

Screenplay:

Op die hoek van 14de Straat

and

Dissertation:

A critical analysis on how the application of cinematographic tools during the screenwriting process can contribute to the visualisation of post-death Christian existence in an Afrikaans film

By

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Supervisor: Dr Tarryn-Tanille Prinsloo

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Declaration of originality

Name: Chanté van Zyl

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Degree / Qualification:

Master of Arts in Creative Writing

Title of Screenplay: *Op die hoek van 14de Straat*

Title of Dissertation: A critical analysis on how the application of cinematographic tools during the screenwriting process can contribute to the visualisation of post-death Christian existence in an Afrikaans film

I declare that this screenplay and dissertation are my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements.

I understand what plagiarism is and am aware of the university policy and implications in this regard.



.....

SIGNATURE

7 September 2022

DATE

Abstract

The visualisation of the post-death existence in South African films has grown over the past few years, proving that the South African screen can be a haunted place. In contrast, the romantic comedy genre has decreased from 2015 and 2016, when romantic comedies dominated South African cinema (Frassinelli 2012:37). In the past five years (2018-2022), there has not been a romantic comedy that visualises the post-death existence in a South African feature film. This study aims to identify the ways in which the Christian post-death existence is visualised in South African cinema over the last five years. Its primary purpose is to explore the visualisation process of the script, since the screenplay provides the impetus for screen visualisation. Screenwriters can produce a visually striking screenplay by using cinematographic conceptual tools while writing scripts. Comparatively, this study explores the ways in which suggested visualisations are translated to the screen. Furthermore, through a qualitative, critical reflection, this study applies its findings to the feature film screenplay that visualises the post-death existence, specifically written for the purpose of the study.

This study is located in the field of creative writing and, more specifically, in the screenwriting domain. According to Adèle Ramet (2007:xi) creative writing is defined as possessing the ability to compose or produce an original literary work. Within a screenwriting context it can further denote the creation of an original literary work, written to be translated on screen. According to the University of Worcester ([sa]:1), if the goal of creative writing is to increase a writer's confidence in their abilities, then screenwriting strives to improve the abilities of a writer from ideation to production.

This study is also located in the domain of the Christian post-death existence and the visualisation thereof. The scope of the study is limited to South African films released between 2018 and 2022. Therefore, this study aims to critically assess the post-death existence, the South African Christian view of the post-death existence, cinema as theological reflection, South African cinema of the last five years, visualisation through cinematography, and visual writing within the screenplay. To further contextualise, this study interrogates the ways in which the conceptual tools of screenwriting and cinematography can be applied to the screenplay in order to visualise the post-death existence on the screen. Since a film depends on the combination of these tools, it is useful to consider the ways in which they are employed towards the visualisation of the post-death existence as a whole. The two films that are analysed in terms of their screenplays and cinematography, with a focus on the ways in which the post-death existence is visually translated from script-to-screen, are *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021).

This study concludes that there is a notable use of the conceptual tools of cinematography, both in the script and screen processes, to visualise a post-death existence.

Key terms: Screenwriting, Ghosts, Visualisation, Cinematography, Afrikaans, *Siembamba*, *Lykskou*, Theology in Film, Christian post-death existence

Screenplay

Op die hoek van 14de Straat

By

Chanté van Zyl



Op die hoek van 14de Straat

Chanté van Zyl

INT. WOONSTEL/MIA SE SLAAPKAMER - AAND

OOR DIE SWART SKERM:

DOOF IN:

MIA BUYS, 27, sit voor 'n spieëlkas en kyk na haar refleksie. Sy het lang, ligbruin hare wat in sagte krulle van haar skouers af hang. Sy is natuurlik mooi, maar effens onversorg. Haar bleek en ligte vel wys die kringe onder haar oë duidelik. Sy grawe tussen deur die versameling grimering uitgestrooi op haar spieëlkas. Sy gryp die blosser en kleur haar wange haastig in. Sy sug hardop, gefrustreerd en ontevrede.

Beat.

Daar is 'n vrolike klop aan die deur. Die deur vlieg oop. Mia se kamermaat verskyn in haar kamer, kleurvol in alle opsigte, van haar kort, bloedrooi hare tot haar helder, mostert gekleurde 'jumpsuit', ANJA NIEMANDT, 27. Anja vou haar arms voor haar bors en leun teen die drumpel van die deur.

ANJA

(opgewonde)

Dis al donker buite! Hoe laat ry jy?

MIA

Oor twintig minute.

Anja kyk na die lang, donkerblou rok wat teen Mia se kas hang. Dit lyk meer soos 'n rok wat 'n middeljarige ma na 'n kerk bazaar toe sal dra, nie iets vir 'n 27-jarige nie. Anja stap nader aan die rok en voel aan die materiaal.

ANJA

(sug ontevrede)

Hmm...mmm...

Anja lig haar wenkbroue en trek haar lippe skeef. Mia sien Anja se reaksie teenoor die rok, in die refleksie van die spieël, en rol haar oë. Anja skud haar kop.

MIA

Voor jy iets sê, laat ek jou wys.

Anja lig haar hande in die lug op en plak dan neer op Mia se bed. Daar is klere en skoene wat op die vloer gestrooi lê, maar alles wat in kaste gepak is, is netjies gebêre. Mia trek die donkerblou rok aan en plaas dan haar hande op haar heupe, asof sy haar voorkoms onthul op 'n *make-over* televisie

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program. Anja se kop sak in haar hande.

MIA
 (geïrriteerd, vou haar arms)
 Wat?

ANJA
 (saaklik)
 Dis 'n eerste date, Mia.

MIA
 (draai om)
 Ja, en?

ANJA
 Kan jy 'n bietjie meer moeite doen? Jy
 wil tog 'n goeie indruk skep.

MIA
 (verdedigend)
 Ek doen moeite! Dis 'n mooi rok. Ek
 gaan 'n baadjie en oorbelle dra.

ANJA
 'n Baadjie? Kom nou, ons wil darem vir
 jou 'n bietjie aksie kry!

MIA
 (hyg)
 Anja!

Beat.

Sy staar aandagtig na haarself in die spieël. Sy begin haar
 keuse betwyfel.

MIA
 (huiwerig)
 Dalk sit ons buite en raak dit koel.

Anja gooi haar arms om Mia.

ANJA
 (giggel)
 Sy arms kan jou dan warm hou...

Mia probeer haar glimlag wegsteek.

Mia stap nader na haar volspieël toe, frons en begin vroetel.
 Al trek sy die rok reg oor haar heupe, wil dit niks weet nie.
 Sy gryp 'n denim baadjie uit haar kas en begin dit om haar

middel bind.

ANJA
 (uitdruklik)
 Nee!

Anja ruk die baadjie weg van Mia.

MIA
 Okay, okay jy's reg.
 (na Anja, gespanne)
 Kan jy net vir hom sê ek is siek of
 iets?
 (moedeloos)
 Ek is nie reg hiervoor nie!

Anja staan op en gooi haar arms in die lug.

ANJA
 Hokaai! Stop die lorrie. Ons gaan nie
 kansleer nie. Dis net *first date*
jitters. Dit gebeur.
 (sit haar hande op Mia se skouers)
Deep breaths, deep breaths.

Anja haal diep asem en hou dit in. Mia rol haar oë maar begin tog saam om dieper asem te haal.

MIA
 Wat gaan ek aantrek?

Anja wys vir haar om aan te hou asem haal terwyl sy uit die kamer verdwyn. Mia gehoorsaam soos wat sy weer voor die spieëlkas sit. Sy rus haar kop op haar vuiste en kyk na haarself in die spieël. Dan wend sy maskara aan haar oogwimpers.

INT. BRUIDSKAMER - TERUGFLITS - DAG

Mia sit voor 'n spieëlkas en wend maskara aan. Haar hare is mooi vasgemaak in 'n 'updo' met 'n paar krulletjies wat los hang. Sy het 'n trourok aan. Mia kyk vir haarself in die spieël en begin vinniger asem te haal, paniekbevange.

INT. WOONSTEL/MIA SE SLAAPKAMER - AAND

Mia knip haar oë hard. Anja kom terug in die kamer met 'n rooi, blompatroon rokkie in haar hande.

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MIA
 (onseker)
 Dis...helder.

ANJA
 Hy moet jou raaksien...

Beat.

ANJA (CONT'D)
 (aanmoedigend)
 Kom aan! *Live a little.*

MIA
 Okay *fine*, maar ek gaan nogsteeds 'n
 baadjie dra.

ANJA
Deal!
 (beat)
 Oh! En hierdie is my *lucky charms*.

Anja gee vir Mia 'n paar diamant-studs. Anja begin rondkrap
 in Mia se kas en soek vir skoene terwyl Mia aantrek.

Na 'n paar oomblikke draai sy om met die rok en oorbelle aan.
 Sy lyk pragtig. Anja plaas haar een hand op haar voorkop en
 maak asof sy gaan omval.

ANJA
 (snak na haar asem)
To die for!

Mia staan weer voor haar volspieël. 'n Spontane glimlag laat
 haar gesig straal.

MIA
 (saggies)
 Okay, *fine*, dié lyk beter.

ANJA
 (spottend)
 Sê gou weer, sodat almal dit hoor.

Hulle giggel.

ANJA (CONT'D)
 (spot haar)
*Liewe dagboek, no more sexual
 frustration! Insert all the juicy
 detail, send to shrink!*

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MIA
Dit is nie deel van my dagboek nie. My
sielkundige het gesê-

ANJA
(rol haar oë)
Ja, ja. *Write your woes, blah, blah,
blah.*

Anja kom staan agter Mia en sit haar hande op Mia se skouers.

ANJA (CONT'D)
(sag)
Jy lyk regtig mooi.

Beat.

Mia plaas haar hand op Anja s'n en glimlag verleë.

INT. BRUIDSKAMER - TERUGFLITS - DAG

Mia staan voor 'n spieël en kyk na haarself in haar lang,
trourok. Sy glimlag en doen 'n draai.

'N MAN SE STEM
Mia...ons moet praat.

Mia draai skielik om om vir die persoon te kyk wat met haar
praat.

INT. WOONSTEL/MIA SE SLAAPKAMER - AAND

Mia druk haar oë styf toe en knip hulle 'n paar keer. Sy kyk
vir Anja deur die refleksie van die spieël.

ANJA
Hoor jy?

MIA
Hmm?

ANJA
Ek sê, hierdie gaan so goed wees vir
jou. *Just enjoy it!* Sien jou môre.

Net so is Anja weg. Mia haal diep asem in en gryp haar kar
sleutels.

EXT. BUIITE/MIA SE KAR - AAND

Al is die radio aan, is Mia se kop iewers anders. Die

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verbygaande straatligte reflekteer op haar gesig soos sy ry. Sy stop by 'n stopstraat en tik haar vingers ongeduldig op die stuurwiel. Sy kyk na die tyd, 18:50.

Mia kyk vorentoe en sien die pad wat sy gaan vat, is donker. Sy haal diep asem. Sy kyk na die knoppies in haar kar om seker te maak dat haar kar gesluit is. Die kar ruk skoon vorentoe soos sy wegtrek. Soos wat die straatligte minder en die pad donkerder word, so haal Mia al hoe vinniger asem.

Sy stop by 'n rooi lig en tik weer met haar vingers op die stuurwiel. Daar is geen ander karre om haar nie. Sy kyk links en regs en dan ry sy oor die rooi lig.

Sy ry verder en 'n bietjie vinniger. Sy beweeg haar vinger op haar foon se skerm om te kyk wat die pad vorentoe behels.

Haar bors styg hoog en sy blaas hardop deur haar mond asem uit.

Om haar, in die pad, is daar baie boemelaars wat op die sypadjies slaap.

Skielik 'pieng' haar foon met 'n 'notification'.

Haar oë beweeg na haar foon toe en bo-op *Google Maps* verskyn daar 'n 'notification'.

OP MIA SE FOON SE SKERM

verskyn:

Instagram notification

Henkol10 has uploaded a new photo! Click here to check it out.

Mia kyk vinnig op na die pad en dan weer na haar foon. Sy kliek op die 'notification'. Haar foon se skerm maak *Instagram* oop.

OP MIA SE FOON SE SKERM

verskyn:

'n Foto van 'n JONG MAN en 'n JONG VROU gekleed in 'n pak en 'n trourok waar hulle koek sny, verskyn.

Die onderskif van die foto lees:

"Beste dag van ons lewens, #VanEedenTroue"

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Mia skud haar kop vinnig, verward. Haar oë vul onmiddelik met trane.

Skielik, TOET!

Mia skrik en kyk op. Die kar wat vir haar getoet het, jaag verby haar.

Beat.

Mia beweeg haar bewerige vinger op die skerm om die kommentaar onder die foto te lees. Daar staan:

"Pragtige foto! Wens julle die gelukkigste lewe saam♥"

"*Stunning couple!*"

"#VanEedenEnVirAltyd"

MIA
(ontsteld)
Nee, nee, nee, nee!

Die trane rol van Mia se wange af. Sy begin snik, maar ruk haarself reg met 'n klap in die gesig. Haar hande vorm vuiste en sy slaan die stuurwiel. Sy vergroot die foto...

DOEF!

Ewe skielik stamp haar kar iets HARD.

Sy stop die kar onmiddelik en kyk verbouereerd rond. Dit vat haar 'n oomblik om te beseef wat gebeur het. Haar oë skiet na die kant spieëltjies toe. Sy sluk hardop en vee haar trane af. Haar oë soek rond, maar sy sien niks nie. Sy vee haar oë droog en kyk weer.

Niks.

Sy skep moed en klim uit die kar uit.

EXT. BUIITE/14DE STRAAT - AAND

Sy haal haar sleutels uit die aansitskakelaar uit, steek die sleutel tussen haar vingers en hou dit bewerig vas. 'n Wapen vir ingeval. Mia maak haar kar se deur saggies agter haar toe.

Die naaste straatlig flikker aan-en-af.

Sy is so besig om verward rond te kyk dat sy amper oor die

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ding val wat sy omgery het. Haar voet raak net-net aan die ding en dit gee haar genoeg van 'n skrik om terug te deins. Sy draai om en sien wat sy getref het...

Mia se oë rek wanneer sy sien wat op haar wag.

'n JONG MAN lê in die straat, agter haar kar, bewusteloos. Hy is omring deur 'n poel bloed, alhoewel Mia nie kan sien waar die bloed vandaan kom nie.

Mia staan verstar, trane dam in haar oë. Sy keer net betyds met haar hande sodat sy nie opgooi nie. Sy buk vinnig af na die liggaam toe en ruk aan sy skouers.

MIA
(fluister)
Hello?

Beat.

MIA (CONT'D)
(meer angstig)
Hello? Word wakker asseblief!

Beat.

Sy wag om te sien of hy reageer.

Niks.

Stilte.

Mia soek vir 'n pols op sy gewrig, maar sy weet nie eintlik waar om te voel nie. Sy hou haar vingers uiteindelik op die regte plek.

Sy wag.

En wag.

En wag.

Beat.

Niks.

MIA
(sag)
Shit!

Mia hardloop terug na haar kar toe, ruk die deur oop en gryp

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haar foon. Sy tik 'n nommer in en bel.

OOR DIE FOON
*Hello, what's your emergency? Wat is u
 noodgeval? Yini oluphuthumayo lwakho?*

MIA
 Ek is by-

Mia sien haarsel in die weerkaatsing van haar venster. Daar is bloed op haar hande. Sy besef...

Beat.

Sy druk die foon dood en gooi dit op haar kar se sitplek neer.

Sy hardloop terug na die jong man toe. Sy voel in sy broeksak vir 'n foon en haal dit uit. Sy kliek op die 'Emergency call' opsie.

OOR DIE FOON
*Hello, what's your emergency? What is
 u noodgeval? Yini oluphuthumayo
 lwakho?*

MIA
 (oor die foon)
 Help asseblief.
 (kyk rond vir straatname)
 Op die hoek van Langebaan en 14de
 straat, Linden...daar...uh daar was 'n
 ongeluk...Die man is bewusteloos...

Sy druk weer dood en gooi die selfoon langs die man. Mia se gesig word spierwit soos wat sy besef wat gebeur het en watse nagevolge vir haar wag. Sy moet daar wegkom. Sy kyk benoud rond, daar is geen ooggetuies nie.

Mia buk af na die jong man en gee hom een laaste ruk.

Niks.

MIA
 (huilerig)
 Ek is so jammer.

Mia kyk een keer weer angstig om haar voordat sy haastig na haar kar toe skarrel. Haar bene wankel soos wat sy terug in haar kar val-klim.

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EXT. BUIITE/MIA SE KAR - AAND

Mia draai die sleutels en skakel haar kar aan. Sy besef dan dat sy haar sleutels so styf vasgehou het, dat sy haar hand oopgesny het. Sonder om te dink, vee sy haar sweterige hande aan haar rok af. Dan, sonder om terug te kyk, jaag sy weg.

Google Maps App in haar foon kondig herhaaldelik aan "Recalculating" en dan na 'n paar oomblikke "Make a U-turn."

INT. WOONSTEL/LEEFAREA - AAND

Mia klap die woonstel deur agter haar toe en sluit dit. Sy gryp haar bors en val op haar knieë neer. Sy probeer om diep asem te haal, maar sukkel. Sy moet 'n paar keer stadig in-en-uit asem om dit te reguleer.

MIA
(fluister)
Alles gaan okay wees...hy gaan okay
wees.

Mia struikel van die vloer af op. Wanneer sy op is, jaag sy slaapkamer toe.

INT. WOONSTEL/MIA SE SLAAPKAMER - AAND

Sy kruip onder die komberse in. Haar kamer is pikdonker, maar die straatlig val presies op haar gesig. Dis doodstil. Sy staar na die dak. 'n Traan rol van haar wang af.

EXT. STRAAT - NAGMERRIE - AAND

Mia is gekleë in 'n trourok. Sy bestuur haar kar spoedig weg, trane rol by haar wange af. Sy vee dit af, maar die trane bly dam in haar oë. Soos sy afvee, verskyn daar 'n man voor haar kar en sy ry in hom vas.

INT. WOONSTEL/MIA SE SLAAPKAMER - DAG

Mia skrik wakker en sit penorent in haar bed. Sy gryp haar bors en forseer haarself weer om stadiger asem te haal. Sy vryf haar hande oor haar gesig, wat effens dik geswel is van al die huil die vorige aand. Wanneer sy haarself genoeg kalmere het, staan sy op en stap leefarea toe.

INT. WOONSTEL/LEEFAREA - DAG

Die leefarea is 'n oopplan met 'n sitkamer, kombuis en klein eetkamer. In die sitkamer gedeelte is daar 'n TV en twee banke. Mia loop by die leefarea in en sien Anja lê op die

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bank, met haar foon in haar hand. Sy kan nie haar gesig sien nie.

ANJA

Mia?

Anja sit regop. Haar gesig is rooi, trane in haar oë.

ANJA (CONT'D)

Ek wag nog heeltyd vir jou om uit te kom, ek's so jammer...

Sy hardloop na Mia en omhels haar.

MIA

Oor wat? Wat gaan aan?

Beat.

Anja trek weg van Mia af en lees haar verwarde uitdrukking. Sy besef.

ANJA

Jy weet nie...

Mia skud haar kop.

ANJA (CONT'D)

Erik...

(beat)

Dis Erik, Mia. Hy's...hy's dood.

MIA

Erik? Wat?

ANJA

'n *Hit-and-run*.

Mia word so wit soos sneeu.

MIA

Dis...verskriklik.

Mia stap na die venster toe, te geskok vir woorde.

ANJA

Jy't seker gedink hy't jou ge-*ditch*, nè? Hoe lank het jy gewag? Jy moes my gebel het.

MIA
Ek...uh...kan dit nie glo nie.

ANJA
Ek weet. Ek sukkel ook nog om dit te
verwerk.

Mia staan gevries. Haar oë skarrel rond in die kamer asof sy vir antwoorde soek. Anja praat verder, maar Mia hoor haar nie. Sy sien die gedroogde bloed onder haar naels en krap aan dit. Anja se stem doof in.

ANJA (CONT'D)
Hy was so jonk. Ek het regtig gedink
dit gaan tussen julle uit werk.

Mia kan nie vir Anja in die oë kyk nie.

ANJA
Mia?

Mia hoor weer vir Anja en los haar naels.

MIA
Hmm?

ANJA
Dit moes 'n vreeslike aand vir jou
gewees het.

Anja wys na die rok wat Mia aan het. Mia knik haar oë en forseer 'n halwe glimlag. Sy het nie eers agter gekom dat sy nooit die rok uitgetrek het nie.

Anja omhels Mia weer, snikkend. Mia bly stil, asof sy wag vir die regte woorde om haar mond te vul, maar die woorde wil nie kom nie.

Beat.

Anja trek weg van Mia af, maar haar hare hak aan Mia se oorbel vas.

MIA
Eina!

ANJA
(snik nog)
Wag, hou stil.

Anja peuter met haar hare by Mia se oor en kry haarself los.

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ANJA (CONT'D)
 (probeer 'n grap maak)
 Daardie oorbelle het my al baie in die
 moeilikheid gekry.
 (sy sien Mia het net een oorbel
 aan)
 Waar is die ander een?

Mia se oë vergroot.

MIA
 (voel aan albei haar ore, een
 oorbel is weg)
 Oh, dit het seker in my bed uitgeval
 toe ek geslaap het.

Beat.

Anja glimlag effens afsydig. Sy tel haar selfoon van die
 koffie tafel af op en soek rond vir nog iets. Sy lig haaar
 skouers hoog.

ANJA
 Ek...ek dink ek gaan by sy ma'le 'n
 draai maak.

Anja kyk weer rond, glimlag verleë en verdwyn by die deur
 uit. Mia staan verstar in die stilte terwyl sy seker maak dat
 Anja weg is.

INT. WOONSTEL/MIA SE SLAAPKAMER - DAG

Sy maak *Facebook* op haar skootrekenaar oop en soek vir Anja
 se profiel. Mia *scroll* af om Anja se *status* te sien. Erik is
ge-tag in die *status*. Mia klik op sy naam en sy profiel
 verskyn op die skerm. Sy vergroot sy profiel foto.

Dan sien sy vir Erik, met golwende, blonde hare en potblou
 oë. Op die foto glimlag hy breed voor 'n massiewe bord
nachos, met sy arms op die tafel gevou.

Sy besef dan dat dit wel Erik was wat sy agter haar kar sien
 lê het. Haar oë lyk asof hulle uit haar kop gaan pop.

Haar asemhaling begin vinniger en harder word. Mia hardloop
 badkamer toe.

INT. WOONSTEL/BADKAMER - DAG

Mia bars by die badkamer in en mik vir die toilet. Sy rus
 haar kop op die toilet se sitplek. 'n Traan val van haar wang

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af, maar sy vee dit spoedig weg. Sy spoel haar gesig by die wasbak af en probeer haarself kalmeer. Water drup van haar gesig af. Sy kyk op en sien haarself in die spieël, nog in die rok van gisteraand. Soos wat sy vir haarself kyk, vang haar oë 'n bietjie bloed wat op die naat van haar rok gevlek is.

Sy hyg hardop en skeur amper die rok se materiaal soos wat sy dit van haar lyf afruk. Sy draai albei krane van die wasbak aggressief oop en druk die rok onder die water totdat dit heeltemal nat is. Onder die wasbak, in die kassie, haal Mia skoonmaakmiddels uit. Sy gooi drie doppies *Omo* in die wasbak. Sy haal ook die *Jik* uit en gooi dit op die gevlekte area van die rok.

Ons sien hoe die water heeltemal kleur verander. Mia soek vir die naat wat die bloed druppel op het en sy skrop dit aggressief tussen haar hande. Dit raak net effens ligter.

Die skoonmaakmiddels brand 'n sny wat klaar op haar hand is. Sy trek haar gesig en byt op haar tande van die skielike pyn. Sy draai die kraan oop en laat die water oor dit tap. Sy druk 'n handdoek 'n paar keer op die wond om dit droog te maak. Haar oë kyk na die dak en sy laat 'n bewerige sug uit.

Mia draai die krane van die stort en klim in.

INT. WOONSTEL/STORT - DAG

Binne die stort, skrop Mia elke deel van haar lyf. Sy gebruik 'n spesifieke borsel om haar naels te skrop. Haar lyf verkleur bloedrooi soos sy skrop. Mia draai die handdoek om haar lyf en klim uit die stort. Die hele badkamer is vol stoom.

Mia tap die water uit die wasbak en draai die rok in 'n ander handdoek toe. Vir eers, gooi sy dit op die grond en was die wasbak silwerskoon. Sy maak seker dat daar niks agterbly nie.

INT. WOONSTEL/LEEFAREA - DAG

Mia gooi die handdoek en die rok in die wasmasjien en sit dit aan.

INT. WOONSTEL/MIA SE SLAAPKAMER - DAG

Mia is aangetrek in haar japon en sit voor die spieëlkas om haar hare te kam. Sy hoor 'n gefluit.

Mia ignoreer dit eers en sit gesigroom aan. Dan hoor sy dit weer en loer by die venster uit.

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Niks.

Beat.

Sy stap weer spieëlkas toe en vroetel op die kas rond vir 'n rekkie om haar hare mee vas te maak. Terwyl sy haar hare vasmaak, hoor sy dit weer. Sy draai haar kop stadig leefarea toe, en sien 'N FIGUUR op die bank sit.

Mia se foon se skerm verhelder met 'n boodskap van Anja.

'Gaan lank hier wees, moenie oor my worry vir aandete nie.'

Mia se oë rek. Sy vries en sluk hardop.

Mia soek rond in haar kamer vir 'n wapen. Agter haar deur gryp sy 'n reis-grootte sambreel en hou dit voor haar uit.

Mia stap stadig nader aan die deur, die figuur, met sy rug teen ons gedraai, sit op die bank en ons sien net die agterkant van 'n blonde kop.

Sy loop op haar tone by die deur uit en probeer so stil as moontlik beweeg.

INT. WOONSTEL/LEEFAREA - DAG

Die figuur draai sy kop en ons sien dis ERIK, met sy golwende, blonde hare en potblou oë.

Mia se oë rek. Sy staan gevries.

Stilte.

Hy kyk net vir haar. Sy knik 'n paar keer haar oë oop-en-toe. Erik staan nogsteeds voor haar. Dan knyp sy haar oë bietjie langer toe, met die hoop dat wat sy gesien het, verdwyn.

Beat.

Mia skree hardop.

ERIK
Dankie tog, jy kan my sien!

Erik se skouers ontspan in verligting. Hy glimlag.

Hy staan van die bank af op. Mia lig haar sambreel hoër op om te wys dat hy terug moet bly. Mia skree nogsteeds. Hy lig sy plat hande voor hom om te wys dat hy nie gevaar bring nie.

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ERIK (CONT'D)
 (stadig)
 Ek...kom...in vreeede.

Mia skree weer, Erik rol sy oë en begin ook skree. Dit maak Mia stil. Sy kyk hom verward aan.

Stilte.

Mia klap haarself liggies teen haar wang. Erik lag vir Mia, wat haar net meer gereed maak om haarself te verdedig.

ERIK
 Kom ons probeer weer.
 (beat, haal diep asem)
 Ek is Erik, en ek is dood. Ek is gisteraand oorlede en nou is ek 'n spook.
 (giggel)
 Ha! Dit rym.
 (sag, na homself)
I'm a poet and I didn't even know it.

Mia kan nie glo wat sy voor haar sien nie. Die lyne op haar voorkop verrimpel soos sy frons. Sy krap haar kop.

MIA
 N-nee. Dit kan nie waar wees nie.

ERIK
 (sug)
 Dit is.
 (stadig)
 Wat is jou naam?

MIA
 (onseker)
 Mia...maar wat-

ERIK
 Ek weet nie...ek het 'n wit lig gesien en toe beland ek in jou woonstel.

MIA
 Hoekom my woonstel?

ERIK
 (lig sy skouers hoog)
 Sover is jy die enigste mens wat my kan sien.

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Beat.

MIA
(ontsteld)
Hierdie is 'n aaklige grap! Dis-

ERIK
(probeer oor haar praat)
Dit is nie 'n grap nie! Kyk op
Facebook as jy my nie glo nie, daar
behoort al 'n *post* oor my dood te
wees.

Hy stap vinnig nader aan haar.

MIA
(skreeuend)
Moenie naby my kom nie!

Mia hardloop om die bank met Erik wat haar rustig agtervolg.

ERIK
(moeg)
Kan jy net stilstaan?

Mia staan aan die een kant van die bank en Erik oorkant haar.
Wanneer sy links gaan, gaan hy links, wanneer sy regs gaan,
gaan hy regs. Sy is uitasem.

Erik trek sy mond in 'n skelm glimlag.

MIA
Ek bliksem jou met hierdie sambreel!

Erik kyk vir haar sambreel en probeer om sy lag te onderdruk.
Mia se gesig raak bleek, asof sy 'n spook gesien het, en met
goeie rede.

ERIK
Dink jy regtig daardie klein
sambreeltjie is genoegsame beskerming?

MIA
(desperaat)
Asseblief! Asseblief, los my uit! Gaan
terug na waar jy vandaan kom,
asseblief!

ERIK
Ek wens ek kon.

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Beat.

Mia versag en laat die sambreel effens sak.

Mia dink hard.

Beat.

MIA

Moet jy nie in die hemel of iets wees
nie?

Erik lig sy skouers op en sit neer op die bank. Hy vryf sy
gesig met sy hande. Erik bestudeer haar. Sy kom dit agter.

MIA

(ernstig)

Kan jy my gedagtes lees?

ERIK

Miskien...

Mia sluk hard.

ERIK

Ek grap, ek grap...

Erik glimlag verleë.

MIA

Hierdie is nie 'n tyd vir grappies
nie. Kan jy enige iets onthou van hoe
jy dood gegaan het?

ERIK

Ek weet ek het geloop en toe val ek
neer. Kom ons vat 'n paar tree terug,
en begin met *Facebook*...

Mia wag 'n oomblik en loop dan versigtig agteruit om haar
foon in haar kamer te haal. Sy maak seker dat haar rug nie na
Erik toe wys nie, en sy hou haar oë stewig op hom geplant.
Erik vou sy arms en wag vir Mia in die sitkamer. Sy kom terug
sitkamer toe met haar foon in haar hand.

ERIK

Wat sê dit?

Mia lees rofweg deur die honderde 'posts' op sy 'wall'.

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MIA

(lees)

Jammer om te hoor, ons gaan jou
mis...RIP ou...

ERIK

Wie sê dit?

MIA

Uh, 'n Chris van Deventer.

ERIK

Ag daai ou, ken hom nie eers nie...En
nog?

MIA

Erik, jy was so 'n goeie mens, vir my
en vir almal...

ERIK

Stop! Wie sê dit?

MIA

Imke?

Erik se wenkbroue lig. Hy sluk hardop.

ERIK

(teleurgesteld)

Sien? Ek is dood.

Mia haal bietjie ligter asem. Haar oë volg Erik tot hy op die
bank gaan sit. Sy kop sak in sy hande.

ERIK (CONT'D)

(sag)

Sal jy my kan help?

Hy draai na haar. Sy moedelse uitdrukking vang haar onkant.

MIA

Waarmee?

ERIK

Ek moet uitvind hoe ek dood is.

MIA

(verdedigend)

Hoekom?

Erik kyk verbouereerd na haar.

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MIA (CONT'D)

Ek bedoel maar net...wat gaan dit help om te weet wat die oorsaak was? Dit gaan tog nie iets verander aan...ek bedoel...jy's...

ERIK

Dood. En nogsteeds...hier.

MIA

In my woonstel.

ERIK

Dit moet dan iets beteken. Dat ek hier beland het.

Beat.

MIA

Luister, ek dink jy is oorweldig, dis verstaanbaar. Maar ek kan jou nie help nie.

Mia stap na die deur toe.

MIA (CONT'D)

Ek dink dit sal beter wees as jy gaan.

ERIK

Waarh-

Sy maak die deur oop.

MIA

(sag)
Asseblief.

Erik staan op en loop by die deur uit sonder 'n woord. Mia volg hom soos wat hy by die straat afloop totdat hy uit sig is. Sy maak die deur saggies toe, sluit en leun met haar kop daarteen. Sy knyp haar oë styf toe en begin haar kop teen die deur stamp. Sy haal vinniger asem.

Mia gryp haar foon en soek vir die kontak besonderhede van 'Annie Sielkundige'. Sy bel maar daar is geen antwoord nie. Gefrustreerd bel sy weer.

Niks.

INT. WOONSTEL/MIA SE SLAAPKAMER - DAG

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Mia haal 'n pilhouer uit haar bedkassie uit. Sy gooi drie pille uit op haar hand en sluk dit. Sy gooi dan haar kombers oor haar kop.

OP DIE PILHOUER STAAN

ALCO ZOLPIDEM

Take one when needed. For sleep.

INT. WOONSTEL/MIA SE SLAAPKAMER - DAG

'n Digitale wekker doof in. Dit lui vir 'n ruk tot Mia uiteindelik wakker skrik. Sy gooi die kombers oop en voel op haar bedkassie vir haar foon om die alarm af te skakel. Haar hare is woens en haar gesig dik geswel.

Sy kyk na haar foon se skerm. Dit vat haar 'n oomblik om mooi die tyd te sien.

OP MIA SE FOON SE SKERM

06:45

MIA

Shit!

Mia spring uit die bed uit en trek die lang, blou rok aan wat sy oorspronklik vir die date sou dra. Sy struikel oppad badkamer toe terwyl sy haar sandale vasmaak.

INT. WOONSTEL/BADKAMER - DAG

In die badkamer, borsel sy haar tande en was haar gesig.

