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**THE REPRESENTATION OF THE SELF / OTHER DIALECTIC
IN POST-COLONIAL DRAMA: A STUDY OF SELECTED
PLAYS BY ATHOL FUGARD.**

A THESIS

**SUBMITTED TO THE COUNCIL OF THE COLLEGE OF
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LITERATURE**

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَإِذْ قَالَ رَبُّكَ لِلْمَلَائِكَةِ إِنِّي جَاعِلٌ فِي الْأَرْضِ خَلِيفَةً ۗ قَالُوا أَتَجْعَلُ فِيهَا

مَنْ يُفْسِدُ فِيهَا وَيَسْفِكُ الدِّمَاءَ وَنَحْنُ نُسَبِّحُ بِحَمْدِكَ وَنُقَدِّسُ لَكَ ۗ قَالَ

إِنِّي أَعْلَمُ مَا لَا تَعْلَمُونَ ﴿٣٠﴾

صدق الله العلي العظيم

(سورة البقرة: الآية الثلاثون)

TO THE MEMORY OF MY MOTHER. YOUR GENTLE SOUL AND STRONG WILL LEFT FINGERPRINTS OF BLESS ON MY LIFE. YOU WILL NOT BE FORGOTTEN.

TO MY DEAREST WIFE AND SONS, YOU ARE THE WORLD TO ME. THANKS FOR YOUR PATIENCE.

TO MY BROTHERS AND SISTERS.

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I certify that this thesis entitled, " The Representation of the Self / Other Dialectic in Post-colonial Drama: A Study of Selected Plays By Athol Fugard " was prepared under my supervision at the College of Education, University of Al-Qadisiya, as a partial fulfillment of the requirements for the degree of Master of Arts in English Literature.

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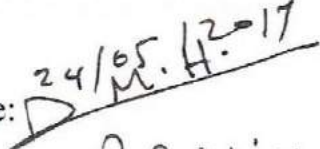
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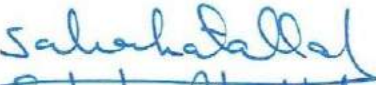


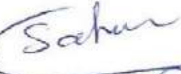
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Abstract

South Africa was a country invaded by the white man who came from the West and who tried, by all means, to subjugate the country and its people to his wishes and whims. Through the vicious laws of apartheid, which lasted for more than fifty years, the whiteman tried to create an ideology based on Eurocentric standards, which regarded all white people from the Great West as pure, self, civilized, masters and supported by God. Other people were the other, the savage, the marginalized black people who depended on the whiteman to live. What is important is that the whiteman, the previous enemy and the new citizen, becomes part and parcel of South African history and future. However, the physical as well as the psychological effects of that period allowed to the dialectic of the 'self' and 'other' to appear and to be apparent within the sphere of the colonized who is affected by the political, economic, educational and psychological situations surrounding him. This study is going to trace the dialectic of the 'self' and 'other' among a group of black and colored people chosen and presented in Athol Fugard's selected plays that were set against the apartheid regime.

This thesis is in three chapters in addition to a conclusion. The first chapter is an introduction to the beginning of postcolonialism as a distinct field of literature. Section one is an attempt to give a complete definition of postcolonialism and the fields that it covers. There is also an explanation to the philosophical and psychological background of the terms of the 'self' and 'other'. It also contains a survey of the major critics who try to define the relation between the 'self' and the 'other' on intellectual, psychological, educational basis or on the basis that can strength the relation between different races in one community.

Section two of this chapter, is devoted to drawing a line for the development of drama in South Africa from the drama that depended on rituals, myths and oral stories to a modern drama affected by the European movements and able to

establish the kind of protest drama that people of South Africa most needed. Section three is a trace to Athol Fugard's life and the important influences that affected the shape of his personality as a playwright who, in spite of all challenges, started to establish a theatre that totally depended on the blackman and his painful experiences in the world.

Chapter two presents the dialectic of the 'self' and 'other' in two plays from the collection of Port Elizabeth plays by Athol Fugard. Section one of this chapter tackles with *The Blood Knot* (1961) which represents Fugard's real beginning. It is about the knot of humanity which is mightier than the knot between brothers. *Boesman and Lena* (1969) is going to be discussed in section two. This play will show the effect of violence made by the whiteman on the life of the abandoned coloured couple.

Chapter three is a further explanation to the dialectic of the 'self' and 'other'. It is also divided into two sections: section one is about *Sizwe Bansi is Dead* (1979), a play from The collection of The Township Plays, performed by the group of the Serpent Players. In this play, death might be better than life, because it will lead to a new and real life. Also, the best way to achieve self recognition is to survive and mock death caused by the apartheid laws. Whereas section two deals with *My Children! My Africa!* (1989) that simulates the period after the end of apartheid. It is an example of victory through the power of education.

