about those concept, they make so easy for you as a viewers, to feel that's

you are, you are part of eh, those people who are instructed so it's a good thing to have in a relationship with someone, specially when you consider yourself as a , you put yourself in the position of Ridge, and you're having eh Taylor so Taylor is a beautiful one, so that's's what I like.

Is, do you find the aspect of love easy and relationships easy in the soap, in the soopies, in *The bold and the beautiful*?

Yes.

It's easy.

Yes.

And in your own life, how easy is it?

Mmm. On my own life, on my own life, nè, it's, it is, it is difficult because mmm, you find with, you find that the beautiful eh girls they are too demanding, so and you find with the the, okay, there's no people who's, I can what what but hmm, there is, nè but you find that those people are, are easily asserted, are easily accept you as a person because I think they maybe, they have been rejected before they they meant to, so the makes us of needs eh it's a lot of recovering, you know, so eh on that question it is, it is right to have a person who you really like so very much and you can share everything with her, but here most of the time, there's a guy who looking for, for a beautiful, a beautiful girl nè and we forget that's even the ugly one they have those comfort, they easily comfort you more than the beautiful one because the beautiful one they thought that if they they only people who should look after, you know, they don't care about care.

Do you have love in your life?

Yes.

Mmm. Tell me about it.

Mmm. What?

Tell me about it?

About the?

Tell me about love in your life?

Love in my?

Mmm.

Life? Mmm.

Tell me about, about the relationship.

Okay.

Mmm.

Okay. Hmm.

Or relationships?

Relationships.

Yes.

Mmm. Okay. In shorty, in short in our in our, I don't want to put source of of culture but the way we, we practise nè mmm, you find that he, we as a, as the boy nè we used to, to to to to go to girlfriend house, nè and eh, we sometimes send the one to call some ladies who is living there nè and you find that sometimes, eh she is busy, know, she's busy, so sometimes she's cooking or somewhere you know and you found out on that day you'll not see that girl, that's girl and even the parents they make so difficult for you to

Mmm.

To to to see that girlfriend of yours, they make so difficult, so sorts of mmm, they want their, their girl their child to be in love with a boys.

Hmm mmm

Because they always consider education as a fast, first priority for their children, so that thing it make us so difficult to eh to show that's he we have love, because of those things they affect and you find that's he, like you see it on *The bold*, nè they are the eldest nè they are the eldest, where already have wife, nè you find that it's easy, what do you want to see eh, Taylor or eh eh eh Brooke he can go and see her.

Hmm mmm

You find that's it is different from us to do as Ridge he do, so that thing we end up,

Because of the culture?

Of the culture, we, we end up with don't have a, a full, don'tknowwhathowtoputit, full what, love, yebo?

Mmm.

You end up questioning ourself that there still love in our

Yes.

Culture know, so that thing it's affect a lot.

Uh huh.

I think if ever our parents were were free to let us see those girlfriend, I think the concept of love will have known better, yebo, what to do.

And um in your experience, for you, is it you or the girl who must make the first move, or should be the chaser?

No, I should be the chaser.

The guy?

The guy should be the chaser. Mmm. They should be the chaser because mmm, okay actually the girl is scared to make the first move, nè.

Mmm.

Because if eh, you will thought that he he wants something from you, sometimes he want men to be pregnant by you, you thought all those things.

Hmm mmm.

But if ever you as a person you make the first move, it may be for her, easy, yebo.

So, what do you think of Lauren going after Ridge, or Brooke going after Ridge?

Hmm.

Because that's a woman going after a man. Or Stephanie going after Eric?

Mmm.

Or Sally going after Eric?

I thought about that's thing a lot nè but I thought that's it was a source of Western culture, I don't know whether you're right or not, is it Western culture?

What do you think?

(Laughs). I thought so, because they practise in *The bold*.

Hmm mmm.

And eh many families are practising in the soapies, American soapies or European, so I thought it's a it's a culture if ever he soap I don't have a problem with it, but if ever, it's the same with us here

we don't have the girl she don't have to to chase the guy, yebo, as I explained earlier that they will be suspicious of something.

Yes.

You know, but on my on my perspective, I thought eh, I'll think it is, on my perspective nè, I think it is right for a for irrespective of gender it is right to chase what he wants.

Okay.

You know, Ja, I think it's right.

So, you wouldn't be be uncomfortable if a girl, was after you?

After all, I, after all, eh, after all, she's a human being nè everything that's you want he have to get so I'm don't mind if ever the girl will be chasing after me nè I'll understand that thing that I always practise that thing so why should I worry about that because he is the human being.

And, then what do you think of of of Brooke being so powerful? Or Taylor being such a famous doctor? Because these are women.

Yes.

And they're very strong and powerful, what do you think of that? Is it okay, or or what do you think of that?

Mmm.

Particularly in your own life?

In your own life. My own, you know, I don't know whether you have noticed our interview nè eh, our own life as a Blacks it's source of stick, most of the time to our our culture.

Hmm.

And eh we are not free to to to express our views because our views are from our culture, you know, so, mmm, for eh, for me it is difficult for me nè, mmm, I think.

What's difficult?

To to give my view because my view it's always depend on culture.

There's nothing wrong with that. that's, that's's in fact what I want to hear.

Okay.

You you mustn't make excuses.

Okay.

For your culture.

Okay.

Or for who you are, because now I want to hear about your culture, about your own personal life, that's what is important.

Important. Okay. Mmm.

We were talking about

About eh.

About women.

Women, Ja, who in the in the powerful positions.

Yes.

Mmm. Mmm. Mmm. Mmm. For me nè it is good for women, even any human being to be in a in a powerful position because after all she work for that thing. It wasn't a given source of thing which come from heaven something he worked for it, so he deserved to to to eh to stamp his authority, his authority, yes.

Um, in the, in the first interview you said, we talked about *The truth and Reconciliation Commission*, and ehm, you said that you you don't want to talk about it because it brings up your own personal pain.

Yes.

What I'd like to know, is, watching *The bold and the beautiful*,

Yes.

have there been any moments when watching *The bold and the beautiful* has brought out your own personal pain?

In *The bold and the beautiful*?

Uh huh.

You mean about the the incident.

Not the in, well you said, you know, when you watch *The truth and reconciliation commission*,

Yes.

It brings out your pain?

Yes.

And you said you don't wanna talk about it?

Okay.

What I want to know, you know, have have there been similar similar occurrence to watching *The bold and the beautiful* - when **that** brings out your personal pain?

Personal pain?

Mmm. In the same way say that that *The truth and reconciliation commission* brought it out?

Okay, okay, mmm. It's, I remember there there was, but I don't remember what eh, what actually happened. I remember there was.

But you, but you're saying that there was something that you felt-

Yes.

Pain for?

Pain was. Yes.

Or, brought out your-

Eh.

Your own pain?

Yes, I remember but I don't know when, it's like I want to make the reference you know, I want to make the reference, mmm, you remember okay, but this is on the on the, on the, on the good note and on the work, on the pleasant moment nè was when was when eh Stephie, Stephina, nè, mmm, you remember when Stephina discover, eh, Taylor?

Mmm.

When he was come from, eh, Morocco.

Yes.

He was masking, yes. Mmm, when when Stephanie discovered Taylor the way she embraced Taylor the way she was so happy it touched me a lot.

Hmm mmm.

Actually, I thought Stephina eh always hates the the women special Brooke and eh and eh and eh and eh like of Tay, of what, it's what, Sheila, I thought nè but when he embraced with with Taylor I was so delight Stephina really if ever he like you, he like you; but if ever he hate you, he hate you for the

rest of your life, I thought so.

Mmm.

I was so embraced that I was so, feel so ish, actually.

You were very moved.

Moved, yes.

Mmm mmm.

Yes.

But what I'm trying-

Yes.

To get at, is this, is, you know, *The truth and Reconciliation Commission* brings out brings out, okay, let's talk about *The truth and Reconciliation Commission*, does an bring out an emotion for you or does it remind you of certain things in your own life?

You know.

I mean, do you get memories from your own life?

Yes.

The truth and reconciliation commission?

Yes, yes, yes. Mmm, actually, the way the way *Reconciliation*, Reconciliatory whatwhat, Commission, the way they they presented things eh they make so difficult for even the the person who is giving as evidence about the incident to eh, to to to to to have that feeling and to even to, even to cry, it makes them so easy because mmm, sometimes they get into the deep details you know, and eh, it's so so painful to present those things.

Mmm mmm.

You know, and even on my, on my side, it brings those things because the those incident are are all based on the eh accusing the the human rights of the people they are abusing so they are so similar.

Mmm.

You know and they even on my situation it's easily related you know.

In your own life?

Yes.

Tell me about how this is easily related.

It's easily related, actually.

The abuse of human rights?

Of human rights, mmm, actually, mmm, okay, I live with my mother now, nè. Actually, my father died in on 19, 19, 1980, or 1983, somewhere somewhere there, nè, 3, 84, 85, somewhere there nè, mmm, actually, mmm, she was killed, she was killed by by her friend, her friends, so they actually, they they firstly poisoned her, nè, first they poisoned her and eh, actually, he was trapped with a woman, you know. He was trapped with a woman, and, eh, he was the one who was providing with all those stuff, nè, because she was, my father used to to to drink a lot, you know, mmm, okay, yes, she she drink a lot but he never forget about her family that he has to maintain, a family, you know, with those thing, so she was a family man, nè. Mmm, okay, she was, okay, she, okay he was trapped by that woman who was providing with poison and when eh he was, he was eh had no power to do anything, those two, is it four mans? They came and eh unfortunately, we were not there at a home, at the, we were visiting our grandmother in Natal, in Natal, in Newcastle, we were visiting our grandmother, so they go, they went home and they, they hang her, they hang her on the roof.

Your father?

Yes. So, that they can rub evidence that he, maybe they poisoned her, you know. So they have. Even when we actually, they phone us and they told us must come so urgently, you know, so we come, mmm, when we come we find so there are many peoples were all round, and they were helping so there was a, her friend, my mother ask her to to search whether there's any information in the pocket, where she left, eh, to tell us about why she he has done so a a terrible thing. Unfortunately, the friend who was searching my father was a, he was a conspirator.

Mmm.

A conspirator. So, all the evidence, even the finger prints that they found they easily were rubbed.

Okay.

The evidence, so, that's.

So, *The truth and reconciliation commission* just reminded you of this?

Yes.

Of this difficult-

Yes.

Painful,

Yes.

traumatic time of your life?

Yes, you see it's related, it's related.

Ja.

Yes.

Now, what I'm asking is, for *The bold and the beautiful*,

Okay.

Did that spark up any related thing in your life? Does it at any time, or does it not? I'm not - there is no right answer.

There's no right answer here. Mmm. (Pause).

Okay, don't worry about that then.