Daarna beweeg sy terug na haar kamer toe en sit voor die spieëlkas.

INT. WOONSTEL/MIA SE SLAAPKAMER - DAG

Gejaagd, wend Mia 'n bietjie grimering aan. Mia spartel en trek haar borsel met krag deur haar hare.

Sy gryp haar rugsak, dra sak en haar groot, polka dot handsak en jaag by die voordeur uit.

EXT. BUIITE/MIA SE KAR - DAG

Mia parkeer haar kar voor 'n skool se ingang.

Die radio kan gehoor word:

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"'n 28-jarige sterf in 'n tref-en-trap. Moord of doodslag?
 Skakel in vir die 8-uur nuus vir meer."

ERIK
 (van die agterste sitplek)
 Moord IS doodslag.

Mia skrik en laat 'n gil uit. Sy draai haar lyf om agter haar te kyk.

MIA
 (ontsteld)
 Hoe kom jy op my agter sitplek? Ekt dan gesê los my uit. Ek kan jou nie help nie!

Mia vat 'n oomblik om haar asem te reguleer.

Erik steek sy arm deur die deur.

Mia sug en draai reg. Sy skakel die radio af.

ERIK
 Glo my, jou *Polo* is die laaste plek waar ek wil wees.
 (beat)
 Dit lyk my ek is op 'n manier verbind aan jou.

MIA
 (draai om)
 Verbind? Dis mos simpel?

Erik lig sy skouers op. Mia rol haar oë en kyk na die tyd. Sy is laat. Sy sug en skakel die kar af.

MIA (CONT'D)
 Ek kan nie nou hieraan aandag gee nie. Vandag is 'n belangrike dag. As jy dan moet saam karring, karring net in stilte. Geen goëlery nie.

Erik sit sy hand op sy kop en sy vinger op sy mond terwyl hy in die truspieël na Mia kyk. Mia haal diep asem in en klim uit die kar uit.

Soos wat sy die kardeur toe maak, sien sy een van die SKOOL SEUNS haar aandagtig aanstaar. Van sy oogpunt af, lyk dit asof Mia 'n ernstige gesprek met haar agterste sitplekke het.

Mia glimlag met stywe lippe en loop by die trappe op.

INT. LAERSKOOL/GANG - DAG

Mia loop by die gang af. Sy dra haar groot handsak en dra-sak oor een skouer en haar rugsak oor die ander. Ons volg Mia soos sy na haar klaskamer toe loop. Erik volg dwalend agter haar aan.

Op die deur is daar 'n naamplaatjie met "JUFFROU BUYS" en onder dit is daar 'n "WELKOM TERUG" plakkaat.

Mia maak die deur oop en stap in.

INT. LAERSKOOL/MIA SE KLASKAMER - DAG

Sy kyk aandagtig rond. Haar klaskamer is gevul met klein blou bankies en verskeie plakkate op die mure van die wêreldkaart, verkleinings reëls, klinkers en medeklinkers en wiskundige simbole. Mia se lessenaar staan in die hoek, slegs 'n register en potloodhouer is daarop. Daar is 'n witbord skuins agter die lessenaar.

Mia stap na haar lessenaar toe en sit haar dra sak op die vloer neer. Sy begin om van haar goed uit te pak. Erik stap in die kamer in, maar Mia ignoreer hom.

Sy haal 'n witbordmerker uit haar potloodhouer uit. Mia begin om "Juffrou Buys se klas" en die datum op die bord te skryf. Ontevrede, vee sy dit uit en skryf dit weer oor, dié keer stadiger en ietwat netjieser. Sy vat 'n tree terug en bestudeer haar handskrif. Sy skud haar kop en vee weer uit. Sy begin om weer te skryf. Haar hande bewe.

Mia sug hardop en tel die uitveër op om weer uit te vee. Erik stop haar. Hy sit sy hand op hare.

ERIK

(sag)

Dit lyk reg.

Mia staar hom versigtig aan, asof dit die eerste keer is wat sy mooi na hom kan kyk. Hulle besef dan dat hulle aan mekaar kan vat en mekaar voel.

Erik se oë rek. Mia breek die oogkontak en laat 'n klein hoesie uit. Sy laat gaan van die uitveër en loop terug na haar lessenaar toe. Erik staan stil. Daar is 'n oomblik van stilte.

ERIK

Ek kon geraai het dat jy 'n onderwyseres is...

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MIA
Wat bedoel jy met dit?

ERIK
(maak asof hy hoes)
Beheervraat...

Mia rol haar oë.

ERIK (CONT'D)
(spottend)
Ek dink maar net, jy was nog nie een
keer vriendelik met my nie so ek
wonder hoe jy met kinders praat.

MIA
(flou glimlag)
Die kinders is nie spoke wat my
irriteer nie.

ERIK
(slimkopperig)
Ah, maar hulle is kinders en kinders
is in hulle eie opsig irriterend.

Mia skud haar kop en steek haar glimlag weg.

Stilte.

Beat.

Mia skryf verder op die bord.

Erik loop in Mia se klaskamer rond en bestudeer die
verskillende plakkate. Buite die venster hoor ons meer-en-
meer hoe kinders by die skool opdaag en buite speel.

Wanneer Mia klaar op die bord geskryf is, sit sy die
witbordmerker terug in die potloodhouer.

MIA
Ek gaan koffie kry voor die kinders
kom. Moenie my volg nie.

ERIK
Geniet dit.

Mia is teruggevat deur Erik se antwoord, maar sy verlaat die
klaskamer tenspyte daarvan.

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INT. LAERSKOOL/PERSONEELKAMER - DAG

Daar is 'n paar onderwysers wat op banke sit en koffie drink. Mia hou by haarself. Sy haal haar Protea koppie uit die kas en skink vir haar koffie.

'n Paar tree agter Mia is twee ONDERWYSERESSE. JANÉ, laat 30s, Graad R juffrou, is besig om die personeelkamer met *Bridal Party* plakkate en ballonne te versier. Sy het 'n parmantige persoonlikheid wat meer vals voorkom as iets anders. Die ander onderwyseres, SANDRA, vroeë 40s, Graad 7 juffrou met 'n strenger voorkoms en prikkelende lippe, lees die koerant op die bank langsaaan Jané.

SANDRA

Het jy gehoor van daardie prokureur wat in 'n *hit-en-run* betrokke was die naweek? Daar by 14de Straat.

Mia se oë rek. Sy beweeg nader aan hulle en luister hulle gesprek af.

JANÉ

Ja, dis verskriklik erg.

SANDRA

Sy ma het prysgeld neergesit vir enige iemand wat met inligting vorentoe kom.

JANÉ

Hoeveel?

SANDRA

R50 000.

JANÉ

Sjoe, *must be nice* om net sulke geld te hê om rond te gooi.

Sandra sien dan vir Mia wat koffie in skink en vir 'n hele rukkie nou al roer. Mia lig die lepel op om dit in die wasbak te sit maar sy laat val dit op die vloer. Die aandag verdraai na haar. Sy tel dit vinnig op. Sandra maak haar keel skoon en Jané kyk ook dan om. Jané los die versierings. Sy en Sandra stap nader aan Mia, met valse glimlagte op hulle gesigte. Mia maak eers of sy nie agter kom dat hulle haar benader nie.

SANDRA (CONT'D)

Welkom terug, Mia.

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JANÉ
Lekker lank weg gewees...Ons het jou
gemis, jong.

Dan draai Mia met 'n geforseerde glimlag om.

MIA
Dankie.

Beat.

Stilte.

Dis ongemaklik stil tussen hulle. Sandra en Jané probeer om met Mia oogkontak te vermy deur rond te kyk.

JANÉ
(uitdruklik)
Ag, ons is so jammer dat dinge nou nie
vir jou uitgewerk het nie.

Mia hou haar koffiebeker stywer vas.

JANÉ (CONT'D)
Henko het vinnig aanbeweeg..."Onwards
and upwards" as they say!

Beat.

Stilte.

SANDRA
Sterkte met jou eerste dag terug.

Jané peuter met lint tussen haar vingers wat sy gebruik om die ballonne vas te maak.

JANÉ
(loop weg, maar draai terug)
Skies man, ons hou vanmiddag na skool
Yolanda se *Bridal Party*. Ons sal
verstaan as jy nie wil kom nie, as
dinge nog te rou is. *Sorry* hoor.

SANDRA
Ons het sommer jou *Bride to be sash*
uit die stoor gaan haal, ek hoop nie
jy gee om nie?

Mia haal diep asem en skud haar kop. Jané en Sandra loop na die ander kant van die personeelkamer om verder te versier.

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Soos Mia omdraai om uit te loop, spat haar koffie op die persoon waarin sy vasstamp. GERHARD, laat 20s, 'n Graad 5 onderwyser met 'n netjiese knopies hemp aan, vat 'n tree agtertoe en lag vir Mia. Mia se mond val oop.

GERHARD

Is dit hoe jy jou terugkoms aankondig?

Hy gryp 'n paar servette en probeer die koffie vlek op sy hemp droogmaak.

MIA

Ek is so jammer!

Hy lag nogsteeds en skud sy kop.

MIA (CONT'D)

Hoekom *sneak* jy?

GERHARD

Wie *sneak*? Jou gesig was *priceless*...

Mia kyk na sy gevlekte hemp.

GERHARD (CONT'D)

Dis niks, ek het 'n spaar hemp...Stap saam?

Mia knik en volg Gerhard agterna.

INT. GERHARD SE KLASKAMER - DAG

Daar is omtrent net twee slukke van Mia se koffie oor wat nie op hom gemors het nie. Sy sluk bietjie-vir-bietjie aan dit nes sy by die klaskamer instap. Gerhard stap reguit na 'n kas, in die hoek van die klaskamer, toe en trek sy knopies hemp uit. Hy het 'n wit T-hemp onderaan. Mia kan nie help om vinnig na sy gespierde bo-lyf te kyk nie, voor sy haar oë wegrem en by die venster uitkyk.

GERHARD

Ek het 'n paar keer probeer bel.

MIA

Ek weet.

Beat.

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GERHARD

Dit sal lekker wees om antwoorde op my vrae te kry...wat ek seker op sewentien *voicemails* gelos het.

MIA

(glimlag, wys met haar vingers soos sy die nommer van die vrae beantwoord)

Ja, ek is okay. Nee, ek wil nie sy huis met toilet papier bedek nie. Ja en nee oor of ek opgewonde is om terug te kom.

Gerhard trek 'n ander knopies hemp bo-oor sy T-hemp aan en begin vasknoop.

GERHARD

Ah! So jy het na my boodskappe geluister.

(beat)

Ek is opgewonde dat jy terug is.

Mia kyk skielik weg.

GERHARD (CONT'D)

Veral omdat ek jou nou 'n koffie skuld.

Hy verwys na die gebondelde hemp in sy hande en knip vir haar oog. Mia lag verleë.

Die klok lui.

Mia skeep asem en draai in die rigting van die deur.

GERHARD

Mia,

(beat)

ek is regtig opgewonde dat jy terug is. Moenie jou aan hulle steur nie. Hulle wêreld is maar klein.

Mia glimlag en loop by die klaskamer uit.

INT. LAERSKOOL/MIA SE KLASKAMER - DAG

Mia keer na haar klaskamer terug met haar leë koppie in hand. Erik is nie daar nie. Mia kyk na die dak en haar oë vul met trane. Sy haal diep asem.

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Erik bars binne die klaskamer in.

ERIK (O.S)
 Hierdie is 'n goeie skool...baie goed
 ingerig.

Mia draai haar rug teen hom en vee haar trane af.

Erik wag vir Mia om op sy opmerking kommentaar te lewer, maar sy doen nie. Hy sien dan dat haar rug teen hom gedraai is. Mia maak asof sy besig is om iets in 'n laai uit te sorteer.

ERIK (CONT'D)
 Mia?

Beat.

MIA
 Dis niks.

Mia vee 'n traan af. Erik karring nie verder nie. Hy gaan sit op een van die tafels naby haar lessenaar.

MIA
 (mompel vir haarself)
 Plastiek juffroutjies met perfekte
 klein wêreldjies. Mans om
 halsbandjies...
 (mok Jané se stem)
 Henko het gou aan beweeg...pffft.

Erik kyk effens ongemaklik na Mia tydens haar monoloog.

MIA (CONT'D)
 (in haar normale stem)
 Ja Jané, *onwards and upwards*...Wil jou
 dit sien doen as jy soos 'n poephol
 voor die kansel gelos word...

Erik maak sy keel skoon.

Dan onthou Mia dat sy nie alleen is nie.

MIA
 Nou sê jy niks?

ERIK
 Ek was nie seker of ek deel van die
 gesprek was nie.
 (beat)
 Moenie jou aan die opinies van skape

steur nie.

Mia sug hardop.

Die klok lui en die skarrelende voetstappe van die kinders kan van buite gehoor word.

INT. LAERSKOOL/MIA SE KLASKAMER - DAG

Die klaskamer is nou gevul met sewentien GRAAD 5 LEERLINGE gekleë in die skool se donkerblou uniform. Hulle sit netjies in hulle bankies en wag vir Mia om hulle name uit te roep. Mia hou 'n knipbord in haar een hand vas en 'n pen in die ander. Sy merk die name af.

MIA

Rohaan?

ROHAAN, 'n sportiewe seun, sit voor in die klas.

ROHAAN

Hier!

Mia knik haar kop.

MIA

Bianka?

BIANKA, 'n meisie naby aan die deur antwoord.

BIANKA

Hier!

Mia merk op die bord af.

MIA

Wian?

Beat.

Stilte.

Mia kyk van die knipbord af op en loer in die klaskamer rond.

MIA

(hoër stemtoon, sing amper)

Wian?

WIAN, 'n skaam seuntjie gekleë in 'n uitgerekte langmou trui sit aan die agterkant van die klas en lê met sy kop op sy arms. MART-MARIE, die meisie wat voor hom sit, draai om en

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tik aan hom. Hy skrik en sit regop.

WIAN

Huh?

Al die oë in die klaskamer is op hom gemik, behalwe Erik s'n
- wat op Mia gefokus is.

MIA

(vriendelik)

Wian, is jy teenwoordig?

WIAN

Oh, uh ja juffrou, jammer juffrou.

Mia frons en merk sy naam af. Sy sit die knipbord op haar
lessenaar neer.

MIA

(vriendelik)

Welkom terug Graad 5's. Soos julle
weet, is ek Juffrou Buys en ek sien
baie uit om die res van die jaar saam
met julle aan te pak. Ek is net so
nuuskierig om te hoor wat julle alles
hierdie vakansie aangevang het.

(wys na die witbord)

Ons gaan sommer dadelik aan die werk
spring. Kry julle skryfboeke uit en
skryf vir my drie paragrawe neer oor
wat julle die vakansie gedoen het.

Die leerlinge haal hulle boeke en potlode uit hulle tasse en
begin om te skryf.

INT. LAERSKOOL/MIA SE KLASKAMER - DAG

Die klok lui vir pouse en die leerlinge verlaat die
klaskamer. Wian pak stadig op en loop met sy kop af na die
voorkant van die klaskamer.

ERIK

(aan Wian)

Hey Buddy, is jy okay?

Mia se oë rek en skud haar kop.

Wian hou net aan om by die klaskamer uit te loop. Hy het nie
vir Erik gehoor nie.

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ERIK
 Hoekom ignore-

Hy besef.

ERIK (CONT'D)
 Oh, simpel. Ek's 'n spook.

Beat.

Erik staar in gedagte by die venster uit. Mia kan sien dat hy ontsteld is.

MIA
 Dalk moet jy bietjie gaan *explore*. Ek het inelkgeval werk om op te vang en ek dink jy sal verveeld wees in die klas saam met my.

Mia sit by haar lessenaar en haal 'n boek uit haar laai uit. Sy begin om met 'n rooi pen notas te maak.

ERIK
 Is dit *code* vir 'los my uit'?

Mia gee vir Erik 'n kyk.

Stilte.

ERIK
 Ek kort seker ook 'n pouse, al hierdie skoolwerk is regtig uitputtend.
 (sarkasties)
 Dis veral moeilik as jy so 'n streng juffrou het.

Erik loop uit die klaskamer, en wanneer Mia sien dat hy ver genoeg by die gang af is, haas sy na haar sak toe en haal haar foon uit. Sy maak haar *Facebook* op Erik se profiel oop.

Daar is 'n nuwe *post* van Erik se ma, Janine, waarin hy *ge-tag* is. Mia begin dit saggies te lees.

MIA
 (lees)
 Hi almal, nog niks nuus nie. Die polisie is nogsteeds opsoek na die bestuurder. 'n Privaat begrafnisdiens sal vir Erik hierdie Woensdag, die 4de Augustus, by die NG Kerk Randburg om 15:00 plaasvind.

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MIA (CONT'D)

(haal diep asem)

Ek vra weer, as enige iemand enige
 iets weet wat tot die identiteit,
 arrestasie en skuldigbevinding van die
 bestuurder kan lei, kom asseblief te
 vore. Daar is 'n beloning.

Mia sak haar kop in haar hande.

Daar is 'n KLOP aan haar klaskamer deur. Haar kop skiet
 regop, en sy gooi haar foon terug in haar handsak.

GERHARD

Is jy nie op speelgrond diens vandag
 nie?

Mia se oë rek en sy spring uit haar stoel uit op.

MIA

Shit!

Gerhard gee pad dat sy vinnig deur kan kom.

GERHARD

Dis nou nie die woordeskat om in 'n
 skool te gebruik nie - en sy's weg.

EXT. SKOOLGROND - BUIITE

Kinders hardloop en speel buite. Party kinders sit en eet.
 Mia leun teen die muur en hou 'n ogie op die kinders.

Sy sien dan vir Wian met 'n klomp ander groter kinders. Die
 kinders mompel te sag om te hoor wat hulle sê maar hulle
 lyftaal beduie dat hulle nie vriendelik is nie. Wian kyk af.
 Die een seun spot vir Wian in 'n vreemde stem.

MIA

(kwaai)

Hey!

Die groter kinders hardloop weg.

MIA (CONT'D)

Wian!

Sy beduie met haar vinger dat hy moet nader kom. Wian
 gehoorsaam.

MIA (CONT'D)

Is alles reg?

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Wian skud sy kop. Wanneer Wian naby genoeg aan haar staan, sien sy dat sy arm met bloukollie wat nes vingermerke lyk, bedek is. Wian besef dat sy dit raak sien, snak na sy asem en trek sy mou tot oor sy hand af.

MIA
(bekommerd)
Wian, het daardie kinders dit aan jou
gedoen?

WIAN
(huiwerig)
N-nee, Juffrou. Ek, ek het...uh geval.

MIA
Is jy seker dis al? Jy kan met my
praat.

Die klok lui en Wian wag angstig vir Mia om te wys dat hy kan gaan. Sy knik vir hom.

EXT. BUIITE/SKOOL PARKEER AREA - DAG

Mia pak al haar sakke in haar kar. Erik kom staan langs haar.

ERIK
Mia.

MIA
Oh daar's jy! Ek het jou van pouse af
nie gesien nie.

Beat.

Erik kyk af, duidelik ontsteld.

ERIK
(sag)
Jy moet my help asseblief. Ek het
uitgevind hoe ek dood gegaan het, maar
ek is nogsteeds hier.

Mia vryf haar hande oor haar gesig. Sy kyk rond om te sien of iemand gaan sien dat sy met die wind praat.

MIA
(sag)
Erik, ek weet nie hoe om jou te help
nie.

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ERIK

Ons kan dit *uitfigure*.

(oortuigend)

En dan kan ek jou help met iets...Dalk
 is dit hoekom ek verbind is aan jou?
 Sodat ons mekaar kan help?

Mia tik haar voet op die vloer en vou haar arms.

MIA

(geïnteresseerd)

Waarmee gaan jy my help?

ERIK

Enige iets! Sien dit asof ek 'n *genie*
 is en ek verleen een wens aan jou.

Beat. Mia dink.

MIA

As jy my help met iets...watokal ek
 wil hê...sal ek jou help met een ding.

ERIK

(glimlaggend)

Dis 'n begin! *I'll take it!*

MIA

Wat het jy in gedagte?

EXT. STRAAT/DELORIS THE PSYCHIC SE STALLETJIE - DAG

Mia en Erik staan voor 'n stalletjie langs die pad.

OP DIE stalletjie

staan daar:

"Deloris the Psychic

Palm Reads

Tarot Cards

Love, Marige, Money

Connecting with spirits

100% guaranteed accuracy"

Daar is ook 'n neon advertensiebord wat op die stalletjie

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hang wat sê "psychic".

Mia se frons vorm duidelik op haar voorkop. Erik staan regop, tevrede met sy keuse.

MIA

Marriage is verkeerd gespel.

ERIK

Nie almal is onderwysers nie, kom.

MIA

Hierdie is 'n *stupid* idee.

(fluister)

Erik, hierdie is *dodgy*. Kyk hoe lyk hierdie stalletjie. Hoe weet jy dat ek nie vermoor of beroof gaan word nie? Jy gaan my nie kan help as ek aangeval word nie. Jy is 'n spook.

ERIK

Dankie vir daardie herinnering...Ek belowe, die oomblik wat iets nie reg voel nie, loop ons. *Okay?*

Mia kyk weg. Sy lig haar skouers en knik haar kop.

EXT. DELORIS SE STALLETJIE - DAG

Voor die stalletjie is daar plastiek stoele in 'n ry geplaas. Erik loop daarna toe en sit op een. Mia rol haar oë, maar volg agterna, onwillig. Hulle is volgende in die ry.

'n Paar oomblikke later kom sit 'n 40-jarige vrou met lang, swart hare langs Mia. Sy het 'n vloeiende rok aan wat kenmerkend deur kuns onderwyseresse gedra word. Sy kyk vir Mia. Mia kyk terug en glimlag met stywe lippe.

VROU

(leun nader aan Mia)

Eerste keer?

Mia glimlag ongemaklik.

VROU

Deloris is die beste. Ek kom al vir jare na haar toe! Sy help my met enige iets, en toe my man oorlede was, kon sy presies sê wat met hom gebeur het voor ek enige iets vir haar daarvan gesê het. Haar psigiese kragte is bo

my verstand.

Die vrou draai haar liggaam om tot aangesig met Mia te wees. Sy vee Mia se hare agter haar oor. Mia se gesig is spierwit.

MIA
 (onseker)
 D-dankie.

ERIK
 (opgewonde)
 Hierdie is fantasties! Sy gaan ons kan help. Voor ek vergeet...

Erik haal 'n diamant-stud uit sy broeksak en plaas dit in Mia se hand. Die oorbelt is Anja s'n wat Mia verloor het. Mia herken dit dadelik.

MIA
 W-wat is dit? Waar kom dit vandaan?

ERIK
 Dit was in my sak gewees toe ek by jou woonstel aangekom het. Ek wil hê jy moet haar daarvoor vra.

MIA
 Maar wat-

Die wag, gekleë in 'n swart pak, stap by die stalletjie uit. Hy gluur vir Mia en die leë stoel langs haar. Hy skuif sy sonbrille by sy neus op. Dan vou hy sy arms.

DIE WAG
Next!
 (vir Mia)
Deloris will see you now.

Erik spring op. Mia sluk hardop en volg stadig agterna.

Net voor hulle verder instap, lig die Wag sy hand voor Mia.

DIE WAG
Your session ends in fifteen.

Mia knik haar kop en dan stap sy en Erik verder.

INT. DELORIS SE STALLETJIE - DAG

In die middel van die stalletjie is daar 'n tafel wat 'n kristal bal op het. Agter dit sit DELORIS, vroeë veertigs,

gedrapeer in 'n vloeiende pers rok. Sy dra 'n blou korset bo-oor. 'n Helder, pers kopdoek is om haar kop gedraai. Daar is twee stoele aan die ander kant van die tafel.

DELORIS
 (rustig)
English or Afrikaans?

Mia sê niks.

ERIK
 Antwoord haar.

MIA
 (fluister)
 As sy 'n regte *psychic* is moet sy mos weet.

Erik gee vir Mia 'n kyk. Deloris leun vorentoe soos wat sy vir 'n antwoord wag.

MIA (CONT'D)
 Afrikaans.

Erik kom staan voor Mia.

ERIK
 Mia werk saam toe.

Mia sak haar kop en vryf haar oë.

MIA
 (hande in die lug)
Okay, okay.

Erik knik sy kop en glimlag tevrede. Deloris, wat nog die heeltyd vir Mia aandagtig dophou, wys vir haar om te sit.

DELORIS
 Waarmee help ek jou vandag? 'n Liefdes spel, jou toekoms vertel, kaarte lees, gelukkige nommers?

MIA
 Kan jy met...spoke kommunikeer?

DELORIS
 (giggel)
 As hulle wil, ja. Is dit wat jou pla?
 'n Spook?

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ERIK
Vertel haar wat aangaan.

MIA
(vir Deloris)
Sê jy my.

Beat.

Erik sug hardop en vryf sy hande teen mekaar.

DELORIS
Goed dan, kom ons kyk wat sê hierdie
bal van my.

ERIK
Mia ons het net vyftien minute.

MIA
(fluister vir Erik)
Shh...

Deloris kyk op.

DELORIS
Ons is nie alleen nie, is ons skat?

Mia en Erik se koppe skiet op, hulle kyk na mekaar met groot
oë.

Beat.

MIA
Wat sê jou bal?

Deloris lig haar wenkbroue en draai haar hande om die kristal
bal.

DELORIS
Ek sien 'n jong dame saam met 'n klomp
kinders...Werk jy met kinders?

Mia gluur na Deloris.

DELORIS
Hmmm. Ek sien 'n wit rok wat weggegooi
is...ek sien baie hartseer, 'n ongeluk
en baie bloed.

Mia se hande begin bewe.

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DELORIS (CONT'D)

Oh! Ek voel 'n entiteit hier saam ons.

Erik glimlag breed.

ERIK

Sien! Sy is legit.

Sweet verskyn liggies op Mia se bo-lip. Sy vee dit af.

DELORIS

Haai, dis interessant.

MIA EN ERIK GELYK

Wat?

DELORIS

Die entiteit is vredeliewend.

Beat.

ERIK

Vra wat anders sy van my sien.

MIA

(wys haar hand na Erik)

Wat sien jy van die entiteit?

DELORIS

Hy was jonk...sy lewe het skielik gestop.

(sy kyk vir Mia vir 'n reaksie)

Hy het jou hulp nodig. Sonder jou kan hy nie aanbeweeg nie.

MIA

(frustreerd)

Kan jy hom nie net toor of iets nie?

Kan jy nie 'n wit lig maak verskyn

sodat hy my net kan uitlos nie?

Erik sak in sy stoel. Hy lyk nie meer optimisties nie. Hy vou sy arms voor sy bors.

DELORIS

Ek's jammer my skat, dit werk nie so nie. As 'n spook of gees aan iemand verbonde is, dan beteken dit hulle het 'n spesiale konneksie met daardie persoon. Hy sal nie kan aanbeweeg totdat hy sy doel hier op aarde gedien

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het nie, maar omdat hy 'n spook is,
kan hy dit nie alleen doen nie.

ERIK
(vir homself)
Die doel is seker om uit te vind wie
dit aan my gedoen het. Vra haar oor
die oorbelt.

Mia vou haar hand wat die oorbelt vashou, oop. Sy kyk vir 'n
ruk daarna, huiwerig om dit vir Deloris te wys.

MIA
(druk haar hand toe)
Vertel my meer oor die wit rok.

Erik staan op, gatvol. Hy gooi sy arms in die lug.

DELORIS
(knik haar kop)
Dit lyk soos 'n trourok. Daar sou 'n
trouwe wees. Maar...ek sien die man in
die verhouding het toe met iemand
anders getrou.

Deloris frons.

MIA
(sit vorentoe)
Wat is dit, wat sien jy?

DELORIS
Ek sien 'n groot, swart wolk wat oor
jou hang.

Erik kyk na Mia, vies, maar met bejammerende oë.

DELORIS (CONT'D)
Dit gaan beter raak. Jy sal weer
liefde vind. Ek doen ook liefdes
spelle as jy belangstel. Dis 'n ekstra
R1000.

MIA
Nee, dankie. Wanneer gaan ek weer
liefde vind?

DELORIS
Sodra jy leer om te laat gaan.

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MIA

Van wat?

DELORIS

Die wolk is 'n simbool van iets wat
jou terug hou. Laat daarvan gaan en
die wolk sal verdwyn. Dalk sien jy hoe
mooi alles vir jou in plek val...

ERIK

(frustreerd)

Mia, kom tot by die punt. Jy kan op
jou eie tyd kom om jou *issues* uit te
sorteer. Die oorbelt, nou!

Mia ignoreer Erik en gooi die oorbelt in haar handsak en zip
dit toe.

MIA

Wat van my loopbaan? Enige
vooruitsigte?

DELORIS

My mens, ek sien net die rok en die
wolk...alles anders is daar agter
versteek.

Erik, woedend, storm oor na Mia toe.

ERIK

Wat is fout met jou? Jy is so
selfsugtig!

Erik storm by die stalletjie uit.

Mia besef sy het 'n fout gemaak. Voor sy agter Erik kan aan
hardloop, gryp Deloris haar arm.

DELORIS

(fluister)

*"The first secret of getting what you
want, is knowing what you need."*

Mia kyk skielik terug na Deloris.

DELORIS (CONT'D)

Party geheime kan geheime bly.

Mia frons, skud haar kop frustreerd en storm uit.

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DELORIS (CONT'D)
 (roep agterna)
 Wat van kristalle? Kerse? 'n
 Liefdespel!

EXT. STRAAT/DELORIS THE PSYCHIC SE STALLETJIE - DAG

Mia bêre haar beursie, vererg.

MIA
 R600!
 (onder haar asem)
 Belaglik.

Mia stap na haar kar toe. Erik sit klaar binne die kar. Mia klim in en slaan haar deur hard toe. Hulle is ewe geïrriteerd met mekaar.

INT. MIA SE KAR - DAG

MIA
 Jy skuld my R600.

ERIK
 Ek skuld jou niks.

MIA
 Ekskuus?!

ERIK
 Jy's so selfsugtig! Ek wil net uitvind wat met my gebeur het...maar jy weier om my te help.

MIA
 Hoekom is dit my verantwoordelikheid om jou te help? Ek het my eie probleme!

ERIK
 Jou probleme? Jy lewe Mia! Ek is dood en al wat ek wil hê, *my last dying wish*, is om aan te beweeg na waarok al ek volgende moet wees.

MIA
 Solank dit net weg van my af is.

ERIK
 (sag, maar hard genoeg dat sy hoor)
 Dit sal wees. Ek gaan hemel toe.

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Beat.

Stilte.

Mia begin om by die pad af te ry.

INT. WOONSTEL/MIA SE SLAAPKAMER - AAND - LATER

Mia sit op haar bed, in haar slaapkamer. Sy staan op en kyk buite haar venster.

Erik sit op die stoepie op 'n hout bankie. Hy rus sy kop op sy gevoude arms. Sy gesig is bleker as gewoonlik.

Mia sug en hang haar kop laag. Sy gaan sit weer op haar bed en haal 'n dagboek by die laai van haar bedkassie uit. Sy skryf die datum bo-aan. Die vorige inskrywing was vir 30 Julie gedateer.

Sy sug hardop en rus haar kop op haar vuus. Sy sukkel om aan die skryf te kom, maar sodra sy begin, hou sy nie op nie.

Mia skryf in haar dagboek:

MIA (V.O)
 (soos sy skryf)
 Ek weet ek moet hom help, maar ek is bang. Ek voel skuldig. Ek is skuldig. Ek wens daar was 'n manier dat ek hom kon help en my sin kry.

Mia kyk op, sy dink terug na Deloris.

DELORIS (V.O)
"The first secret to getting what you want, is knowing what you need."

Mia se oë rek groot. Sy spring uit die bed en plak voor haar lessenaar neer. Sy maak haar skootrekenaar oop en sit dit aan. Terwyl sy wag, tik sy haar vingers op die sleutelbord, maar raak nie aan enige letters nie.

MONTAGE

- Op Mia se skerm verskyn 'n helder agtergrond van 'n see toneel. Mia maak 'n soekenjin oop. Sy tik die letters, teen die spoed van lig, op die sleutelbord - asof sy nie tyd kan mors om vir 'n antwoord te wag nie.

IN DIE SOEKENJIN

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tik sy:

'How does a ghost stuck on earth move on to the afterlife'

Sy kliek op 'n link met die opskrif "Beyond Death: Transition and the Afterlife". Mia kyk vlugtig deur die artikel. Sy maak die artikel toe en keer terug na 'Google' toe.

IN DIE SOEKENJIN

tik sy:

'What to do when a ghost is attached to you'

Sy maak oop 'How to get rid of ghosts haunting you'.

OP DIE WEBBLAD

staan daar:

1. Cleanse the space.
2. Speak up.
3. Take a stand.'

- Mia skud haar kop en maak 'n ander artikel oop.

'How to deal with being ghosted'

'n Klomp vreemde tabs begin oopspring. Haar oë skarrel rond om by te hou met al die advertensies wat by die skerm op pop. Sy maak 'Task Manager' oop en kanseleer alles wat op haar skerm oop is.

- Mia vryf haar gesig met haar hande, duidelik frustreerd. Sy haal diep asem en maak weer 'Google Chrome' oop. Haar vingers tik die keer stadiger op die sleutelbord asof sy meer versigtig en spesifiek is vir wat sy soek.

OP DIE WEBBLAD

tik sy:

'How to help a ghost or spirit move on to the afterlife'

Sy 'scroll' verby verskeie artikels:

'Dealing with the grief of losing a loved one'

'What does the afterlife look like and what do spirits do'

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'How the god you worship influences the ghosts you see'

Uiteindelik kom sy by 'n artikel wat haar aandag trek.