Finally, the conclusion sums up the findings of the thesis.

CHAPTER ONE

1.1:- Postcolonialism and the structure of the self / other.

As a major critical discourse, postcolonialism, in the last decades, has taken its place among theories such as poststructuralism, psychoanalysis and feminism in the humanities. As a result of its varied and interdisciplinary use, this body of thought has generated an enormous corpus of specialized academic writing. Nevertheless, although much has been written under its title, 'postcolonialism' itself remains a diffuse and vague term. Unlike Marxism or deconstruction, for instance, it seems to lack an "originary moment or a coherent methodology".¹

It is difficult to state when exactly the term "postcolonialism" had been used to refer to a distinct trend in literary criticism. But, the term was first used in the early 1970s in political theory to describe the predicament of nations which had thrown off the yoke of European empires after World War II.² By the time of Ashcroft, Griffiths and Tiffin's *The Empire Writes Back*, the term was being used to describe "all the culture affected by the European imperial process from the moment of colonization to the present day because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression"³

Robert Young declares that postcolonialism is a "dialectical process". It is the product of the twentieth century in which people of the three continents of Latin America, Africa and Asia have taken power and control back for themselves after a colonial history of imperialism during the nineteenth century. The term "Tricontinental" was used by the attendants of the Organization of Solidarity of the People of Africa, Asia and Latin America in Havana in 1966. The Organization launched its first journal of the Tricontinental which initiated the first global alliance of the peoples of the three continents against imperialism. At this point, Young adds, the term "post-colonialism" might well be better named "Tricontinentalism" since it exactly captures the political identification of the Third world, as well as "the source of its epistemologies".⁴

At a time when the prefix 'post' has been affixed to almost every concept, state of being, or theory, for instance, post-modernism, post-feminism, post-structuralism, post-

industrialism, the hazards of using a term with such a prefix are great. One of the hazards is to misunderstand postcolonialism and define it from a very narrow angle. Postcolonialism is often defined as a temporal concept meaning the time after colonization has ceased, or the time following the politically determined Independence Day on which a country breaks away from its governance by another state.⁵

The prefix ‘post’, in fact, elaborates the conviction “that it is both possible and necessary to break with tradition and institute absolutely new ways of living and thinking” The previous thoughts of domination, control and slavery have been reshaped and reviewed to suit the new era of liberation. Almost consistently, this kind of thinking shapes its vision of the future through the silences and ellipses of historical amnesia. The connection between postcolonialism and the memories of the past turned the term, as some may acclaim it, to be a kind of “therapeutic theory” which is responsive to the task to remember and recall the colonial past. The work of this theory may be compared with the psychoanalytic procedure of “anamnesis”, or analysis, which urges patients “to elaborate their current problems by freely associating apparently inconsequential details with past situations, allowing them to uncover hidden meanings in their lives and their behavior”. In fact, it is a way of “forgetting or repressing the past, that is to say, repeating it and not surpassing it”.⁶

Postcolonialism is, rather, an engagement with and contestation of colonialism’s discourses, power structures, and social hierarchies. It is said that “Colonisation is insidious”, because it invades far more than the political aspect and extends well beyond independence celebrations. Its effects shape language, education, religion, artistic sensibilities, and, increasingly, popular culture. A theory of postcolonialism must, then, respond to more than the merely chronological construction of post-independence, and to more than just the discursive experience of imperialism. One critic assumes that postcolonialism is a “politically motivated historical-analytical movement which engages with, resists, and seeks to dismantle the effects of colonialism in the material, historical, cultural-political, pedagogical, discursive, and textual domains”.⁷ Inevitably, post-colonialism addresses reactions to colonialism in a context that is not necessarily

determined by temporal constraints: postcolonial plays, novels, verse, and films then become “textual/cultural” expressions of resistance to colonization. Gilbert states:

As a critical discourse, therefore, postcolonialism is both a textual effect and a reading strategy. Its theoretical practice often operates on two levels, attempting at once to elucidate the postcoloniality which inheres in certain texts, and to unveil and deconstruct any continuing colonialist power structures and institutions.⁸

After the 1980s, however, postcolonialism has been established through academic and popular discourses and developed to cover a wide range of subjects that touch the life of people, especially those who were or still under colonisation . Its themes and subjects are uncountable and may involve globalization, segregation, nationalism, postmodernism, resistance, racism , ethnicity, feminism, language, education, history, and place.⁹

Truly, there is no theory that springs up from nothing. Postcolonial literature has its roots from the long history of imperialism, from which it takes its resources and continuity. It is stated that “ No literature is free-floating. Rather, its vitality springs, initially, from its rootedness in a specific type of world” .¹⁰