Okay.

So, it looks like, you know, it's not really important at this point, which is fine, umm, you talked about you know, Eric and Sally, and their relationship in the second interview and you said that you know, Eric was playing with Sally's emotions and you said that that's a very painful thing.

Yes.

In your own personal experience of emotions, has this happened to you, or have you played with someone else's emotions?

(Both laugh).

Do you know how it feels?

Mmm. Okay. I have, eh, many times, nè, I have played with other girls emotions because you know, you don't have to stick to one girl.

Hmm mmm.

Because you will have so many disappointment because for instant, when there is a, having a party, they have collected their friend and you find that he, she is busy.

Hmm mmm.

And eh, when you went to you try to persuade her, she will tell about her mother.

Hmm.

That she's so slim and what all those things.

Okay.

You know, so it it easily make you to to to not depend on that only one girl, to have so many and you find that there's only one girl which you love and eh the rest.

Mmm.

You don't love them so much, you know, so.

So, you said it's a painful thing?

Yes, it a painful.

For who is it painful? For you?

For me, it's not painful.

Hmm mmm.

For me, it's not painful, but I must be realistic here: if ever, I have to take on my situ, or, I take that girl's situation to put to on my perspective, I perceive it as so painful because I don't committed myself 100% you know.

So, she's experiencing the pain? That's what you're saying?

She's experiencing the pain. But always, mmm, I don't know whether I try I try nè, to not show that part, that eh, space that I don't love her 100%.

Mmm.

There's a, there's a only one girl, which love 100% that thinks of, and it might happen that the girl which I likes, I lust 100%, she has 1 guy that he loves her, you know, he's-

Another guy?

It's a source of source of

(Interrupts) She has another guy?

Ja, source of,

Okay.

So, you know, ja.

So, there's lots of people involved. it's not just you and the one girl?

No, yes.

That's what make sit so confusing and painful?

Yes, you know, to find that he, and even in in in [name of "township"] nè, and eh, mmm, most of my time I'm here at school I don't know what happened to her.

Mmm mmm.

In the township, you know, I don't know what happened and you find that I see only once a week, sometimes not even seeing her on the week for sure maybe likes for instance, I'm writing now.

Mmm.

I'm busy preparing the exam, I don't see her and I don't know what eh she's doing in the township.

Mmm mmm.

You know that thing.

So, you feel she could be a bit unfaithful?

Yes.

Mmm?

Yes. You know, when you ask me early about eh, the love, the concept of, what does it mean to

you?

Mmm.

You understand that he, we don't know the real meaning of love.

Mmm.

In my or, maybe we know the definition of love, but we don't put that thing into practise.

Mmm.

In practise.

Well, it can mean many different things, but I was, I'm asking what does it mean to you, in your experience - what is love like, umm.

(Pause)

The other other important thing I found is that you talked about Ridge a lot, eh, you talked about Ridge a lot. You said that you liked him when he was talking like a politician, you said that he is very ambitious.

Yes.

That's why you like him so much, um, tell me about ambition in your own life, tell me about this aspect of being like a politician. Is this important in your own personal life?

Mmm. Yes, it is important, mmm, because mmm, when you looked the current situation nè, the current situation, we we don't have the the right person to lead us, nè.

Hmm mmm.

You know, we don't have the right person to lead us.

To lead you?

Yes, to lead us, yes, as a nation nè.

Okay.

Because eh those those person, those people nè, in the first place, they they are the one who were in prison, who were sentenced for many years in prison, nè, so I don't think they 100% have that for, forgiveness or forgotten about all those incident, nè.

Okay.

Know, so I think the next, the next generation or the next leaders I think will be the one who will be free, know, okay, for instant, you know, our our grandmother nè, our grandmother or grandfathers, they don't know when they vote who they vote for.

Mmm.

They will tell that they only for, for Mandela, you know, they vote for Mandela because eh he live for 27 years in prison, nè, and eh okay, it's quite understandable nè, it's for source of reason, it's source of reason, source of eh exchanging the favour you know, source of exchanging the favour.

Because he was, he was fighting for them?

For them, nè. Mmm. Okay. It's understandable when you ask about the PAC, fight for you, nè, and even the SACP.

Mmm.

Even the many parties nè, okay, so you know, the party policy, she don't know the party policy, don't know the party policy, you know, you know that thing so I think we we as a we are the people who are fortunate nè, we'll vote with knowing that the parties policy and we don't have the grudge for the National Party, you know.

Mmm mmm.

If ever, I I I, the policy of the National Party is suiting automatically, I will vote for National Party, you know, yes, vote for.

But, what's this about Ridge talking like a politician, that makes it so appealing, why did you say that Ridge was talking like a politician?

Eh, okay. The way the way I don't know whether those speeches, those speeches or whatwhat, eh that they have to presented in the in the episode they given it by the politicians or they were given by the writer, I don't know, but here the way, eh, the way, she the way, he was talking, it seems as if he has a script of that thing or he has structured that thing, you know.

Mmm.

That what he was talking about and the way and the way even you see, see, eh, he was so obsess about the situation.

Mmm.

Which was, which was occurring.

Yes.

She was so, he was so obsess and eh so uneasy, you know.

Mmm.

So, you can feel that thing but, ish, Ridge, really.

So, he was very powerful, and you felt the emotions with him?

Of him.

Okay.

Yes.

And what's this umm, how, you said that Ridge is very ambitious?

Okay.

What about you being ambitious? Are you?

Mmm. Yes, I'm ambitious.

Tell me about your ambition.

Okay. (Laughs)

Or, ambitiousness.

Okay, well, in the first place, nè, I will not have the fear if ever I will not ambitious okay, eh, I will not have take this psychology and eh I will maybe as I take psychology last year and maybe I will drop psychology for this year, you know, to show, that I was ambitious, and I was after eh this love of psychology.

Hmm mmm.

Show that I was so ambitious, so eh, I want to be like James Warwick.

Okay, so you'd like to be like James Warwick. In what way are you both the, are you both the same?

Hmm? Hmm, hmm? ..

In what way?

Hmm.

Do you want to be like James Warwick?

Mmm. Actually, I ever the person, if ever there was a thing that you can can take the the person, eh you can take the person in their features, even their, everything, or I take the,

James Warwick?

James Warwick, everything, you know, I like so that guy.

(Both laugh).

You you you said that he is charming, you also said that he is fair.

He is fair.

Would you like to tell me now in your own life, how important is it, tell me about being fair in your own life.

Mmm.

What makes this so important? You said that James Warwick is fair, he sticks to his decisions, he's charming - tell me about your own life now.

My own life?

Mmm.

Mmm, to be.

What makes being fair so important?

Mmm. Okay. You know, to be to be and to be fair nè,

Hmm. Mmm.

Mmm. It's a thing, it make things it make things easy for a person, nè, like for instant if ever my friend will have to ask me to to to to to go to cinema, nè, now, nè, I will tell my friend that I, no, I'm busy now studying, you know, I'm busy now studying, you know, if ever I was not fair to myself, I will go to to cinema, because I thought, whew, the weekend is so close, and I will forget about the to the studying you know, and on Monday, I will be person who'll be suffer so I think fair, it's go and hand with the something of suffer so if ever you are fair to yourself-

Yes.

Each and every decision you take I don't think you will regret to.

So, okay, now I'm trying to understand this, which is, or and I do understand it. So, you're saying that James Warwick in the same way thinks about what's going to happen.

Yes.

And um, he is fair to himself?

To himself, yes.

And what he feels and what he believes in?

He believes in.

So, you are like that as well?

Yes. Mmm. Another thing, another thing, ehm, mmm, when James went to to Morocco.

Hmm mmm.

There were so many, discouragement from her friends, from from what from whatyoucallit, that, from-

Stephanie?

From Kannah, he, Kannah.

Connor?

Yeah, and even Stephanie, you know, there was if ever there was.

Because they, they did not want to believe that Taylor could be alive?

Yes. That is show how eh he is fair to himself, you know, he is fair and eh, any judgement, he, he made didn't regret about the the consequence, you know.

Mmm. Mmm.

Eh, that's' make him every time so successful, you know, so successful, and eh even even her charm,

it makes so easy to escape from many situations, her charm makes so easy for her to escape many situations you know, mmm.

In your life, I mean?

Not my own life! (Laughs).

And, now let's talk about your own life now.

Okay.

I mean, do you stick to your decisions? Do you follow up on it, do you regret?

Mmm. You know, eh, after, after, after, after, after I saw that guy, James Warwick, nè, okay, mmm, I realise nè, that he, it is important to make personal decision not the decision to be source of consensus you know, to be in public.

Mmm.

To the public, what, what, it makes so so easy for you and eh, you think for yourself early, you know, that what you want, and what you don't want, and what you'll do, what you will not do, so it make your decision easier, and eh even you source of your feelings about the that things it's involve you know, so at the end, you don't regret, you know you always if ever there was a source of disturbance or something of that nature, you see that thing as a, a source of challenge or a lack of experience.

Mmm mmm. So, are you saying that admiring James Warwick for this quality, or made you realise.

Yes.

that um you should do that as well?

Exactly.

Before James Warwick?

Before James Warwick I were, I was still little bit linked to to eh to my age, maybe I was not much old, you know.

Mmm.

I will link that thing but James Warwick play a important role in my life by making me aware of those things. Yes.

Finally, let's talk about our favourite person: Sheila. (With sarcasm)

Okay. (Laughs).

So, Sheila's free now.

Yes.

Hey? I remember you saying, this is what, this is what you've said about about Sheila, is that that you thought that you would like to see her change, from bad side to the good side - that is why you would like to see her freed.

Freed, yes.

That's what you said about Sheila so you would, you actually were rooting for her being freed and released from the hospital.

Yes. Yes.

And, you said that you know, people like Stephanie did not, or, and other people were not willing to see the good side of, in, of Sheila, and uhm, so let's let's talk about that now, in your own life, do you always see the good side of people, and you know, what about this aspect of people changing, you know, like Sheila's changing?

Changing.

Mmm, let's let's start with the good, the good side of Sheila, right?

Yes.

In your own life, do you think everyone's got a good side?

Yes.

Mmm.

Everyone's got a good side because everyone's got a good side, nè, hmm, you cannot always be the a bad person.

Mmm.

There's a, actually, there's a part of you which is, eh, good, all the time, nè? For instant you maybe okay, on my, okay, this interview involve me personally, nè? Okay. I, I, it seems as if I'm not sure. Okay. Mmm.

No, what, what, maybe I can help you here?

On my, on my, on my, on my, on my, on my, on my, on my perspective, on all knowing, that's said,

Mmm.

Mmm. I think that my goods side of me, mmm, I like to to to take chances.

Okay.