Sy kliek op die *link* en dit maak 'n dokument oop.

Die opskrif lees:

"Helping Departed Loved Ones Cross"

- Mia lees stadig deur die artikel.

'Reasons People Might Stay Earth Bound'

Ons sien die sleutelwoorde van die artikel wat vir haar uitstaan.

'When strongly-bonded loved ones are unable to let go of the deceased...the spirit cannot move into the light...

'strong negative feelings... transition of death...

'retribution for misdeeds...

'a curse or hex...

'having unfinished business...once they are at peace they can cross over...

Mia trek 'n laai oop en begin om notas in 'n boekie te maak.

EINDE VAN MONTAGE.

INT. WOONSTEL/MIA SE SLAAPKAMER - DAG

Mia slaap in haar bed. Dis lig in haar kamer. Sy hoor 'n gefluit van buite af wat haar wakker maak. Sy vee haar oë skoon en kyk by die venster uit.

Sy sien Erik op die stoepie sit en fluit.

Haar oë versag. Sy kyk na die notaboekie waarin sy die vorige aand geskryf het.

EXT. WOONSTEL/STOEPIE - DAG

Wanneer ons Mia op die stoepie sien uitloop, is sy in 'n netjiese, ligte blou baadjie en 'n swart denim aangetrek. Erik sit op die houtbankie, hy het nog nie beweeg van tevore nie. Hy kyk nie na haar nie.

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MIA

Hey.

Erik knik.

MIA (CONT'D)

Kan ek sit?

Erik knik sy kop vir 'n 'ja'. Hy vermy nogsteeds oogkontak.

MIA (CONT'D)

Ek's jammer oor gister...Ek was selfsugtig. Jy verdien dit nie.

Beat.

Stilte.

MIA (CONT'D)

Ek kan nie eers indink hoe aaklig dit moet wees om op aarde vas te sit met iemand soos ek nie.

ERIK

(kry homself jammer)

Ek weet nie eers wanneer my begrafnis is nie.

MIA

Môre drie-uur, Randburg.

Erik is verbaas maar hy knik sy kop. Mia sit die notaboekie op die bankie neer.

MIA (CONT'D)

Om jou te help, het ek bietjie navorsing gaan doen.

Sy skuif die notaboekie oor na waar hy sit. Erik kyk uiteindelik op na Mia. Hy tel die boekie op en blaai deur. Hy stop by 'n bladsy.

IN DIE BOEKIE

geskryf:

'Erik se aanbeweeg na die hiernamaals to-do lysie'

MIA (CONT'D)

'n Paar *dodgy sites* later het ek 'n lysie opgestel met alles wat ek dink

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ons kan doen om jou te help aanbeweeg.

Erik bly stil.

MIA (CONT'D)

Daar was een artikel wat *legit* genoeg was.

ERIK

(lees)

Erik se aanbeweeg na die hiernamaals to-do lysie.

(vir Mia)

Nogal's 'n mondvul.

MIA

(lig haar wenkbroue)

Dis 'n *working title*.

ERIK

(lees)

Nommer een-

MIA

Jy moet vrede maak met die feit dat jy dood is, jy moet ontslae raak van enige negatiewe gevoelens daaroor.

ERIK

Ek weet nie Mia, party van hierdie is vreemd. Hoe weet ons dit gaan kan help?

MIA

Ons doen nie. Hou aan lees.

Beat.

ERIK

(lees)

Nommer twee-

MIA

(val hom in die rede,
selfversekerd)

As jy enige *unfinished business* het moet jy dit afhandel, byvoorbeeld as daar iets is wat jy nog altyd wou doen, ensovoorts.

Beat.

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Erik lig sy wenkbroue hoog. Sy beduie met haar hand dat hy moet aanhou lees.

ERIK
(lees verder)
Nommer drie.

Die keer wag Erik vir Mia om te praat voordat hy weer in die rede geval word.

MIA
As daar geliefdes van jou is wat nie kan aanvaar dat jy dood is nie, kan dit jou terug hou. Byvoorbeeld, as 'n ouer sukkel om jou dit, en by 'dit' bedoel ek 'jou dood' te aanvaar.

ERIK
(hy vat 'n oomblik)
Dis 'n moeilike een.
(beat, hy kyk na die volgende nommer)
Mia eks nie ge-curse nie.

MIA
Dan kan ons dit van die lysie afhaal, ek wou net seker maak.

Erik glimlag vir Mia.

ERIK
Dankie.

MIA
Dis die minste wat ek kon doen.
(beat)
Jy moet vandag bietjie dink...wat is daar wat jy nog altyd wou doen? Moet iemand jou vergewe? Word wrokke gekoester? En ons moet na jou begrafnis toe gaan.

ERIK
Jy's definitief 'n onnie...

MIA
(laggend)
Praat van! Kom. *First things first:*
skool.

INT. MIA SE KALSKAMER - DAG

Mia se klas is leeg en sy merk papiere by haar tafel. Erik is nie in die klaskamer nie. Daar is 'n KLOP aan haar deur. Wian staan langs die deur. Hy lyk vroliker as wat ons hom laas gesien het.

MIA

Oh, Wian! Kom maar in.

WIAN

Môre Juffrou.

WIAN

Juffrou Jacobs het gesê juffrou soek my.

MIA

Ja, ek wil net weet hoe dit vandag met jou gaan. Gister was jou aandag bietjie afgetrek.

WIAN

Jammer juffrou, dit gaan goed.

MIA

Dis goeie nuus.
(sien die nuwe bloukollie op sy arms)
Het jy weer geval?

Mia wys na die nuwe bloukollie.

WIAN

(sukkel vir sy woorde)
Uh, ek en my..en, uh- dit was nie die kinders van gister nie, Juffrou...

MIA

Wie was dit dan?

WIAN

(bewerig)
Uh Juffrou, ek is...speel maar net...rof...

MIA

(direk)
Is alles reg by die huis Wian?

Wian hou sy kop laag en sy mond hang oop maar geen woorde kom

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uit nie. Daar is 'n skielike verandering in sy gedrag, van angstig na verdedigend.

Beat.

Hy knik sy kop vinnig.

Beat.

MIA

Is jy seker? Jy weet jy kan enige tyd-

Wian kyk op en sluk hardop.

WIAN

(val haar in die rede)

Ja, Juffrou.

Mia kyk vir 'n paar sekondes in Wian se oë, soekend vir die waarheid.

MIA

Nou goed, sien jou laaste periode vir Wiskunde.

Mia gluur na hom totdat hy die klaskamer verlaat, dan merk sy verder. Erik kom na binne die klaskamer.

ERIK

En nou dat jy so aandagtig staar?

MIA

Wat is die proses as mens dink dat iemand mishandel word?

ERIK

Iemand, soos?

MIA

Enige iemand, vrou, kind...

ERIK

Hoekom vra jy?

MIA

Ek het op Facebook gesien dat jy 'n prokureur is, uh...was...skuus...Ek vra maar net...ek's nuuskierig.

ERIK

So jy het my gaan *stalk*?

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Mia lig haar skouers hoog.

ERIK (CONT'D)

Dit hang af. As jy of 'n vriendin of 'n dier mishandel word is dit 'n ander proses as 'n kind. Byvoorbeeld, as 'n kind in jou skool mishandel word, moet jy dit as onderwyseres rapporteer. Dis maar dieselfde as 'n kind geboelie word, maar net op 'n hoër vlak.

MIA

(bekommerd)

So ek rapporteer dit en dan wat? Roep ons die ouers in en praat met hulle?
(las vinnig by)
Hypothetically natuurlik...

ERIK

Nee, jy meld dit by die hoof aan en dan moet jy wag; dis die hoof se verantwoordelikheid om dit verder te vat.

MIA

(frustreerd)

Wag? Wat bedoel jy, wag?

ERIK

Sodra jy dit aangemeld het, is dit nie meer jou verantwoordelikheid nie.

Mia frons, ontevrede met sy antwoord.

ERIK (CONT'D)

Ek begin te dink hierdie is nie net 'n hipotese nie?

Mia bly stil.

ERIK (CONT'D)

(saggies, oortuigend)

Ek ken al die kinderwette...

Beat.

Mia kyk die kamer rond, asof sy soek vir wat sy volgende gaan sê.

MIA

Sal jy saam met my kom?

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INT. LAERSKOOL/SKOOLHOOF SE KANTOOR - DAG

Mia en Erik sit op leerstoele in die skoolhoof se kantoor. Die kantoor is omring deur donkergroen mure en donker hout boekrakke. In die middel van die kamer is 'n groot lessenaar met 'n rekenaar skerm daarop.

MIA
 (fluister)
 Jy sal my help as ek vashaak, nè?

ERIK
 (fluister terug)
 Desperaatheid lyk nie goed op jou nie.

Beat.

Mia lig haar wenkbroue hoog.

MIA
 (fluister onder haar asem)
Desperate times...

ANDRÉ (O.S)
 (frons)
 Met wie praat jy, Mejuffrou?

Die skoolhoof se kantoor deur swaai oop. Mia skrik en kyk op. ANDRÉ VAN RENSBURG, 'n middeljarige, kaalkop man met dik wenkbroue staan penorent by die deur. Hy het 'n swart pak oor 'n diep-gekleurde pers, paisley kraaghemp aan.

MIA
 Ek, uh, praat sommer met myself.

André gaan sit op sy stoel agter die lessenaar, oorkant van Mia en Erik.

ANDRÉ
 (kyk uit na die verte)
*When you talk to yourself, you always
 get the answer you want.*

Mia glimlag met stywe lippe, en laat 'n ongemaklike giggel uit. André leun terug op sy kantoor stoel en sit sy hande teen mekaar asof hy gaan bid.

ANDRÉ (CONT'D)
 (direk)
 Nou dame, wat kan ek vandag vir jou doen?

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Mia maak haar keel skoon voordat sy begin praat.

MIA

Ek is bevrees ek glo dat Wian Scholtz,
in Graad 5, moontlik by die huis
mishandel word.

ANDRÉ

(streng)

Dit is 'n ernstige bewering om te
maak, Mejuffrou.

MIA

Meneer kan my maar net Mia noem.

(beat)

Ek weet, en ek vat dit nie ligtelik op
nie, Meneer. Wian is glad nie gefokus
op skool werk nie en hy het in die
klas aan die slaap geraak en...

ANDRÉ

(val haar in die rede)

Dit was vakansie, dalk is hy net nog
nie gewoond aan sy nuwe slaap roetine
nie. Die kinders van vandag spandeer
hulle tyd om tot laat in die aande
games te speel en *videos* te kyk.

Mia knik haar kop. Haar hande bewe. Sy vorm haar hande in
vuiste en plaas hulle op haar skoot. Erik plaas sy hand op
Mia s'n. Sy bedaar haar vuiste.

MIA

Dis nie onmoontlik nie, maar hierdie
is abnormaal vir Wian. Hy tree nie
gewoonlik so op nie. Hy was nog altyd
op sy skoolwerk gefokus en eweskielik
is hy teruggetrokke en angstig.

ANDRÉ

(halfhartig)

Is dit nie bietjie vinnig om op jou
tweede dag terug alreeds
gevolgtrekkings te maak nie?

Mia se wange raak rooi en haar kakebeen trek styf.

ERIK

Vertel hom van die bloukolle.

Mia skep weer moed.

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MIA
 Daar is onverklaarbare bloukolle en
 kneusplekke op sy arms.

ANDRÉ
 (oppervlakkig)
 Kinders speel rof op sy ouderdom. Wat
 is hy elf, twaalf? *Boys will be boys*,
 Mia.

Haar naam klink vreemd in sy mond. Asof sy nou minderwaardig
 is, net omdat hy haar naam gebruik. Mia sluk hard, haar oë
 groot.

ERIK
 Haal asem en herhaal wat ek sê.

Mia knik haar kop vir Erik, maar André knik sy kop terug asof
 dit vir hom was.

ERIK (CONT'D)
 Met alle respek Meneer, ek is 'n baie
 goeie onderwyseres.

Beat.

Mia bly stil.

ERIK (CONT'D)
 Vertrou my.

Mia haal diep asem.

MIA
 (huiwerig)
 Met alle respek Meneer, ek is 'n baie
 goeie onderwyseres.

ERIK
 En ek kan dadelik sien as iets nie reg
 is met een van my kinders nie. Maak
 nie saak hoe lank terug ek hulle
 gesien het nie.

MIA
 (ernstig)
 En ek kan dadelik sien as iets nie reg
 is met een van my kinders nie. Maak
 nie saak hoe lank terug ek hulle
 gesien het nie.
 (saaklik)
 (MORE)

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Ek weet vir 'n feit dat iets met Wian nie reg is nie. Ek gee baie om vir my kinders en neem nie hierdie ligtelik op nie. Maar, as Meneer dit ligtelik gaan opneem, dan sal ek die saak elders moet neem.

Beat.

Mia en Erik wag in spanning vir André om iets terug te sê. Hy tuit sy lippe en bestudeer haar.

ANDRÉ
(ernstig)
Is dit 'n dreigement?

Erik se oë skiet dadelik na Mia toe, bekommerd. Mia sluk weer hard, te bang om te beweeg of asem te haal.

Na 'n oomblik van ongemaklike stilte, bars André uit van die lag.

ANDRÉ
(giggelend)
Jou gesig!
(lag)
Dit was goud werd!

Mia forseer 'n glimlag.

MIA
Uh, gaan Meneer dan Wian se ouers kontak?

ANDRÉ
(lag nogsteeds)
Ja, ja. Oe, dit was nou 'n goeie een.
(ruk homself reg)
Ek sal ons sielkundige vra om met Wian te gesels en die maatskaplike werker te kontak.

Mia sug hardop van verligting en glimlag breed.

MIA
(verlig)
Baie, baie dankie Meneer! Ek waardeer dit verskriklik baie.

ANDRÉ
Plesier. Dankie vir die lekker lag. Jy

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kan maar gaan.

Mia knik haar kop en loop by die kantoor uit. Wanneer Erik ook uit is, maak sy die kantoor deur agter hulle toe.

INT. LAERSKOOL/BUITE SKOOLHOOF SE KANTOOR - DAG

Mia omhels vir Erik sodra die deur toe is. Sy het 'n groot glimlag op haar gesig. Erik se oë rek wyd en sy mond val oop. Mia se omhelsing vang hom onkant. Dit vat hom 'n oomblik dan plaas hy sy arms om haar middel.

MIA

Erik, dankie. Ek weet nie wat ek sonder jou daar binne sou doen nie.

(sy trek weg)

Hy het my heeltemal onkant gevang en ek kon net nie die woorde vind nie.

Dis asof jy in my kop geklim het en net presies geweet het wat ek moet sê.

(saggies)

Regtig, baie dankie.

Hy glimlag met toe lippe.

ERIK

(verleë)

Dis niks...

Mia se gesigsuitdrukking verander na bekommernis. Erik is nie so gelukkig soos sy is nie.

MIA

En nou?

ERIK

Dis sommer, ag...dis die eerste keer wat ek iemand druk, as 'n spook.

Beat.

Stilte.

MIA

Ons moet *celebrate*! Wat's die eerste ding op ons lysie?

Erik dink.

EXT. WINKEL - DAG

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Erik en Mia sit op 'n bankie voor 'n winkel. Hulle albei het roomys op 'n stokkie in hulle hande. Erik maak sy oë toe nadat hy sy eerste hap vat. Dis duidelik dat hy dit geniet. Mia kyk hom vreemd aan.

ERIK

Hmmmm!

Mia giggel.

MIA

Hierdie is eerste op jou lys?

ERIK

Ek was *lactose intolerant*, Mia.
Verbeel jou 'n lewe sonder roomys.

Erik gril.

MIA

Kan jy *brain freeze* kry?

ERIK

Nee, ek kry net meer koud as gewoonlik.

MIA

Ek dink 'n lewe sonder *brain freeze* kan vir my werk.

ERIK

(ril weer)
Be careful what you wish for.

Erik vat weer 'n hap.

ERIK

(hardop)
Hmmmm!

MIA

(lag)
Wees bly dat net ek jou kan hoor,
anders sou mense dink dat daar iets
sketchy hier aangaan.

Hulle giggel. Mia haal haar notaboekie uit haar sak en maak 'n regmerkie langs 'Doen iets wat jy nie op aarde gedoen het nie'.

Beat.

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MIA
(kyk na haar horlosie)
Ons het nog tyd voor die son sak. Wat
wil jy volgende doen?

Skielik raak Erik se gesig swaar, byna donker.

ERIK
Ek wil 14de Straat toe gaan.

Mia word bleek.

MIA
Is dit 'n goeie idee?

ERIK
Jy het gesê ek moet vrede maak en
miskien onthou ek iets.

Erik bring sy skouers tot amper by sy ore op.

Beat.

Dit is stil tussen hulle en skielik het nie een meer lus vir
roomys nie.

EXT. BUIITE/14DE STRAAT - DAG

Mia en Erik staan by die ongelukstoneel.

MIA
Is jy seker dit is hier?

Erik wys op na die straat teken.

OP DIE STRAAT TEKEN

staan daar:

'14DE STRAAT'

en

'LANGEBAAN STRAAT'

ERIK (CONT'D)
Ek het die gesien toe ek op my rug
gelê het...Ek kon nie beweeg nie.

Mia byt haar lip, ongemaklik.

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Beat.

Erik pas by die hoek op-en-af en inspekteer die grond. Hy lê dan plat op die pad neer, nes die ongeluk.

MIA
 Wat op aarde doen jy?

ERIK
 Ek probeer kyk of ek iets kan onthou.

MIA
 Jy lyk simpel.

ERIK
 Wie kan my sien?

Mia lag en skud haar kop.

MIA
 Ag man, staan op! Voordat jy weer omgery word.

Terwyl Erik opstaan, maak Mia se foon die geluid van 'n 'notification'.

ERIK
 (Mia hoor hom nie)
 Oef...voel nou asof 'n olifant op my bors gesit het.

Mia, nogsteeds besig om te glimlag, maak haar handsak oop en haal haar foon uit. Sy wys met haar wysvinger na Erik toe om te beduie dat hy moet wag.

Erik sit sy hand op sy bors.

OP MIA SE FOON SE SKERM

verskyn:

Instagram notification

Henkol10 has uploaded a new photo! Click here to check it out.

Mia se bewerige vinger raak nog nie aan die skerm nie, sy draai eers met haar rug na Erik toe. Haar oë is vasgenael op haar selfoon se skerm. Sy vat 'n paar oomblikke voordat sy op die 'notification' kliek. Haar foon se skerm maak *Instagram* oop.

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OP MIA SE FOON SE SKERM

verskyn:

'n Foto van Henko en sy vrou voor 'n rooi-baksteen huis. Hulle glimlag breed. Die nommer 17 is op die muur van die huis geplak.

Onder die foto staan daar:

"Our forever home"

Mia knip haar oë vinnig, verward. Sy knip nog 'n paar keer om die trane terug te hou. Sy kyk op en blaas 'n lang asem uit. Erik kom agter dat iets verkeerd is.

ERIK
(bekommerd)
Mia?

Erik probeer voor Mia staan maar sy vermy oogkontak en staar na die vloer. Sy vee vinnig haar trane af.

ERIK (CONT'D)
Sê vir my wat aangaan.

Mia haal diep asem, en kyk hom in die oë. Erik sien dat sy huil. Hy kyk na haar met bekommernis in sy oë. Haar lippe bewe soos wat sy uit asem.

MIA
(sag)
My eks het met sy nuwe vrou in ons huis ingetrek.

Mia gee vir Erik haar foon sodat hy die foto kan sien. Hy kyk terug na Mia en wag vir haar om verder te praat.

MIA (CONT'D)
Hy het dit vir my gekoop.

Erik trek Mia nader aan hom en troos haar.

ERIK
Mia, jy kan nie vir ewig oor die ou hartseer wees nie. Hy verdien jou nie!

Mia skud haar kop en vee haar trane af.

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ERIK

(sag)

Vergeet van hom...

(beat)

Weet jy wat, ek hoop hierdie simpel huis het 'n klomp foutiewe proppe en dat *loadshedding* hulle tref ses tot agt-dertig in die aand.

Mia lag deur die trane.

ERIK

(snak na sy asem)

Ek het 'n idee!

Erik gryp Mia aan haar arm en vat haar terug kar toe.

MIA

Waarheen wil jy nou gaan?

ERIK

Sit Henko se adres in.

MIA

Nee!

ERIK

Face your demons. Ek moes by die straat. Dis nou jou beurt.

Mia kyk lank vir Erik.

ERIK (CONT'D)

Ek is ernstig. Jy kan nie vir ewig so voel nie.

Mia sit haar kar aan en ry.

EXT. BUIITE/HENKO SE HUIS - AAND

Mia parkeer haar kar 'n entjie van Henko se huis af weg. Die sitkamer en kombuis ligte is aan.

Dit is stil in die kar.

ERIK

Kom.

MIA

Wat? Nee! Ek dog ek gaan net hier sit en *vent*, ek gaan nie in nie en ek gaan

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definitief nie met hom praat nie.

ERIK
Vertrou my net.

Mia knor hardop en klim uit haar kar. Sy maak haar kardeur saggies agter haar toe, versigtig om nie aandag na haar toe te trek nie. Mia volg Erik soos wat hy na die huis toe loop. Hy loop aan die kant van die buurman se heining. Hy beduie vir haar om agter 'n boom in die voortuin, op haar hurke, te sit. Van hier af kan sy sien dat Henko in die sitkamer sit en sy vrou, ELIZE, in die kombuis skottelgoed was. Mia sluk hardop.

ERIK
Wag hier, en moenie gesien word nie.

MIA
Maar wat-

Erik stap weg van Mia af, direk na die bloedrooi voordeur van Henko se huis. Hy klop aan die deur. Elize, laat 20's, met lang blonde hare, wat in 'n poniestert vasgemaak is, en 'n gesig vol grimering, beweeg van die kombuis af na die voordeur toe. Sy maak die voordeur oop, maar sien niemand nie. Sy kyk buite rond, maar sien niks nie. Mia beweeg na die donkerste kant van die boom waaragter sy wegkruip.

ELIZE
Hello?

Erik glip verby haar by die huis in en gaan na die sitkamer toe. Elize trek haar trui se moue af. Sy kry skielik koud. Sy gril en maak die deur agter haar toe.

INT. HENKO SE HUIS/SITKAMER - AAND

Henko, met breë skouers en oefen klere aan, trap op sy binneshuise oefen fiets. Hy hou op trap en staan regop sodat hy 'n groot sluk water vat. Sweet tap van sy voorkop af. Die televisie is op die nuss ingeskakel.

HENKO
(roep na Elize)
Wie was dit, Liefie?

ELIZE
(van kombuis af)
Niemand. Seker kinders wat Tok-Tokkie speel.

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Erik beweeg in die sitkamer rond en staar vir 'n ruk na Henko. Hy vorm sy hande in vuiste. Erik gaan staan voor die televisie en sit dit af. Henko kan nie vir Erik sien nie. Henko se wenkbroue lig. Hy klim van sy fiets af en voel-voel op die bank vir die *remote* en sit die televisie weer aan. Hy vee die sweet van sy voorkop met sy arm af. Uitasem, loop hy terug na sy fiets toe en klim op. Soos hy begin trap, sit Erik weer die televisie af.

HENKO

(sag)

Wat de hel?

Henko staan op en stap na die televisie toe. Hy het geen idee dat hy byna bo-op Erik staan nie. Henko kyk agter die televisie en voel-voel vir 'n foutiewe kabel. Erik sit die TV dan weer aan en stel die klank op sy hardste. Henko skrik en laat 'n gil uit. Henko sit die televisie af en frons.

Henko gaan sit op die bank en tel die koerant, wat op die koffie tafel lê, op. Hy begin lees. Erik glimlag met stywe lippe. Hy gryp die koerant uit Henko se hande en swaai dit in die lug rond. Die ligte flikker in die agtergrond.

Henko se mond val oop.

HENKO

Elize! Kom vinnig!

Henko staan penregop met bewerige bene. Elize hardloop in die sitkamer in met 'n vadoek in haar hand.

ELIZE

Wat's fout?

Henko wys met sy wysvinger na die koerant wat aan die ander kant van die sitkamer op die vloer lê.

HENKO

Die k-koerant het van self gevlieg.

ELIZE

Ha-ha, baie snaaks.

Elize verdwyn uit die sitkamer terug kombuis toe. Henko stap versigtig na die koerant toe en strek sy hand uit om dit op te tel, maar Erik gryp dit en dit vlieg weer. Henko se oë rek. Hy vryf sy hande oor sy oë en klap sy wang. Hy stap, angstig, om die koerant weer op te tel, maar die keer vlieg dit nie. Hy haal diep asem, in-en-uit, en probeer om weer rustig op die bank te sit.

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Erik kyk vir Mia en dui aan dat sy hom moet dophou.

Buite die venster sien ons vir Mia, wie se mond oop hang. Sy skud haar kop en giggel. Erik sit die sitkamer se ligte af.

Henko kyk en sien die kombuislig skyn nog. Erik sit die ligte vir 'n paar keer weer aan-en-af.

HENKO
(gespanne)
Elize!

Wanneer Elize by die sitkamer kom, is die ligte weer aan. Sy het nog glad nie gesien dat hulle aan-en-af skakel nie.

ELIZE
(hande op heupe)
Ja, Liefie?

HENKO
Daar's ie-iets in die huis. Die ligte bly aan-en-af gaan, die TV het vanself klank verander en die koerant vlieg heeltyd rond.

Elize giggel.

ELIZE
Is jy op 'n *workout high* of iets?

HENKO
Elize, wag net. Iets gaan nou weer gebeur.

Beat.

Stilte.

Henko staan in spanning en afwagting vir iets om te gebeur, maar Erik doen niks. Elize probeer hard om haar glimlag weg te steek.

HENKO
Ek's ernstig!

ELIZE
Dis bietjie te vroeg vir *Halloween pranks*, my Engel...

Erik staan agter Elize en lig haar poniestert saggies op sodat dit regop staan. Elize voel dit nie en kom nie eers

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agter nie. Henko se oë rek wyer.

HENKO
 (kry nie woorde uit nie)
 Ek- Jou-jou hare, uh...

ELIZE
 Ah jy't agtergekom, ja ek het bietjie
 laat knip.

Erik laat van Elize se hare gaan.

Beat.

Henko kry nie woorde uit nie. Hy is bleek.

ELIZE (CONT'D)
 (stap nader aan Henko)
 Jy lyk regtig of jy 'n spook gesien
 het!
 (lag)
 Dalk is daar 'n spook wat vir jou wil
 sê dat jy my vanaand bietjie moet
 uitvat...

Henko raak rustiger en glimlag, hy soen vir Elize en hou haar
 om haar middel vas.

HENKO
 Dalk is jy reg...*sushi*?

ELIZE
 Dis hoekom ek met jou getrou het!

Hulle giggel en Henko tel Elize op en sit haar op die bank
 neer. Hulle soen verder.

Erik kyk weg van hulle af na Mia toe. Met haar kop wys sy vir
 hom dat dit tyd vir hulle is om te gaan.

EXT. WOONSTEL/STOEP - AAND

Mia en Erik stap na die stoepie toe.

MIA
 Is jy seker jy is okay hierso? Kry jy
 nie koud nie?

ERIK
 Mia, ek is 'n spook. Ek is die
 definisie van koud.

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Beat.

Die atmosfeer tussen hulle is onskuldiglik ongemaklik, asof hulle nie weet wat om vir mekaar te sê nie.

ERIK

Ek's jammer dat jy jou eks en sy nuwe vrou so moes sien...ek wou hom net bietjie laat skrik.

MIA

Jy het! Toe jy haar hare oplig het sy soos 'n *minion* gelyk. Ek het gedink Henko gaan omkap.

(lag)

En dis regtig...okay. Hulle pas mooi saam. Ek besef nou, ek en hy doen nie regtig nie.

Beat.

MIA (CONT'D)

Al maak dit my baie seer om te sê...
(sarkasties)

Jy was reg.

(ernstig)

Dis tyd om aan te beweeg.

Erik glimlag en knik sy kop.

ERIK

Dink jy ons paaie sou ooit gekruis het?

Mia verstik. Sy kyk af. Sy lig haar skouers tot by haar ore, onseker oor wat om te antwoord.

Beat.

Erik dink.

ERIK (CONT'D)

Dalk sou ons uitgegaan het.

Mia met blosende wange na Erik op. Sy lag in ongeloof.

ERIK (CONT'D)

Die feit dat jy bietjie van 'n *control freak* is, sou my laat huiwer.

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MIA
(geskok)
Ek is nie 'n control freak nie!

ERIK
Dis nie 'n slegte ding nie. Dis hoekom jy so 'n goeie onderwyseres is. Jy het alles altyd in orde, maar ek dink ek sou jou kon help om 'n bietjie te *chill*.

MIA
Glo dit of nie, ek was nie altyd so *uptight* gewees nie.

ERIK
Oh?

MIA
Met Henko was ek eintlik rustig, *go-with-the-flow* en als. En dis presies waar dit verkeerd geloop het: ek het nie styf genoeg vasgehou nie. En ja...Op ons trou dag, toe besluit hy hy soek meer. Drie maande daarna, toe trou hy met Elize.

Erik plaas sy hand op Mia se rug en vryf liggies.

Beat.

Stilte.

MIA
En jy? Hoe was jou liefdeslewe Meneer *Big Shot* Prokureur?

Erik lag vir Mia en skud sy kop.

MIA (CONT'D)
Komaan, jy is aantreklik en suksesvol en...

Erik bloos.

ERIK
Aantreklik sê jy?

Mia rol haar oë en stamp hom aan sy skouer. Erik skud sy kop en gee in.

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ERIK (CONT'D)

Fine, ek het een meisie gehad, so 'n paar jaar terug. Imke. Ons het van hoërskool af uitgegaan.

(haal diep asem)

My pa het siek geword en toe hy oorlede is, toe haak ek net uit. En ja...

MIA

Dit moes 'n aaklige tyd vir jou gewees het.

Erik knik sy kop.

ERIK

Wie weet? Dalk wanneer ons hierdie lysie klaar gemaak het, sien ek my pa weer.

Mia glimlag en plaas haar hand op Erik s'n.

Beat.

Erik vat 'n ruk om agter te kom dat Mia sy hand vashou. Hy kyk af na hulle hande en vleg sy vingers in hare. Hulle kyk op na mekaar.

Stilte.

Beat.

ERIK

(sukkel om sy woorde te kry)

Mia, ek...vandag was...

(beat)

'n goeie dag.

MIA

(knik haar kop)

En produktief!

Erik skud sy kop en glimlag. Hulle hou nogsteeds hande vas. Wanneer Mia haar vingers begin los maak, gryp Erik haar om haar middel en trek haar nader. Hulle kyk diep in mekaar se oë. Erik beweeg sy gesig stadig nader aan Mia s'n en soen haar. Na 'n paar oomblikke, trek Mia weg en glimlag breed. Sy vee haar lippe af.

Mia knik haar kop en begin weg loop.

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ERIK

Mia?

Mia draai om.

ERIK (CONT'D)

Môre word ek begrawe.

Mia kyk hom bejammerend aan, maar eintlik kry sy haarself meer jammer. Deur al die pret van die dag het sy vergeet dat Erik 'n spook is.

Beat.

Stilte.

INT. WOONSTEL/MIA SE SLAAPKAMER - AAND

Mia val neer op haar bed. Sy haal haar dagboek uit haar laai en skryf die datum bo-aan.

Mia skryf in haar dagboek:

MIA (IN DAGBOEK)

Ek voel ligter, vir eens. Is verlig die regte woord? Ek het 'n goeie dag gehad. Die eerste goeie een in 'n lang tyd. Ek weet nie hoe lank ek het om met hom tyd te spandeer nie, maar ek weet net ek voel ligter saam met hom.

INT. LAERSKOOL/MIA SE KLASKAMER - DAG

Erik sit met sy 'aanbeweeg' lysie en Mia merk toetse by haar lessenaar. Die klaskamer is leeg en buite hoor ons hoe kinders speel.

ERIK

Hoe laat maak jy vandag klaar?

MIA

Twee-uur.

(grapperig)

Moenie worry nie, ek sal nie toelaat dat jy vir jou eie begrafnis laat is nie.

Beat.

Stilte.

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ERIK

Ek het gedink as ons genoeg tyd het,
 kan ons dalk by 'n juweliersware
 winkel in pop en meer uitvind oor
 daardie oorbel.

Mia se rooi pen hou op om te beweeg, maar sy staar vir die
 papier voor haar. Sy sluk hardop. Net soos sy haar mond
 oopmaak om iets te sê, klop iemand aan haar deur.

MIA

Binne!

Gerhard stap in.

GERHARD

Sit daardie rooi pen van jou neer.

Mia gehoorsaam en vou haar arms bo-op haar lessenaar.

ERIK

Wie's die nar?

Mia ignoreer vir Erik.

GERHARD

Na skool vandag. Ek, jy, daardie nuwe
 koffie winkel in 5de straat.

Mia giggel.

GERHARD (CONT'D)

Wat is so snaaks?

MIA

Jy klink net so selfversekerd...

GERHARD

'n Man is net so *confident* soos sy
attitude...So wat sê jy?

ERIK

Werklik...waar kruip hy uit?

Erik gluur Gerhard aan en bestudeer hom van kop tot toon.

MIA

Ek kan nie vandag nie. Ek gaan na 'n
 begrafnis toe.

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GERHARD

Mia, ek's jammer. Wie s'n?