The theory of postcolonialism is connected directly or indirectly with the history of imperialism ,which gets its climax during the nineteenth and twentieth century. It is worth to say that the term ‘imperialism’ is derived from the Latin word ‘*imperium*’ which has the meaning of ‘power’, ‘authority’, ‘command’, ‘dominion’, ‘realm’, and ‘empire’. People usually misunderstand imperialism as the military domination or expansion of one state over the other. However, imperialism also refers to the economic, cultural and ideological domination through which the imperial colonizer controls the land and its people and tries to impose its own language , culture and political or even religious ideas .¹¹

Accordingly, Chris Tiffan and Alan Lawson stated that the imperialists find other ways of exploiting and getting benefits of the colonized, who find themselves interpolated by a range of imperial mechanisms just as effectively as they were previously forced by the overt and formal institutions of the same imperial mechanisms that, not necessary in the old fashion, regain themselves. So, the practice of postcolonial , according to Tiffan and Lawson, moves in two ways: first, it should interrogate the imperial texts in order to expose the founding ideologies of imperialism. Second, it should account for texts of those

post-colonial subjects in order to recognize the multiple roles of those who are affected by empire and thereby to resituate the former.¹²

However, From the point of view of the Marxists like Lenin and Bukharin, imperialism represents the last stage of capitalism. They insist that the main motive behind imperialism is the economy, stating that “monopolistic home markets were forced to subjugate foreign markets to accommodate their overproduction and surplus capital”. In the same respect, the security of the home state represents (and still is) the second motive behind imperialism.¹³

Furthermore, postcolonial critics are interested in the connections between culture and imperialism. Many critics powerfully argue for the recovery of Marxism as the best means to conceptualize many of the problems often discussed under the canon of postcolonial analysis, and Marxism plays an important role in the thinking of earlier critics like Aimé Césaire and Frantz Fanon.¹⁴

The postcolonial studies are built on the assumption that many of the wrongs, if not crimes, against humanity are a product of the “economic dominance of the north over the south”. In this way, the historical role of Marxism in the history of anti-colonial resistance remains paramount as the fundamental framework of postcolonial thinking. Postcolonial theory operates within the historical legacy of Marxist critique on which it continues to draw, but which it all together transforms according to the precedent of the greatest tricontinental anti-colonial intellectual politicians. For much of the twentieth century, it was Marxism alone, which emphasized the effects of the imperialist system and the dominating power structure involved, and in planning for a future free from domination and exploitation most twentieth-century anti-colonial writings were inspired by the possibilities of socialism.¹⁵

Yet, postcolonial analysis, in turn, rarely acknowledges a debt to its Marxist predecessors. In fact, its engagement with Marxist theory is often “explicitly antagonistic”. In this it is guided by the assumption that Marxism has failed to direct a comprehensive critique against colonial history and ideology.¹⁶ From a postcolonial point of view and for certain reasons Marxism has been unable to theorize colonialism as an exploitative

relationship between the West and its Others. Accordingly, as one critic assumes, “it has also neglected to address sympathetically the historical, cultural and political alterity, or difference of the colonized world and, in so doing, it has relinquished its potential appeal to postcolonialist thought”.¹⁷

Critics often cannot agree on the use and meaning of the ‘hyphen’ in “post-colonialism”, and whether it is a necessary addition or not. Some critics and authors use the two forms showing no difference between them.¹⁸ Others insist that the use of the hyphen in ‘post-colonialism’ is considered a must, by some pioneers of the field especially those who relied heavily on the works of the poststructuralists like Foucault , Lacan and Derrida , in order to make the term focus more on the material effects of the historical conditions and circumstances of colonization and , also, to distinguish it from the limitation of the colonial discourse theory which is only a branch of many that the term “post-colonialism” embraces and studies.¹⁹

In fact, “postcolonialism” and “post-colonialism” are terms with different meanings. The hyphenated form is considered as “a noun” which seems to denote a particular period or epoch like those suggested by phrases such as ‘after colonialism’, ‘after independence’, or ‘after the end of an Empire’. “Post-colonialism” here is used to name something which exists in the world. The term in this case is too much related to describe an empirical or a strict historical periodisation.²⁰

Postcolonialism, however, is best be thought as a “kin to an adjective”, a word which describes the particular qualities of a thing or an action .It refers not to something which is tangible, but it denotes something which one does. It can describe a way of thinking, a mode of perception, a line of inquiry, an aesthetic practice, or a method of investigation. It may also refer to disparate forms of representations, reading practices, attitudes and values. In fact, these principally aesthetic phenomena can circulate across the historical border between colonial rule and national independence. However, it is somehow impossible to keep these two terms in part, since in many ways the term “postcolonialism” exists in-between a noun and an adjective, between “reality and its perception” . Thus, a

point should be considered that everything postcolonialism is going to describe will be hinged to historical experiences.²¹