To take new challenges and ehm, mmm, I had to, to socialize and eh, I always try even the situation it is tense to make the situation to be conducive for each and every person.

Mmm.

To be to be easily you know, to in that situation, mmm, and ehm, hmm, and I see myself eh as the person who enjoy to be with other person.

Do you know people who you can say are bad people?

Bad person. Bad people?

Like say like Sheila, you know?

My question was, we were talking about people who are bad, you know, just like people - Stephanie sees Sheila as just bad, she refuses to see any good in her,

Yes.

Yet, you claim that there's always good in someone. Is there?

Yes. I have to explain this myself?

Umm, how do you know people are good?

Mmm. No, it is so difficult to know that thing, that people who, because they maybe present their, the other side of their self you know, and you don't know about that that side, you know, and you don't know about that side so it is difficult to see the the bad, the bad side of the people because always present the good side.

Are you saying that Stephanie should give Sheila a chance?

Mmm, yes. Yes.

Are you prepared to give people a chance?

Mmm.

If, you knew someone like Sheila?

(Laughs)

Say, say you knew, you knew her in your everyday life,

Yes.

would you be prepared to give her a chance? She's hurt your family?

Yes, I will prepare but it's run a a bit of a danger, there's a danger that to give her, a person, source

of Sheila, a a chance in life. But, but, but, every person deserve to be given a second thought.

Uh huh.

A second thought. He, he, he, it is goog to to to not just generalize the the person from a from the first impression you get.

Mmm.

So, I think on my side it is good, it is right to to give a person a second chance in a life, because nobody is perfect in life, nobody is perfect.

Have you had experiences where someone's been, someone has been eh bad towards you?

Mmm. I don't believe that, no.

No?

No.

Because what I was going to ask, was that, you know, did you give that person a second chance?

No, I don't, I no. No. No. No.

Is there anything else you want to talk about or say, you know, concerning, concerning the meaning of, you know, you watch soapies, and you like *The bold and the beautiful*?

Yes.

Is there anything else you want to say, you know, what does this mean to you, for your own personal life?

Mmm. Mmm. For my personal life, nè, mmm.

For your own experience?

For my own experience, yes. Mmm.

For the way you live?

Yes, mmm. Mmm. You know, mmm, hmm.

I'm just, okay, don't worry about it.

Okay, okay.

I think that's a very difficult question.

Okay, maybe, okay, I want I want to attempt that question. Please you can make so easier for me to to easy attempt it.

Um, I think I've been asking you about all these things in these questions, so don't worry about it, don't worry about that.

Okay.

Nothing else you want to say?

Mmm. I, you you spoke about Sheila nè, and-

Ja.

We speak little bit nè, about Sheila, nè, about the, the, the chance we can give Sheila, source of Sheila a chance. You know, mmm, yesterday, when I watch the.

She invited Brooke over.

Yes, she invited Brooke over. You know, there's a still that, manipulation.

Mmm.

There is still that eh source of fun, Sheila is a fun, he has that side of, to,

You like that side?

To make things so fun, nè.

Mmm.

But, you know, it depends with person, nè, how, she perceive, eh Sheila, know, when he present those two side, nè. You maybe think that Sheila, source of manipulation, you may think that that's the side of Sheila, fun, when she, she drink the cup of tea, and eh, she, you know, you know, it's's source of.

She pretended that she had died.

Yes. You know, it's a source of, it's a sight of fun, of Sheila.

Mmm.

But, it depend to person how he perceives.

But, you like that side?

Mmm. (Laughs)

You find it quite attractive? Mmm?

Actually, eh, Sheila, she, I, she was trying to, to, to get the, the attention of Brooke you know, so that they can have a thing to talk about.

Mmm.

You know, Sheila she's a clever person. She has saw that eh what eh Brooke don't trust her nè,

Mmm.

So, so to gain her trust, of of Brooke eh I said, it depend how to perceive who's' the person. I think, as, on my perspective, I perceive as a , as that side of getting a, a-

Getting Brooke?

Yes, attention, nè. Getting Brooke attention so that they can speak about eh that thing nè, and eh, Sheila she made a source of thing, of a fun thing, a fun source of fun, I think, but you know the the person of a calibre of Sheila.

Mmm mmm.

It always mean the danger, or a not good thing to make a fun, you know. It seems as if eh, she make a fun to catch you somewhere you know.

Yes.

You know, he's he's difficult to.

She's got some sort of goal.

You know, yes.

Mmm.

Yes. Mmm, and when you look Sheila there's a closed person eh perception of fear, fear, source of, you seeing the, source of, I don't know, but it's less than that thing nè, source of ghost, you know.

Mmm.

Source of ghost, the way.

It's a bit scary?

Yes.

Mmm.

Know, I think.

So, you get scared by by her sometimes?

By some, but Sheila always try to escape from that thing.

Mmm.

By making it fun, and eh Sheila not get realise that he the fun she make is make things worse.

Mmm.

Make worse make worse make worse, but after all, she's trying to be source of fun, and eh, source of charming, you know, she's trying to to to you know, to do that thing, you know. You know, the person of of James calibre, it's a person who always charm nè, and alway, and even, okay, he can make charm, nè, sometimes those charm don't suit you but the calibre of James, charm suit her, (interviewer laughs) very much.

Okay, so, so James has got the right kind of charm?

Yes.

Whereas Sheila's is a bit - scary, you say?

Yes, scary, yes. Yes.

Mmm.

Scary, yes, yes.

Okay.

Okay, to to to have an input nè, mmm, you ask me about eh, you ask me about whether I have ever meet a person of Sheila's calibre nè, I said no, nè? Mmm. I think eh the source of, take for the technique which I've used nè, when I have with a, source of, bad person or person with a, eh, Sheila's kind, you know.

Mmm.

If ever, person tried to to, tried to, hurt, hurt me, nè, I try to all the time to eh to make a laugh, you know, and that thing make him so inferior and so foolish, you know.

Mmm.

And, though that eish, that person's so difficult to, to hurt I think it's a way I escape from those situations.

So, you just, you just make the person laugh?

Yes.

Okay.

Ai, shorty, I laugh myself.

Mmm.

I make a source of fool of a joke, what he told me about makes, source of fool of a joke.

If the person's being nasty.

Yes. I make source of a joke, and eh, he end up he end up eh telling me, that, eish, you know, we are alway, eh, friendly to me.

Mmm.

But, you see, she he, drop all those all those stupid ideas.

Yes.

With me, you know, yes. I think that thing make me to escape.

Ja.

From the person of that calibre, you know.

The joking and so forth.

Yes. I think that's.

APPENDIX B

ANALYSIS STEP TWO: SUMMARY WORKSHEETS

SUBJECT ONE: SUMMARY WORKSHEET

READING FOR THEME ONE: PLEASURE

Own words of subject of subject one

I was a full-time housewife and not working with anything, you know after doing household chores, you are tired, you need something to relax yourself, so that's when started watching TV. Eh, in the evenings I start sitting down with my family and watch TV. It was during the time when *The bold* has started, almost everyone wanted to see *The bold*, so it was, that you know, everybody so I used to watch it as, I used to take it as a movie, for instance to relax yourself.

During the process of my divorce, that's when I watched TV full-time ... I'm telling you. I was stressful, I couldn't do anything, ... so, I used to sit and watch almost all the programmes, ... it was the only thing in front of me which would entertain me.

You, you come across all the stresses, all the, the, what, headaches and everything, so you don't want anything, you don't feel like cooking, you don't feel like talking, you don't feel, like you want, if you feel like sleeping, you sleep, if you wake up, you just watch TV. ... Yes, yes; so it was sort of a stress too, so I had, I know, I use to take them to my parents, that's to, to break from them, and I used to left alone and watch the TV, and that was it.

Summary or interpretation or observation made in context of interviews of subject one

Primary context for soap opera viewing is relaxation. Also serves as a reprieve from household chores.

Television provided an escape from stress experienced during process of divorce.

Watching television was a means of coping with stress and depression brought on by a divorce and single parenting responsibilities. Watching television also offered a diversion from caring for children.

As long as the TV is on, ... and, it's like I used to communicate because I will scream and laugh and keep myself busy with it.

Even *The bold* now, I watch when it's necessary, for instance, in the issue of Taylor, and Brooke and Ridge. ... They are the people who make me watch them, the, the, the, the, the, the, the soap now, and this one of, who's this guy, Antony, ... And Macy and Thorne. But if I can see that no, that what is playing today is not going to interest me, it's is not telling me to watch it tomorrow then I go ahead with and do some other things.

The bold, *The bold* is like opening my eye like look on such things and I start seeing things differently, okay and again, though some of the things they are doing, I don't think that I would even try to practice them or try to do them.

What I appreciate about them is the way their their family affair they kept it, it so close, they are so close to each other, though they do hurt each other but they still have space and a room to sort of negotiate and talk things over, they don't just let go and say. ... Yes, yes ... the family part of it. Okay. They are, I would say they are fighting or struggling very hard against all odds to keep the family as it is.

Yes, I am watching it because I want to see the ending. I want to see where is it going to end.

Pleasure is provided by intense emotional involvement with content of television programme. Leisure activity of viewing television becomes core daily activity. Television is transformed into an 'other' with whom social interaction occurs. S reacts to events on television as if they are real.

S views *The bold* when interested in happenings that surround particular characters.

S gains insight into and new perspectives on human behaviour, even though S does not practise similar behaviour of soap opera characters in own life.

The appeal of *The bold and the beautiful* centres around the primacy of the family in the soap opera. S is intrigued by how the soap opera family remains intact, even during times of upheaval.

S views the soap opera to discover how a plot will be resolved.

And it's nonsense, it's true. But at the same time I am learning out of it ... Okay, so maybe that's, that's what makes me keep on watching it. I am learning new things, things which I didn't know. ... Like the things that I am saying it is nonsense.

It is nonsense, and out of that, there are some other things, like I would say, Brooke, she is also strong ... But she told herself, that I want to prove this woman, she is also strong; which means, if you start a thing, you must stand for it. Don't start and leave it for someone else.

No, no, I am watching it because it is in the afternoon, after I am from work, tired, need to relax for a while, so I am watching it to relax myself. ... So I am relaxing myself, and at the same time, I am enjoying it and I am learning out of it, you see, so.

S experiences ambivalence about events in the soap opera. They can be meaningful by providing more knowledge about people and the world; but S also struggles with (inappropriate) content.

Appeal is activated by selecting a particular female character who is perceived as representing independence and female strength.

Viewing the soap opera is defined in terms of a relaxation and leisure activity. This brings enjoyment and the by-product of broadening of the horizons of personal world of the self.