MIA

(kyk vlugtig na Erik)

'n Ou pel van my. *Rain check?*

Gerhard knik sy kop en wys met sy duime dak toe voordat hy uit die klaskamer uit verdwyn.

ERIK

Hm.

MIA

En nou?

ERIK

Niks nie.

Mia rol haar oë.

MIA

Groen is nie jou kleur nie.

INT. JUWELIERSWARE WINKEL - DAG

Mia en Erik loop by 'n juweliersware winkel in. Dit is 'n klein winkel omring met glas toonbanke wat verskeie juwele vertoon.

MIA

Tien minute. Dan moet ons ry.

Erik knik sy kop. Hulle stap na die toonbank toe waar 'n VROU in 'n netjiese pak staan. Die naamplaatjie op haar bors sê 'Johanna'.

JOHANNA

Goeie dag. Waarmee kan ek help vandag?

Mia haal die oorbel uit haar handsak uit en wys dit vir Johanna.

MIA

Hallo, ek weet dis waarskynlik onmoontlik maar is daar 'n kans dat ek kan uitvind aan wie hierdie oorbel behoort?

Mia gee die oorbel vir Johanna.

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JOHANNA

Net een?

Mia trek haar lippe styf en knik haar kop.

JOHANNA

Laat ek gou agter gaan loer. Ek is nou terug.

ERIK

Jy kan gerus meer positief wees.

MIA

Ek sien net nie die doel hierin nie.
Ek het mos vir jou gesê dit het nêrens
aanlyn gesê dat jy moet uitvind wie
dit aan jou gedoen het nie.(vou haar arms voor haar bors)
Hierdie is net 'n mors van tyd.

Mia vermy om met Erik oogkontak te maak.

ERIK

Die oorbel behoort aan my moordenaar.

MIA

(skielik verdedigend)
Moordenaar?! Wanneer het jy dit
besluit?

ERIK

'n *Hit* is 'n strafbare manslag en 'n
hit-en-run is, in my oë, moord.Ons sien vir Mia deur die sekuriteitskamera, maar ons sien
nie Erik nie. Dit lyk asof sy 'n intense gesprek met haarself
hou.

Beat.

Ons sien dan weer vir Mia normaal weg, en Erik langs haar.

ERIK (CONT'D)

Dis my enigste leidraad. Nie ek of jy
of die internet weet eintlik wat ons
moet doen nie, ons het net 'n riglyn.
Hoekom sal die oorbel in my sak beland
het as ek nie die persoon, aan wie dit
behoort, moet vind nie?

Beat.

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Stilte.

Voor Mia kan antwoord, kom Johanna terug na die toonbank toe.

JOHANNA

Hierdie oorbel is skaars. Net mense
wat aan hierdie klub
(sy sit 'n silwer kaart op die
toonbank)
behoort, kan dit bestel.

ERIK

Vra of ons 'n lys van die mense wat
aan die klub behoort kan kry.

Mia rol haar oë.

MIA

Is daar 'n lys van almal wat aan die
klub behoort?

JOHANNA

Ongelukkig nie, maar wat ek vir jou
kan sê, is dat die vrouens wat hierdie
oorbelle bestel ook 'n ooreenstemmende
halssnoer kry. Aan die halssnoer is 'n
silwer eend.

Johanna wys hulle die agter kant van die oorbel.

JOHANNA (CONT'D)

Kyk hier. Sien jy die klein prentjie
van die eend? Dit wys dat dit deel van
die spesifieke reeks is.
(sy gee die oorbel terug)
My advies is: kyk uit vir 'n eend
halssnoer.

MIA

Dankie.

JOHANNA

Ek hoop jy kom reg!

INT. RANDBURG KERK - DAG

Mia en Erik sit in die agterste bankie van die kerk. Mia is
versigtig om nie enige aandag te trek nie. Sy hou 'n oog uit
vir waar Anja sit, en sien haar op een van die voorste
bankies.

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ERIK

Hoeveel mense, dink jy, was al by hulle eie begrafnis?

MIA

Tegnies almal...maar soos jy...

Mia trek haar skouers op.

Aan die voorkant van die kerk is daar 'n donkerbruin houtkis met 'n groot foto van Erik langsaan. Die dominee, gekleed in 'n swart pak, loop na sy podium toe.

DOMINEE

Ons is vandag hier, nie om te treur nie, maar om die lewe van Erik de Lange te verheug. Alhoewel hy ons jonk verlaat het, het hy 'n groot impak op almal gemaak wat hy ontmoet het. Erik het vir sy gesin gesorg nadat sy pa oorlede is. Hy was regtig 'n besonderse jong man. Kom ons maak ons oë toe vir gebed.

Mia maak haar oë toe, Erik nie. Hy kyk in die kerk rond na almal wat daar is. Mia vat Erik se hand in hare. Die dominee begin bid, maar ons hoor hom nie. Erik staar vir Mia se hand wat in syne is.

Beat.

DOMINEE (CONT'D)

Amen.

Mia laat van Erik se hand gaan. Die stemme van almal in die kerk eggo "amen".

DOMINEE (CONT'D)

Janine, Erik se ma, gaan nou 'n paar woorde sê.

JANINE, met 'n lang, swart rok en kort, blonde hare stap vorentoe en staan agter die podium. Die dominee peuter aan die mikrofoon om dit vir haar laer te stel. Haar oë is dik geswel.

JANINE

Baie dankie aan almal wat hier is. Ek is seker Erik sou dit baie waardeer het. Erik was 'n wonderlike seun
 (snikkend)
 (MORE)

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wat te vroeg gevat is. Hy was die definisie van sonskyn in elke donker oomblik van my lewe.

'n Traan rol van Erik se wang af. Mia kyk vir Erik, bekommerd. Janine vat 'n oomblik om diep asem te haal, maar dit help nie. Sy begin onbeheersd te huil.

Erik staan skielik op en loop uit. Hy kan dit nie vat om sy ma so te sien nie.

MIA
(fluister)
Moet ek saam met jou kom?

'n OU VROU wat voor Mia sit draai skielik om.

OU VROU
Shhh!

Mia lig haar hande op en met haar lippe vorm sy die woord 'jammer' sonder om 'n klank uit te laat. Mia kyk terug na Erik om sy antwoord te hoor, maar hy is klaar weg.

Janine skeep weer moed, maar nie vir lank nie.

JANINE
(huilend)
Ek sal nie rus totdat ek uitvind wie dit aan Erik gedoen het nie.

Die dominee staan op en vat liggies aan Janine se skouers. Hy gee vir haar 'n sneesdoekie en lei haar terug na haar sitplek toe.

Mia se gesig word spierwit.

INT. RANDBURG KERK - DAG

Mia staan by die ingang van die kerk en loer buite om te kyk of sy Erik raak sien. Wanneer sy nie doen nie, stap sy badkamer toe.

INT. RANDBURG KERK/BADKAMER - DAG

Mia staan voor die spieël in die badkamer en kyk na haar refleksie. Haar gesig is nogsteeds bleek. Sy besluit om haar hande te was.

Die deur van die een toilet stalletjie swaai oop.

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ANJA

Mia?

Mia vries, sy herken Anja se stem. Sy kyk weer op in die spieël en draai dan om na Anja toe. Mia kom agter dat Anja die eend halssnoer dra. Sy sluk hardop.

ANJA (CONT'D)

Wat maak jy hier?

MIA

Ek, uh...ek voel maar, op 'n manier, geheg aan Erik.

Anja gee vir Mia 'n drukkies.

ANJA

Ek kan net dink. Sien jou in die eetsaal?

Mia knik haar kop en gee Anja 'n halwe glimlag. Wanneer Anja uit die badkamer is, sak Mia haar skouers en blaas diep asem uit. Mia vryf haar hande oor haar gesig en loop dan by die badkamer uit.

INT. RANDBURG KERK - DAG

Mia sien Erik staan by sy kis. Sy stap na hom toe.

MIA

Dis 'n mooi foto.

Beat.

Erik probeer 'n stywe glimlag vir Mia wys. Sy oë is rooi.

ERIK

Dis vreemd om te dink...ek lê daar binne...maar ek is hier.

(beat)

Kan ons gaan?

Mia knik haar kop. Soos wat hulle draai om uit te loop, stop Erik en gryp Mia aan haar arm. Sy oë is op iemand gefokus.

MIA

Wat is dit?

Dan sien Mia na wie hy kyk. 'n MEISIE met gekrulde, rooi hare en 'n ligte vel. 'n Swart rokkie wat lyk soos 'n rokkie wat 'n ballerina sal dra, omhels haar figuur.

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ERIK

Imke.

Imke loop skielik na Erik se kis toe, asof sy haar naam gehoor het. Erik hou nogsteeds aan Mia vas. Imke kom staan by Erik se kis, oorkant hulle, en bewonder sy foto. Sy gee 'n halwe glimlag vir Mia, en Mia doen dieselfde.

ERIK

Praat met haar.

MIA

(verstom)

En sê wat?

IMKE

Ekskuus?

MIA

Oh, uh, dis 'n mooi foto.

IMKE

Ja, baie. Ek het dit geneem.

Mia se wenkbroue lig en sy druk haar lippe styf teen mekaar.

Die twee van hulle staan in ongemak voor die kis. Mia weet eintlik nie wat om te sê nie.

Beat.

ERIK

(stamp aan Mia se arm)

Vra hoe voel sy.

MIA

(verstom, fluister)

Nee!

Imke kyk vraend na Mia.

IMKE

Nee wat?

MIA

(val oor haar woorde)

N-nee, ek het dit nie geweet nie.

Mia laat 'n ongemaklike lag uit.

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IMKE

Ja, 'n paar jaar terug, toe ons nog
uitgegaan het.

Imke vee 'n traan af.

ERIK

Sê ek het baie vir haar omgegee.

Mia skud haar kop, ongeïnteresseerd om met Imke 'n gesprek te
voer.

ERIK (CONT'D)

Onthou jy op die lysie, as iemand
sukkel om my te laat gaan, kan dit my
ook terug hou. Jy moet vir haar
closure gee.

Erik staar vir Mia met wye oë en wag vir 'n antwoord. Mia
blaas asem uit.

MIA

(gee in, onbesorg)
Hy het baie vir jou omgegee.

Beat.

IMKE

(verbaas)
Hoe weet jy dit?

MIA

(huiwerig)
Ons was vriende gewees.
(skielik)
Baie onlangs.

Beat.

Imke draai na Mia toe. Imke kyk af.

IMKE

Ek het altyd gedink ons sal weer
bymekaar uitkom...gehoop is seker die
regte woord.
(sug)
Hy het jou seker vertel hoe aaklig ek
was.

Mia lig haar wenkbroue hoog.

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MIA

(sag)

Eintlik die teenoorgestelde.

IMKE

(glimlag)

Dis Erik vir jou.

(asem uit)

Kom ons sê net ek was nie 'n goeie meisie gewees nie. Veral toe hy my ondersteuning die meeste nodig gehad het. En hy was net...perfek. Daar was kere wat ek gehoop het hy doen iets verkeerd sodat ek 'n rede het om met hom te stry. Ek was regtig net simpel gewees.

Mia kyk vraend na Erik. Erik kyk nie van Imke af weg nie.

ERIK

Sê ek het haar vergewe.

MIA

Hy het jou al lankal vergewe. Almal maak foute.

Imke skud haar kop en vee nog 'n traan af. Dan gee sy vir Mia 'n drukkies. Imke glimlag verleë.

IMKE

(onseker)

Ek het nodig gehad om dit te hoor.

Imke loop dan weg van Mia af, na die eetsaal toe.

EXT. BUIITE/MIA SE KAR - DAG

Erik en Mia loop kar toe. Mia is skielik dikbek.

ERIK

En hoekom is jy vies?

MIA

Wie sê eks vies?

ERIK

Niemand, ek kan dit sien.

Mia sug en hou op met loop. Sy draai na Erik toe met haar arms gevou.

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MIA
(konfronterend)
Jy't gesê jy't uitgehaak.

Erik kyk onseker na Mia. Hy wag vir haar om aan te hou.

MIA (CONT'D)
Sy was die een wat sleg was in die
verhouding, nie jy nie. Hoekom sal jy
jouself in 'n slegte lig stel? Hoekom
het jy vir my gelieg?

ERIK
Ek maak niemand sleg nie, ek het gesê
hoe dit vir my gevoel het.

Beat.

Erik loop verder na Mia se kar toe. Mia maak haar kardeur
oop.

ERIK
Is jy...jaloers of iets?

Mia, skielik meer dikbek as tevore, frons en plaas haar hande
op die dak van haar kar.

MIA
Moenie simpel wees nie.

Erik giggel.

ANJA
(roep)
Mia!

Mia en Erik kyk by die pad af en sien vir Anja in 'n lang
swart rok.

ANJA (CONT'D)
Sien jou by die huis.

Mia waai vir haar.

Eers wanneer Mia in die kar klim, kom sy agter dat Erik dit
gehoor en -sien het. Haar oë rek wyd. Sy maak asof sy niks
weet nie en skakel haar kar aan.

ERIK
Hoe ken jy vir Anja?

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MIA
 Sy...ons is ou pelle...

ERIK
 Maar-

MIA
 Wat van bietjie musiek?
 (sy draai die radio volume harder)
 Die dag is bietjie *grim*.

Erik wil nog iets sê, maar die musiek is so hard dat hy dit los en by die venster uitkyk. Dit is duidelik dat iets vir beide Erik en Mia pla.

INT. WOONSTEL/LEEFAREA - DAG

Mia en Erik loop by die leefarea in. Mia gooi haar skoolsakke by die eetkamertafel neer.

ERIK
 (ernstig)
 Mia, wie is jou kamermaat?

Mia draai om, weg van Erik af. Sy wil nie sê nie. Hy stap nader aan haar.

ERIK (CONT'D)
 Die aand wat ek dood is, was ek oppad om iemand te ontmoet, 'n *blind date*...

Beat.

Erik stap al nader aan Mia. Sy krap in haar handsak.

ERIK (CONT'D)
 Anja het die date gereël met haar kamermaat. 'n Onderwyseres.

Beat.

Erik vat Mia se hand in syne en wag vir haar om om te draai. Sy gehoorsaam en kyk vir hom. Hy lyk asof hy wil begin huil. Mia probeer om oogkontak te vermy.

ERIK (CONT'D)
 (lig haar kop met sy hand op)
 Ek en jy...
 (beat, kyk diep in haar oë)
 Weet jy nog die heeltyd dat...

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Hy sluk sy woorde. Hy haal diep asem, angstig vir Mia om te antwoord.

Mia knik haar kop vir 'n 'ja'.

Erik laat gaan van Mia se hand en vryf sy hande oor sy gesig.

ERIK (CONT'D)
(agterdogtig)
Hoe lank?

Beat.

Stilte.

Mia vou haar arms voor haar bors, en vryf haar een hand oor haar arm asof sy koud kry.

MIA
(huiwerig)
Toe jy in my woonstel staan.

Erik haal diep asem.

ERIK
(duidelik ontsteld)
Van die eerste keer wat ons ontmoet
het?

MIA
Hoekom is dit belangrik om te weet?

Beat.

Erik loop van Mia af weg, maar draai dan skielik om.

ERIK
(frustreerd)
Verstaan jy nie, Mia? Dis hoekom jy my
kan sien, aan my kan vat, dis hoekom
ek aan jou geheg is, want ons was
seker veronderstel om saam op te
eindig.

Mia skud haar kop soos wat haar oë met trane vul.

MIA
(tranerig)
Ek dink nie dis hoe dit werk nie...

ERIK
 (verbysterd, gooi sy hande in die lug)
 Wat op aarde sal dan die rede wees dat ek en jy aanmekaar geheg is?

MIA
 Want

ERIK
 Want wat?

MIA
 (bars uit)
 Dit was ek, ek het jou omgery.

Beat.

Erik trek sy skouers terug. Sy gesig raak bleker as gewoonlik, hy lyk nou soos die een wat 'n spook gesien het.

Stilte.

MIA (CONT'D)
 (sagter)
 Dit-dit was ek gewees.
 (beat)
 Oppad na die date toe, het Henko 'n trou foto gepost. Ek het nie eers daarvan geweet nie, ek-
 (blaas asem uit)
 Dit het gevoel asof my hele lewe, van vooraf, uitmekaar val...en toe kyk ek nie waar ek ry nie en...

Beat.

MIA (CONT'D)
 Ek het uit die kar geklim en jou daar sien lê, bewusteloos. Ek het die ambulans gebel en weggeroep want ek was...bang
 (huilend)
 Ek wens...ek...

Mia maak haar handsak oop en haal die ander, ooreenstemmende, diamant-stud oorbel uit.

MIA (CONT'D)
 Anja het dit vir my geleen.

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Beat.

Erik se oë rek wyd.

MIA (CONT'D)

Dis hoekom ek nie juweliersware winkel
toe wou gaan nie...Jy moet my vergewe.

Mia draai om om die oorbel weer terug in haar handsak te sit en dan draai sy weer terug om vir Erik in sy oë te kyk, maar hy is weg...spoorloos.

Mia se oë skarrel rond in die kamer. Sy loop vinnig na die voordeur toe en kyk buite of sy hom sien.

MIA

(roep)

Erik?

Sy draai om, terug in die woonstel in.

MIA (CONT'D)

(sag)

Erik?

Mia begin besef...

MIA

(skud haar kop, skree)

Erik?!

Sy sak neer op die vloer soos die trane van haar wange af rol. Dit vat Mia 'n paar oomblikke om haarself te kalmeer en regtig tot begrip te kom met wat sopas gebeur het. Haar arms vou om haar lyf om haarself te troos.

Daar is 'n effense gefluit wat van die stoepie af kom. Mia hardloop agter die fluit aan.

EXT. WOONSTEL/STOEPIE - DAG

Mia sien hoe die takke waai en die wind fluit. Erik is nie op die stoep nie.

Mia haal diep asem en maak haar oë toe. Sy hoor weer die gefluit en, al is dit van die wind, gee dit haar 'n oomblik om rustig te raak.

Wanneer sy haar oë oopmaak, sien sy dat haar notaboekie nog op die buitenste tafel lê. Sy maak dit oop en bestudeer die lysie. Soos wat sy deur die bladsye blaai, val daar 'n

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besigheidskkaartjie op die vloer neer. Mia tel dit op.

OP DIE BESIGHEIDSKAARTJIE

staan daar:

Deloris the Psychic

Tarot Cards, Palm Reads

Connecting with spirits

100% guaranteed accuracy

Mia kyk op en dan weer na die besigheidskkaartjie.

MIA

(lees)

Connecting with spirits...

Mia se oë kyk verward rond. Sy druk dan haar oë styf toe soos sy dink en na die bome luister wat fluit...so asof hulle met haar praat. Skielik skiet haar oë oop en dan snak sy na haar asem.

EXT. STRAAT/DELORIS THE PSYCHIC SE STALLETJIE - DAG

Mia skarrel na die stalletjie toe, haastig. Die Wag staan buite die stalletjie met sy arms gevou. Die keer is daar nie mense wat op die stoele sit en wag nie.

MIA

I need to see Deloris. Now!

Beat.

Die Wag lig sy sonbrille effens op en frons vir Mia.

DIE WAG

She is busy.

MIA

It's urgent! I need her help.

DIE WAG

If you are going to cause trouble, I will ask you to-

Deloris kom uitgestap.

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DELORIS

It's fine lovie, she can come inside.

Die Wag beduie vir Mia om agter Deloris aan te loop. Sy gluur die Wag aan terwyl sy verby hom stap.

Mia volg.

INT. DELORIS SE STALLETJIE - DAG

Deloris gaan sit weer by die tafel. Daar is nou net kaarte in 'n netjiese pak bo-op.

DELORIS

Wat is dit wat jou pla, skattie?

MIA

Hy is weg. Erik is weg.

DELORIS

Wie's Erik?

MIA

(saaklik)

Die entiteit.

DELORIS

Oh ja, natuurlik...Erik...

Beat. Deloris wag vir Mia om aan te hou praat.

MIA

Ek het die waarheid gepraat en toe...is hy net weg! Hemel toe, seker, of watokal.

Deloris knik haar kop en begin haar kaarte uitpak.

DELORIS

The truth will set us free.

MIA

Ja, ek bedoel nee...kan jy met hom kontak maak?

Beat.

DELORIS

Sy naam nou weer?

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MIA
Erik. Erik de Lange.

Deloris draai drie kaarte om en plaas haar hande plat bo-op hulle. Sy maak haar oë toe. Mia is nie seker of sy dieselfde moet doen nie. Sy maak net een oog toe.

DELORIS
Erik de Lange, as jy daar is...Praat met ons. Ons wil met jou kommunikeer. Gebruik my stem as jou instrument.

Mia, met nogsteeds een oog oop, gebruik daardie oog om rond te kyk in die kamer.

Deloris maak haar oë oop en skud haar kop.

DELORIS
Hm. Ek hoor niks.

MIA
(desperaat)
Bring jou bal, waar's jou kristal bal?
Probeer weer asseblief.

Deloris haal haar kristal bal van onder die tafel af uit en plaas dit voor hulle neer.

Deloris vryf haar hande oor die kristal bal en maak haar oë toe. Mia is weereens onseker of sy dieselfde moet doen en maak weer net een oog toe. Deloris begin te fluister maar dit is onduidelik wat sy sê. Deloris vat Mia se hand en sit dit bo-op die bal.

Beat.

Stilte. Amper dowend.

DELORIS
Ek is jammer. Dis nie moontlik om met hom te kommunikeer nie.

MIA
Het hy dit vir jou gesê?

DELORIS
Radio silence, skattie. Hy is of beset of nie daar nie...

Mia sak terug in haar stoel. Deloris kyk met bejammerende oë na Mia.

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DELORIS (CONT'D)
 Wat wil jy vir hom sê, dingetjie?

MIA
 (snikkend)
 Hy beteken so baie vir my en ek het hierdie groot geheim van hom af weggehou. Ek kon nie eers vir hom sê hoe jammer ek is nie.

Mia vee haar trane af.

MIA (CONT'D)
 (pleitend)
 Hoe laat gaan ek van iemand wat my weer soos myself laat voel het?

Beat.

Deloris staan op en vee 'n los krul agter Mia se oor in.

DELORIS
 Die son gaan weer skyn. Die wind gaan weer fluit.

Mia se oë skiet op na Deloris s'n. Deloris glimlag.

Beat.

MIA
 Wa-

Die Wag stap binne die stalletjie in..

DIE WAG
You have a new client waiting, Ma'am.

DELORIS
We're done here. You can send them in when she leaves.

Die Wag knik sy kop en verdwyn by die stalletjie uit.

Mia gee op en stap uit die stalletjie, verward en in-gedagte.

EXT. STRAAT/DELORIS THE PSYCHIC SE STALLETJIE - DAG

DELORIS
 (roep van binne af)
This was a pro-bono session, Bruno!

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Bruno, die Wag, skud sy kop en beduie vir Mia om terug na haar kar toe te stap. Hy wys sy ander hand vir die volgende kliënt om vorentoe te kom. Mia se oë skarrel rond asof sy antwoorde in die lug soek.

MIA
 (aan Bruno)
Just one second.

Mia druk haar kop in die stalletjie in.

MIA
 Wat het jy bedoel met 'die wind sal weer fluit'?

DELORIS
 Jy sal weer 'n fluit hoor.

MIA
 Maar wa-

Bruno gryp Mia aan haar arm en trek haar by die stalletjie uit.

BRUNO
Your session is done.

MIA
But I jus-

'N MAN SE STEM
 Mia?

Met Bruno se groot hand steeds vasgeklou aan haar arm, draai sy om en kyk na wie die stem behoort. Vir 'n oomblik dink sy dis dalk Erik. Sy glimlag, maar dit vervaag vinnig weer. Voor haar staan Henko. Hy is gekleë in 'n netjiese werk pak.

MIA
 (verstom)
 Henko?

Bruno laat Mia se arm gaan.

MIA (CONT'D)
 Wat-wat doen jy hier?

HENKO
 Jy gaan lag as ek jou sê, maar ek dink daar is 'n spook in my...uh, ons nuwe huis. Ek kom kry, ek weet nie eintlik

nie, *essential oils*? Wierook stokkies?

Mia trek haar lippe styf en knik haar kop.

MIA
 (grapperig)
 Wel, ek dink jy verdien 'n spook.

HENKO
 Ja nee, sommer 'n klomp.

Mia stop, draai om en kyk vir hom.

HENKO (CONT'D)
 (sag)
 Dis seker die minste wat ek verdien.

Beat. Mia kyk weg en sluk hardop.

HENKO (CONT'D)
 Wat ek probeer sê is...Ek is regtig
 jammer, Mia.

Beat.

MIA
 Henko, jy lyk gelukkig...dis seker al
 wat saak maak.

Henko glimlag vir Mia en begin by Deloris se stalletjie instap.

MIA (CONT'D)
 Dalk is dit maar net die
 bedrading...dis 'n ou huis.

Henko skud sy kop en lag saggies. Mia glimlag verleë en loop dan weg.

INT. LAERSKOOL/MIA SE KLASKAMER - DAG

Mia is in haar klas, besig om register te neem. Sy merk die kinders af soos wat sy hulle sien. Sy merk op dat Wian se sitplek oop is. Daar is 'n klop aan die deur.

MIA
 (roep)
 Binne.

Gerhard stap in. Mia gee 'n kyk, met streng oë, vir haar klas.

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KINDERS IN DIE KLAS SAAM
 (van pas af, eggo)
 Mōre, Meneer de Beer.

GERHARD
 (haastig)
 Mōre almal.
 (aan Mia)
 Kan ek gou met jou praat?

Mia knik haar kop.

MIA
 Ntombi en Luka, julle is in beheer
 terwyl ek uit is.

INT. LAERSKOOL/GANG - DAG

Gerhard en Mia loop by die klaskamer uit. Gerhard frons.

GERHARD
 (ernstig)
 Jy moet kantoor toe gaan. Een van jou
 studente is daar...daar's groot fout.

MIA
 Wat gaan aan?

GERHARD
 (direk)
 Maak net dat jy by die voorportaal
 uitkom asseblief. Ek's nou daar. Ek
 sal een van my studente kry om na jou
 klas te kyk.

Mia knik en loop-hardloop by die gang af. Sy kyk by elke gang
 af, asof sy nie weet waar die kantoor is nie. Sy begin al hoe
 vinniger beweeg totdat sy volspoed hardloop.

INT. LAERSKOOL/VOORPORTAAL - DAG

Mia kom by die voorportaal ingehardloop. Die skool se
 sielkundige, JOLENE, staan voor die bank in die voorportaal.
 Mia kan sien iemand sit op die bank, maar kan nie sien wie
 dit is nie.

MIA
 Jolene? Gerhard het gesê ek-

Jolene draai om, weg van die bank af. Mia sien Wian op die
 bank sit. Sy uniform is verrimpel en geskeur. Sy regter oog

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is potblou en geswel; hy druk 'n gevriesde sak mielies teen dit vas. Sy lip bloei.

MIA
 (bekommerd)
 Wian? Wat het gebeur?
 (vir Jolene)
 Waar is André?

Wian bly stil. 'n Traan rol by sy wang af.

JOLENE
 (neem Mia eenkant en fluister)
 Wian het met my gedeel dat hy 'n
 slagoffer is van huishoudelike geweld.
 Sy pa-
 (beat)
 Uhm...Meneer Van Rensburg gaan
 binnekort hier wees.

Jolene glimlag vir Wian.

MIA
 (kwaai)
 Waar is hy?

JOLENE
 (skaam)
 Hy't gaan koffie kry...

MIA
 Dis mos belaglik?

Jolene lig haar skouers hoog.

JOLENE
 Hy sal nou hier wees.
 (sag)
 Praat sagter jy gaan die kind onstel.

MIA
 (woedend)
 Ek gaan nie sagter praat nie. En ek
 gaan ook nie hier sit en wag terwyl
 ons skoolhoof koffie kry nie. As hy
 nie iets hieraan gaan doen nie, sal
 ek.

Mia is oppad om by die voordeur uit te loop, wanneer sy in iemand vasloop. Wian se pa, DUAN, maak die deur oop. Hy is bles, dra 'n los T-hemp en 'n vuil jean. Hy het 'n tande

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stokkie tussen sy tande. Agter hom loop sy skugter vrou, sy kyk skaars op. Haar gesig is ook opgeswel aan die een kant en daar is rooi kringe om haar oë.

DUAN

Goeie dag jong dame, jy moet kyk waar jy loop.

Mia se wenkbroue lig soos wat die reuk van sy alkohol gevulde asem haar gesig tref. Sy probeer haar bes om nie haar gesigsuitdrukking te verander nie.

MIA

Ek is Wian se juffrou. Juffrou Buys.

Gerhard loop by die kantoor in en staan langs Mia. Hy groet Wian se ouers deur 'n knik van sy kop.

DUAN

Dis nou 'n verrassing! Dis goed om te sien dat jy terug is na daai hele...uh, insident van jou.

Mia lyk skielik meer ontsteld. Gerhard kyk na haar en gee haar arm 'n stywe druk.

DUAN (CONT'D)

(ongeduldig)

Nou is Wian in die moeilikheid of wat?

MIA

Nee, hy is nie die een in die moeilikheid nie-

GERHARD

Meneer, Wian het vandag met 'n klomp beserings by die skool opgedaag.

DUAN

Hy het seker geval.

MIA

Of julle het hom mishandel.

GERHARD

(sag)

Mia...

Duan se skouers skiet regop, reg vir 'n geveg.

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DUAN

Wie dink jy is jy om sulke beledigings te maak? Jy is net 'n juffrou?

(soek rond vir Wian)

Ag man, hy's *fine*. Hierdie is 'n mors van tyd. Kom vrou.

MIA

Ek sal voorstel dat jy hier bly. Die polisie is ingelig. Hulle is oppad.

DUAN

(dreigend)

Jy het geen benul waarvan jy praat nie, poppie.

MIA

Nee, jy het geen benul nie. Wian kom al vir die afgelope tyd, daaglik, met nuwe bloukolle by die skool aan. Hy slaap in die klas, hy is heeltyd angstig en vandag het hy 'n blou oog. Ek sê vir jou dat jou kind beseer is en jou reaksie is dat hy

(wys met haar vingers die aanhalingstekens)

seker "geval" het.

(beat)

Dink jy regtig nie dat die polisie jou van die beserings gaan verdink nie? Ek gaan nie ophou totdat die waarheid uitkom en Wian veilig i-

Duan lig sy vuus en gee vir Mia 'n harde hou deur haar gesig. Mia laat 'n vinnige skree uit en val agter oor. Gerhard gryp haar soos sy val. Jolene skree. Wian begin om harder te huil. Mia druk haar hande teen haar wang, waar sy geslaan was, om die bloed te stop. Duan staan reg vir nog 'n geveg.

André stap, met 'n koppie koffie in elke hand, in.

ANDRÉ

Goeie dag almal! Jolene, hier's jou koff- Magtig Mia, wat gaan aan op jou gesig?

(kyk meer aandagtig na haar)

Bloei jy?

DUAN

Het jy nou jou les geleer?

(stap nader)

(MORE)

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Jou *bitch!* Jy dink jy weet alles, maar
jy weet niks...

Duan lig weer sy hand op om Mia te slaan, maar Mia lig haar hande voor haar kop om sy hou te blok. Gerhard spring voor Mia in en hou sy hande uit om vir Duan weg te hou. Hy raak net liggies aan hom en dan vlieg Duan agtertoe. Gerhard kyk verward rond en dan terug na Mia.

GERHARD

Ek het nie eers aan hom geraak nie.

Net Mia kan vir Erik daar sien staan en besef dat hy die een was wat vir Duan weggestamp het. Haar oë rek in skok. Geen klank kom uit haar mond nie. Sy is stomgeslaan.

ERIK

(woedend)

Wat de hel dink jy doen jy, Mia?

Duan kruip agter uit, sy hande bewe.

DUAN

Hoe-Hoe het jy dit gedoen? Wie
het...wat het...

ANDRÉ

Almal raak nou rustig...Meneer en
Mevrou, Jolene kom binne my kantoor.

Duan staan huiwerig op. Duan se vrou huil, maar volg vir Jolene in die kantoor in. Sy druk vir Wian wanneer sy nader aan hom kom. Duan loop stadig agter uit en gluur vir Mia.

ANDRÉ

(sag)

Mia gaan huis toe. Jy is geskors tot
verdere kennisgewing.

GERHARD

Meneer, maar sy het nik-

ANDRÉ

Wil jy ook geskors word?

Gerhard skud sy kop. Mia kan haar oë nie van Erik af hou nie. André loop by sy kantoor in.

GERHARD

Kom, ek sal jou huis toe vat.

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INT. GERHARD SE KAR - DAG

Mia sit in die passasiersitplek en Gerhard bestuur. Haar hand is nogsteeds op haar oog. Erik sit in die agterste sitplek, vies.

Gerhard voel-voel by Erik se voete en kry 'n ou hemp om vir Mia te gee. Sy hande gaan sommer reg deur Erik. Gerhard gril en sit dan die verw warmer stelling van die kar aan.

GERHARD
 Vir die bloed.

MIA
 (sag)
 Dankie.

ERIK
 Wat de hel het deur jou kop gegaan, Mia? Hy kon jou ernstig beseer het! Ek het jou gesê om dit te los, maar jy luister nie-

MIA
 (verdedigend)
 Ek gaan nie net bystaan en kyk hoe hy mishandel word nie.

GERHARD
 Ek verstaan dit, maar dit was omtrent 'n hou wat jy gekry het...Dis so vreemd, ek het regtig skaars aan hom geraak, toe val hy agter oor. André sal maar op die kameras moet kyk. Duan sit vir seker aan.

Mia hoor skaars vir Gerhard. Sy praat met Erik deur in die truspieëltjie na hom te kyk.

MIA
 (geïrriteerd, aan Erik)
 Waar was jy?
 (sag)
 Ek dog jy...

GERHARD
 Ek moes iemand kry om na jou klas te kyk, onthou. Ek het regtig probeer om so gou as moontlik te kom.
 (wys na die woonstel)
 Is dit hierdie een?

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Mia knik.

INT. WOONSTEL - DAG

Mia loop badkamer toe. Erik volg haar. Sy maak die deur agter haar toe.

Gerhard sit op die bank in die sitkamer.

In die badkamer was Mia haar gesig af en sit 'n sneesdoekie op haar besering.

ERIK

(sag)

Ek het net spasie nodig gehad.

Beat.

Mia dink.

MIA

(fluister)

Wat? Is jy nog die heelyd om my?

ERIK

(effens verleë)

Op 'n afstand, maar ja...

MIA

Toe ek rondgehardloop het en jou gesoek het.

ERIK

Ja.

MIA

(kwaai)

Toe ek by Deloris was?

Erik knik sy kop.

MIA

(kwaaiër)

Toe ek in Henko vasloop?

Erik knik weer sy kop.

Mia knor hardop en begin om Erik oral te slaan waar sy plek kry.

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ERIK

Stop dit!

Mia kry beheer en hou op.

ERIK (CONT'D)

Wat sou gebeur het as ek nie daar ingegryp het nie? Jy moes geweet het dat jy nie hierdie situasie kon beheer soos wat jy alles anders in jou lewe probeer beheer nie. Regtig Mia, dit was so *stupid*-

MIA

(hardop)

Ek het jou nie nodig gehad nie, ek sou *fine* gewees het.

Mia besef dat Gerhard dit kon hoor.

Beat.

Erik se oë lyk asof hulle by sy kop gaan uit-pop.

ERIK

Sê die persoon wie se wang bloei.

GERHARD (V.O)

(roep)

Mia? Kan ons praat?

Mia druk die handvatsel van die deur af, maar maak nog nie oop nie.

MIA

(fluister vir Erik)

My lewe was soveel makliker voordat jy opgedaag het.

Mia loop uit die badkamer.

INT. WOONSTEL/LEEFAREA - DAG

Mia kom uit en sien Gerhard met n sak gevriesde ertjies in sy hand staan.

GERHARD

Ek is jammer as jy voel dat ek ingemeng het, maar toe hy jou slaan...ek...ek moes net iets doen om jou te beskerm...ek dink my gevoelens

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vir jou het die beste van my gekry
(besef)
Ek bedoel...uh... dat ek baie vir jou
omgee...ek-

MIA
(glimlag)
Nee, ek waardeer dit, dankie.

Sy vat die pak gevriesde ertjies van hom af, en druk dit teen haar wang. Sy skram weg van die pyn.

GERHARD
Dan gaan ek maar eers...

MIA
Wat as ek my werk verloor?

Erik wandel in die leefarea rond en sien Anja se oorbelle op die tafel lê.

Mia strek haar kakebeen uit, vryf haar wang en sit op die bank.

GERHARD
Ek dink nie jy sal nie, dis duidelik dat Wian se pa hom mishandel. Ek dink hulle sal dit in ag neem.

Beat.

Stilte.

GERHARD (CONT'D)
Ek moet terugkom by die skool. Ek sal later jou kar vir jou bring?

Mia knik.

MIA
Dankie...vir als.

Gerhard glimlag en loop by die voordeur uit.

Mia onthou weer van die sak ertjies en druk dit weer teen haar wang.

Dit is stil tussen haar en Erik.

MIA
Is jy nog hier?

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Mia staan op en haal die notaboekie uit haar handsak uit. Sy gaan sit die pak ertjies terug in die vrieskas.

ERIK
 Okay *fine*, die nar...Hy's *nice*?

Mia glimlag effens.

MIA
 Hoe ver bly jou ma van hier af?

ERIK
 'n Paar kilo's, hoekom?

MIA
 Dit help nie ons sit net en *mope* nie, ons moet ons lysie klaar maak.

Beat.

ERIK
 Dalk moet jy liewers gaan lê.

Mia gee vir Erik 'n kyk en stap by die voordeur uit.

ERIK (CONT'D)
 (roep na haar)
 Mia, wag!

EXT. ERIK SE MA SE HUIS - DAG

Erik en Mia staan voor Erik se ma se huis. Dit is 'n twee verdieping huis met 'n hoë baksteen muur wat die erf omring. Daar is 'n klippadjie wat na die hek lei. Mia en Erik volg die klippadjie totdat hulle by die hek kom. Mia druk 'n knoppie op die interkom en dit maak 'n biep geluid.

JANINE
 (oor die interkom, vrolik)
 Hello?

MIA
 Uh, hi. My naam is Mia. Ek is-was 'n vriendin van Erik. Ek sal baie graag met tannie wil gesels.

Beat.

Stilte.

BIEP!

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Die hekkie gaan oop en Mia en Erik stap in. Hulle volg die klippadjie al die pad tot hulle by die voordeur kom.

ERIK
Ek hou nie hiervan nie...

MIA
Nommer drie. As van jou geliefdes nie kan aanvaar dat jy dood is nie, kan dit jou terughou.

Beat.

Hulle staan voor die voordeur.

MIA
(sag)
Ons gaan alles moet probeer om aan te beweeg, aangesien dit nie gehelp het om uit te vind wie jou dood veroorsaak het nie.

ERIK
(mompel dat Mia dit net-net kan hoor)
Klink of jy regtig van my wil ontslae raak.

Stilte.

Mia wil nog iets sê, maar die deur gaan oop.

Erik se ma, Janine, glimlag en beduie vir Mia om in te kom.

INT. JANINE SE HUIS - SITKAMER

JANINE
Verskoon hoe die huis lyk, ek het nie gaste verwag nie.

Die huis is heeltemal skoon, nie 'n ding uit plek nie.

ERIK
Sy sê dit altyd.

JANINE
Kom sit hier in die sitkamer, dan maak ek vir ons koffie.

Erik agtervolg sy ma na die kombuis. Mia glimlag met stywe lippe en gaan sit op een van die bruin, leer banke. Op die

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bank is 'n paar foto albums oopgestrooi. Mia kyk in die sitkamer rond vir 'n paar oomblikke totdat 'n foto van Erik, wat krieket speel, haar aandag trek. Mia tel die foto album op en blaai daardeur. Daar is verskeie foto's van Erik: van toe hy 'n baba was en van sy kinderjare. Mia glimlag vir 'n foto van hom waar hy soos 'n muis vir 'n skool revue aangetrek is.

Janine en Erik kom terug in die sitkamer in. Janine sit 'n skinkbord met melk, suiker en twee koppies gevul met koffie op die tafel neer. Erik sit langs Mia op die bank.

JANINE

(gril)

Sjoe, dis ewe skielik koud hier binne!

Mia glimlag weer en maak die foto album toe. Janine tel die een warm koppie koffie op en omring haar hande om die koppie, om haar hande warm te maak. Mia sit die foto album langs haar neer, by die ander hoop van albums.

JANINE (CONT'D)

Oor wat wou jy gesels...uh, Mia, nè?

MIA

(knik verleë)

Erik...was nie eintlik 'n vriend van my nie.

JANINE

(verbaas)

Oh?

Erik frons.

Janine gooi melk in haar koppie en vat 'n sluk.

Beat.

MIA

(vir Janine)

Ek...uhm...dink dis tyd dat tannie die waarheid hoor. Die aand wat Erik gesterf het, was hy veronderstel om my te ontmoet vir 'n afspraak. Soos 'n *blind date*...

JANINE

Oh...is jy dan hier om meer oor hom uit te vind?

MIA

Nee, ek...

(haal diep asem)

oppad restaurant toe het ek, vir 'n oomblik, van die pad af weggekyk...

ERIK

(sag)

Mia, jy hoef nie hierdie te doen nie.

Beat. Mia haal nog 'n keer diep asem.

MIA

Ek het iets getref. Ek het my kar gestop, uitgeklim en vir Erik daar sien lê. Ek het die ambulans gebel en...weggeroep.

Janine se oë rek.

MIA (CONT'D)

Ek wil net jammer kom sê, tannie, ek het nie geweet wat om anders te doen nie. Ek was in so 'n toestand gewees. Dalk as ek langer gebly het, sou hy nog gelewe het.

'n Traan rol van Mia se wang af.

MIA (CONT'D)

Ek kan net nie meer hiermee saam leef nie. Ek het hom vermoor...

(sy begin snik)

Ek sal saam met tannie polisie toe gaan, myself oorhandig...

Mia sit haar gesig in haar hande en vee haar trane weg. Dit is stil vir 'n paar oomblikke. Janine kyk na die foto's teen die muur, maar dit lyk asof sy na Erik kyk wat daar staan, asof sy hom kan sien.

JANINE

Dankie vir jou eerlikheid, Mia. Nou is dit my beurt.

(haal diep asem)

Ek was baie ontsteld gewees toe ek hoor dat Erik in 'n tref-en-trap ongeluk dood is. Ek wou net hê iemand moes daarvoor boet. Toe hoor ek van die patoloog wat sy outopsie gedoen het: Erik is nie dood as gevolg van

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die ongeluk nie.
 (beat)

Na 'n deeglike ondersoek, het hy gevind dat Erik nie omgery is nie, maar net gestamp. Dus, het hy net minimale beserings daarvan opgedoen.

Beat.

Mia kyk op, haar oë rek en haar mond val oop. Erik toon dieselfde reaksie. Erik vat Mia se hand in syne.

JANINE (CONT'D)

Erik het 'n hartaanval gehad. Die patoloog beweer dat hy besig was om neer te val toe hy deur die kar getref is.

Erik begin om heen-en-weer te loop. Mia skud haar kop in ongeloof.

MIA

Ek verstaan nie, ek...ek het nie...

JANINE

Die werklikheid is, as jy hom nie gestamp het en die ambulans gebel het nie, sou niemand eers geweet het nie. My kind sou net daar bly lê het. Vir wie weet hoe lank?

Beat.

Mia kyk vir Erik, sy gesig is nou in sy hande. Hy lig sy kop op en staar terug na Mia.

MIA

Maar dit maak nie sin nie. Hy was te jonk vir 'n hartaanval...

JANINE

Nie as jy onder geweldige druk is en jou gesin 'n geskiedenis van hart probleme het nie.

Beat.

Stilte.

Mia sak terug in die bank, amper asof sy vir die bank wag om haar in te sluk. Erik staar nou met 'n vreemde kyk op sy

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gesig na haar: 'n mengsel van moedeloosheid en verligting. Hy sit sy hand op sy bors.

MIA

Ek wens ek kon hom regtig leer ken.

JANINE

Ek gaan vir jou 'n foto album van Erik gee, sodat jy kan. Ek het honderde van dieselfdes.

(sy staan op)

Ek's nou terug.

MIA

Dankie tannie.

Mia kyk terug na Erik, sy glimlag vir hom. Hy glimlag terug. Janine loop uit die kamer uit. Hulle is stil. Hulle het niks meer om vir mekaar te sê nie.

Soos wat Janine terug kom in die kamer en verby Erik stap, so verdwyn hy. Janine dra 'n foto album in haar hand.

Mia vee 'n traan af.

JANINE

(ril)

Loop iemand nou oor my graf.

(sit op die bank en gee vir Mia die foto album)

Dis nou genoeg gehuil.

Mia forseer 'n glimlag en staar dan na die leënte voor die venster waar Erik gestaan het. Sy besef hy is nou werklik weg.

Sy knik haar kop en glimlag.

EXT. MIA SE WOONSTEL - DAG

Mia kom om die draai geloop. Sy kyk op wanneer sy 'n gefluit hoor. Dis Gerhard. Hy staan voor haar woonstel en leun teen haar kar wat hy terug gebring het.

GERHARD

(bekommerd)

Hoekom is jou foon af? Ek staan al lank hier en wag, ek het begin stres-

MIA

Jammer! Dis seker pap. Hoe lank wag jy

al?

GERHARD
Soos vyf minute!

Mia rol haar oë en giggel.

MIA
Is jy seker jy moes nie liewer 'n
drama onnie wees nie?

Beat.

GERHARD (CONT'D)
Goeie nuus of slegte nuus?

MIA
Goeie nuus, asseblief.

GERHARD
Die goeie nuus is dat Wian en sy ma
nou in 'n *safe house* is. Dit het
uitgekom dat die pa wel vir hom en sy
ma mishandel het en hy is in hegtenis
geneem.

Mia se mond val oop.

GERHARD (CONT'D)
Oh, en jy's nie meer geskors nie.

Trane dam in Mia se oë op, sy huil, maar lag van verligting.
Sy gooi haar arms om Gerhard. Hy troos haar deur haar styf
vas te hou.

Mia trek weg en vee haar oë af.

MIA (CONT'D)
Wag, wat's die slegte nuus?

GERHARD
Dat ek jou een groot *flaw* uitgevind
het.

MIA
En dit is?

GERHARD
Dat jy 'n rat kar ry.

Created using Celtx

MIA
Ha! Ek was al 'n beheervraat genoem
vir 'n rede...

Hulle lag.

MIA (CONT'D)
Hoe lyk die res van jou dag?

GERHARD
Ek het nie enige planne nie.

MIA
Koffie?
(mok hom)
Ek wil verder praat oor hierdie
gevoelens wat jy vir my het...jy weet
oor hoe baie jy vir my omgee...

Mia stap na haar kar toe en Gerhard volg.

GERHARD
Ja, ja, ja...

MIA
Kom ek wys jou hoe lekker my rat
karretjie kan ry.

Hulle klim, glimlaggend, in haar kar. Hulle praat met mekaar
maar die gehoor kan nie hoor wat hulle sê nie. Hulle lyk
gelukkig.

Beat.

MIA (V.O)
Liewe Dagboek, die son sal weer skyn,
die wind sal weer fluit.

DOOF UIT.

EINDE.

Dissertation:

A critical analysis on how the application of cinematographic tools during the screenwriting process can contribute to the visualisation of post-death Christian existence in an Afrikaans film

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CHAPTER 1: INTRODUCTION

Mariëtte van Graan (2015:1) argues that Buse and Stott's (1999:1) prediction has come true – ghost characters are back in the spotlight thanks to a renewed international interest in the paranormal and the supernatural. With the rise of films dealing with the afterlife, South African cinema has also become more haunted. Due to South African viewers' increased exposure, ghosts are no longer a topic avoided in South African households. The South African ghost can take on many different identities, according to Goldstuck (2005:5). It conforms to a variety of cultural standards and perspectives and draws its inspiration from the East Indies, Europe, and Africa. Goldstuck (2005:6) then poses the question that if ghosts exist, would they not exist for everyone in the same way? The fundamental paradox of the existence of ghosts is embedded in this question.

1.1 Contextualisation and rationale

South African film celebrated its 100th anniversary in 1995, making it one of the oldest film industries in the world (Botha 2006:1). Thomas Edison created the Kinetoscope which arrived in Johannesburg in 1895, only six years after its debut in New York.¹ Electric Theatres Limited opened the first permanent movie theatre in Durban in 1909. South African film actors began to grow in notoriety, as Afrikaner household names like Al Debbo and Frederik Burgers signified the emergence of the Afrikaner celebrity culture (Botha 2006:1).

South African cinema has an extensive history of films utilising religion and religious imagery to promote nationalism and narratives concerning spiritual salvation, which is similar to American cinema (Broodryk & Joynt 2018:1). Between 1994 and 2017, Afrikaans cinema was largely dominated by scatological comedies and romantic narratives, such as *Prêville* (Korsten 2012) and *Knysna* (Velts 2014) (Broodryk & Joynt 2018:3).² A total of 22 feature films were produced in South Africa in 2018, 23 in 2017 and 28 in 2016 (Film and Entertainment Industry in South Africa 2020:2). However, after 2018, the long popular scatological comedies and romance films decreased in production. In the first half of 2019 local films earned R590 million, which is 8% less than the previous year, according to the National Film and Video Foundation (NFVF) (The Media Online 2012:1). Only fourteen South African films were released in 2019, whilst Afrikaans language films continued to rank as the most

¹ The Kinetoscope is a broadcasting motion-picture film projector.

² Scatological humour is a subgenre of comedy that involves obscene topics, usually including excrement (Tomiak 2015:1).

popular local films released at South African cinemas (Film and Entertainment Industry in South Africa 2020:6).

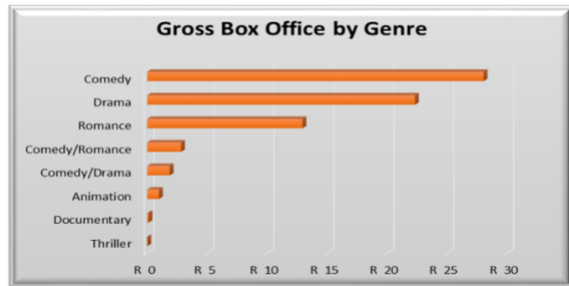


Figure 1: Gross Box Office by Genre, *South Africa's Box Office Report*, Sa. Screenshot by author.

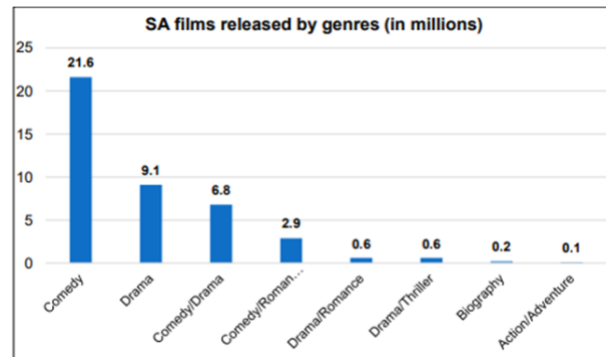


Figure 2: Gross Box Office by Genre, *South Africa's Box Office Report*, Sa. Screenshot by author.

Figure 1 indicates that the highest grossing genres from January 2015 to December 2015 were Comedy, Drama, and Romance films (South Africa's Box Office Report [sa]:1). Figure 2 demonstrates a decline in the production of romantic comedies and a rise in comedy and drama in the years 2019 to 2020. Figure 2 also shows that the comedy and drama genres were the top earning genres in 2019 to 2020, whereas romantic comedies did not range close to those.

Figure 3 below demonstrates that, whilst 95% of the revenue of the produced films came from three comedy films (none considered romantic comedies), the romantic comedy genre does not feature in the top 10 films released in 2021 (Film and Entertainment Industry in South Africa 2020:1). Figure 2 and 3 present a decrease in the production of romantic comedies. Furthermore, romantic comedies released between 2018 and 2022 did not depict the post-death existence, a primary concern in this study's thesis.

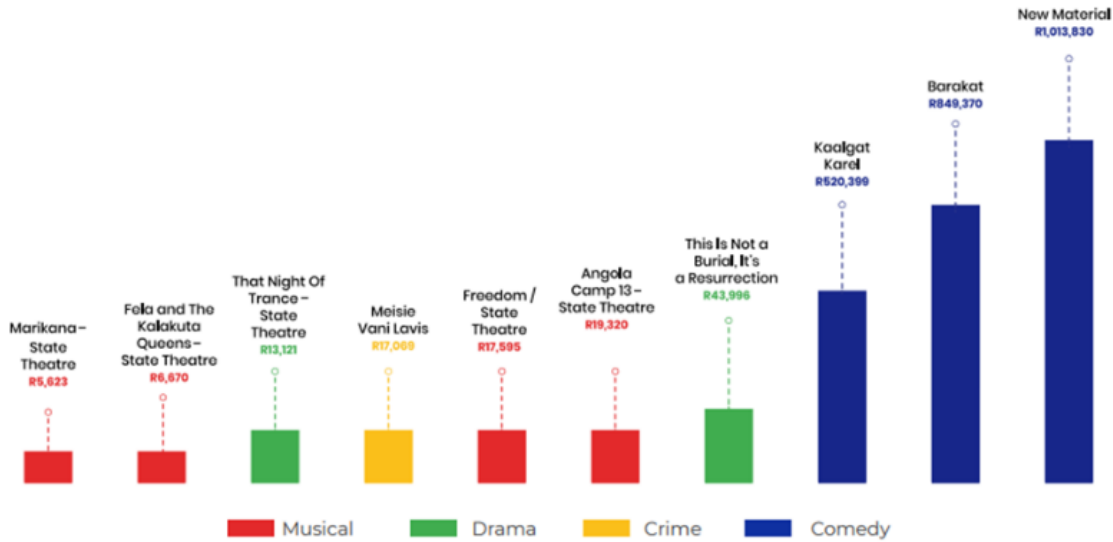


Figure 3: Top 10 films produced in South Africa in 2021, *Box Office report 2021*, 2021. Screenshot by author.

This study is situated within the field of film and creative writing, focusing specifically on the visualisation of the post-death existence in both the screenwriting and on-screen processes. In addition, this study investigates how the suggested components of cinematography's conceptual tools can be utilised to write a screenplay which serves as the impulse for visualising the post-death existence. Initially, it examines the process of visualising the script through the conceptual tools of cinematography, since screenplays are translated visually on the screen. This study explores the ways in which suggested visualisations are translated from the script to the screen through a comparative analysis. The creative component to this study requires writing a screenplay. Furthermore, this study identifies how the Christian post-death existence has been represented in South African, specifically Afrikaans cinema, in the past five years.

The visualisation of the post-death existence in South African films has grown over the past few years, proving that the South African screen can be a haunted place. In contrast, the romantic comedy genre has decreased from 2015 and 2016, where romantic comedies used to dominate South African cinema (Frassinelli 2012:37). Since a romantic comedy film that visualises the post-death existence has not been written in the past five years, I have written an Afrikaans romantic dark comedy screenplay which aims to address this gap. Before positioning post-death existence in the romantic comedy genre, it is crucial to discuss the conventions of genre.

1.1.1 Genre

Genres are sets of guidelines for filmmakers and viewers to follow when it comes to narrative arc and categorisation (Karnick and Jenkins cited in Connard 2005:82). According to Rick Altman (cited in Conrad 2005:82), genres have defined and consistent identities and borders; films classified in within the same genre have similar themes, the same framework, and a consistent style of presenting those themes. Genres are a framework that informs and organises the production of films. They provide narratives with a formal framework. This study analyses the genres that the post-death existence i.e. ghosts, are the most prevalent in.

Representations of the post-death existence is mostly prevalent in the horror, thriller, comedy, and romance genres. As such, this study focusses on two South African films – *Siembamba* (Roodt 2017), which is classified as a horror, and *Lykskou* (Velts 2021), a dark comedy. In the section below, the horror and dark comedy genres are briefly discussed in order to establish a framework in which the post-death existence can be visualised and analysed for the purposes of this study.

1.1.2 Horror

The horror genre originated with the emergence of gothic literature in the 18th century (Prohászková 2012:134). From this literary genre, archetypal horror characters developed, such as monsters, vampires, ghosts, and werewolves. This study focuses on the character archetype of the ghost, often visualised in the horror genre. Horror films confront us with our fears of death, the unknown, forces beyond our control, and the supernatural, and in this way, they operate both as a threat and catharsis (Stone 2016:xi). Religion and religious themes have been prevalent in the on-screen construction of this confrontation throughout the 21st century.

Horror films often make use of religious narratives, metaphors, and themes to convey symbolic messages. The relationship between film and religion is most evident in horror films (Stone 2016:1). Horror films have many common themes that reflect traditionally Western religious concerns, including the afterlife, sin and redemption, or the supernatural. In the context of contemporary culture, horror films provide a valuable case study for considering the expression of religious meaning (Stone 2016:2). Therefore, this study analyses the horror film *Siembamba* (Roodt 2017) for its Christian South African representation of the post-death existence.

1.1.3 *Dark comedy*

An audience watches comedy to be entertained (MasterClass 2022:1). A variety of media are used by storytellers, including literature, film, television, theatre, radio, and visual arts, such as cartoons. Ancient Greek plays by Aristophanes and others have inspired modern conceptions of comedy (MasterClass 2022:1). The immense variety and range of comedy's forms is perhaps the most remarkable feature of the genre (Krutnik & Neale 1990:10). From Aristotle onwards, comedy has been the suitable genre for portraying the lives of the middle and lower classes of society (Krutnik & Neale 1990:11). Dark comedy is also known as black comedy or dark humour as it combines comedic elements with morbid topics such as war, death, and crime (MasterClass 2022:1). Typically, dark comedies are known for bringing satire and dark humour to subjects that are disturbing, upsetting, unpleasant, or taboo (MasterClass 2020a:1). It is a form of comedy that aims to entertain and simultaneously expose uncomfortable aspects of the human condition.

McKee (cited in Connard 2005:83) speculates that while a genre may be adaptable, dark comedy has altered its tone, type of plot, and theme, as well as having different qualities than when it first emerged. The evolving content and tone of dark comedy can be seen as a reflection of our society's changing values and worries. Contemporary dark comedy reflects societal anxieties (Connard 2005:84). Filmmakers who create dark comedies have the opportunity to make powerful statements about society (Connard 2005:4). Dark comedy reflects societal shortcomings. In other genres, themes serve as subtle didactic devices, but dark comedy themes are much clearer and more incisive (Connard 2005:4). This study analyses *Lykskou* (Velts 2021) for the purposes of investigating the visualisation of the post-death existence in a dark comedy film.

1.1.4 *Romantic Comedy*

Commentators concluded that South African audiences were no longer interested in highbrow, socially engaged films and were increasingly turning to genre films (Frassinelli 2012:37). Lindiwe Sithole, an eNCA journalist, states that South Africans are opting for lighter offerings (Frassinelli 2012:37). There is a growing fatigue among South African audiences with issue-driven films, which causes the South African industry to mature and produce lighter, more romantic, love stories (Frassinelli 2012:38). In accordance with these statements, the prime years for the romantic comedy genre were 2015 and 2016. In 2016, Jaco Smit's Afrikaans-language romantic drama *Vir Altyd* (2016) made over R15 million at the box office.

Even though the South African film industry produced more romantic narratives five years ago, there has been a decline since then. The last South African romantic comedy made that depicted a post-death existence was released in 2014, eight years ago. *Spook van Uniondale* (Smith 2014) depicts the story of the legend of the Ghost of Uniondale. It is a romantic comedy based on true accounts. It follows a young businessman travelling to see his parents when he experiences car difficulty. He meets a young woman in the local pub who tells him the legend of Uniondale's fabled ghost. The legend tells of a woman who died and is still wandering about looking for her husband. However, after the release of *Spook van Uniondale* (Smith 2014), no other romance feature films visualising the post-death existence were produced. However, since its release, South African cinema has become increasingly more haunted, as many films portraying the notion of the post-death existence have been produced. These films span over many genres, excluding the romance genre. A few of the most recent South African films that portray the post-death existence include:

- In *Ben se Begrafnis* (Gould 2014), a man comes back to life after having died. He finds that everyone has moved on from his death, including his ex-fiancé and best friend who are now engaged to each other.
- *Siembamba* (a.k.a The Lullaby) (Roodt 2017) follows a young mother who suffers from postpartum depression and starts seeing an entity.
- *The Tokoloshe* (Pikwane 2018) follows a homeless woman who is hired as a cleaner at a rundown hospital in the middle of Johannesburg. She meets an abandoned young girl who believes a supernatural entity is torturing her. To save the girl, Busi must face her demons, which take the form of the fabled Tokoloshe creature.
- *Stille Nag* (Velts 2019) is an Afrikaans-language drama that tells the story of an angel and a family around Christmas time.
- *Lakens* (Grobbelaar 2019) is an Afrikaans horror short film. After losing the love of her life, Lika struggles to recover from the loss. She can't resist when she sees a brochure for a spiritual medium who promises to contact him.
- *Tokoloshe: An African Curse* (Green 2020) a successful author decides to finish his much-anticipated follow-up book in an abandoned hotel with his wife and adopted child, when strange occurrences start to happen.

- *8: A South African Horror Movie* (Also known as *The Soul Collector*) (Holscher 2020) tells the story of a man who has to collect souls in order to save his daughter's life.
- *Nagvrees* (Hanekom 2021) is a thriller ghost story that follows a group of students who are rehearsing a play throughout the night, when things go horribly wrong.
- *Lykskou* (Velts 2021) is a dark comedy that follows two funeral directors that take over their father's business. They are involved in a strange accident where the barrier between life and death becomes blurred.
- *Gaia* (Bouwer 2021) is an ecological horror fantasy set in the Tsitsikamma forest. It follows Gabi, a park ranger, as she encounters two survivalists, Barend and his son, Stefan, who live a post-apocalyptic lifestyle. Gabi is protected by Barend and Stefan from blind paranormal creatures covered in fungus who inhabit and hunt in the Tsitsikamma forest.

The rise of the ghost story in South African films over the last decade can truly be seen in the abovementioned examples, however, the lack of romantic narratives alongside ghost stories is still prevalent. It is important to note that there is also a lack of scholarship on how the South African Christian post-death existence is visualised in local romantic narratives. There are studies considering the visualisation of the post-death existence within the horror and dark comedy genre in a South African context, yet there are no publications on the post-death existence in the romantic comedy genre in South African films post-2017.³ Briefly, there has not been a ghost love story produced in the past five years, nor has there been research done on this subject. I intend to address this gap by writing a romantic dark comedy screenplay which visualises the Christian, Afrikaans post-death existence.

In order to analyse the notion of the ghost in the specified films and to write a ghostly character for the research component of this study, it is imperative to comprehend the notion of the ghost character.

1.2 Delineating the two fields of the study

The next section discusses the two primary fields analysed in this study, namely, the script-to-screen process and the post-death existence. Through the script-to-screen process, the conceptual tools of

³ Mariëtte van Graan's *Die grens tussen lewe en dood: 'n studie van spookkarakters in die roman-oeuvre van Etienne van Heerden* (2015) and *Die spook van Afrikaneridentiteit in Toorberg, Die stoetmeester en Die swye van Mario Salviati (Etienne van Heerden)* (2017) are both examples of scholarship written on the post-death existence in South Africa.

cinematography are used as a means of visualising the post-death existence, which is then analysed through its methods of visualisation. Researching and utilising these tools require an understanding of these notions, therefore a thorough overview is given on both the script-to-screen process and the Christian post-death existence before the application.

1.2.1 *Script-to-screen process*

The purpose of filmmaking is to visually tell stories (Brown 2022:2). This visualisation originates from the screenwriting process, since the screenplay provides the first impulse for visual storytelling. Following this impulse, a film's cinematography essentially translates and adapts this impulse for the screen. By using the conceptual tools of cinematography, such as the frame, visual texture, point-of-view, light and colour, the lens, establishing information, and movement and motion, the suggested visualisation can be seen in both the script and the screen. This process of visualisation in the script and the screen is addressed by conducting a comparative analysis of two chosen films, *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021).

1.2.2 *The Christian post-death existence*

The post-death existence in the context of Christian theology is analysed for the purposes of this study. This study focuses specifically on the Christian religion and the ways in which it has impacted the Afrikaner view. The ways in which South African films employ cinematic language to stimulate theological thought and reflection is interrogated.⁴ The portrayal and representation of the post-death existence in the form of apparitions, notions around identity, the soul, manifesting through embodiment, continuity of space and time, and the ways in which mediums influence an understanding of the post-death existence further inform this discussion.

1.2.3 *Consolidation*

The Afrikaans Christian post-death existence and the visualisation thereof in the script and the screen is combined through a comparative analysis. The purpose of this is to establish how the post-death existence can be represented visually in both the script and the screen through the tools of cinematography.

⁴ The methods and conventions of film used to communicate with the audience are known as cinematic language (Hirst 2021:1). Although this is simply one aspect of cinematic language, it is commonly known as visual storytelling.

1.3 The ghost character

Characters who exist in the afterlife are ghost characters. They are dead, yet able to travel through time, see things that humans cannot, and disclose their knowledge of a variety of secrets. For this reason, mysteries can be solved by ghost characters for the living characters and the audience (van Graan 2017:1). Ghost figures can be employed in a variety of ways to depict differing viewpoints on history, social systems, identities, and views of reality. Therefore, the method, location, and individuals to whom a ghost character appears can also provide information as to who they are. Similarly, to humans the ghost character exhibits human characteristics and is seen as a variation of the human character, whilst the ghost character is a deceased person and is depicted as such in the text (van Graan 2017:2).

Ghost characters possess qualities that living characters do not, including being invisible, ethereal, existing outside of linear time, and having access to the private moments and even minds of living people (van Graan 2017:3). They are both present in and absent from the world; simultaneously dead and living. Additionally, ghost characters are spatially constrained and are unable to leave specific locations. Aspects of the ghost characters' identities are also revealed by how they employ these characteristics (or abilities). The examination of a ghost character must take into consideration these 'supernatural' abilities (as opposed to the abilities of living, human characters).

In order to examine a ghost character properly, it is necessary to find a framework in which ghosts, outside of fiction, are examined. As such, the notion of the ghost is further contextualised from a theological viewpoint in Chapter 3. The ghost or the post-death existence may represent itself in specific genres, however it is important to note that films that portray the post-death existence are spoken of as 'afterlife films'. The film genres that most generally portray the post-death existence is the horror and comedy genre. There is no shortage of ghostly characters in Hollywood cinema, whether they are dramatic or comedic (Leeder 2015:159). The 'afterlife films' films that depict these ghostly characters, or post-death existences, share certain elements according to Rankin (2020:152). Six key elements based on David Rankin's (2020) writings on afterlife films have been compiled below:

1. The ghost character's moment of death is not seen (Rankin 2020:152).⁵

⁵ The moment of death is indeed depicted in some films. Afterlife films do not have to strictly adhere to these elements to be considered afterlife films. For example, the moment of death is seen in films such as *Ben se Begrafnis* (Gould 2014), *Ghost* (Zucker 1990) and *Soul* (Docter 2020) but are still regarded as afterlife films.