READING FOR THEME TWO: THE RELATION OF INTERPRETATIONS TO OWN LIFE CONTEXT OF VIEWER

Own words of subject one

Sort of hiccoughs, that come along, you start wondering, I wonder what's next ... what is going to follow now, but so far, all it matters, it's that we all live and we are trying to to search for the best, so you see, but, eh.... you don't know for sure what, what is there in the future for you, because you cannot eh tell, what is coming for you, or what you are going to have the next day.

What I would say again it's like even Ridge himself, I don't know, maybe I'm taking it too African, ... How can you take a woman who was sleeping with your father? ... and make her a wife to you. ... somewhere along the way, he thinks I wonder how I was feeling when he was with my father or, because last time he asked Eric, that Eric, do still love Brooke or, I wonder how, am I doing things to her, compared to my father, you see, so, don't you.

If for Ridge can have enough time, to be alone, all by himself, though now it's fruitless because he, he will also use the issue of Eric Jr. ... Like now the kids don't want me, then what else can I do, ... which means I must go back to Taylor. If he had enough time then, mmm, enough time, like not the way he did, I think it was going to happen, what, because by the time he comes back, he will know who to choose. ... I think it was, you know, when you are miserable and frustrated, you you want, you do so many things that you think they will help you, ... That's why you need to take a break and if you have enough money, go away, ... take your time, relax ... And make sure; it was too soon or too quick for him

Summary, interpretation or observation made in context of interviews of subject one

Everyday life-context of S is characterized by uncertainty and precarious happiness.

S disapproves of a particular character's behaviour. This disapproval is based on African identity of S.

S interprets flaw of a character according to built up gestalt of own life experience. This is the gestalt of the importance of time when making major life-decisions. Time to decide independently and time to heal is important for S, and the particular character should have taken time to maintain his emotional well-being.

to marry Brooke, six months. ... was too soon, I must tell you.

They can, that's when you need friends, real friends, that's where you need moral support from your family like whereby when you start getting out of track, they sort of tell you quickly, but if you don't have such people, then you end up getting into trouble again within a short space of time, then you become a victim of circumstance or victim of mistakes which is, ... Yes, and it helped me a lot. You know, when things are happening like, for instance during my divorce there was a time whereby I said this is it. ... Now that's it. After, eh going to court, that's when I said, ya, for sure, it's true.

That kind of thing, so, it's, it's a problem, you do need support but you need positive support. Again, people mustn't decide for me, like in Ridge's case, ... that alone, it will tell Ridge that oh, Stephanie is here to tell me about Taylor, even if she will, she will not say it straight and .. So automatically the mind will start retaliating that I'm not, I'm not going back, going to do that; even if he needs that ... so automatically, he gets into another trap again ... the time whereby Ridge was supposed to go and make up his mind, ... it was too short. ... it was too short such that, even it was long, he might have chosen Brooke, but he would be clear. ... like he, he was sort of, you know when you stay with kids everyday, ... trust me, there's no way that you'll sleep a day not seeing them. ... To Brooke, yes, and if he gave himself time and relax and .. He was supposed to use almost all the alternatives before he can take a final decisions, ... Especially if you are going to take a decision of a life-time. ... Like you know, ... let's take, the issue of my divorce ... At first I was not prepared. But I had to sit down ... All by myself, all alone, and think, do I really want this to happen, do I want this divorce go on, or I don't want it, if I don't, I had to come up with

Social support from family and friends is essential during times of crises in own life of S. A particular character was not provided with this according to the S's perceptions, therefore he made a hasty decision.

S draws a contrast between a life-decision of herself and of a character. In contrast to the character, who did not carefully consider his decision and allow himself sufficient time to decide, the S independently contemplated her decision over a significant period of time, and was also free from distraction. This shows how an evaluation of a character is based on own past experience and beliefs about behaviour.

some other means to stop this. ... again, I had to come up with a decision - do I really want to go out with this or what. ... and I cannot do that overnight, because of the stress that I'm in ... but, if I could think it overnight, definitely 100% sure that I will take a wrong decision, ... at the end of the day you need to take a final decision, but don't take it overnight ... take your time, that's what I said somewhere along the way, you need to be alone, ... but as long as you are alone, you are able to think the things alone. ... See. Time. Time is very important. Take time to do your things. Take time and you must be very cautious - the people you socialize with, the people you meet with.

What I like about [talk-shows], talking it helps, it heals a person ... But once you start coughing it out ... it eases, it feels like a light thing and it helps because you will find that someone else is talking his or her, and if that one of the someone else is far more bigger than yours. ... Yours - it's a petty thing, and you are making it serious, and again, problems are like if you keep them to yourself, they will love you, they will stay with you, they will make you miserable, but if you talk them out it's like, you are kicking them away, then you'll sort of stay away from problems, or, you won't even have a heart-attack, it's good to talk.

This things, they needed to, you sit down, though sometimes it's not good, you tell me like if Macy did tell her mum herself, remember, Thorne told Macy, eh, Sally Spectra, and the reaction like I'm going I'm going to help now, ... Those are the some other things that causes people to keep quiet. ... But sometimes you sit down with a person and tell them, you keep quiet, you come in when you feel, because, senses sometimes can tell ... so, you don't have to keep quiet that much ... Especially not with dangerous things, you don't have ... someone to confide. You must have that

S finds that talk is essential in maintaining well-being. Talk is experienced as cathartic. S relates well to talk shows because they facilitate the unburdening of one's inner concerns.

S focuses on the issue of characters not revealing secrets. S regards disclosure as important to her own life and in characters' lives if well-being is to be maintained.

person to confide, even sometimes you are not talking your problems seriously, you hint that person, so that if something happens at least, you can construct and say, maybe he was trying to tell me this, by saying that, you see then ... you need to tell someone somewhere, you see, it's so good to talk, to talk, it's so good, and you don't have to talk serious things all the way.

I'm not too sure about that one, whether Taylor does have feelings for Eric, because what I know is, when you are frustrated, miserable, like Taylor, she has lost his loved one, it's too soon, so automatically somewhere along the way you'll need someone to comfort you, to lean on, so to say. You are not sure. Your feelings are not sure.

Though, it's, again, it's not fair, for, for Maggie because to me, it's like they didn't give Maggie again enough time to think for herself it's like they want to to keep her busy, forget about whatever is happening within her, within her.

I like Taylor for her honesty ... And fairness. Like she's not concerned of herself only, she, she also thinks of other people ... As I've said before, that her fairness, honesty and it, that shows that she's also working with people, that is, feelings, people's feelings, emotions and so forth, so it's so hard for her sort of to just shut up the people's feelings or whatsoever.

It was a little bit sad. ... it's so terrible to feel lonely, to feel that you don't belong, somewhere, you don't belong anywhere, it's not a nice feeling, and for the fact that Eric, he's the one wearing the shoes, who's doing the things, he doesn't say anything wrong.

It's a good thing, it's a good, to make someone feel important, no matter what. ... He needs to be made, to be shown, or to be made to feel

S focuses on relationship between characters on screen. S experiences emotional identification with the breakdown of romantic love between characters.

S interprets a character's behaviour according to gestalt of 'time' created by own life experience.

S admires a character because that character shows honesty and fairness in interpersonal relations. The concern of the character for the emotional well-being of others activates admiration from S.

Empathy for a character, and vicarious involvement with character.

The family is the single unit that a character and S can count on during crises. It is the single constant that can

comfortable and be shown that you still belong here, no matter what, things go bad or good, you still belong here, which is good; and again it's so nice to see that each time when things go bad ... or terrible for you, there is always that someone who's always there for you, especially within the family, that alone, that alone makes you feel ja, I'm still going. ... ja, it's like, I'm still on a track, ... that ask the people next to me who are there to if I'm getting out of way and ... tell me no ... you are out of track. Go back.

I would say it is interesting because it taughts, it teaches me with some things, especially in love, love things, concerning love. Like a, in case of Brooke, Eric, Ridge and Taylor sort of a circle like, and there are things which we, we, if especially when you are a grownup, or if you are in love, you tend to close your eyes, and sort of not look on on such things, and pretend as if you don't know, or don't see them and then.

The bold is like opening my eye, like look on such things, and I start seeing things differently, okay, and again, though some of the things they are doing, I don't think that I would even try to practice them, or try to do them. Because I feel they are out of order or not meant to be done, like in the case of sort of the families exchanging. Like I will take the man's side: Ridge and Eric they are sort of playing games out of women, the, the, wife of Eric, the wife of Ridge was taken by his father. And Brooke was over with eh Eric. ... which I am seeing it as an abnormal thing - one of them, it's either Ridge or Eric is sick, I don't know.

Their family affair kept it so close ... I am trying very hard ... yes ... yes, yes, the family part of it ... They are I would say, they are fighting or struggling very hard against all odds to keep the family as it is ... Which is a good thing to keep your family - problems are there, hiccoughs are

provide support and a place of belonging. It offers guidance.

Romantic relationships between characters brings personal exploration of love for S. S struggles with the moral content of melodrama.

Empowerment is experienced in the process of gaining insight into normal and moral behaviour.

S identifies with the struggle to keep the family intact, and free from threat. S values family support in own life which is also selected as an emotionally meaningful unit in the text.

there, but you need to have strength, faith for you to go on and support, and if you don't have that family, obviously, you won't have that kind of support because friends are not always there for you and the family is there, you know, I will go to my son, he is always in the house, I will talk whatever I've I've heard during the day and we'll discuss it and at the end of the day I feel very much better.

But if it happens with me ... Like for instance I had a boyfriend and, I had, we split up and I had someone gets in there, or is involved while I'm in, I normally, what I normally do, I prefer to befriend that girl, I prefer him, her to be my friend more than anything. ... I don't want to see us fighting for this man, we can rather fight the the man rather than fighting, because I feel we are, we are women and this man is sort of degrading us, and ... we don't have to give him that chance. Instead of doing that, I leave the man and befriend the girl.

I am still questioning myself, how do they reason, and how do they make their things because there is no way whereby I can come and say, 'Gladys, you are over with Peter, I am getting in now or, I decided to get in because your affair, it is over. No ways, no, it, it's, it doesn't make sense to me, it is over but you see each other, you communicate and what. If you, Peter, managed to drop, eh, Gladys which means he can do the same to me. So the better I can rather start a new affair far away with a new person which I don't know, but if honestly I get into Peter that will be I'm hurting Gladys, that will be my intentions.

But he's to me, he's using Stephanie, to to achieve his goals you see. So I believe, or most men are like that. Women are there to to make them achieve whatever they want to achieve and, ... In *The bold* and in real life. And in real life,

S opposes the code in the text where two women battle each other for a man. An alternative solution is offered which stems from own identity of S. This alternative preserves female power by preventing the man from usurping female strength.

Relationships on the screen facilitate a moral assessment of intimate relationships in reality of S.