2. The narrative of the film is told from the perspective of another character, and not from the perspective of the ghost. Due to this, the time and space element between the living world and that of the post-death existence is difficult to judge. However, the dead does interact with the world of the living. Comedies often use ghosts as a way to create comedic situations when human characters experience strange disruptions to their daily lives (Leeder 2015:162). An invisible presence moving a solid object can cause fear and confusion for living characters in such films, and their confused reactions are intended to be comedic. The audience does not share in the characters' fear, but instead finds the situation humorous. This is because viewers have the advantage of knowing that the ghost is indeed 'real' and that its intentions are, at best, well-intended, and, at worst, mischievous (Leeder 2015:162). Many characters who experience anomalous phenomena in ghost comedies question their sanity or attribute it to intoxication (Leeder 2015:162).
3. Comedy ghosts seem particularly suited to provoke a better appreciation of life, despite the irony thereof (Leeder 2015:160). In comedy ghost films, ghosts are often portrayed as full-bodied characters instead of ghostly figures, but are usually only seen by one character. In contrast to the rest of the undead, ghosts have become intangible, due to the fact that they have transformed from a physical body to an immaterial state after death (Kawin 2012:110). Although they are no longer alive, they have continued to exist. Therefore, it is up to the character that can communicate and see the ghost to help the ghost character reach their goal. Their purpose is different from horror movies, where the goal is to induce fear.
4. The occupation of a space occurs sometime after physical death (Rankin 2020:153). Ghosts seem to occupy a space that largely intersects with the world they have left behind as well as a timeframe which is mostly the same as their previous existence.
5. The portrayal of a place the ghost character might transition to (Rankin 2020:154). Thus, this is related to the relationship between an intermediate or transitional stage and any greater or final destination. The manner in which this is often depicted is through the character moving toward a bright light. The association with light is a common theme in afterlife representations, but this does not necessarily mean that a bright light is associated with the moment of death (Rankin 2020:87). The ghost, stuck between the living world and the world after physical death, must find a way to resolve its conflict between death and the afterlife, in order to move on to its final destination (Kawin 2012:117). Ghost films, however, are biased toward post-death existence. Some ghosts can never accept the fact of death or forgive the way they died. Among the most distinctive characteristics of ghosts is the ability to welcome an assortment

of interpretations, connotations, denotations, and uses (Leeder 2015:59). Films often deny the existence of the real protagonist, the ghost, relegating it to imaginings and tricks.

6. The ghost character stays in the post-death existence and therefore comes to terms with death (Rankin 2020:154). The purpose of the comedy ghost is different from the ghost in horror movies, where the goal is to induce fear. In comedy films, ghosts become physical characters that propel the story forward, and often inspire an appreciation of life, as noted in point number three.

This study examines two 'afterlife films' that depict the post-death existence by analysing the script-to-screen process and its visualisation.

1.4 Research question

Based on the contextualisation of screenwriting, cinematography and the rationale posited in the section above, I posit the following research question:

How can the application of cinematographic tools during the screenwriting process contribute to the visualisation of a Christian post-death existence in an Afrikaans film?

1.5 Research approach

The main aim of the study, sub-aims, research design, and research procedure are discussed below.

1.5.1 Main aim of the study

This study investigates the ways in which cinematographic tools can be applied during the screenwriting process in order to contribute to the visualisation of the Christian post-death existence in an Afrikaans film.

I answer the research question by investigating the Christian post-death existence in existing frameworks. Then I analyse, by means of comparison, the ways in which this visualisation is represented through the conceptual tools of cinematography in the script as well as the screen.

1.5.2 *Sub-aims of the study*

To appropriately answer the research question, the following sub-aims assisted in the realisation of the main aim:

Sub-aim 1: Introduce the conceptual tools of cinematography as a method for visualisation in both the script and on screen. This specifically focuses on the conceptual tools of Blain Brown in his works of cinematography.

Sub-aim 2: Determine variations on the concept of the Christian post-death existence by comparing existing frameworks against a review of scholarship.

Sub-aim 3: Explore the notions of the post-death existence against a Christian, Afrikaans view.

Sub-aim 4: To analyse, through writing a screenplay for a romantic dark comedy, the ways in which visual writing during the screenplay process can serve as an impulse to translate written visualisation onto the screen.

Sub-aim 5: Demonstrate how using the conceptual tools of cinematography while writing a script enhances its visual impact.

The aims and sub-aims identified in this section determine the research design. The following section addresses the research methodology for this study.

1.5.3 *Research design*

In order to conduct a critical analysis, I use a qualitative research method. Qualitative research, according to Denzin and Lincoln (2011:3), is “a situated activity that locates the observer in the world”. The world is made visible and is shaped into a variety of representations through a range of interpretive, material processes. Interpretive and naturalistic approaches are used in qualitative research (Denzin & Lincoln 2011:3). In this type of research, a ‘people-centred’ approach is emphasised, which means that the personal experience of people and how they interpret the world plays a significant role in this type of study (Munro 2014:52). To comprehend the experience, a theory is developed and then applied. In order to inform my interpretations of the research using this qualitative method of research, I use a theoretical lens that is based on and informed by an extensive review of the literature. Conceptual and textual analysis is used for the study’s objectives. In order to reach many findings, I investigate concepts, processes, and how they connect to one another. In this

study, the theory relates to the ways in which the conceptual tools of cinematography are applied in the script and the screen processes to visualise the post-death existence in South African, especially Afrikaans language, films.

In qualitative research, the principles of 'lived experience' and 'subjectivity' are crucial (Munro 2014:55). The lived experience and subjectivity that relates to this research is that I am Afrikaans and Christian. The specific qualitative research method I employed is the 'critical analysis of artefacts' (Munro 2014:68). This refers to the examination of films that already exist as artworks and how they are significant to society (Munro 2014:68). This artwork must be critically analysed on the description, interpretation, and placement into its genres or categories, and the quality must be evaluated (Munro 2014:68). Thus, this type of research makes use of a range of empirical materials, including case studies, subjective experiences, artefacts, cultural texts, and artistic works (Denzin & Lincoln 2011:3). The films that are analysed are two South African Afrikaans language films that visualise the post-death existence – *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021). Specific scenes, shots, and parts of the screenplay from these films are examined and compared in terms of the visualisation of the post-death existence through cinematography and visual writing.

Visual storytelling begins with the screenplay, therefore Irv Bauer's *Screenwriting Fundamentals: The Art and Craft of Visual Writing* (2017) is analysed in order to establish the ways in which screenwriting serves as a visual writing tool. In order to illustrate how these components of visual writing contribute to visual storytelling, it is useful to consider the ways in which the screenplays for *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021) employ these components. Blain Brown's *Cinematography: Theory and Practice: For Cinematographers and Directors* (2022) serves as a primary source for a comprehensive insight on cinematography and its conceptual tools. Secondary sources such as *Film Studies* by Ed Sikov (2010) and *On Cinematography* (1976) by Lee Garmes further support this conceptualisation of a cinematographic analysis. These conceptual tools and requirements for cinematography are also applied to the on-screen renditions of *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021).

Since this study focuses on visual storytelling from the page to the screen, the screenplay and cinematography are the two key methods of depicting the post-death existence in film. This study conducts a comparative critical analysis of the script-to-screen process of *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021). In addition, this study applies the tools of cinematography to the screenwriting process of an original romantic dark comedy, specifically written as a creative outcome accompanying this study. This proposed study is therefore a conceptual analysis that, through

inductive and deductive processes, critically assesses pertinent literature to establish how the tools of cinematography can be applied to visualise the post-death existence in both the screenplay and on-screen processes of an Afrikaans film.

1.6 Ethics

This proposed study is a conceptual and theoretical. There are no human participants in this study. Additionally, this study did not use any animals or the environment during its research period, so they did not suffer harm. Rather than being an experimental investigation, this study is based on a critical analysis of particular films and key theoretical work regarding the concepts and conceptual tools employed. Aside from providing educational research, this study contributes to scholarship on cinematography, the script-to-screen process, and the post-death existence as it is portrayed in South African, specifically Afrikaans, cinema.

1.7 Phases of research and chapter outline

The research procedure is composed of five phases.

Phase 1: Review of scholarship:

In the review of scholarship, various existing frameworks are examined in order to draw conclusions. Three primary sources centred on the notion of the post-death existence provide a conceptual framework. Firstly, David Rankin's *Film and the Afterlife* (2020) is examined to establish the ways in which popular film represents the post-death existence/afterlife. Secondly, Murray Leeder's (2015) *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era* further informs an understanding of the role that the post-death existence, in the form of the ghost, plays in cinema. Thirdly, *Screening the Afterlife: Theology, Eschatology and Film* (2012), written by Christopher Deacy, is critically analysed with regard to the manner in which film and religion examine death and the post-death existence.

In addition to these primary sources, secondary sources such as Douglas Davies' *Theology of Death* (2008), Christine S. Davis & Jonathan L Crane's *A Dialogue with (Un)Death: Horror Films as a Discursive Attempt to Construct a Relationship with the Dead* (2015), Sarah Knox's *Death, afterlife, and the eschatology of consciousness: themes in contemporary cinema* (2006) and *Ghost Images: Cinema of the Afterlife* (2004) by Tom Ruffles are interrogated in order to create a better understanding of the visualisation of the post-death existence in film.

In terms of Christianity in South Africa, the works of Erna Oliver, more specifically *Die invloed van die Christelike geloof op die Suid-Afrikaanse samelewing* (2008) and JP van de Merwe's *Values as a cultural aspect of the Afrikaner* (2008) contributes to the chapter focused on the Afrikaans Christian perspective of the post-death existence.⁶

Phase 2: Unit of inquiry

This phase pertains to identifying cinematographic components and visual writing tools. Irv Bauer's *Screenwriting Fundamentals: The Art and Craft of Visual Writing* (2017) is analysed in order to establish the ways in which screenwriting serves as a visual writing tool. Blain Brown's *Cinematography: Theory and Practice: For Cinematographers and Directors* (2022) serves as a primary source for a comprehensive insight on cinematography and its conceptual tools. Secondary sources such as *Film Studies* (Sikov 2010) and *On Cinematography* (Garmes 1976) further support this conceptualisation of cinematographic analysis.

Phase 3: Critical analysis of selected films

In order to illustrate how the components of visual writing contribute to visual storytelling, the screenplays for *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021) are analysed for the ways in which they employ these cinematographic components. Through a comparative analysis of the screenplays, these conceptual tools and requirements for cinematography are applied to the screenplay and on-screen renditions *Siembamba* (Roodt 2017) and of *Lykskou* (Velts 2021).

Phase 4: Practice-based study

This phase investigates and analyse the creative component of this study – my original screenplay. This phase demonstrates how I use the tools of cinematography proposed by Blain Brown to suggest ways in which the post-death existence could be visualised on screen. David's Rankin's (2020) elements on afterlife films are also discussed.

Phase 5: Action Research

⁶ *The influence of the Christian religion on the South African society* by Erna Oliver (2008).

The final phase of this research project entails a critical reflection on the screenwriting process. It involves analysing the findings and drawing a conclusion towards answering the proposed research question.

1.8 Chapter Outline

Chapter One: Introduction

This chapter outlines the background and rationale, as well as the conceptual and theoretical framework. The chapter also presents a problem statement, the study's aims, and the approach used to accomplish these aims. The research approach and methodology is also discussed in this chapter.

Chapter 2: Post-death existence in South African Films through Cinematography

Chapter Two briefly addresses the history of South African cinema and examines the use of cinematic language and cinematography. The visualisation of the post-death existence in South African cinema is analysed according to the conceptual tools of cinematography. The visualisation of the post-death existence is then analysed as it is represented in the screenplay as well as on-screen. A comparative analysis of the script-to-screen processes of *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021) is presented.

Chapter 3: Christian post-death existence in the Afrikanerdom

This chapter analyses the notion of the post-death existence and the manners in which it locates itself in a Christian theological and religious context. Also discussed in this chapter is the theology of death, Christianity and Afrikanerdom, and the ways in which film functions as a means of theological reflection. Issues regarding the post-death existence, including identity and the soul, embodiment and physicality, and the role of mediums are examined. Lastly, the notion of a ghost, as well as its origins and representation in film, is studied.

Chapter 4: *Op die hoek van 14de Straat*

The original screenplay, *Op die hoek van 14de Straat*, written specifically as a creative outcome accompanying this study, is summarised and analysed in accordance with the conceptual tools of cinematography mentioned in Chapter Two. The gap in Afrikaans cinema is also discussed. The ways in which the post-death existence is visualised in this screenplay is illustrated with examples from the script.

Chapter 5: Conclusion

The concluding chapter provides a critical overview of the findings of this study. This chapter also addresses the strengths and weaknesses of the study and provides suggestions for further research.

CHAPTER 2: POST-DEATH EXISTENCE IN SOUTH AFRICAN FILMS THROUGH CINEMATOGRAPHY

2.1 Introduction

The purpose of filmmaking is to visually tell stories (Brown 2022:2). This visualisation originates from the screenwriting process since the screenplay provides the first impulse for visual storytelling. Following this impulse, a film's cinematography essentially translates and adapts this impulse for the screen. As a result, this chapter conceptualises key components of screenwriting and cinematography with pertinence to visual storytelling. Irv Bauer's *Screenwriting Fundamentals: The Art and Craft of Visual Writing* (2017) is used in order to establish the ways in which screenwriting serves as a visual writing tool. In order to illustrate how these components of visual writing contribute to visual storytelling, it is useful to consider the ways in which the screenplays for *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021) employ these components.

Blain Brown's *Cinematography: Theory and Practice: For Cinematographers and Directors* (2022) is a primary source for a comprehensive understanding of cinematography in this study. Secondary sources such as *Film Studies* (Sikov 2010) and *On Cinematography* (Garmes 1976) contribute to the conceptualisation of cinematography in this section. Through a comparative analysis of the screenplays, these conceptual tools and requirements for cinematography are applied to the on-screen renditions of *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021).

2.2 Visualisation through the screenplay as an impulse for cinematography

The filmmaker's vision needs to be brought to life by the cinematographer (Brown 2022:12). The Australian Cinematographers Society (ACS) defines the cinematographer as a person who utilises light to manipulate images, on motion picture film or electronic recording media, to produce aesthetic, moving images (Maddock 2021:47). Every aspect of what happens in front of the camera is the responsibility of the cinematographer (Garmes 1976:15). This includes photography, lighting, and composition. However, the cinematographer requires a blueprint that provides an impulse for these creative choices.

The screenplay of the film serves as this blueprint and thus the cinematographer is required to first interpret what is written and visually suggested by the screenwriter. Whilst it is not the screenwriter's role to decide what shots are used, the screenwriter does suggest ways in which the story can be

visualised as the script is read (Brown 2022:17). Therefore, it can be argued that screenwriting is an essential part of visual storytelling. Even though the roles of the screenwriter and the cinematographer differ considerably, the screenplay serves as the first impetus for visual interpretation and should thus be written as comprehensively as possible in order to aid the cinematographer in creative decisions and in understanding the script.

Due to the presence of the camera, the screenplay is the director's and editor's guide for creating visuals (Bauer 2017:i). The format in which a screenplay is written is a visual expression of the writer's imagination that comes alive on the page (Bauer 2017:35). During the writing process, screenwriters must remind themselves that, unlike a novel, film is largely a visual medium that combines spoken word and visual expression (Bauer 2017:49). The artistic preference of the filmmaker frequently determines which of these are prioritised over the other. Some films use a lot of words, i.e. dialogue, while others are almost entirely visual. The unavoidable fact, however, is that the story, which is the screenwriter's responsibility, forms the basis of the majority of films.

Writing for the screen favours the visual over dialogue and action (Bauer 2017:179). The on-screen story is revealed by what the audience observes. It would, therefore, be useful for a screenwriter to be familiar with the conceptual tools for cinematography as listed by Blain Brown (2022), since writing with an awareness of how words are visualised could contribute to a greater visualisation of the final product. The conceptual tools of cinematography include light and colour, the lens, movement, the frame, texture, point-of-view, and establishing information (Brown 2022:4). There are additional components and tools employed by the cinematographer, which are perhaps implied by the screenplay, but not directly indicated. The conceptual tools of concern to this study are as follow:

2.2.1 *The frame*

The core art of creating a film is choosing the frame, since it has to grasp the audience's attention (Brown 2022:4). Composition, rhythm, and viewpoint are all important considerations when choosing the frame to tell the story. The shots and the negative space within the frame provide information regarding the story and the characters.⁷

⁷ The space around a subject is referred to as "negative space" (DeGuzman 2022:1). Also known as white space, it is often empty and absent of details to contribute to making an image simpler. In a work of art, negative space encompasses positive space. Empty space can be employed for psychological effect in photography and cinematography, making it a powerful storytelling tool.

2.2.2 *The lens*

Different lenses produce images in diverse ways (Brown 2022:5). The potential of optics to change the audience's view of the physical world is a potent visual narrative tool. There are numerous variables to consider when choosing a lens, including contrast and sharpness. However, the focal length, which denotes how wide or long the lens is, is the most important element. More significantly, a long lens restricts space, while a wide lens enlarges it.

2.2.3 *Light and colour*

Light and colour are extremely effective elements that a cinematographer utilises (Brown 2022:7). The very definition of cinematic language is the working of visual devices to provide further levels of interpretation for the narrative.

2.2.4 *Visual Texture*

Visual texture denotes image manipulation (Brown 2022:11). This can be done with a variety of tools, which include altering the image's colour and contrast, desaturating the colour, adding filters, creating smoke and fog effects, or manipulating images digitally. Visual texture could further be enhanced through the editing process.⁸

2.2.5 *Establishing information*

Establishing information is the camera's capability to reveal or withhold information (Brown 2022:8). In verbal storytelling, this would be in the form of exposition, which refers to providing the audience with crucial details or context. It is a means of communicating information to the audience within the screen space captured by the camera. Choosing the frame and lens is the main way to establish, but lighting can also be used to disclose or conceal information.

2.2.6 *Point-of-view*

One essential component of visual storytelling is point-of-view (POV) (Brown 2022:10), i.e. something is captured by the camera in the same way that one of the characters would perceive it. As a result,

⁸ Although the screenplay can also suggest certain editing techniques, editing falls outside the scope of this study.

the scene is viewed or perceived as if from that character's perspective. The way the scene is captured by the camera, which is the viewer's "eye", affects how the audience sees the situation. The main purpose of cinematography is to show the audience what the filmmakers want them to know about the story. Point-of-view shots tend to improve viewer involvement in storytelling, for the simple reason that the audience is temporarily placed in the character's mind, which allows them to see the world from that character's perspective.

2.2.7 *Movement or motion*

Films are one of the few artforms that make use of both time and motion. Cinematography uses movement to create visual metaphors (Brown 2022:7). An essential part of great filmmaking is the ability to mix and coordinate many elements, some artistic and some technical. There are various different camera movements that come into play when considering movement or motion, such as camera pan, tilt, push-in, pull-out, zoom, tracking shot, arc shot, roll, dolly zoom, and boom shot (DeGuzman 2020:1).

2.3 Visualisation through cinematography

The Greek words *kinesis*, which means movement, and *grapho*, meaning to write or record, are the two words that comprise *cinematography* (Sikov 2010:38). As such, *cinematography* means "writing with movement" (Brown 2022:2). This cinematic technique involves all methods and techniques that are used in order to add depth and meaning to the actual content of the film (Brown 2022:2). Cinematography is the art of photographing and telling a story visually on screen (MasterClass 2021:1). All elements influencing the visual appearance of a film on screen are considered a part of the cinematography. Effective cinematography contributes to the overall look and feel of a film's visual narrative (MasterClass 2021:1). Through its visual elements, a film tells its story. Visual storytelling relates to the *mise-en-scène* of a film, as it can enhance and serve the narrative.

Mise-en-scène is the term used to define the core concept of cinematic representation (Sikov 2010:5). Understanding *mise-en-scène* is understanding how films develop and reflect meaning. It consists of everything that needs to be set up in front of a camera and photographed. *Mise-en-scène* refers to all of the expressive material in a picture, such as the settings, lighting, props, actors, and costumes, as well as the camera movements, shots angles and cinematography (which is essentially photography for motion films).

The following sections apply the components addressed throughout section 2.2 in a critical analysis of how the screenplay as well as the cinematography of *Siembamba* (Roodt 2017) and of *Lykskou* (Velts 2021) can suggest a visualisation of the post-death existence in films.

2.4 Critical analysis of *Siembamba*

Siembamba (Roodt 2017) is a South African horror feature film that tells the story of 19-year-old Chloe, who gives birth to her first child, Liam. She returns to her hometown in order for her mother, Ruby, to help her with the baby. As a new parent, Chloe struggles with her new role as a young mother and starts to battle postpartum depression. She feels a heightened sense of protectiveness toward her son which causes her feelings of guilt and paranoia to spiral. Chloe finds her thoughts becoming increasingly violent. She starts to hear voices and the humming of a childhood lullaby, named *Siembamba*. Chloe then starts to see an entity of a midwife and tries to protect her son from it.

2.4.1 *The frame*

As she covers herself, something catches her eye.
In the mirror CHLOE sees, a haunting and frightening woman dressed in a traditional BLACK Voortrekker dress.
THE MIDWIFE lurks in the shadows, her dress flowing.
She gestures for CHLOE to "shhhh".
CHLOE looks around, the baby bottle drops. There's nothing.



Figure 4: Screenplay Screenshot 1, *Siembamba*. 2017. Screenshot by author.

Figure 5: Midwife in mirror, *Siembamba*. 2017. Screenshot by author.

Siembamba (Roodt 2017) makes use of a close-up shot in this frame in Figure 5. As the midwife is so close to Chloe, the audience can also see the fear on Chloe's face. Therefore, the reveal of who this figure is becomes even more powerful. In Figure 5, Chloe sees the midwife for the first time properly on screen and in Figure 4 this scene is revealed in the screenplay. The conceptual tool used here is frame, as a close up of Chloe and the midwife are displayed. The post-death existence is described as Chloe sees a haunting woman that lurks in the shadows and when Chloe turns around, she is gone, portraying that the ghost has disappeared.

2.4.2 Light and Colour

```
CHLOE slowly tracks back.  
The front door slams open and shut.  
The lights flicker on and off.  
Covers LIAM.  
She runs.
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Figure 6: Screenplay Screenshot 2, *Siembamba*. 2017. Screenshot by author.



Figure 7: Lights flickering 1, *Siembamba*. 2017. Screenshot by author.



Figure 8: Lights flickering 2, *Siembamba*. 2017. Screenshot by author.

Figure 7 and 8 portrays different shots of the same scene where the lights flickered due to the presence of the post-death existent (midwife) and Figure 6 reveals the screenplay as it states that the lights flicker on and off. *Siembamba* (Roodt 2017) also makes use of flickering lights to signal when the ghostly presence is present, which can be seen in Figure 7 and 8 as it appears on screen⁹. The screenshots in Figure 7 and 8 are both taken from the same scene with only a few seconds apart, although in Figure 8 the flickering of the lamp intensifies which causes Chloe to scream. The lighting also reveals the emotional tone of Chloe's mental state.

⁹ Despite the lamp's status as a prop rather than a light, I am referring to the light and shadows it casts in this scene. It adds to the horror of this script when the lamp flickers its light to indicate a paranormal presence. Throughout *Siembamba* (Roodt 2017), there is an eerie atmosphere that is evoked by the dimly lit rooms and desaturated colours.

In the water, BLACK material drifts into frame all around LIAM's feet and bath seat.

CHLOE looks up.

THE MIDWIFE sits behind LIAM in the bathtub, towering over him.

She's not wet despite the water. This is also a reverse shot from when she was laying down in the water to then sit up.



Figure 9: Screenplay Screenshot 3, *Siembamba*. 2017. Screenshot by author.

Figure 10: Lights flickering with, midwife in bath, *Siembamba*. 2017. Screenshot by author.

In Figure 10, the lights flicker due to the midwife appearing in the bath where Chloe is busy bathing her son. Figure 9 in the screenplay in Figure 9 depicts the impetus for Figure 10, where the midwife is in the bath with Liam. It is shown that the midwife represents the post-death existence; since she is not human, she is not affected by the bath filled with water. The black material that drifts into the frame also intensifies the colour being used in this shot.

2.4.3 Visual Texture

Siembamba (Roodt 2017) presumably makes use of a hazer in various indoor shots in order to create fog and subtly enhance the misty ambience of the scenes. Using a hazer is a way to create fog on set, that subtly enhances the misty ambience of the scenes. This could perhaps also be done in the editing phase however the effect might not have the same texture. Various shots are manipulated in this film, as can be seen in Figure 12 on screen and Figure 11 in the screenplay. When Chloe washes her hands, a hand, presumably that of the midwife ghost, grabs her.

CHLOE shakes it off, returning to the dishes.

Suddenly THE MIDWIFE's hand reaches from out of the sink and grabs CHLOE's arm.



Figure 11: Screenplay Screenshot 4, *Siembamba*. 2017. Screenshot by author.

Figure 12: Ghost hand grabbing Chloe, *Siembamba*. 2017. Screenshot by author

Figure 14 depicts the TV screen displaying the midwife as seen on screen and the same shot in the screenplay can be observed in Figure 13. In Figure 13 and 14, the TV screen switches on by itself, becomes static and the face of the midwife ghost appears. This is also a manipulated image.

Suddenly the TV switches on.
It's static and LOUD. Earsplitting.
CHLOE stares into the static.
She sees the MIDWIFE flashing like a subliminal message on
the screen.

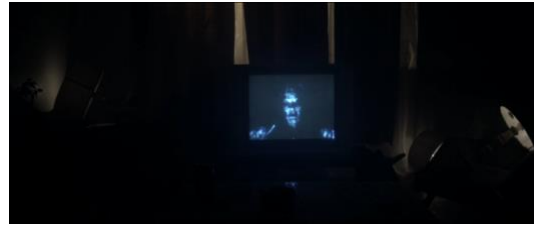


Figure 13: Screenplay Screenshot 5, *Siembamba*. 2017. Screenshot by author.

Figure 14: Midwife on TV, *Siembamba*. 2017. Screenshot by author.

2.4.4 Establishing Information

We linger on CHLOE.
Then from behind CHLOE in the hallway, the MIDWIFE swooshes
past only for us to see.



Figure 15: Screenplay Screenshot 6, *Siembamba*. 2017. Screenshot by author.

Figure 16: Midwife standing behind Chloe, *Siembamba*. 2017. Screenshot by author.

In Figure 16, the audience is shown that the midwife ghost is standing behind Chloe, yet she is unaware thereof. Therefore, information is revealed to the audience, but withheld from the characters in the scene. This is depicted in Figure 15 in the screenplay as it states that the audience sees the midwife, but Chloe does not. As such, this example of establishing information can be seen in the screenplay as well as on screen.

2.4.5 Point-of-View

```

                CHLOE (CONT'D)
    Shhh.... Shh...

                MIDWIFE
    Shhhh.... Shh....

    CHLOE looks up and sees the MIDWIFE holding LIAM and "shh"-
    ing him. Standing there the whole time, watching.
  
```

Figure 17: Screenplay Screenshot 7, *Siembamba*. 2017. Screenshot by author.



Figure 18: Chloe POV of midwife in rocking chair *Siembamba*. 2017. Screenshot by author.

An example of point-of-view in *Siembamba* (Roodt 2017) occurs when Chloe looks in on her mother, Ruby, who is soothing Liam to sleep in the rocking chair. However, when Chloe calls out for her mom, she sees the midwife with her arms wrapped around Liam (Figure 18). This shot is taken from Chloe's point-of-view and this allows the viewers to see Chloe's perspective of what she has just witnessed, placing the audience in the room with her. This scene and Chloe's perspective is described in the screenplay, as can be seen in Figure 17. The screenplay states that Chloe sees the midwife, which hints at that scene being shot in a point-of-view frame.

2.4.6 The tools combined

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    The image between RUBY and THE MIDWIFE intercept. CHLOE can't
    make out who is who.

    THE MIDWIFE runs to the kitchen to try that door.

    CHLOE attacks her.
  
```

Figure 19: Screenplay Screenshot 8, *Siembamba*. 2017. Screenshot by author.



Figure 20: Chloe fighting with the midwife, *Siembamba*. 2017. Screenshot by author

Figure 19 depicts the impetus for Figure 20, when Chloe sees the midwife grabbing Liam and proceeds to attack the ghost, however, the audience knows that in reality, Chloe is attacking her own mother. This shot is significant, as the post-death existence is visualised through a combination of various of the conceptual tools of cinematography. Here, Chloe is seen fighting with the midwife ghost in order to get Liam out of her grasp. While Chloe's hallucinations tell her otherwise, it is not really

the midwife ghost she is fighting, but her mother, Ruby. In the table below, the different conceptual tools are outlined as they are incorporated into this scene.

The frame	This is a wide shot. There is negative space where no action occurs, but this draws our attention to Chloe and the midwife.
The lens	It is possible that a tilt-shift lens was used for this scene. A tilt-shift lens, also known as a perspective control lens, shifts the position of a lens with respect to an image sensor on a camera (MasterClass 2020b:1). Additionally, it distorts perspective. While the main focus of the shot is on Chloe is trying to get Liam away, the remainder of the shot is blurry, clouding the audience's perception of who Chloe is actually battling with.
Light and colour	The lamp is the only lighting visible and thus shining a light on Chloe for the audience to see her clearly. The midwife/Chloe's mom does not have a light shining on them because they do not have to be seen clearly, due to the fact that Chloe is hallucinating and is unclear about who she is fighting.
Texture	Since the atmosphere is hazy, a haze machine could have been used in order to create an eerie atmosphere. A hazer produces a continuous, thin layer of mist (FilmDaft 2022:1). Small particles enables the atmospheric fog generated by a hazer to be less buoyant than air and remain in the atmosphere for a longer time than smoke could.
Movement	There are multiple shots that indicate camera movements in this scene, as though the camera follows the characters. One where the midwife is shown with Liam and the other where Ruby holds Liam.

Establishing	It is revealed to the audience that Chloe hallucinates when she sees the midwife ghost with Liam in her grasp, when it is really her mother. Information is revealed to the audience that not all of the characters in the scene are aware of.
Point-of-view	This shot is not taken from any specific character's point-of-view.

The preceding section outlines the ways that the film *Siembamba* (Roodt 2017) makes use of the conceptual tools of cinematography to visualise the post-death existence. By using screenshots from the film and the screenplay, this was represented both on and off-screen. The table above also explores how these tools are combined to visualise a post-death existent.¹⁰ The next section discusses *Lykskou* (Velts 2021), which is a dark comedy feature film, and the ways in which it visualises a post-death existence.

2.5 Critical analysis of *Lykskou*

Lykskou (Velts 2021) is a feature film directed by Andre Velts, written by Wessel Pretorius and the cinematography was done by Marius de Nysschen. It is a dark comedy film about fraudsters, con artists, and the past. After their father's death, two dishonest funeral directors must take over their father's business. They are thrown into a bizarre accident in which the lines between life and death are blurred. Eurydice, known as Dizzy, and Orpheus, known as Orf, must take over their father's business without any prior experience or knowledge. However, Dizzy has the ability to see and communicate with ghosts.

Lykskou (Velts 2021) is critically analysed during a comparative approach between the screenplay and its related cinematography following Brown's (2022) elements.

¹⁰ By existent, I refer to a being that is not living. These scenes don't actually visualise the post-death existence, but rather an existent/being from such an existence.

2.5.1 Light and colour

Die lig bo Dizzy se kop begin flikker. Sy kry skielik koud. Alles word 'n fraks donkerder. 'n Onaardse stem (wat net Dizzy kan hoor) fluister iets wat soos haar naam klink - "Eurydiceeee," Die kelnerin laat val 'n iets in die kombuis. Dizzy kyk soontoe. Wanneer sy weer terugdraai sit 'n ou vrou, bleek, voor haar.

DIZZY (CONT'D)
Holy shit! Skrik ek nou my gat af!

Die ou vrou is Dizzy se oorlede ouma, NONNA. Sy kommunikeer net met haar oë en gesigsuitdrukkings. Net Dizzy kan haar vrae en antwoorde hoor.



Figure 21: Screenplay Screenshot 1, *Lykskou*. 2021. Screenshot by author.

Figure 22: Nonna, *Lykskou*. 2021. Screenshot by author.

Figure 22 shows the visualisation of what the screenplay suggests in Figure 21. Figure 21 describes how the lights in the restaurant flicker when a ghostly presence enters the room. The audience is then introduced to the Dizzy's deceased grandmother, Nonna, and learn that Dizzy, the protagonist, has the ability to communicate with and see ghosts. The script states that the grandmother looks pale, which is achieved through the colours used for makeup and lighting. This extract from the screenplay of *Lykskou* (Velts 2021) portrays the cinematographic conceptual tools of lighting and colour.

In the scene depicted in Figure 22, the lights flash around Dizzy before she opens her eyes to see her deceased grandmother sitting in front of her. Figure 22 portrays the on-screen visualisation of Figure 21. The use of rapid changes in lighting is used to illustrate that there is a shift in atmosphere. It is also evident that Dizzy's grandmother is a ghost due to a blue light filter placed on her and not on any other characters in this scene. The light causes her to look pale, which enhances the effect of the make-up.

Dizzy sit by 'n lessenaartjie waarop talle kerse brand. Die ligte is af. Sy het 'n swart sluier oor haar kop en prewel. Fluisterstemme praat kakofonies oormekaar en crescendo tot 'n bloedstollende gil. Op daardie presiese oomblik skakel Orf die kamer se lig aan en die stemme hou meteens op.

ORF
Vir wat sit jy so in die donker?

DIZZY
Orf, jou idiot! Ek was besig met 'n séance!

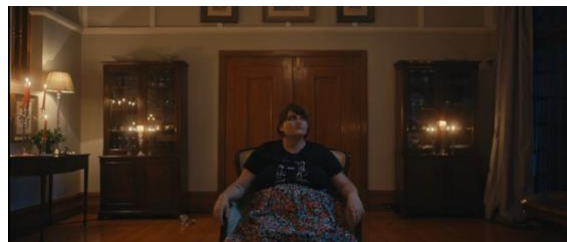


Figure 23: Screenplay Screenshot 2, *Lykskou*. 2021. Screenshot by author.

Figure 24: Dizzy after seance, *Lykskou*. 2021. Screenshot by author.

Another example of lighting and colour being used in *Lyस्कou* (Velts 2021), is shown in Figures 23 and 24. Figure 23 shows the screenplay extract, whereas Figure 24 illustrates the onscreen visualisation of the impetus captures in the screenplay. In Figure 23, the screenplay states that mysterious whispers reach a crescendo, but stop as soon as Orf switches on the lights. Dizzy was busy performing a séance before Orf walked in. This shows the clear association of particular lighting choices with the portrayal of the post-death existence. When the lights are off, the voices can be heard, but as soon as Orf switched the lights on, the voices stop.

Before Dizzy is disturbed by Orf, Figure 24 shows Dizzy performing a séance, during which the lights flicker. Once Orf leaves and slams the door, the lights resume their flickering and ominous voices suggest the returned presence of ghosts in the room.

2.5.2 Texture

```

Die kelnerin sit die kleinbordjie met die rekening hard op
die tafel neer.

                KELNERIN
Ek wil toemaak.

                DIZZY
Dankie.

Die kelnerin loop weer en Dizzy draai na waar die ou vrou
gesit het, maar sy is weg.
  
```

Figure 25: Screenplay Screenshot 3, *Lyस्कou*. 2021. Screenshot by author.



Figure 26: Nonna fading, *Lyस्कou*. 2021. Screenshot by author.

The use of texture can be observed when the ghost of Dizzy's grandmother starts to fade. This image manipulation signifies that the grandmother's ghost is leaving the visit she had with Dizzy. To cinematographically represent that she is a ghost, she is shown to fade away in Figure 26, whereas, Figure 25 portrays this shot described in the screenplay. The screenplay does not state that Nonna fades away, however, this cinematography tool of texture is displayed in the film, therefore it is important to consider.

EXT. BEGRAAFPLAAS - AAND. 13

Dizzy loop verby 'n begraafplaas en sien die dogtertjie se fiets teen 'n grafsteen leun. Sy loop nader. Die ge-giggel van die meisie klink op.

DIZZY
Hallo! Klein dogterjie? Waar's jy?

Die dogterjie hardloop verby haar en trek aan haar arm, giggel en hardloop na die grafsteen waar haar fiets staan. Sy verdwyn agter die grafsteen.

Dizzy loop tot by die grafsteen en soek die dogterjie, maar sy het verdwyn.



Figure 27: Screenplay Screenshot 4, *Lykskou*. 2021. Screenshot by author.

Figure 28: Dizzy with a ghostly little girl, *Lykskou*. 2021. Screenshot by author.

Figure 27 shows a snippet of the screenplay where Dizzy meets a ghostly little girl; Figure 28 depicts this scene on screen. This is also an example of how the conceptual tool of texture is used. In this scene, it is clearer that the ghost disappears. The screenplay states that the little girl disappears behind her tombstone and when Dizzy looks for her behind the tombstone, the little girl is gone. The little girl appears with the same blue filter as Dizzy's grandmother, indicating that the little girl is also a ghost. Smoke and fog effects could also have been used in the cemetery scenes to create the texture and the eerie look and feel of this film, which can be seen in Figure 28 where Dizzy is pulled along by the little girl ghost.

2.5.3 Establishing Information and Point-of-view

In *Lykskou* (Velts 2021), there are various examples of establishing, since it is a ghost story and Dizzy is the only character who has the ability to see and communicate with the ghosts.

8 EXT. RESTAURANT PARKEERAREA - AAND. 8

Orf staan in die parkeerarea en rook 'n sigaret. Dan sien hy vir Dizzy deur die venster. Vir hom lyk dit of sy met haarself praat. Hy rol maar net sy oë.

Figure 29: Screenplay Screenshot 5, *Lykskou*. 2021. Screenshot by author.

In Figure 29, from Orf's point of view, it seems to him that Dizzy is talking to herself, when she is actually communicating with the ghost of her grandmother that is only visible to her. This section of the screenplay shows the conceptual tools of establishing as well as point-of-view.



Figure 30: Dizzy talking to 'herself' in a restaurant, *Lykskou*. 2021. Screenshot by author.



Figure 31: Dizzy talking to seemingly no one in the restaurant seen from Orf's POV, *Lykskou*. 2021. Screenshot by author.

In the above figures (30 and 31), Dizzy seems to be speaking to an open chair, however, the audience is aware that she is speaking to her deceased grandmother. This portrays how the other characters in this scene perceive Dizzy, perhaps thinking she might be crazy, when her reality is that she can communicate with ghosts. This reveals information to the audience about Dizzy and Orf's characters. Since Figure 31 is taken from Orf's point of view, the audience can clearly see that from his perspective, Dizzy is talking to an empty chair, signifying that she is the only one between them that can see and communicate with ghosts. Figure 31 portrays the on-screen shot and Figure 29 is from the screenplay. Figure 30 and 31 displays an example of establishing information in *Lykskou* (Velts 2021) on screen.

EXT. BEGRAAFPPLAAS - AAND. (FLASHBACK) 16

Daar staan 'n groep mense/spoke/dooies om Dizzy. Almal praat gelyk. Sy probeer verwoed byhou met die neerskryf van hulle boodskappe.

DIZZY (V.O.)
"Maak 'n ry. Wag julle beurt af!"
skree ek naderhand, maar hulle was so honger vir konneksie, om boodskappe oor te dra of sommer net te gesels. Ek kon nie by bly nie.

Figure 32: Screenplay Screenshot 6, *Lykskou*. 2021. Screenshot by author.



Figure 33: Dizzy's POV of ghosts communicating with her, *Lykskou*. 2021. Screenshot by author.

Figure 33 is taken from Dizzy's point-of-view, which means that the audience sees this shot from Dizzy's reality as she perceives it, while Figure 32 shows how the shot is described in the screenplay. The ghosts are bombarding Dizzy in this shot as they all need her help and want to talk to her. It is clear that these are all ghosts due to the light and colour used to make them appear pale and different from the living characters in this film. Importantly, although the screenplay (Figure 32) does not explicitly state that this is a point-of-view shot, it does state that it is a flashback, which implies that it is seen from Dizzy's point of view and is the impetus for this cinematographic choice.

```

INT. BURGEMEESTER SE HUIS/DIZZY KAMER - AAND.          28
Dizzy sit weer by die lessenaar. Ligte af. Kerse brand. Langs
haar sit 'n middeljarige vrou, MARIETJIE HAASBROEK (dood).
Dizzy tik 'n e-pos op haar skootrekenaar. Sy lees dit hardop
vir Marietjie soos sy tik.
  
```

Figure 34: Screenplay Screenshot 7, *Lykskou*. 2021. Screenshot by author.



Figure 35: Mrs. Marietjie Elizabeth Gertruida van der Westhuizen Neé Haasbroek, *Lykskou*. 2021. Screenshot by author.

Another point-of-view shot is seen in Figure 35, of the ghost Mrs. Marietjie Elizabeth Gertruida van der Westhuizen Neé Haasbroek, taken from Dizzy's perspective as she types an email to Mrs. van der Westhuizen's ex-husband. This moment, like many others in the film, is taken with a close-up and point-of-view shot. Mrs. van der Westhuizen is a ghost which is assumed due to the blue light filter and the paleness of her skin.

2.5.4 *The tools combined*



Figure 36: Mrs. Marietjie Elizabeth Gertruida van der Westhuizen Neé Haasbroek fading, *Lykskou*. 2021. Screenshot by author.



Figure 37: Mrs. Marietjie Elizabeth Gertruida van der Westhuizen Neé Haasbroek completely faded, *Lykskou*. 2021. Screenshot by author.

MARIETJIE (CONT'D)
 Hoop jou herfsjare is eensaam en
 belaaï met spyt. Liefdegroete,
 Marietjie.

Die ligte flikker verwoed. Die gordyne gaan te kere en die
 vensters klap. Die kerse blaas dood. Dizzy staan op om die
 vensters toe te maak. As sy terugdraai na die lessenaar is
 Marietjie weg.

Figure 38: Screenplay Screenshot 8, *Lykskou*. 2021. Screenshot by author.

An important shot which visualises the post-death existence in *Lykskou* (Velts 2021), and uses various conceptual tools of cinematography simultaneously, is seen in Figures 36, 37, and 38. Figures 36 and 37 are significant with regard to how the various cinematographic conceptual tools are used in a single shot to visualise the post-death existence in *Lykskou* (Velts 2021). Figures 36 and 37 have been brightened in order to see more clearly.

Figure 38 shows the scene in Figures 36 and 37 as it is written in the screenplay; the scene where Marietjie Haasbroek is introduced. Immediately after her name, it is stated that she is dead, thus clearly associating the various cinematographic tools used in the scene with the visualisation of the post-death existence of her character, as described in the screenplay.

The table below outlines how the different conceptual tools of cinematography are utilised in the scene portrayed in Figures 36, 37, and 38.

The frame	The frame is a wide shot. This is important as the focus is not just on Mrs. van der Westhuizen, but on Dizzy, who has left the shot to close the windows. Therefore, Dizzy does not see Mrs. van der Westhuizen fade away. Mrs. van der Westhuizen sits on the left side
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	of the table and looks to the right, suggesting that she is looking toward her past. She is placed in a right-to-left negative space.
The lens	It is possible that a wide angle lens was used for this shot in order to film the characters close enough but simultaneously achieve a wide perspective of the world surrounding the characters.
Light and colour	The lights flicker until they are switched off, with only one candle burning in the background (Figures 36 and 37). This could signify that there is only one ghost in the room. This creates an eerie and unsettling atmosphere. The colours used are dark, which enhances the unsettling and ghostly atmosphere. It is also clear that Mrs. van der Westhuizen is portrayed with a certain ghostlike paleness.
Texture	<p>The texture comes into play with the fading of Mrs. van der Westhuizen. The image is manipulated to portray her departure before Dizzy returns to the table.</p> <p>Figure 37 shows the fading of Marietjie's ghost once she has completed her business with Dizzy. The movement of the post-death existence – Marietjie fading away – is shown with the lights flickering, the windows closing by themselves, and the candles blowing out. This exposes the impact of the post-death existence's presence on the objects around the human characters.</p>
Movement/motion	There is no movement of the camera in this scene. The camera is fixed on the entire room and the fading of Mrs. van der Westhuizen.
Establishing information	The audience can see that Mrs. van der Westhuizen is fading, but Dizzy cannot as she is out of the shot. Therefore, the audience is given information that Dizzy is not aware of.

Point of view	This shot is not taken from any specific character's point-of-view.
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The above section presented the ways in which the film *Lykskou* (Velts 2021) visualises the post-death existence by utilising the conceptual tools of cinematography. This was shown off screen, by means of the screenplay, and on screen, by means of screenshots from the film. Additionally, the table above examines how these tools are combined to visualise the post-death existence. This section portrayed the ways in which the post-death existence is visualised in an example of dark comedy.

2.6 Conclusion

This chapter discussed the notion of visualisation by first addressing the screenplay as an impulse, which suggests the requirements for the film's cinematography. The definitions and notions of cinematography, its place in cinematic language, and the conceptual tools thereof were also discussed. The comparison between the screenplay and cinematography of two local films featuring post-death entities in the form of ghosts, namely *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021), were critically analysed. This analysis proves that the cinematographic conceptual tools have a place in the role of the screenwriter and that the post-death existence can already be visualised through the screenplay and not just on screen. Chapter 3 discusses the nature of the post-death existence as a concept and locates it within a Christian, South African perspective.

CHAPTER 3: CHRISTIAN POST-DEATH EXISTENCE IN THE AFRIKANERDOM

3.1 Introduction

In order to further investigate how the post-death existence is visualised in South African cinema over the past five years, it is important to first define and contextualise the notion of the post-death existence against a South African, and, more specifically, a Christian, Afrikaans context. This study specifically focusses on Christian theology and the ways in which it has impacted the Afrikaner view of death, afterlife, and post-death entities. This chapter further interrogates the ways in which South African films employ cinematic language to stimulate theological thought and reflection on these views. The portrayal and representation of the post-death existence in the form of apparitions, notions around identity, the soul, manifesting through embodiment, continuity of space and time, and the ways in which mediums influence an understanding of the post-death existence, further inform this discussion.

Three primary sources centred on the notion of the post-death existence provide a conceptual framework for this discussion. David Rankin's *Film and the Afterlife* (2020) studies the ways in which popular film represents the post-death existence/afterlife. Within this context, he examines issues related to personal identity, continuity, and existence after dying. This book is a significant source for this study as it offers a widespread view on the subject of death in film. It also examines representations of stages between death and a final destination, as well as spatiotemporal and personal continuity, the nature of afterlife existence in terms of embodiment (or lack thereof), and contact between the living and the dead.

Secondly, Murray Leeder's (2015) *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era* further informs an understanding of the role that the post-death existence, in the form of the ghost, plays in cinema. Leeder's (2015) *Cinematic Ghosts* explores the concept of the ghost as it has been visualised throughout different cinematic genres, investigating it from a variety of historical, artistic, and theoretical perspectives.

Lastly, *Screening the Afterlife: Theology, Eschatology and Film* (2012), written by Christopher Deacy, is critically engaged on its discussion of film and religion's examination of death and the post-death existence. *Screening the Afterlife: Theology, Eschatology and Film* (2012) focuses on a variety of conceptual and methodological concerns in theology, eschatology, and film. Deacy also observes the

ways in which films invade on theological ground when it comes to questions on the survival of personhood after death.¹¹

In addition, secondary sources provide a more thorough understanding and present opposing viewpoints. These sources include Douglas Davies' *Theology of Death* (2008), Christine S. Davis & Jonathan L Crane's *A Dialogue with (Un)Death: Horror Films as a Discursive Attempt to Construct a Relationship with the Dead* (2015), Sarah Knox's *Death, afterlife, and the eschatology of consciousness: themes in contemporary cinema* (2006) and *Ghost Images: Cinema of the Afterlife* (2004) by Tom Ruffles.

In terms of Christianity in South Africa, the works of Erna Oliver, more specifically *Die invloed van die Christelike geloof op die Suid-Afrikaanse samelewing* (2008), and JP van de Merwe's *Values as a cultural aspect of the Afrikaner* (2008) are examined.

In order to comprehend the post-death existence, the concept of theology needs to be considered as a whole to gain insight on the various opinions, ideas, and beliefs regarding society and the afterlife.

3.2 Theology of death

As suggested by Davies (2008), the post-death existence is located strongly within a theological paradigm. In this theological paradigm, the different theological perspectives on death, dying, and the afterlife need to be discussed. Despite the fact that death, as a topic, is often avoided in conversations due to certain connotations, death is inevitable and perhaps the only certainty in life (Badham & Ballard, cited by Deacy 2012:2). Ferrell (cited in Deacy 2012:2) determines that a person's closest moment to nature occurs when they recognise their mortality. Humans experience the death of others, whether it is a friend, family member, or a stranger, as existential, since it results in an anticipation of our own deaths (Bennett-Carpenter 2012:1). When death is viewed as a concept, it is easier to accept (Davis & Crane 2015:421). Every organism has to undergo death as a necessary part of its life cycle. Despite the fact that death is considered a terrifying concept by most, it is nevertheless a tangible reality.

According to Heidegger (Deacy 2012:6), it is essential to have a genuine relationship with death, as this allows one to accept that death is a part of one's life. Humans can only be free and live genuinely

¹¹ Eschatology refers to the study of the last or end of things – specifically, the end times, or humanity's final judgement and fate (Brodie 2020:1).

if they have this discipline. Since death is unavoidable, it is important to fully understand – the end that humanity encounters in death is not a tragic foreshortening that could have been prevented with greater caution (Davis & Crane 2015:425). Anne Lamott (cited in Davis & Crane 2015:426) proposes that humans should live as if death will set them free. It will then be possible to forgive, pay attention, and react to the insignificant inconveniences of life without concern.

Based on my personal lived experience, faith, and religious orientation, this study mainly focusses on the Christian Afrikaans view on the afterlife. However, I acknowledge that many do not conform to a certain faith or religion and the associated beliefs regarding life after death. While faith, religion, and spirituality may not necessarily agree on the notion of the post-death existence, a more common disposition to believe in the afterlife is typically individualised and highly personalised (Rankin 2020:17).

Christian thought is rooted in beliefs that post-death existence encompasses environments that represent themes of heaven and hell (Davies 2008:75). This notion reflects human survival instincts and a moral sense of imperfection. This problematises notions regarding the post-death existence, as various religious discourses contemplate whether only one life or one stage of post-death existence occurs beyond physical death (Rankin 2020:55). In addition to this, one could further contemplate that if there is more than one transitional stage, that the main question relates to when the final stage will occur.

Most religious traditions believe that a transitional or intermediate phase between death and a final location, for example, heaven or paradise (Rankin 2020:59). The Christian and Jewish religions continuously debate this discourse, as some Christians and Jews argue for an intermediate path whereas others argue for an immediate shift to the final space, be that heaven or hell. In Christian thought, the belief is focussed on the specific order that is created in relation to time (Rankin 2020:156). This denotes the different spaces of the afterlife and how one shifts from one space to the next.

There are many different views from religious traditions regarding life after death, however, as noted earlier, this study discusses the Christian Afrikaans view and the ways in which Afrikaans films portray the afterlife. This section aims to identify and discuss the ways in which religion, more specifically Christianity and film, challenge the different perspectives on the post-death existence within a South African, and more specifically, Afrikaans context.

3.3 Christian post-death existence and Afrikanerdom

Christians believe that physical death is not the end of life (The afterlife 2022:1). Their belief is that humans will live eternally after their time on Earth. Christians believe that every human being has a soul, which is a non-physical aspect of humans and lives on after the physical body dies. God will judge people's lives on Earth, which will determine what happens to their souls in the afterlife – whether they go to heaven or hell (The afterlife 2022:1). The goal for Christians is to go to heaven and to be reunited with God.

It is written in the Bible that when a person dies, their spirit goes directly to heaven or hell (Zavada 2021:1). By this belief, there are no souls wandering about on earth and ghosts are spirits disguised as the deceased. The Bible is the complete collection of guiding principles governing every aspect of life for God's people, since it is accepted as the written Word of God (Fairchild 2022:1). These texts serve as a means by which God speaks to humanity and reveals to them his will, his rules, his nature, and their salvation. According to the Bible, there is a spiritual realm that is invisible to human eyes. It is inhabited by God, his angels, and Satan. In the Christian religion, there are many references to ghosts, spirits, angels, and demons, but not much reference to any other supernatural being. In researching the afterlife and the post-death existence, the notion of the ghost inevitably comes forth. This study only focusses on the idea of ghosts and the ways in which they are represented in film, thereby classifying ghosts as representatives of post-death existence.

The Christian foundation of South Africa's society is evident in the nation's development and politics, such as government policy and national symbolism, despite the fact that it has never been officially recognised as a Christian nation (Oliver 2008:306). De Klerk (cited in van der Merwe 2008:359) states that if the Christian is denied, diminished, or repressed, it challenges the foundation of the Afrikaner's philosophy of life. The Christian-national perspective of life and the world, according to De Klerk, Marais, and Treurnicht, is the essence of the pre-1994 Afrikaner orientation principle; it is their maternal mentality, the central unifying motif and historical line (van der Merwe 2008:368). As a result, the Afrikaner, in all of its representations, is guided and projected in a Christian national pursuit, with a divine mission, and its establishment is based on Christian principles.

When the Afrikaans-Christian education system was extended to other population groups, the CNO (Christian National Education) began to decline (Oliver 2008:310). With the exception of Natal, all provinces accepted Afrikaans as the only language of teaching after 1948. The Afrikaans-speaking population's active religious life and commitment to the Dutch Bible directly influenced the country's

emblem (Oliver 2008:314)¹². In 1994, in light of significant discontent and rebellion, the democratic government decided to replace Christian education with religious education, which required the Christian faith to relinquish its privileged position and be associated with other religions.

C.J. Langenhoven, an Afrikaans writer and poet, wrote *Die Stem van Suid-Afrika* in 1918 (Oliver 2008:315). The poem originally had three stanzas, but after a newspaper reader pointed out that the Afrikaner people's faith is an important part of their identity, the fourth stanza was added. *Nkosi Sikelel 'iAfrika* was founded in 1897 by Enoch Sontonga, who was a teacher at the Methodist Mission School in Johannesburg. *Die Stem* and *Nkosi Sikelel 'iAfrika* were officially designated as the national anthem of South Africa by a proclamation issued by the State President on April 20, 1994. Although the South African national anthem has undergone many changes, it is important to note that God is acknowledged and praised as Almighty and Lord in each of these compositions. Therefore, the national anthem, in its variations, represents the people's Christian religion.

The Afrikaners' social environment was affected by Christian living (Oliver 2008:316). The Christian influence is particularly noticeable in Afrikaans speakers' language and culture. The Afrikaans language was still replete with Bible verses and set idioms until a few decades ago. The reason for this was that people who spoke Afrikaans as their first language knew the Bible's content very well and could apply it to their daily lives. Due to wide Christian living of the Afrikaners, it is especially significant to study the ways in which religion is presented in Afrikaans cinema. To gain a deeper understanding of The Afrikaner and its Christian ties to post-death existence, the next section addresses how Afrikaans cinema portrays the afterlife .

¹² It is important to note that there is a difference between Afrikaners and Afrikaans-speaking people as they do not necessarily denote the same community. The language of Afrikaans is primarily spoken on the continent of Africa, making it an African language (Willemse 2018:1). Throughout its history, the Afrikaans language has been formed and developed by a wide variety of South Africans. In order to foster a nationalism among white Cape Dutch speakers, the Genootskap van Regte Afrikaanders (GRA, the Society of True Afrikaners), adopted Afrikaans as their language of communication, and referred to themselves as 'Afrikaners' (Willemse 2018:4). Afrikaner nationalism promoted Afrikaans during the 20th century, predominantly at the expense of other histories associated with the language and its speakers (Willemse 2018:7). Today, Afrikaans is seen as an amalgam comprised of various expressions, speakers and histories rather than a single lens. Among the great achievements of Afrikaner Christian nationalist hegemony is the creation of the myth that they, and only they, speak for those identifying as African and that they speak for all Afrikaans-speaking people (Willemse 2018:8). Therefore, it is important to note that not all Afrikaans-speaking people are Afrikaners. It is also necessary to clarify that not individuals in these communities are Christians.

3.4 Film as a means of theological reflection

Religion and cinema both reflect societal ideals, dreams, and hopes (Cloete 2017:1). Film, in particular, is a powerful medium for communicating contemporary societal values and views. As a cultural concept and device, film has the potential to be a significant medium for the creation of meaning. Since cinema and film are ingrained in culture, there is a complicated and fascinating relationship between film, culture, ideology, and the audience. Film is acknowledged as a pervasive and powerful form of art that is significantly influenced by cultural practices. As a visual medium, film combines three powerful elements, such as image, story, and sound, to convey meaning and context to the narrative being portrayed. Films provide stories of love, hope, mortality, good, evil, violence, and peace, among other topics. As a result, films appeal to audiences of various ages since they present relatable narratives. It primarily tells personal stories, those of a communities, and of the world.

As a result, watching a film requires the spectator to use their imagination to engage in what they are seeing, hearing, and feeling. Individuals are temporarily transported into another dimension when they watch films. Therefore, film is much more than merely a cognitive exercise, as it has the ability to create an experience from which meaning-making might emerge. It is also seen as a useful opportunity for gathering and interpreting information. The combination of enjoyment with real-life issues is then an intriguing aspect of film. According to several academics (Apostolides & Meylahn 2014:1; Ganzevoort 2011:97, 2015; Pirner 2009:280), popular culture, in the form of film, is a realm where religious resurgence is most visible.

Historically and at present religion and art have become the two main discourses in which individuals seek out information regarding the topic of death (Bennett-Carpenter 2018:1). Tom Ruffles (2004:1), posits that despite the lack of research, the representation of life and death in film has been persistent. John Edward Horne (2012:48) similarly states in his thesis, *Representations of dying in contemporary visual culture and the ethics of spectatorship*, that despite the frequency of death and dying in film, there are very few comprehensive texts on the subject. The majority of scholarship has been devoted to violent death, but has been scattered across disciplines and approaches.

However, in response to Vivian Sobchack's (2004) influential book, several articles and publications (including Knox (2006)) have examined spectatorship, death, and ethics through shared concerns, which are discussed in this study. Ruffles (2004:1) first attributes this lack of research to Western society's uncertain and incongruent perception of death and secondly to the framing and

representation of death in film, which is often regarded as distasteful and sub-literary. Similarly, Geoffrey Gorer (cited in Horne 2012:50) argues that death has reportedly become an increasingly unmentionable natural occurrence because individuals have become more reluctant to die. However, the distasteful and sub-literary film representation of death refers more specifically to horror and gothic films and literature.

In light of the literary representation of death, there is also a collection of Christian literature on the subject of dying. Known as the “art of dying” or the *ars moriendi*, this collection of Christian literature offers guidance for those attending to the dying (Duclow [sa]:1). This term was then used to further describe contemporary representations of dying and the afterlife, as the tradition of the *ars moriendi* provided a significant historical framework. In the twenty-first century, the insights of *the ars moriendi* have played a significant role in reclaiming the art of dying (Thomas 2019).

In a contemporary viewpoint, the *ars moriendi*, and the cinematic portrayal of the post-death existence, transcendence seems to be a constant (Knox 2006:234). Cinema has the ability to offer a possibility of divine existence after physical death, as films are able to provide a modicum of hope for viewers regarding the possibility of the afterlife. The screen is able to intensify not only the theme of transcendence, but also stoicism. The idea of death is personified in film in a specific manner, as the deathly connotations imply both the concept of time and the concept of finitude. Thus, due to its representational and mimetic abilities, one could argue that film is a poignant medium for portraying the death of an individual as well as the theoretical and practical problem of death.

Lynch (2005:104) posits that popular culture can serve as a means of truth and provide insights that compel established religious traditions to be challenged or revised. Deacy (2005:135) states that film has the ability “to stimulate serious theological reflection”. This relates to the ways in which viewers perceive films regarding the post-death existence and the power it has to influence the thoughts of the viewers. Rankin (2020:12) states that film becomes a medium that offers us the opportunity to reflect on our mortality.

In contrast, David Jasper (cited by Rankin 2020:14) cautions viewers against the assumption that film can provoke theological reflection. Rankin (2020:156) argues that the Christian church in the Western tradition strays from a conversation regarding an afterlife. However, the cinematic world confronts, interrogates, and grapples with this specific topic of conversation. It could be argued that due to death’s reputation as a distasteful theme, filmmakers are ironically drawn towards experimenting and exploring unique ways in which to represent death, dying, and the post-death existence on screen.

Deacy (2012:x) comprehensively discusses the ways in which film and religion examine death and the post-death existence, granting an equal voice for theology and film, as both discourses have the opportunity to not only learn from one another, but also to challenge and/or be challenged by the other. Filmmakers and theologians approach the topic of the afterlife differently (Deacy 2012:xi). Many popular films portray God, the Devil, and demons literally and supernaturally, whereas, theologians use allegory. For example, *The Exorcist* (Friedkin 1973) literally portrays the Devil and the supernatural when a young girl becomes possessed. Various paranormal activities are observed as well as many religious markers including demons, Ouija boards, the Devil, and a picture of Christ. As a literary form, allegory is an extended metaphor or trope that uses the personification of abstract items to explain and convey a message or express a truth (Parker 2017:60). According to Anthony Thiselton (cited in Parker 2017:60), allegory is anchored in a language system of signs or semiotic codes and presupposes resonances or similarities between ideas or semiotic meanings. There are instructional examples of allegory found in the Bible, both in the Old and New Testaments (Parker 2017:61).¹³ The literary components of each of these testaments are extended metaphors or symbols that depict or illustrate particular facts or notions.

Deacy (2012:xi) further argues that due to this representation in film, filmmakers can play a part in the manner in which eschatology is presently understood. Despite not often being directly explored in films, eschatology nonetheless plays a vital role in discussions about resurrection, immortality, and the afterlife. Lynch (2008:73), on the other hand, cautions against contemplating and establishing how religious experience, specifically meaning-making, is possible when watching films. Such contemporary cultural reflections could be based on an idealistic form of religion where complexities are reduced and can therefore distort the various interpretations of lived cultures (Lynch 2008:79). Understanding media is crucial to understanding religion and the history of Christianity (Cloete 2017:3). In addition, individuals observe film as an integrative medium that bridges the gap between local and global, traditional and modern. Films use different media to convey and interpret scripture. Since the same words may have different connotations in the new medium, screening scripture is a translation. It is crucial to note, however, that a film could incorporate religion to make arguments regarding religious and non-religious themes, as well as to enliven the narrative.

Deacy (2012:8) further argues that films can aid viewers in becoming fully aware of the changing nature of the world rather than hinder their awareness of it. The only form of narrative art that captures

¹³ Instructional examples of allegory in the Bible can be found in Psalm 80:8-15, John 10:1-16, Ezekiel 17:1-10, Ephesians 6:1-11, Ecclesiastes 12:3-7 (Parker 2017:61).

the essence of daily life is cinema. Film, in particular, is considered to be religious since it provides symbolic answers to existential issues (Cloete 2017:3). As a result, film is both a source of entertainment and a source of world interpretation and meaning-making. Popular culture may be able to take the place of religious organisations and texts as traditional meaning-makers. The media, specifically film, has a way of resurrecting enchantment and thus an appreciation for the abnormal.

With regard to the representation of the afterlife in cinema, it is important to remember that ultimately, there is something inexplicable about the form, content, and structure of the afterlife (Deacy 2012:16). This complicates an accurate and logical cinematic representation of this subject. According to Stanford (in Deacy 2012:16), these cinematic representations are a grand but unproven promise, completely accessible to the wiles of human imagination.

Deacy (2012:155) notes that many films portray the afterlife in a vague and non-detailed manner, as such, viewers should refrain from attributing any authenticity or value of truth to such representations. Viewers are, however, encouraged to explore their own belief systems. For non-religious audiences, films portraying the post-death existence might be the only opportunity to engage with such themes on this topic (Bassett 2014:68). Conversely, religious audiences are likely to engage more emotionally with these cinematic portrayals than with sacred writings. Religious audiences could possibly also find these cinematic representations more accessible and fascinating than scholarly discourse.

Representations of the post-death existence in films provoke a desire for divine existence as well as a concern about the probability of immortality (Bassett 2014:68). These films are able to restructure fears of death by proposing the possibility of divine existence, although one should be cautious not to observe these films with escapist motives. Instead, the ways in which these films depict the discrepancies in different beliefs regarding the afterlife, have the potential to stimulate viewers to question and contemplate their own views of the post-death existence.

Various cinematic representations portray the transitional stages of death as the main setting of the narrative before reaching the final state (Rankin 2020:55). This 'space' often presents the dead resolving unsettled issues and mending what they had left behind while they were still alive. This desire is rooted in self-fulfilment, but perhaps even more importantly, in the grief of those loved ones left alive. Once all their unsettled issues have been resolved, they often move to the next transitional phase. More often than not, it is a place associated with bright light. As mentioned before, Christian thought holds that there is one particular realm that one moves to after death. In films, the afterlife is usually presented to reflect some sort of realm that follows the rules of existence on earth (Rankin

2020:156). Most films that thematically engage with the afterlife, assume that once a person has died, they will automatically shift into their next transitional phase (Rankin 2020:177). These representations of an intermediate or transitional space in film is considered in Chapter Three, since it is predominantly determined by the specific genre in which the film is categorized. Compared to theological reflection, films tend to be less able to convey nuance and subtlety (Deacy 2012:28). Besides the entertainment value of seeing film characters destined to end up either in heaven or hell, many theistic traditions believe that immortality is bestowed upon individuals rather than something that awaits them at the moment of death. Therefore, it is imperative to discuss these issues that arise when portraying the post-death existence in film, which includes the continuation of identity, the soul, and physical embodiment. Despite being two distinct subjects, religion and theology are also inextricably linked (Cloete 2017:3).

3.5 Ghostly origins and the modern ghost portrayed in film

The history of ghosts dates back to antiquity (Ruffles 2004:xiii), yet the ghost is as relevant today and more prevalent, since it serves as a reminder of mortality. Additionally, ghosts evoke fear of what lies beyond death, a fascination that still persists in our modern society. The desire for the survival of the personality and fear of possible consequences create tension (Ruffles 2004:xiv). In fiction, the ghost is a complex character, but is always relevant.

Ruffles (2004:xii) argues that ghosts bring forth a dichotomy, since humans simultaneously fear and are comforted by ghosts, as they suggest the possibility of a post-death existence. Therefore, ghosts imply that death may perhaps not be the end. The omnipresence of ghosts in fiction and non-fiction resonates with the psyche as it provokes an interest in the supernatural, which is, more often than not, found to be terrifying. Even though ghosts are often seen as mysterious, they are also observed as recognisable, since they imply an aspect of our future.