S perceives men as wanting women for material gain, or to advance their own selfish purposes, both in the real and soap opera worlds.

especially in these days. ... Eh men of today, if you are a women and you don't have a car or a house or money, chances for you to get married are very slim, but if you have one of these things, believe you me, they will marry you, that man will marry you to use your car, for his own, eh, what benefits. If you have a house, that man will get involved with you and marry you for your house, for him to get a shelter.

You know men, are are not like women, and they don't have that strength, and they have got fears, that if we let this business and then where would be ... [Ridge] was selfish, as I have said before, he is concerned about himself than any other person. He does not care about any other people's feelings. It is terrible and again in real life, that really happens, like me, you find a man getting involved with a woman and say to him "I want to marry you but I can't if you don't give me kids" then that woman must start taking fertilizers, running up and down to doctors. ... No, it is not important. It is just that men are selfish. ... Yes, yes, you see they want to to achieve their goals or to satisfy their needs with women as I have said, but if you are a stupid woman then you will go for that. ... Once you start having those kids the men decided to quit. We have got what we wanted then what, he doesn't want to marry you. And you won't force him you see. So it's terrible.

They like what they are doing, and again, I will say most of them, they are designers okay, which again it helps within the family, if in the family, you know there's a thing which you specialise in, most of you, you know that thing, it helps. Because if like for instance, if Eric falls down, Ridge will be there to pick him up and if Ridge falls, eh, who else is a designer there? Not Stephanie.

I do accept it as it is, because I say, at the end of

S interprets a character as being self-centred and who is like real men, also out to exploit women.

The family is selected as an element where togetherness and mutual support is interpreted as significant.

The melodramatic content is ascribed to

the day, I'm saying maybe that is how whites are doing their things, like changing partners within the family like that and ... that's how I've accepted it, that's what makes me accept *The Bold*, and continue watching it. I thought maybe that's how whites do their things. It doesn't matter if I decided to quit my husband, my mother can jump into my husband, which is terrible to me. It's completely terrible - so with them it is easy. It seems as if there is nothing wrong with that though I am having a problem of that, our kids and the young generation.

And even us, I would say, we are watching *The bold*, and we will start imitating, taking the different culture and making it our culture, thinking it is the right thing. Though at the end of the day, it will caught up with us. You know, people, we are weak, somewhere along the way. We are weak. We tend to practice things which we don't know.

It's nonsense, it's true, eh, like for instance now, if I will say, with us then if you are eh starting getting involved, you are starting seeing your boyfriend, it will be your thing and your boyfriend. Nobody will know about that, okay - you won't even stroll, eh, along the street, hand in hand. ... But now you find a 11 year, 10 year, 11 year old girl and a boy hand in hand, covering each other, walking along the street freely, even if, I would say, a Grandpa or a Grandma coming over, they are not scared. There is nothing wrong with that. ... I think [television] contributed a lot. ... Alot, because it is TV and these multiracial schools.

All those things, and again, if I don't answer him, he is affected, you see, I don't know. We are living in a terrible stage now, it's difficult, so that's that. ... I am half half. ... I am happy and I am not happy. It's again, I think maybe it is, because they are exposed to too many things. You

real events of 'white' culture. S disapproves of such content as it can have a corruptive influence on youth.

For S, there is the danger of people taking on as their own, the culture depicted in the text. S has the opinion that it is inevitable that human action in the real world will be a reproduction of the textual elements.

S finds certain aspects of the soap opera disagreeable because they are ethically questionable, particularly when that content influences directly the behaviour of individuals in the real world. Social change is recognized in the freedom of love relationships in the real world. This is attributed to institutions like television and schools which encourage Western norms of behaviour.

S is fearful of the consequences of social change and the concomitant Western cultural influences. S feels insecure and desires the return of the safe, secure and predictable past.

see, to too many things. They are going to the movies, they are going to market theatres. They, they are doing so many things, whereas then, we used to be to stay at home, clean the house, parents will always be there. My mom would always be there even if my dad can go away.

Past of the black people, I would say, and it is good now that they are exposed to almost everything. ... Eh, okay. Though I would say it is not good, because they might at the end of the day, you find that they are exposing terrible things. Okay. With me, my parents were very protective, very protective, such that I didn't know the other side of the world outside. ... That's why at the end of the day, you find a person scared of going outside, meeting new people, and making new friends, because you are scared that you will find a horrible person now, and you are used to this kind of people. You are. I'm still not tired, I would say, but I am trying step by step, gradually.

Brooke, she is also strong in her way, like she managed to tolerate all the things. She's starting these things and again she is capable of standing whatever is coming her way, like she knows Stephanie, she is the kind of person who does not give up or give in easily. ... Yes, because there are times where things don't go well. There are difficult times in a person, you need to be strong, no matter what.

The church people will sort of help them, show them the way that things are not done this way, you should be doing them this way. ... they are not interested in church things. They believe in themselves, they think that whatever they are doing is right and correct ... I think so - so for me, what makes me to go to church, it heals, it helps me and it and it builds my strength, regains my

S is ambivalent about the infiltration of Western, white culture through the content of *The bold and the beautiful*. Current fear of change is ascribed to a conservative childhood environment, but S persists in trying to cope with change.

A character is used as a symbol for the realization that inner female strength is important. This reading is linked to the need of S for emotional strength in everyday life.

S perceives contrasts in the moral dimensions and support systems between her own life and the lives of characters on *The bold and the beautiful*. For the S, morality and support is provided externally, through religion; while, for the soap opera characters, moral and ethical behaviour is decided upon internally; that is, by the inner

strength, and there are times when I feel I can't take it I can't cope and I can't make it anymore, it is too much for me.

individual self. S believes that religion will offer the characters a moral guide and support system.

SUBJECT TWO : SUMMARY WORKSHEET

READING FOR THEME ONE: PLEASURE

Own words of subject two

I watch it with my family, all of us, like know like when it's twenty to five, it's TV-time, because we watch soapiers ... and talk about it a lot, how we feel you see ... like when it is commercials ... And we talk or after it like after six o' clock like how we feel ... talk about how we feel like ... my mother, ... sister. Ja. That's all, we watch it together ... we talk about it.

It's like this thing when it's on TV. It's like I'm, I feel like I'm part of it, feel it, take it as if it was me that's experiencing things that are kind of painful. It's serious to me, it's like I feel like it's really happening.

Like acting, part of acting, like I forgot it, and it's real life, take it as it's real, I see it.

I like listening and watching and saying, hey what's going on? Learning something, like when I watch something, like programmes or picture, I get something out of it, not just for fun, you see. ...learn a lot of things like soapiers, and believe in them, like they are one, because I know that out of them you're gonna gain something.

Summary or interpretation or observation made in the context of interviews of subject two

Soap opera viewing is scheduled, and occurs within the immediate social context of family viewing in the home. Conversation between S and female family members centres around the soap opera reality and their affective responses to the happenings.

TV is viewed with serious attention, because the events and feelings are experienced as real.

S experiences the events on the television as reality, and is unaware of their constructed quality.

S approaches soap operas with the intent of gain. What is gained is elusive.

I watch TV, one of my interests, so I'm interested to, it's good in general, it's just great, to see many things, to understand like other people's like contact with you, TV, sort of puts you, to get to know that person. TV, it's great.

To me it's like, I never expected such a thing, you see like, you watch episode and like in a month and concluded maybe the end, they end up happening this, and that, but I never imagined this kind of thing, so. [This is the response to being asked which scene is gripping and special]

I don't understand, it's like Sly is having some kind of interest to Forrester, it's like it was kind of gripping too.

Like, like taking it as if, oh, this was happening to me, you see.

Like maybe, yesterday, I saw a scene and it was interesting and it ended up like, hey, didn't get killed, and I, what's going, and then, I'll just look forward to it, and get to know it and then.

Like this scene of the, of Taylor and Eric, it ended up like kissing and all, ended up, and then I wanted to, ended up, and then I wanted to know that, what's going, what is going to go, yebo?

And was interested to and finding out or what's changed. It was great.

And so, how they're going to end it because like, Eric is having some kind of feelings, you know, ja, still looking forward to it.

And just said, wants to know what's going to happen, we talked about it.

Watching television is an interest for S. It opens up the world by offering an exploration of reality.

Unexpected relationship between characters cause a particular scene to become prominent in S's memory.

Mysterious intentions of a character cause S to recollect a scene.

Emotional identification with character. Vicarious involvement with character in text.

Absence of closure in a particular plot encourages future viewing.

Desire to view is stimulated by sudden unexpected changes in relationships.

S desires knowledge of plot development.

S looks forward to development of a particular plot.

S discusses with other the shared desire for plot development.

It's the things that are going on around here, it's not like things happening in America, and not, no, so.

Ja, but it's problems, you know, the same, that they're experiencing as we are, so and their lives they're leading, not like the expensive things, to do with them, but

It's like you see the things, they are not just bizarre things.

Means a lot to me, it helps me to many things and like this case, and then, my brother [uncle] like, he came back, he came back before Taylor 'died'.

So when this thing of Taylor happened, I said, oh, the same story, but Taylor comes back, to, same thing happens to my brother [uncle].

Irrespective of the difference in cultural and geographical context between S and events on screen, S expresses recognition of events. This is not an identification, but a recognition of others in the social environment experiencing the same problems as that depicted in the text.

S recognizes the similarity between problems of soap opera character and members of own community.

Events in the text have a familiarity.

S defends criticism by arguing that a personal experience is processed by recognizing similar events in the text.

S recognizes similarity between a happening in the text and an unexpected happening in the life of a family member.

READING FOR THEME TWO: THE RELATION OF INTERPRETATIONS TO OWN LIFE CONTEXT OF VIEWER

Own words of subject two

Ja, I think like okay, I apply it to myself, my own life, okay, like what's going on there, say, okay, like my life I take it to my life, you see it's like we see in the soap, when we've got this kind of problem, and how they solve it, in future, ja, like in family life, you know that, when I'm a mother some day, and I will have children ... same kind of situation, I react, like know how to react ... it's like, this thing of Taylor, like the, Ridge chose Brooke over her, ne, ... what I thought, to what must I say, this kind of situation happens, like I'll fall apart, but hey look at Taylor, she's great, doing well, and carrying on from where's her life, not crying, sitting around talking about that ... like in my life, but I never like experience this kind of situation that Taylor has - but I can relate it like say, to be strong. I can in this situation, hey, I'm this person, like life must go on, ja, no, I like, like knowing that you don't like always, be happy, when sometimes that, you encounter problems, go on, be strong. ...I like to be strong and face the problem like don't know like how to face them, deal with them.

Brooke's like this person, like using other people ... I don't like her character ... she's like hurting other people.

I like Ridge, ja, a honest person like, deals with his feelings, ja, the honest side of Ridge, ja.