Leeder (2015:1) describes the ghost as a “powerful, versatile metaphor”. It is able to indicate how traumatic and/or nostalgic history and memory remain present within the living. As an invisible and unacknowledged presence, ghosts can be seen as an influential portrayal and symbol of resistance for those who are only seen as a spectral presence. It allows for interesting alternatives to conventional perceptions of time and narrative, suggesting that a radicalisation of the concept of contemporaneity is possible. Ghosts are an anatomy of opposing characteristics that map cinematic representations (Ruffles 2004:55). Ruffles (2004:56) claims that the most fundamental question is

whether the ghost possesses a “veridical (objective) existence” or a “hallucinatory (subjective) existence”, which denotes whether or not it is able to exist independently in the recipient's mind.

Ancient Greek philosophers exploited the concept of the ghost to question the human body and the physicality thereof (Leeder 2015:160). When the spirit appears fully clothed, it becomes even more difficult to determine whether it can exist independently of the body. The challenge arises because the spirit is unable to exist independently of the body. In addition, spirits appearing fully clothed and represented in an embodied form, aids audiences to visualise the notion of the ghost.

Western cultures attach value to the visual based on a tradition that connects the believable with the visible, however, during the nineteenth century, the world shifted into a new realm of visibility, namely spirit photography (Leeder 2015:17). Spirit photography is a spiritualistic practice which has significantly contributed to the notion of the ghost in cinema. It is grounded on the belief that capturing an image of a ghost, in an embodied form, is possible (Leeder 2015:67). Spiritualists looked at spirit photography as a way to prove the post-death existence, which caused writers to speculate the possibility of an equivalent ‘spirit cinema’ (Leeder 2015:2).

Spirit photography became popular at the end of the nineteenth century among audiences seeing depictions of ghostly relatives posing in group family portraits, or spirits emerging from bodies, or communications through mediums, although it seems as though contemporary audiences desire to see depictions of death and the afterlife (Knox 2006:242). Death and the imagined afterlife must be portrayed as realistically and vividly as possible for it to persuade audience members of its authenticity. Therefore, consciousness, either persistent or resurrected, is defined by its interlocutory (or preliminary) role in addition to audience expectations and cinematic conventions. Furthermore, Ruffles (2004:70) argues that ghosts haunt because they must convince the living into a call to action. According to Béla Balázs (cited by Leeder 2015:6), no written or spoken literature can express the ghostly, demonic, and supernatural in the same way that cinema is able to.

The notion and the portrayal of the ghost in cinema plays a dual role (Leeder 2015:66). Firstly, on a narrative level, it allows films to grasp the audience’s attention by embracing a supernatural and occult aura. Secondly, on a metaphorical level, it articulates cultural concerns regarding the falsehood of humankind as well as sensory perception. Often, literature regarding the cultural history of ghosts can be divided into two distinct traditions namely the fictional and ‘real’ ghosts (Leeder 2015:75). In cinema, frequently, ‘real’ ghosts are portrayed to effortlessly move through solid objects (Rankin 2020:198). While the fictional ghosts denote trauma and the indiscernible matters that haunt the

characters internally. In addition to horror films and ghost movies, ghost beliefs and spiritual practices also rely on the fascination with occult and supernatural phenomena.

3.6 Conclusion

There are various views on the post-death existence in the discourses of religion, theology, and film. This chapter focusses on the Christian views of the afterlife, the origin of Christianity in South Africa, as well as its impact on Afrikaners. In this way, one can argue that contemporary popular cinema forms an integral part of the contemporary popular culture, as these cinematic representations of the afterlife can provoke thought and influence the understanding of the afterlife in popular culture (Rankin 2020:263). This chapter investigated the role of the post-death existence specifically within Christian Afrikaans and South African cinematic language. The next chapter analyses the Afrikaans screenplay specifically written for this study. It discusses the visualisation of the post-death existence in an Afrikaans film and considers the conceptual tools of cinematography used within the screenplay *Op die hoek van 14de Straat*, originally written as part of the creative component of this study.

CHAPTER 4: OWN SCREENPLAY ANALYSIS

4.1 Introduction

During this chapter, I critically analyse the screenplay, *Op die hoek van 14de Straat*, which I have written as part of the creative component accompanying this research study. This chapter demonstrates how I, as a screenwriter, have applied the tools of cinematography, proposed by Blain Brown (2022) in Chapter 2, to suggest ways in which the post-death existence could be visualised on screen in a romantic dark comedy. Additionally, this chapter looks at how David Rankin's (2020) elements of an afterlife film, discussed in Chapter 1, were applied to *Op die hoek van 14de Straat*. It is important to note that the first draft of this screenplay was written without deliberately applying the conceptual tools of cinematography or the elements of an afterlife film. However, my findings in the research concluded that writing with an awareness of 'showing and not telling' also results in strong visual suggestions. With my final draft, I opted to use the cinematographic tools where I felt the visual impetus was not striking enough and edited the screenplay accordingly.

4.2 Synopsis of *Op die hoek van 14de Straat*

Op die hoek van 14de Straat follows the story of Mia Buys, a young teacher returning to school after being left at the altar. The weekend before she returns to school, she is set-up on a blind date by her roommate. On her way, she is distracted by a notification on her phone and accidentally bumps into something. When she gets out of her car to see what she has hit, her worst fear is confirmed. A young man lies dead in the road. She calls an ambulance and decides to flee the scene without looking back. However, the next morning, Mia's roommate, Anja, confronts her with the news, stating that the man whom she was supposed to meet for the blind date the previous evening, had been killed in a hit-and-run. Later on, Mia sees a figure sitting on her couch. Someone is there that is not her roommate. It is revealed then that the figure on the couch is Erik, the man who she was supposed to go on a blind date with and the person who she had run over and killed the night before. Mia agrees to help him, only because Erik will help her in return with one of her students, whom she suspects is a victim of domestic abuse. Mia compiles a list of things for them to do in order to help Erik cross over to the afterlife. The two of them go on a journey to complete the various tasks on their list in the hope that it will help Erik cross over to the afterlife.

4.3 Visual storytelling

As determined in the chapter before, the screenplay is a form of visual storytelling that should fully consider film as a visual medium. A story told visually is one that utilises a visual medium (Bishop 2020:1). When cinematic history began, filmmakers only had visual storytelling to work with, this was before audio was introduced to the cinema. Filmmakers were only able to show and not tell. Visual storytelling should be an integral part of screenwriting, since film originated as a purely visual art. Screenwriters must remember the essential lesson of 'show don't tell' when applying this concept (Bishop 2020:1), which means writing actions and details instead of exposition. The goal of visual storytelling is to create a visual picture within a screenplay. It is relevant for visual storytelling to provide information to the audience in a way that allows them to relate to a character, in turn, making them feel like they are journeying with the character. Screenplays use elements such as character descriptions, actions, and setting to tell a story visually. The heart of a script should be visual storytelling. In this study, I suggest that screenwriters can use cinematography's conceptual tools to ensure that their screenplays incorporate striking visual storytelling. As discussed in Chapter 3, these tools include:

- The frame
- The lens
- Light and colour
- Visual Texture
- Establishing information
- Point-of-view
- Movement or motion

The screenplay, *Op die hoek van 14de Straat*, is analysed in accordance with these conceptual tools in order to illustrate the suggestions the script makes towards a visualisation of the post-death existence. The screenplay is also discussed with reference to Rankin's (2020:152) elements associated with afterlife films.

4.4 Suggestions towards how the post-death existence could be visualised on screen in *Op die hoek van 14de Straat*

In this section, the conceptual tools of cinematography are applied to the screenplay of *Op die hoek van 14de Straat*. Suggestions for the visualisation of the post-death existence from script to screen

are also discussed. In contrast to *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021) analysed in Chapter 3, the conceptual tools observed in *Op die hoek van 14de Straat* are analysed in chronological order to establish continuity.

Sy stap weer spieëlkas toe en vroetel rond op die kas vir 'n rekkie om haar hare mee vas te maak. Soos wat sy haar hare vasmaak, hoor sy dit weer. Sy braai haar kop stadig leefarea toe, en sien 'N FIGUUR op die bank sit.

Figure 39: Figure on couch, *Op die hoek van 14de Straat*, Page15. 2022. Screenshot by author.

Figure 39 is an excerpt from page 15 of *Op die hoek van 14de Straat*. The script makes suggestions for how the frame of this shot should be captured. In this shot, while Mia ties her hair in her room, the frame shows the figure sitting on the couch in the living room. This could suggest the use of a wide shot to ensure that everything is captured that is stated in the description.

INT. WOONSTEL/LEEFAREA - DAG

Die figuur draai sy kop en ons sien dis ERIK, met sy golwende, blonde hare en potblou oë.

Mia se oë rek. Sy staan gevries.

Figure 40: Figure is Erik, *Op die hoek van 14de Straat*, Page 15. 2022. Screenshot by author.

In Figure 40, the conceptual tool of establishing information is utilised; the figure sitting on the couch is revealed to be Erik. The audience then learns, at the same time as Mia, that the ghost of the man she killed is in her living room.

Beat.

Mia skree hardop.

ERIK

Dankie tog, jy kan my sien!

Erik se skouers sak in verligting. Hy glimlag.

Figure 41: Mia can see Erik, *Op die hoek van 14de Straat*, Page 15. 2022. Screenshot by author.

Figure 41 suggests another example of establishing information, where the audience learns that Erik is definitely a ghost and Mia is the only one who can see him. This excerpt from the screenplay also demonstrates the use of showing rather than telling, as Erik's response is vividly described and not told.

Mia vat 'n oomblik om haar asem te reguleer.

Erik steek sy arm deur die deur.

Mia sug en draai reg. Sy skakel die radio af.

Figure 42: Erik's arm through door, *Op die hoek van 14de Straat*, Page 22. 2022. Screenshot by author.

Figure 42 makes use of visual texture as Erik effortlessly sticks his arm through the door of Mia's car. This is an example of utilizing visual texture, since this cannot be done without some form of image manipulation.

Soos wat sy die kardeur toe maak, sien sy een van die SKOOL SEUNS haar aandagtig aanstaar. Van sy oogpunt af, lyk dit asof Mia 'n ernstige gesprek met haar agterste sitplekke het.

Figure 43: School boy POV, *Op die hoek van 14de Straat*, Page 22. 2022. Screenshot by author.

Point-of-view is portrayed in Figure 43 as the script states that a schoolboy watches Mia talking in the car. The audience knows Mia is talking to the ghost of Erik, however, from the school boy's point-of-view it seems that Mia is talking to her empty back seats.

Erik beweeg rond in die sitkamer en staar vir 'n ruk na Henko. Hy vorm sy hande in vuiste. Erik gaan staan voor die televisie en sit dit af. Henko kan nie vir Erik sien nie. Henko se wenkbroue lig. Hy klim van sy fiets af en voel-voel op die bank vir die *remote* en sit die televisie weer aan. Hy vee die sweet van sy voorkop met sy arm af. Uitasem, loop hy terug na sy fiets toe en klip op. Soos hy begin trap, sit Erik weer die televisie af.

HENKO
(sag)
Wat de hel?

Figure 44: Henko's house, *Op die hoek van 14de Straat*. 2022, Page 64. Screenshot by author.

Figure 44 shows an example of how several conceptual tools are combined in a shot to make the image more visually striking. Figure 44 portrays examples of frame, establishing information, movement and motion, and the lens. The audience sees how Erik fiddles with the television in order to scare Henko, however, this is not revealed to Henko, therefore establishing information takes place. The frame for this shot should capture the movements of both Erik and Henko therefore it can suggest that a wide shot should be used. Should a wide shot be used, a wide-angle lens could be requested for the use of this shot.¹⁴ This shot could also suggest the use of movement and motion, as the camera follows Henko when he turns the television back on and then returns to his exercise bicycle.

Figure 45 below makes use of light and colour, visual texture, point-of-view, the frame, movement and motion, and establishing information.

¹⁴ Wide-angle lenses can emphasise and distort the primary image and portray more movement and range within a shot (MasterClass staff 2022:[sp]).

Henko staan op en stap na die televisie toe. Hy het geen idee dat hy byna bo-op Erik staan nie. Henko kyk agter die televisie en voel-voel vir 'n foutiewe kabel. Erik sit die TV dan weer aan en stel die klank op sy hardste. Henko skrik en laat 'n gil uit. Henko sit die televisie af en frons.

Henko gaan sit op die bank en tel die koerant, wat op die koffie tafel lê, op. Hy begin lees. Erik glimlag met stywe lippe. Hy gryp die koerant uit Henko se hande en swaai dit in die lug rond. Die ligte flikker in die agtergrond.

Figure 45: Erik messing with Henko, *Op die hoek van 14de Straat*, Page 64. 2022. Screenshot by author.

Once again, the audience is aware that it is Erik playing the tricks on Henko, thus it is an example of establishing information. When Erik snatches the newspaper out of Henko's hand and moves it around in the air, from Henko's point-of-view, it seems as if the newspaper is flying on its own. This is also an example of visual texture through image manipulation. The light flickering due to Erik's ghostly presence is an example of light and colour use. This shot could also suggest that the camera follows Henko as he walks from the television to the couch, which makes use of the frame and movement and motion.

Erik staan agter Elize en lig haar poniestert saggies op sodat dit regop staan. Elize voel dit nie en kom nie eers agter nie. Henko se oë rek wyer.

HENKO
(kry nie woorde uit nie)
Ek- Jou-jou hare, uh...

Figure 46: Elize's hair, *Op die hoek van 14de Straat*, Page 66. 2022. Screenshot by author.

Figure 46 makes use of establishing information, visual texture and point-of-view. This shot is suggested to be taken from Henko's point-of-view. This is because he sees Elize's hair lifting up in the air, however, Henko does not see Erik lifting Elize's hair. For this shot, where Erik is not seen on screen but Elize's hair is lifted, a form of image manipulation should be used, therefore making use of visual texture. The audience knows Erik is the one lifting Elize's hair, therefore this is also an example of establishing information. The reader can clearly envision what is occurring in this scene due to the vivid description, making this extract another good example of showing rather than telling.

Ons sien vir Mia deur die sekuriteitskamera praat, maar ons sien nie Erik nie. Dit lyk asof sy 'n intense gesprek met haarself het.

Figure 47: Security camera, *Op die hoek van 14de Straat*, Page 73. 2022. Screenshot by author.

Figure 47 is an example of point-of-view, where Mia is seen through the security camera talking to herself. However, this is also an example of establishing information, as the audience knows that Mia is talking to Erik.

Duan lig weer sy hand op om Mia te slaan, maar Mia blok haar hande voor haar kop om haarself te verdedig. Gerhard spring voor Mia in en hou sy hande uit om vir Duan weg te hou. Hy raak net liggies aan hom en dan vlieg Duan agtertoe. Gerhard kyk verward rond en dan terug na Mia.

GERHARD
Ek het nie eers aan hom geraak nie.

Net Mia kan vir Erik daar sien staan en besef dat hy die een was wat vir Duan weggestamp het. Haar oë rek in skok. Niks kom uit haar mond nie. Sy is stomgeslaan.

ERIK
(woedend)
Wat de hel dink jy doen jy, Mia?

Duan kruip agter uit, sy hande bewe.

DUAN
Hoe-Hoe het jy dit gedoen? Wie het...wat het...

Figure 48: Duan attacks Mia, *Op die hoek van 14de Straat*, Page 96. 2022. Screenshot by author.

Figure 48 depicts how Erik steps into a fight to protect Mia. In doing so, we assume that he pushes Duan, who flies backward. Once Duan is on the ground, Mia sees that it is Erik that caused Duan to fall backward, hinting that Erik is the one that hit or pushed him away from her. However, the script does not tell us that Erik does this, it is only made clear that it is Erik when Mia sees him. Therefore, this shot is an example of point-of-view. If it was Mia's point-of-view during the fight, she would have seen Erik. Then, when she does see him, it is only an example of point-of-view as Mia is the only one

that can see Erik. This is also an example of establishing information, as no one else in the scene knows that a ghost has interfered in the fight, but the audience does. This shot also makes use of movement and motion as the shot needs to capture all of the action occurring.

INT. GERHARD SE KAR - DAG

Mia sit in die passasiersitplek en Gerhard bestuur. Haar hand is nogsteeds op haar oog. Erik sit in die agterste sitplek, vies.

Gerhard voel-voel by Erik se voete en kry 'n ou hemp om vir Mia te gee. Sy hande gaan sommer reg deur Erik. Gerhard gril en sit dan die verwarmers stelling van die kar aan.

Figure 49: Gerhard's car, *Op die hoek van 14de Straat*, Page 97. 2022. Screenshot by author.

In Gerhard's car in Figure 49, his hands move right through Erik. After he does this, he shivers and turns the heating system on in the car. He is suddenly cold because of the ghostly presence. This scene is an example of establishing information as well as visual texture. Establishing information occurs as the audience is aware that Gerhard's hand went through Erik, but Gerhard does not know about this. Visual texture then comes into play as image manipulation is necessary to make this possible on screen. It is important to note that Gerhard shudders after his hand goes through Erik, which is a subtle way of showing and visualising the post-death existence's presence in the scene.

Janine en Erik kom terug in die sitkamer in. Janine sit 'n skinkbord met melk, suiker en twee koppies gevul met koffie op die tafel neer. Erik sit langs Mia op die bank.

JANINE

(gril)

Sjoe, dis ewe skielik koud hier binne!

Mia glimlag weer en maak die foto album toe. Janine tel die een warm koppie koffie op en omring haar hande oor die koppie, om haar hande warm te maak. Mia sit die foto album langs haar neer, saam met die ander hoop van albums.

Figure 50: Erik's mom gets cold, *Op die hoek van 14de Straat*, Page 103. 2022. Screenshot by author.

In the scene shown in Figure 50, Erik's mom gets cold once she walks into the room where Erik is. This is because of his ghostly presence. This is an example of establishing information, as his mother does not know that the coldness is due to Erik's presence.

Soos wat Janine terug kom in die kamer en verby Erik stap, so verdwyn hy. Janine dra 'n foto album in haar hand.

Mia vee 'n traan af.

JANINE
(ril)
Loop iemand nou oor my graf.
(sit op die bank en gee vir Mia
die foto album)
Dis nou genoeg gehuil.

Mia forseer 'n glimlag vir Janine en dan staar sy na die oop deel voor die venster waar Erik gestaan het. Sy besef hy is nou werklik weg.

Figure 51: Erik disappears, *Op die hoek van 14de Straat*, Page 106. 2022. Screenshot by author.

In this scene shown in Figure 51, as Erik's mom returns to the room and passes him, he disappears to the afterlife. She shivers then, due to his ghostly presence. This is an example of visual texture, as Erik disappearing suggests the use of image manipulation. Movement and motion are used as the camera follows Erik's mother's movements. Establishing information is also used as it is revealed to the audience that Erik has moved on to the afterlife.

4.5 *Op die hoek van 14de Straat* in accordance to Rankin's elements of afterlife films

In this section, six key elements from David Rankin's (2020:152) writings on afterlife films are discussed in order to establish that *Op die hoek van 14de Straat* is an afterlife film.

The first element refers to the moment of death of the character who becomes a ghost. Rankin (2020:152) states that in afterlife films, this moment of death is generally not seen. *Op die hoek van 14de Straat*, adheres to this element as Erik's moment of death is not seen. Mia did not notice whether Erik was standing in the road or lying on the ground, since she was preoccupied with her phone and did not notice him until after the impact. Erik died of a heart attack, as is later revealed in the script, hence it is hinted that Mia did not kill him in the collision. As such, the moment of death for Erik's character is not seen.

Secondly, Rankin (2020:152) states that the film is not told through the perspective of the ghost character, but rather from another character's perspective. It tells the story of how the dead interact with the living. Mia's viewpoint throughout the screenplay is used exclusively, therefore the narration

is not told through the perspective of the ghost character. The narrative focuses on how Erik (the dead) interacts with Mia (the living).

The third element relates to ghosts in comedy films. Ghost are often portrayed as full-bodied characters instead of just insubstantial figures and are usually only seen by one character. The ghosts also tend to have a greater appreciation of life when they are stuck in the transitional phase.

INT. WOONSTEL/LEEFAREA - DAG

Die figuur draai sy kop en ons sien dis ERIK, met sy
golwende, blonde hare en potblou oë.

Figure 52: Erik as a full-bodied character, *Op die hoek van 14de Straat*, Page 15. 2022. Screenshot by author.

In Figure 52, Erik is described as a figure sitting on the couch. The screenplay goes on to mention his blonde hair and blue eyes, suggesting that he is a fully embodied, physical character and not just a spectral entity floating around.

ERIK
(lig sy skouers hoog)
Sover is jy die enigste mens wat my
kan sien.

Figure 53: Erik tells Mia that she is the only person that can see him, *Op die hoek van 14de Straat*, Page 17. 2022. Screenshot by author.

In Figure 53, Mia learns from Erik that she is the only one who can see him or communicate with him. As a result, the ghost character is only seen by one character, further adhering to the elements set out by Rankin (2020:152).

Erik en Mia sit op 'n bankie voor 'n winkel. Hulle albei het roomys op 'n stokkie in hulle hande. Erik maak sy oë toe nadat hy sy eerste hap vat. Dis duidelik dat hy dit geniet. Mia kyk hom vreemd aan.

ERIK

Hmmmm!

Mia giggel.

MIA

Hierdie is eerste op jou lys?

ERIK

Ek was *lactose intolerant*, Mia.
Verbeel jou 'n lewe sonder roomys.

Figure 54: Erik eating ice cream, *Op die hoek van 14de Straat*, Page 58. 2022. Screenshot by author.

In Figure 54, Erik and Mia are eating ice cream and Erik is clearly enjoying it. It is then revealed that he did not eat ice cream while he was alive due to his lactose intolerance. This example shows how Erik has increased his appreciation of life by taking pleasure in the simple things that he previously overlooked.

ERIK

(frustreerd)

Verstaan jy nie, Mia? Dis hoekom jy my kan sien, aan my kan vat, dis hoekom ek geheg is aan jou, want ons was seker veronderstel om saam op te eindig.

Figure 55: Erik telling Mia why they are attached to each other, *Op die hoek van 14de Straat*, Page 83. 2022. Screenshot by author.

Fourthly, the space that the ghost takes up after death is linked to the world that they left behind. In Figure 55, Erik learns that Mia was arranged to be his blind date on the evening that he died. He believes this is why he is attached to her and thus intersected in her life. He believes that they were supposed to end up together as a result of the blind date. Prior to Mia becoming aware of who she had hit with her car, her life and Erik's had already and were meant to cross.

The fifth element refers to the transitional period of the ghost. This is where the ghost character must resolve their conflicts or issues that they left behind in order to cross over to the afterlife. A white light is usually used in afterlife films to denote the moving from one stage to the other.

ERIK (CONT'D)
Onthou jy op die lysie, as iemand
sukkel om my te laat gaan, kan dit my
ook terug hou. Jy moet vir haar
closure gee.

Erik staar vir Mia met wye oë en wag vir 'n antwoord. Mia
blaas asem uit.

MIA
(gee in, onbesorg)
Hy het baie vir jou omgegee.

Figure 56: Mia consoling Imke, *Op die hoek van 14de Straat*, Page 79. 2022. Screenshot by author.

Figure 56 shows the moment when Erik asks Mia to confront his ex-girlfriend, in order to resolve his conflicts with her and to help her move on. Erik believes that this is one of the areas where he needs closure in order to cross over to the afterlife. In Figure 57, Erik informs Mia that right before entering the transitional space between death and the afterlife, he saw a white light.

ERIK
Ek weet nie...ek het 'n wit lig gesien
en toe beland ek in jou woonstel.

Figure 57: Erik tells Mia he saw a white light, *Op die hoek van 14de Straat*, Page 79. 2022. Screenshot by author.

Mia kyk terug na Erik, sy glimlag vir hom. Hy glimlag terug.
Janine loop uit die kamer uit. Hulle is stil...asof hulle
niks meer het om vir mekaar te sê nie.

Soos wat Janine terug kom in die kamer en verby Erik stap, so
verdwyn hy. Janine dra 'n foto album in haar hand.

Figure 58: Erik moves on, *Op die hoek van 14de Straat*, Page 79. 2022. Screenshot by author.

Lastly, Rankin (2020:154) states that the ghost character stays a ghost and comes to terms with their death. Figure 58 presents when Mia and Erik learn that his cause of death was a heart attack and not the hit-and-run. As a result, Mia and Erik both find peace and closure over what actually transpired, as they simply look at one another without saying anything further. After learning the information that

was keeping him from moving on, Erik then disappears, crossing over to the next phase, which is the afterlife.

4.6 Conclusion

Any description in a script that depicts a visual impetus is considered visual storytelling. The first rule of visual storytelling is to 'show, don't tell' (Bishop 2020:1), as discussed earlier. Film is a visual medium, after all, and an image speaks a thousand words. This chapter illustrated how suggestions in the screenplay of *Op die hoek van 14de Straat*, using the conceptual tools of cinematography and elements that an afterlife film generally incorporates, provide the impetus for the visualisation of the post-death existence on screen. The examples demonstrate an awareness of the conceptual tools and, as such, suggests how an understanding of cinematography could aid in writing a visually rich script. The first draft of the script was written without applying the conceptual tools of cinematography. However, in the final draft, the conceptual tools were applied in areas where the visual suggestions were not striking enough. It is therefore evident that screenwriting and cinematography go hand in hand, even when the writer does not explicitly focus on using these tools. Knowing these tools and incorporating them into the script allows for a more visually striking script and, by extent, production. Cinematographic tools can, therefore, contribute to the visualisation of the post-death existence through the incorporation of cinematographic tools during the screenwriting process.

The visualisation of the post-death existence is portrayed in examples of the script and the analysis of the ways in which it could possibly be translated to screen. The next chapter summarises the findings of this study and draws a conclusion to the research.

CHAPTER 5: CONCLUDING THE STUDY

5.1 Chapter introduction

The purpose of this chapter is to provide a comprehensive overview of the methods and concepts developed in the preceding chapters in relation to the study's research question. The study's findings, applications, and limitations are discussed in this chapter. Additionally, possible recommendations regarding future research opportunities are discussed by considering the contribution of this study to the post-death existence paradigm.

5.2 Overview of the study

The study's background, rationale, and conceptual and theoretical framework all were addressed in Chapter One. The study also included a problem statement, research objective, and the methodology taken to achieve those objectives. In this chapter, the research design and approach are discussed.

A number of existing frameworks were examined as a means of drawing diverse conclusions from the literature review. An overview of life after death was provided by three main sources. Firstly, David Rankin's *Film and the Afterlife* (2020), which examines how popular films portray the afterlife. Secondly, Murray Leeder's *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era* (2015), which emphasises the significance of the post-death existence in cinema. Thirdly, *Screening the Afterlife: Theology, Eschatology, and Film* (2012) by Christopher Deacy, which contributes to the critical assessment of how film approaches death and life beyond death.

In order to fully comprehend how cinema depicts the post-death existence, secondary sources were analysed in addition to the primary sources. The secondary sources that were investigated included Douglas Davies' *Theology of Death* (2008), Christine S. Davis & Jonathan L Crane's *A Dialogue with (Un)Death: Horror Films as a Discursive Attempt to Construct a Relationship with the Dead* (2015), Sarah Knox's *Death, afterlife, and the eschatology of consciousness: themes in contemporary cinema* (2006), and *Ghost Images: Cinema of the Afterlife* (2004) by Tom Ruffles.

The works of Erna Oliver, more specifically *Die invloed van die Christelike geloof op die Suid-Afrikaanse samelewing* (2008), and JP van de Merwe's *Values as a cultural aspect of the Afrikaner* (2008) provided a brief overview of Christian beliefs in South Africa. These sources contributed to the understanding of post-death existence from a Christian Afrikaans perspective for the purposes of the study.

Chapter Two focussed on identifying the cinematographic conceptual tools and their definitions. The

use of cinematic language and cinematography to understand the concept of visualisation was studied. The representation of post-death existence was examined by applying these conceptual tools of cinematography in analysis to the screenplays as well as the on-screen renditions of two specific films, *Siembamba* (Roodt 2017) and *Lykskou* (2021).

A critical reading of Irv Bauer's *Screenwriting Fundamentals: The Art and Craft of Visual Writing* (2017) revealed how screenwriting can be utilised as a visual writing tool. Blain Brown's *Cinematography: Theory and Practice: For Cinematographers and Directors* (2022) offered a comprehensive analysis of cinematography and its conceptual tools. In addition to this, David Rankin's *Film and the Afterlife* (2020) contributed to a better understanding of the representation of the afterlife in film. *Film Studies* (Sikov 2010) and *On Cinematography* (Garmes 1976) contributed to further conceptualisation of the cinematographic analysis. These conceptual tools of cinematography were applied to the screenplay and on-screen renditions of *Siembamba* (Roodt 2017) and *Lykskou* (2021) through a comparative examination.

In Chapter Three, the notion of the post-death existence and the manners in which it locates itself in a Christian theological and religious context, was analysed. The theology of death, Christianity and Afrikanerdom, and the ways in which film can be considered a means of theological reflection was also discussed. Issues regarding the post-death existence, including identity and the soul, embodiment and physicality, and the role of mediums were explored. Lastly, the notion of the ghost, as well as its origins and representation in film was analysed.

In Chapter Four, the original screenplay written for the creative component of this study, *Op die hoek van 14de Straat*, was summarised and examined in accordance with the conceptual cinematographic tools and elements of an afterlife film specified in Chapter Two. The ways in which the post-death existence is visualised in this screenplay was illustrated with examples from the script. This chapter offered a demonstration of how Blain Brown's (2022) cinematographic tools could be applied to a screenplay to identify potential methods of visualising the post-death existence. David Rankin's (2020) key characteristics of an afterlife film was also discussed and applied to *Op die hoek van 14de Straat* to prove that this screenplay can be considered an afterlife film.

5.3 Contribution of the study to the discourse

As part of my dissertation, the literature review addresses a gap in scholarly discourse on post-death existence in South African films. The expanding and still relatively understudied field of post-death existence in South African cinema is aided by the current findings of this study. This study also contributes to the scholarly research on screenwriting, as screenwriters should consider keeping the

tools of cinematography in mind as an impulse to translate written visualisation onto the screen.

5.4 Shortfalls of the study

A shortfall of the study is that it only briefly considers other opportunities for the post-death existence in Afrikaans films, such as *8: A South African Horror Movie* (Holscher 2020), rather than delving deeply into them. However, such an inquiry would have fallen beyond the size and scope of a Masters level dissertation and would be better suited to Doctoral level work or further academic publication. This study examined how the post-death existence is visualised in Afrikaans films by using the tools of cinematography. Moreover, it only focussed on the notion of the ghost and not on other paranormal entities depicted in Afrikaans film, which limits the research.

Furthermore, the extent of transdisciplinary in this study has been influenced by my own personal religious bias and lived experience. Therefore, another shortfall is that I have focussed on one religion's conceptualisation of the post-death existence, instead of expanding the research to include other religions practiced in South Africa.

5.5 Recommendations for further research

When more ghostly films are released, there will be fascinating possibilities for additional research, since the South African film industry is growing more haunted. Another exciting direction to explore is the idea of life after death in popular culture and artistic forms, broadly speaking. Other forms of the post-death existence, which includes demons, angels, spirits, or the notion of reincarnation, and their depiction in films could be explored.

To better understand the implications of the findings of this study, future studies could address different methods in order to add written visualisation to the screenwriting process. This method can also be used in any language, as there are no language limitations to cinematographic tools, therefore further research can be done with a focus on one of the South African languages, such as Afrikaans.

This study focussed on the notion of the ghost and how it is visualised in film, however, by using the conceptual tools of cinematography in the screenwriting process, the visualisation of any theme or subject (such as the post-death existence) can be approached in this manner. During the screenwriting process, writers can utilise this approach to aesthetically improve the translation of any subject within the screenplay.

5.6 Concluding remarks

This study aimed to answer the question:

How can the application of cinematographic tools during the screenwriting process contribute to the visualisation of post-death Christian existence in an Afrikaans film?

The research conducted to answer this question was explored in different phases. The conceptual tools of cinematography were firstly introduced as a method for visualisation in both the script and the screen. Thereafter, these tools were investigated for the ways in which they are applied in the films *Siembamba* (Roodt 2017) and *Lykskou* (Velts 2021). Lastly, my originally written screenplay, *Op die hoek van 14de Straat*, was analysed similarly with regard to how the tools of cinematography can serve as an impulse to translate written visualisation onto the screen. Various findings were derived as a result.

The application of the various cinematographic conceptual tools can be applied during the screenwriting process to create a more visually striking script. This aids the visualisation of the post-death existence as the screenplay expressly focusses on various aspects of its own visualisation. This includes the frame, lens, visual texture, light and colour, motion and movement, and point-of-view. By using these cinematographic tools, the screenplay not only serves as an impetus for visual imagery but also creates a clearer visualisation of the post-death existence in the script itself. Therefore, screenwriters can produce a visually striking screenplay by incorporating cinematographic conceptual tools while writing scripts. These findings were discovered by comparatively analysing the ways in which the post-death existence is visualised in two different South African films, both in the screenplay and on screen, with the help of the tools of cinematography.

Based on these conclusions, screenwriters should consider keeping the tools of cinematography in mind as an impulse to translate written visualisation onto the screen.

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DECLARATION FROM PROOFREADER (Dissertation)

This is to state that the Masters 'A critical analysis on how the application of cinematographic tools during the screenwriting process can contribute to the visualisation of post-death Christian existence in an Afrikaans film' submitted to me by Ms. C van Zyl (student no u14194245) of the University of Pretoria, South Arica has been language edited by me, according to the tenets of academic discourse.

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