Summary or interpretation or observation made in the context of interviews of subject two

S integrates soap opera content into own life, by learning problem-solving. S refers to strength of female character in dealing with a problem and expresses the plan for a similar reaction in own future problem. S plays with reality by contemplating future familial relations (as a mother) when she engages with the text.

S has not experienced the situation of a character on screen, but finds that the emotional reaction of the character can be applied to own emotional life.

S uses own sense of moral behaviour to in the experience of antipathy towards character.

S uses own sense of morality in admiration of a particular character.

Personally, I don't like Brooke and I think she's this person like, wants to manipulate other people ... Ja, and then wants things her own way, yet doesn't go that way, always, see, so. No, you have to think of other people, and think in their terms.

Stephanie; he like he; but he, she's got the way of getting things and she's like interested in other people's lives ... is why she doesn't just concentrate on her own, just wants to manipulate. She's like Brooke, I think, they're just one and the same. I don't like them ... people ... but not in any like situation, just jump in and conclude and say do this and do that, no, don't think it's right ... I don't like, like people needing my privacy and tell me what to do, I think I can decide for myself ... when I was deciding like where to go and all, like with my boyfriend, my parents told me, no, you cannot go to [name of university] because boyfriend is there, ... you wouldn't like concentrate on studies, I said, but this is my own choice, I can do it, and they just tell, no, it's not right, you must stay, and I, they convinced me ... they are one who providing for my school, you see, I got no choice, I had to stay ... I really like felt like, this is not right 'cause what I wanted to do and end up not doing it, stay because of them telling me what's wrong and what's right.

Dislike of character is based on S's own belief that selfishness is not a desirable quality. Empathy for others is a desirable quality. Interpretation of a character's behaviour is based on own notion of what constitutes moral behaviour in the real world.

Dislike of character is based on own real life decision, when parents chose for S, causing S to feel disempowered and helpless. In a similar way that S's life was interfered with, the particular character in the text intrudes into the lives of other characters.

Ja, I feel close to Taylor, 'cause she ended up alone ... Knowing that's what you want, and can't get it because of the situation

I ended up staying at home when I wanted to just go and study somewhere else, you see, and now I'm here, I feel like I'm trapped, and what can I do? In a way I cannot care for myself, I can't do anything, I have to just abide by the rules of my parents ... There's no way out, because it's like I say, no one, going, what am I going to do, then I've got nothing, that so, I have to stay ... [Taylor] felt trapped like when she realized that her husband's married.

Ridge ... he's a honest, he's a honest person, ... Ja, he just not like fooling like in pretending ... to be someone that he's not; just open person, talks what he feels straightforward ... like my, my ex-boyfriend, it's like, he was just this, he was, he says this, and then, and that he's another person ... so like, I'm like, I'm like that and, then when we found out like hey, this person is another person, you see, I don't like people like that, like won't go anywhere, if you know, the one minute he's open with me so, it's like I'm open and he talk, make everything calm ... I feel like I'm a fool ... I don't want him to please me, just be honest and I'll accept it.

Stephanie must realise that she must stop just like harassing other people ... ja, doesn't think about their feelings ... I think Sally's making the right move.

Identification with isolation of character, and the situation over which control has been forfeited.

S empathises with character who feels trapped and who has restricted and minimal control over life circumstances.

Honesty and openness of a character invites admiration from S because S has interacted with a deceptive other, in own life.

S champions the underdog as a result of empathising with emotional abuse of character.

Oh, ja, I'm like very happy person, ja like I try to avoid like stressful things ... [soap opera characters] don't like this simple relationship, have we no interference, and all, they're complicated relationships ... no, my relationships not complicated. It's just simple and straightforward ... I try to avoid this complications and try to deal with different problems, try to deal with the person I'm involved with ... So, you can't say that live a life with no problems, there are problems and are there to be solved, so when *Bold and beautiful*, the problems normal in a way ... in *The days of our lives* ... it's like happening in my life. I've got this thing, ja, like two men interested in me, oh it's a problem.

I see myself as a like what I want in life is like, like [the female characters] like role modelling in some way like, in like, in their business, how they handle business, I admire them so, in the future, like me, I want like to now to be successful, someone, woman, and be independent. Ja. ... Have to stand for yourself and know what you want and. Ja, have to be strong, because if you just say, oh, I'll do what my parents want, no, it won't work. You have to do what you want.

The problems ... they're common, so it's like their race an all, western cultures, I don't consider them, I just see them as individuals or ... to me it's not so different for, or ... to me it's not so different for, or it is because maybe I don't take my culture seriously, maybe that's why I don't see. Ja.

Sheila ... when I saw her emotions, I know like I feel sensitive ... it's really like tense, really tense.

S presents a masked self, a socially acceptable self to the researcher. This persona is of a happy individual in an uncomplicated life. This is presented in order to show difference between own simple life and the complicated lives of soap opera characters. S appears defensive about her personal life. S and a character from *Days of our lives* are in similar relationship conflict. However denial is revealed when S inadvertently mentions "it's a problem".

An impression is received that the S provides a text-book answer, in the belief that this is the response that the interviewer desires.

S aspires to strength, success and independence of female soap opera characters.

Focus is on characters as individuals. Western cultural norms do not affect S, who does not give serious thought to own African culture.

Vicarious involvement with character.

They come back, others could do like, there was this friend of mine, neighbour, she was my brother [uncle], he was my brother [uncle], nè, and oh [people] were shocked, and us -family- were shocked to ... I really know, ja, knows he lost someone then comes back, like ja, I mean at first you become shocked, and say but, you don't, kind of happy that the person came back. It helps me to many things and like this case, and then, my brother like [uncle], he came back, he came back before Taylor died, ... disappeared ... so when this thing of Taylor happened, I said, oh, the same story, but Taylor comes back, too, same things happen to my brother [uncle].

Ja, when Taylor, like she was left alone - Ridge was gone now, I started crying The emotions of like knowing that because something ne, inside of me, is not yours ... taken away from you. I said, oh, it's really painful ... I haven't really experienced it, no ... I experience the pain like this thing I mean it's like, umm, I'm very emotional, like, like, ja, I'm a very emotional person Like I feel I'm empathising so, feel for other persons, it's really painful.

Return from the 'dead' of a character occurs after own family member of S returns from the 'dead' S empathizes with shock and confusion that surrounds return of character from the 'dead'.

S recalls a reaction of crying as she empathises with pain surrounding loss and loneliness of a character, being brought about by rejection.

SUBJECT THREE: SUMMARY WORKSHEET

READING FOR THEME ONE: PLEASURE

Own words of subject three

I remember nè at school nè there was on old girl at our class she was, our classmate, nè, and he used to come and tell us what has happened. Actually it was drawing our interest for *The bold*, you know, and so he come and tell us and eh next time we went and watched *The bold and the beautiful*, and we come, and we said hey, hey, you see that Brooke what what what, with Ridge, you that thing.

The elders used to criticise *The bold*. The family. they used to criticise and criticise. Actually it was clashing with our culture you know, culture. ... When it comes to respect, respect. Because I remember *The bold* was even now draw a lot of attention and you never notice even when your mother was calling you and say hey and call you might not respond and day hey as you are watching that thing of that nature....Okay, first thing was that eh, accidentally, it happens time, it happens with Ridge was having a sex with Brooke, nè, and mother would come and when he come you would look all over the room, so they said, hey, that thing is not good, you know. ... That thing is not good not good because because but in that time. Our culture it take time to develop so we will not blame the elders you know, it is the way they were grown, they are growing that way so they must implement the same to us.

And we used, we used to laugh a lot because sometimes we did not understand the English. ...

Summary or interpretation or observation made in the context of interviews of subject three

Pleasure extends to extratextual or social contacts with peers. This social interaction provided the impetus for viewing *The bold and the beautiful*.

Serious attention is disrupted* by elder members of the family who find the sexual content distasteful and inappropriate for youth. The events on screen represent corruption of the youth, and an eroding of traditional African values.

In not understanding the spoken discourse of the soap opera, S and peers are amused

The English and you know, we interpret along another round way, you know.... Eh well sometime when you watching that picture nè, you are watching that picture nè, uh, and you are watching that picture we see them hanging, nè, embracing each other and sometimes, they used to talk and say 'I love you and I want to have sex with you'. Sometime they don't say those words they used to say just say 'I love you' ... And after thought they have a sex, so, we thought already that they will have the sex. Or which they say 'I love you', something like that.

[Now] I feel so relaxed, ... I feel so free because I hear and I understand each and every word.

You know - eh eh if I watch if I watch with a girlfriend ... if I watch with a girlfriend, automatically, I will have that feeling and I will need her to, know, but if I watch alone I feel much more comfortable. ... Much more comfortable because I will be alone and I will be free, to, to, - I will free no one will disturb me you know. ... And a even the girl if ever have that eh sexual feeling, automatically himself will have that eh sexual feeling and eh, after that we will have that sex.

When I am watching with my mum or elder ... I still have that I see that, I get uh get scared You know, the elders like to test people, test the young ones, because if you're watching with the elder, we'll not concentrate on what you're watching, we'll concentrate on you. Because they see what happened, if ever they have, they have what the sex, so we want to know whether you we have grow enough to be free with you know, so we always automatically they will concentrate on you watching, so otherwise, I will the television, I don't mind to have watched with an elder. Yes, because because if ever if ever

by providing own interpretations of events, particularly with respect to conversations (or lack of) surrounding romantic and sexual issues.

Change in viewing pleasures were brought about by understanding the spoken discourse in the soap opera.

Viewing alone brings increased concentration, in contrast to viewing with a lover. When viewing with a girlfriend, there is firstly, distraction. Secondly, sexual content of the text promotes sexual arousal and sexual interaction between S and girlfriend. The soap opera functions as erotica in this particular viewing context for S.

S feels embarrassed and self-conscious, even guilty when parents or elders are present in the viewing context. The members of the older generation react negatively because they perceive the textual content as having corrupt and amoral consequences, particularly concerning sexual issues.

I am watching with an elder, nè, he will look at me. If ever I react so strange so strange uh she will like to to protective when I like feel I am going out with friends on party on Saturdays, you know. Because, I am grown enough you know. So, it is a sort of testing, ja. You know, on the eyes of the parents you are always their child Protect, yes. From you know now it is not the same as their time, nè, they have a lot of disease. It's risky a lot of disease and all the time we will react so negative. I don't remember my parents watching *The bold* or *Days* react positive. [but the parent's reaction is] negative. .

That's positive, is that the the only thing that the parents which they do not understand *Bold* is not the only the, it's not only love. ... Yes, a lot of things which are involved.... No, not only love. ... Not only love, even the, about the violence the violence take place over there.... If I remember when the Bridget was shot, nè, Bridget ... Yes and Ridge, I thought Ridge was good on respect of love only. He talk a lot whichever reason I don't know whether those words are Ridge words or is just reading the script something like that. ... You know the way he was talking it is like he was a politician a politician.

And this part of a psychologist what what. ... Taylor and eh ... James, yes. ... I watch *The bold* because there was a lot of love, ... that that was draw my attention my attention but now because understand a lot of us actually I like the way eh Dr James Warwick the way he relate things and even even his style. ... That guy is so charm, so charm, ... you know he will tell you something and after then you will never notice what was hitting you. ... After a charm. ...Ja, um, he's a clever guy. ... Very clever, okay ... actually he can play any many character I remember when he was a biographer something a biographer, nè? Of eh what this prince, Morocco Prince. ... Actually,

S is interested in romantic content, and also issues that surround responses to, and coping with violent behaviour. Immersion in the world of the text causes a conflict in S. S experiences conflictual beliefs surrounding the perception of the character being real or that he is acting.

Pleasure in viewing the text has changed over time from interest in romance to admiration of a particular character. S experiences intense emotional involvement with the behaviour and personality of the character, so that boundaries between character and self become diffuse. A fear reaction is experienced, as if S is the character who is in a risky situation. This is a vicarious involvement with a particular character.

you would swear that he was a biographer, the way he relate things. ... Even he is not scared, he is prepared to take any chances even the danger one. ... The time he was the time he was asking for truth whether the Prince Leila was Taylor, Prince Leila, nè, I was so scared that time, I thought eh what happen if the princess come there will be trouble. ... I was so scared.

Ja, he is charming. ... Obvious as a psychology student, nè, it is ... That thing inspire me inspire me because many things I read in lecture room you used to tell us and eh I feel so proud because I know that thing I have seen, you know, sure. [Interviewer: So you can understand it better because he is he is acting out something that you learn about in school?] Yes, yes. ... And it is so practical, you know. ... When I read on television ... Yes I see that thing happen and I know where that thing start.

And the western so special style, they will date the girls, know, and they will even spend a lot of money, even the time but when we first know it was sort of long process so when understand that American style we love it. ... Yes, we love it. ... As the African style yes, because most of the time when they make a proposal they always, the man will succeed, the girl will notice this guy is a, know, is a, that comfort, and actually he prepared to spend each and every, even a last coin, you know, you know, so African, we see that thing as a waste of time, a waste of time, you know, but now as we least the civilization implement the, the European or American style.

We need always to try to, to make our, to make our decisions or what implications nè, so that when the truth eh the truth has come out, if ever we have guess on the right way, we can be proud and that thing can be y'know make us so proud about us and even our, our, our self-esteem will

Pleasure is facilitated by admiring a particular character who brings alive theories and formal learning material for S. The theoretical material studied in texts by S is made concrete and practical by the character being identified with. In other words observational learning occurs.

S takes pleasure in admiration of contemporary American courtship behaviour presented in the text. Consequently, S discards own African norms of courtship behaviour and models after the behaviour depicted in the text.

S experiences personal empowerment when he makes correct predictions of the development/resolutions of soap opera plots.

be will, y'know.

To happen, nè. Mmm, eh, I want to see Sheila, different, ... Sheila, it's a part a part of *The bold* ... so ever we have to lose Sheila ... *The bold* will not be so interesting. ... In a way that eh y'know Sheila always give us the best of Stephanie ... and that thing keep *The bold* long, going, you know, yes.

I remember when eh Bridget nè, when he was catching a what, a, what a, bullet, is a bullet, nè? Ja. I remember Ridge, eh was, was talking like a source [sort] of politicians ... The way he criticizes this violence, the way, the way she speaks, the way she criticize the thing, ish you can swear that he was a source [sort] of politician, not a designer, not a what source [sort] of flamboy, he can swear that he, this one's a politician, so you know a character, it's accessible to everything.

[Interviewer: Would you like to be like Ridge in your own life? Is that why you, is that part of the reason for you, for his?] ... I will like very much, very much. ...well, I'm ambitious, he sees that I'm ambitious, but I think so, ... I think so, eh, you know, mmm, each and every time nè, mmm, when I wear something slightly similar, the style of Ridge I feel that eh, that rule of Ridge, I felt that rule; that role of Ridge, I feel like I'm Ridge eh and all I try to to be calm and collected, as, as, he do, y'know, yes.

I have common with James, James, is it's it's a professional, it's a professional psychologist, nè, or I'm a student, ...I'm a student of psychologist, so I feel that that link you know, between me and, and James, that's I feel about two things, yes. And I like him SO very much. ... I have to admit, that's guy, that guy, it's a, it's a most clever person I have seen, and eh, which I admire more than our president, President Mandela,

Viewing interest is partially based on a villainous character, her behavioural change and her influence upon another powerful character.

S is attracted to character who has flexible behaviour. S fantasises that he is the admired character, and acts out the fantasy in reality where he experiences being that character with respect to dress, personality and affective responses.

S who is a psychology student develops an identification with the character who is a psychiatrist. Intense admiration for the flexibility and adaptability of the character in crisis situations. Also an admiration for character's control over affective responses. Immersion in textual world encourages empathy for admired character.

mmm, that guy always if ever the situation is so extreme, eh he try to find a, the extreme measurements ... to try, to to accommodate that situation. Mmm, I remember, mmm, when he was with a eh, in eh, in eh, in Morocco, I always, when James was talking with Taylor, or on the private place of Sheila, I was feel so nervous. ... I was feel so nervous, all the time, when James look at Taylor, I feel so, it was ... nervous. It was so strange I ... thought Omar will discover everything about James, that eh James was lying, when he say he was a bibliograph ... what I was so nervous, you can see they must the way they were so, so but the way they were so, you know, you can notice, that hey, it was tough or not on the side of, on the side of James, but on the side of even the viewers. ... But James was so cool, was very, so very cool, ish, he was so cool, really even the question that he he ask Omar you can see; ... I, I remember, when, eh, they were introduce , ... James to, to Prince [Princess] Leila, ... I thought eh James will explore [explode] and be so, so happy. I know because you never know about you emotions, what you'll do for, you'll say you'll try to be, to be secretive and be calm and but the moment you saw that person, it's over.

I will be so very much nè, happy nè, if ever I can, Sheila can be set free on the, on the parole board nè, any decision that person has change or not because if Sheila stay in jail, we'll never know. ... But because I, I want to see that change whether Sheila has changed or person in a life is capable of having eh, two source of, eh, two, what source of, source of two behaviour whether person is capable of changing, you source of person so dynamic, y'know, I want to see that thing, that already many many times or many years ago even today they tell us that eh people can change, people so dynamic, y'know, so I want to, to witness that process, where a person can change or obvious it's a it's a it's a story, this one, it's a episode, but you can at least feel, see that thing whether that thing it's happening or what ...

A source [sort] of bias ... not eh real, they are not ... happening in real life. ... many stories on television, the, they are so bias, they are really about that big influence, even came for that other stories are so bias, are so bias, y'know like eh, I'm so happy because they many stories they said eh this one's a true, it's a true story, it's a true story, and those things really happen ... happen y'know, but still people must insist that eh the stories ... are not real ... well well not so bias, which are, are in the same pace with our, our life, ... same pace with our life, so, mmm, I can say there are others who are source [sort] of bias, there are others who are source [sort] of not bias, there, actually, the SABC or each and every television ... programme which eh *Kideo, Kideo, Kideo*, for the young one, ... those are bias stories, they are not really happen, they are categorized, the way, but you cannot say *The bold and the beautiful* and *The days of our lives* are so biased, you cannot say that thing because you see, the decision actually when you watching that eh, those episode, ... you cannot predict

S desires to see the female villain being reformed, in order to generalize to human behaviour-change. S is aware of the constructed quality of the text, but hopes to extrapolate to people in his everyday world. This application to his everyday life or real world is prompted by emotional involvement with the text. S shows eagerness to learn about human behaviour through engagement with the text. Curiosity about personality change is shown here, as S seeks insight into human behaviour.

S compares this particular soap opera to other television programmes. Pleasure is gained in *The bold and the beautiful*, because S is allowed to predict plot developments and also to interpret the text using his own subjective thought processes. S values active cognitive activities when responding to *The bold and the beautiful*. This is contrasted to closed texts where S is provided with a definite textual meaning. S experiences the soap opera as real, as opposed to being "biased".

what will happen ... what will happen ... I think the programme who are not, that are so biased nè, you can predict those programmes but the other, you cannot explain what will happen.

You'll always want to look what will happen, what will happen. ... you, what's gonna happen because okay if ever I can refer to what eh *Kideo*, nè ... *Sabrina* ... you know, you know, you know, you can see that thing, you can see from that with no, that one, it's not happening in the real life.

They don't give us that critical thinking y'know, if even you watch eh eh *Days* and eh *Bold and the beautiful*, you always wonder, you always make a decision they always prove wrong, most of the time, they prove wrong.

Yes, something real about it. Actually you know, okay, let's let's start with to the *Days of our lives* ... So, mmm I think eh *The bold an the beautiful*, in a future well it might happen that situation it's happening in USA nè, and it's a, in the Europe, okay, I said in the well-equipped countries nè, I think in the future that thing will proof our friends here in South Africa ... Okay will happen in the future, I think that thing will happen in the future in our country, it may be already has started to, to happen ... so that will prove our, our colleagues that ... that thing it's real ... can happen. ... it's something which can happen, in the real life, shorty, it's not, it's not *Days* on the sort of theory, which is not, is not happen on practical, y'know, it's happen in the practical ... I mean it's a real thing ... It's a real thing.

When when Stephanie discovered Taylor the way she embraced Taylor the way she was so happy it touched me a lot. ... when he embraced with with Taylor I was so delight Stephina really if ever he like you, he like you, but if ever he hate

S can relate the soap opera to own life context and everyday reality because the soap opera is open to interpretation. The lack of plot resolution stimulates S to watch its development in subsequent episodes.

S gains pleasure though exercising independent cognitive activities, such as, predicting plot developments and realising that predictions are often incorrect.

S recognizes events in the soap opera as occurring in everyday life, in the future, if not in the present.

S is overcome with emotion as a result of vicarious involvement with a character.

you, he hate you for the rest of your life ... I was so embraced that I was so, feel so ish, actually.

He [Ridge] was talking about and the way and the way even you see see eh he was so obsess about the situation ...she was so, he was so obsess and so uneasy y'know ... so, you can feel that thing but ish, Ridge really!

Actually I ever the person, if ever there was a thing that you can can take the the person, eh, you can take the person, in their features, even their, everything or I take the, ... James Warwick, everything, y'know, I like so that guy, ... he is fair .

Vicarious identification with character causes S to experience emotions as real.

Strong identification with a character.

**READING FOR THEME TWO: THE RELATION OF INTERPRETATIONS TO OWN LIFE
CONTEXT OF VIEWER**

Own words of subject three

Ja, he [James Warwick] is charming obvious as a psychology student, nè, it is That thing inspire me inspire me because many things I read in the lecture room ... I feel so proud because I know that thing I have seen, you know, and it is so practical.

Our style, nè, of proposing yes, it's different from the American or European, so we know, we as the African when we propose anything concerning the love, nè, we do not know the other ways of proposing, you know, we are basing on the one, on the one concept that you go there and you tell her that you, how much, you love and how much you appreciate, nè it's a Africa And the Western so special style, they will date the girls, know, and they will even spend a lot of money, even the time but when we first know it was a sort of long process so when understand that American style we love it As the African style yes, because most of time when they make a proposal they always, the man will succeed, the girl will notice this guy is a know is a that comfort, and actually he prepared to spend each and every, even a last coin, you know you know so African we see that thing as a waste of time a waste of time, you know, but now as we least the civilization implement the, the European or American style.

Summary or observation or interpretation made in context of interviews of subject three

S selects a particular character who contributes to own identity. S and character have a similar vocational identity. The character brings alive theories which S encounters in career as a student. In other words, the soap opera character induces experiential and practical learning for S, as opposed to theoretical learning.

S prefers and acts out in real life, the courtship behaviour represented in the soap opera. S discards own African norms in favour of Western norms for courtship behaviour.

Yes, we implemented and er, most of the time, we will not succeed because you know, the girls today, nè, they lack that vision and they are ambitious a lot, they always depend on the, on the man depend on the man, and we used to tell thing thing as we said *epetrol* ... you know, you know, petrol? petrol, you don't know petrol?you know the girls today, like a guys who have a car, so that's why we said, '*Mamogolo epetrol, Shorty*', they hear the smell of, the smell of petrol.... Serious Successful unless you have a car unless I have a car That's why I said the girls lack that you know, they depend on a man? They depend on a man Yes. They depend even here in the campus, I will notice that a lot. A lot. Really serious On a man and well you know, obvious they will ask well run away because he will tell you, I'm so ambitious, and I have vision, compared to them but in real life, but in reality, it is another way, because many many times; actually, let's put the thing straight, here in the campus, nè, I don't have a girlfriend, my girlfriend in township, you know, because, when you especially, when you went to cafeteria for lunch, she'll come to you and fold her arms, expect you most of the time most of the time, most of time, and you know very well that she has got the money....she will fold her arms and look to, look to for for lunch and eh sometimes you find that you don't have that money and you feel so embarrassed A lot because if he ever have a man who is working is working, that man will support that girl financially, everything, entertainment, everything, you know you know does it happen, it does it does, you notice the Forster families are so superior Every girl in *The bold* want to be a [Forrester].

S has experienced difficulties in his own romantic endeavours because he lacks material resources. S believes that these material resources are required by the opposite sex as a prerequisite for a romantic relationship. S perceives female dependence on males (particularly financial) both in real life and in the soap opera text.

In our culture, an African you know in our culture, African, nè, we could have a better way to accommodate a situation The Ridge and Brooke and what what, nè. There's a thing in our culture they call *isithembu*, nè that you can have a many wives, so that thing can accommodate, ... maybe he spend two weeks eh in the Brooke place and other two weeks in Taylor's place, all the time, maybe he will see Taylor, eh at two weeks a month, same two, to Brooke, you see, it's an easy way, and it's accommodated.

Sally, eh she has done a wrong thing, nè, but y'know to play with other person emotion is another thing it's a painful thing he [Eric] care for her, yes, I feel so touch by that. it's not a good thing, to play with emotions is not a good thing, but after all Eric tries to to to to do what is best for Sally.

I like Ridge so much I like Ridge so much the most well-known designer he's a successful person, successful person each and every young man and young woman had admire Ridge ... he's a fair, fair person: he stick to his guts irrespective of eh his decision, he stick to that decision I'm ambitious, he sees that I'm ambitious, but I think so yes. I think so, eh, you know, mmm, each and every time, nè, mmm, when I wear something slightly similar the style of Ridge I feel that eh, that eh, that rule of Ridge, I felt that rule, that role of Ridge, I feel like I'm Ridge eh and all. I try to be calm and collected, as as, he do, y'know. Yes.

I have common with James, James is it's it's a professional, it's a professional psychologist nè, or I'm a student, ... I'm a student of psychologist, so I feel that that link you know, between me and, and James. That's I feel about two things, yes. And I like him so very much.

For S, the dilemma of a particular character who is in love with two women, can be solved easily within African culture.

S places emphasis on the emotional well-being of a character, even though that character has committed a crime.

S selects an attractive character and identifies with this character in terms of personality and dress. S fantasizes being the character and acts out this fantasy. S models after the character and experiences the emotions of the character.

Identification with the vocation of a character increases character involvement.

Because our our elders were living as a community which practises the same culture ... the values and the norms so now we in the era, we are in the era now, we have to interact with the whatyoucallthem cultures, so I think that's a part of integration, as because we have to copy a with this present situation so that you can understand better each other.

One thing was, one thing here is that it's a question of whether he [Ridge] can maintain those two wives ... so on the question of Ridge obvious Taylor has her own, he's working, she's, he, she's working and even eh, Brooke, it's easy ... you can accommodate very easy.

You not have a girlfriend nè, you sometimes alienate yourself from your friends when they talk about the love those things so Alienated because you don't practice that, that thing and they always want to hear more inside of your story, and you find that you don't have so that you can be a inter, interacted with eh peers.

S opera content is experienced as valuable as it assists S to become entrenched in the dominant western culture. S behaves according to soap opera content in order to learn more about the dominant culture, and to gain a deeper understanding of members of other cultures.

A character's dilemma of choosing between two partners can be solved if he followed an African custom of being able to have two wives.

S engages with element of love in the text because this contributes to having a social identity. Knowledge about loves means belonging to a peer group. S can talk about love with peers.

It [love] touch me a lot, because eh, in the first place that thing it's a it's a precious thing to to eh the love, nè, and it's a precious thing so so it's a it's a it's a thing that he, it's a source [sort] of enjoyable because in *The bold*, when they talk about those concept, they make so easy for you as a viewers, to feel that you are, you are part of eh, those people who are interacted so it's a good thing to to have in a relationship with someone, specially when you consider yourself as a, you put yourself in the position of Ridge, and you're having eh Taylor so Taylor is a beautiful one, so that's what I like. on my own life, on my own life, nè, it's, it is, it is difficult because mmm you find with, you find that the beautiful eh girls. They are too demanding, it is right to have a person who you really like so very much and you can share everything with her but here most of time there's a guy who looking for, for a beautiful, a beautiful girl nè, and we forget that even the ugly one they have those comfort you more than the beautiful one because the beautiful one they thought that if they they only people who should look after, y'know, they don't care, about care.

Vicarious involvement in romantic relationships where S identifies with the male character. Involvement with the character allows S to experience emotions of love.

Go to girlfriend house nè, and eh, we sometimes send the one to call some ladies who is living there, nè, and you find that sometimes eh she is busy, know, she's busy, so sometimes she's cooking or somewhere y'know, and you found out on that day you'll not see that girl, that girl and even the parents they make so difficult for you to ... to to to see that girlfriend of yours, they make so difficult, so sorts of mmm, they want their, their girl, their child to be in love with a boys, ... because they always consider education as a fast, first priority for their children, so that thing it make us so difficult to eh to show that he we have love, ... on *The bold*, nè, okay, Ridge ... it's easy what do you want to see eh Taylor or eh eh Brooke he can go and see her.

You find that it is different from us to do as Ridge he do, so that thing we end up ... of the culture, we, we end up with don't have a, a full, don't know whathowto put it, full what, love, yebo. ... You end up questioning ourself that there still love in our ... culture know, so that thing its affect a lot ... I think if ever our parents were were free to let us see those girlfriend, I think the concept of love will have known better, yebo, what to do.

The guy should be the chaser ... because ... the girl is scared to make the first move A source [sort] of Western culture I don't know whether you're right or not, is it a Western culture? I thought so because they practice in *The bold*, ... and eh many families are practising in the soapies, American soapies or European, so I thought it's a it's a culture if ever he soap I don't have a problem with it, but if ever it's the same with us here, we don't have the girl she don't have to to chase the guy, yebo ... They will be suspicious of something I think it is right for a for irrespective of gender it is right to chase what he wants ... so I'm don't mind if ever the girl will be chasing after me.

S experiences restrictions on love and relationships in real life. S admires the freedom to explore complete love which is depicted in the soap opera text. The soap opera represents a wish-fulfilment; that is, it actualizes the wishes for the experience of romantic relationships to be unhindered.

S questions love in his own life as a result of interpreting romantic relationships as being easier in the textual world than in his experiential world.

Intellectually, S believes in gender equality, specifically in relation to female assertiveness in courtship behaviour. In his own experiential world, though, females are not assertive because males view assertive female courtship behaviour as indicative of ulterior motives.

Yes, I'm ambitious well in the first place, nè, I will not have the fear if ever I will not ambitious okay eh I will not have take this psychology and eh I will maybe as I take psychology last year and maybe I will drop psychology for this year y'know to show that I was ambitious and I was after eh this love of psychology ... show that I was so ambitious, so eh, I want to be like James Warwick Actually, I ever the person, if ever there was a thing that you can can take the the person eh you can take the person in their features even their, everything or I take the ... James Warwick, everything, y'know, I like so that guy, he is fair Another thing another thing ehm, mmm, when James went to to Morocco ... there were so many discouragement from her [his] friends Yes. That is show how eh he is fair to himself, you know, he is fair and eh, any judgement, he, he made didn't regret about the the consequence, you know ... eh, that's make him every time so successful, you know, so successful, and eh, even even her [his] charm it makes so easy to escape from many situations, [his] charm makes so easy for [him] to escape many situations, you know after, after, after, after, after I saw that guy, James Warwick, nè, okay, mmm, I realise nè, that he, it is important to make personal decision not the decision to be source [sort] of consensus, you know, to be in public so at the end you don't regret, you know you always if ever there was a source [sort] of disturbance or something of that nature, you see that thing as a, a source [sort] of challenge or a lack of experience Before James Warwick I were, I was still little bit linked to to eh to my age, maybe I was not much old, you know ... I will link that thing but James Warwick play a important role in my life by making me aware of those things. Yes.

A particular character has made a deep impression on the life of S. Since viewing this character and being vicariously involved with him, S wishes to be like the character with respect to ambition, career, physical appearance, decision-making ability, interpersonal interactions, and independent thinking. S has experienced personal growth due to identification with character, and S has set in motion in own life, a similar vocational path as the character. This has made him feel more confident and determined to realise personal goals. S interprets character from personal vocational identity, and this identity becomes strengthened through identification with the selected character.