The West countries want to preserve their culture, politics and democratic system from the savagery of other. Another motive of imperialism sees it as the natural struggle for survival. It is something related to social Darwinism, according to which persons, countries are in a struggle, and those endowed with superior strength are able and fit to subjugate the weaker nations. Also, Kipling's *The White Man's Burden* (1899) summarizes the moral motive, fourth and final one, according to which imperialism is an essential tool to bring civilization, development, education and to free these colonies from their total ignorance.²²

Postcolonialism has been seen from very narrow angles to denote a particular period of after colonization. In fact, colonialism exists since there are binary oppositions which continue dividing the world. It exists not in the geographical or political form, but in the forms of ideologies which were planted by the imperial power of the West, and which created new relations or orders in the form of hierarchical relationship in which the first world dominates and subjugates the other third world or the colonized. Marianna Torgovnik, cited in Ashcroft, declares that "terms like primitive, savage, third world, undeveloped, developing, exotic, non – Western and other ... all take the West as norm and define the rest as inferior, different, deviant, subordinate, and subordinateable."²³ These hierarchical relationships and distinctions are rooted in the theories of anthropology, which legitimize colonial and imperial rule and which increasingly portrayed the people of the colonized world as inferior, childlike and incapable of looking after themselves, despite having done so perfectly for centuries, and for this, they require the "paternal rule" of the West for their own best interest,²⁴. The basis of such anthropological theories, Young continues, was the concept of 'race' in which "the west- non west relation was thought of in terms of white versus the non-white races".²⁵

For this, According to Young, postcolonialism is not related to a specific era (after colonization), but it is a continuing process which derives its inspiration from the anti-colonial struggles of the colonial era. The postcolonial is concerned with the colonial era to

the extent that era or history has determined the configuration and power structures of the present. Further, anticolonialism had many of the characteristics commonly associated with postcolonialism such as “diaspora, transnational migration and internationalism”.²⁶ As mentioned earlier, Ashcroft, Griffiths, and Tiffin use the term “postcolonial” in a comprehensive sense, as started from the very beginning of colonization to the period of decolonization. They claim postcolonialism to cover all the cultures affected by the imperial process from the moment of colonization to the present day. They emphasized this fact, since there is, as they claim, a “continuity of preoccupations throughout the historical process initiated by European imperial aggression”.²⁷ Worthy to mention that there are two ways followed by the anti-imperialists to express their ideas and theories: some of them call for a return to the literary traditions of the indigenous in order to emphasize the natives’ own cultural identity and their existence. It is a way of revolution against the cultural heritage that the imperial powers want to enforce. Other anti-imperialists see in the Western ideals the perfect resources to achieve their political and cultural ends. Thus, The fundamental framework of postcolonial thought has been furnished by the Marxist critique of colonialism and imperialism, which has been adapted to their localized contexts by thinkers from Frantz Fanon to Gayatri Spivak.²⁸

However, the work of postcolonial criticism, as defined by Young, involve number of targets: the first and most fundamental is to see the history of colonialism not from the perspective of the colonizer as the one who has the right to write the history, but through the eyes of the colonized, the oppressed²⁹, or, as stated by Ashcroft, to replace the center and give a rule to the marginalized,³⁰ also, to identify the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers, further, to analyze the process and factors of decolonization; and finally and above all to “participate in the goals of political liberation, which include equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities”³¹.

It might be thought that the conditions under which postcolonial theory works come to describe the state of both the colonizer and the colonized in the wake of, especially

European, colonialism. Yet, the formulation of postcolonialism has taken more account at the experiences of the previously colonized and their everlasting conditions of coloniality. Therefore, It comes to express the people's own frustrations, their direct personal and cultural clashes with the dominant culture, and their fears, hopes, and dreams about the future and their own identities.³²

The work of the great critics, like Edward Said, Fanon ,Spivak and Bhabha, established the development of what was previously known “Colonialist discourse theory” in which they presented a comprehensive study of the controlling power of representation in colonized societies and showed the kind of relation between the colonizer and the colonized in the late 1970s. However, their works did not contain the term ‘postcolonialism’ or being used as a distinct theory or discipline that later on is used to refer or show the cultural interaction within colonial societies.³³

The term is used to present a full understanding to the fields of both Commonwealth literature and the study of what was called New literatures in English, which had been established during the 1960s. It signifies the political , linguistic and cultural experiences of societies that were former colonies.³⁴

Generally, postcolonial literature is the literature that has been created as a voice to the powerless and the poorest members of the global community. “Postcolonialism” is a wide range term that comes to replace the previous terms of the Commonwealth literature or the Third World writings. It deals with the reading and writing of literature written in previously or currently colonized countries of Africa , Asia , Australia , Canada and the Caribbean. A literature which deals with colonization or colonized peoples and focuses particularly on the way in which literature by the colonizing culture distorts the experience and realities, and carves the weakness of the colonized people and on literature by colonized people which attempts to articulate their identity and recover their past in the face of inevitable ‘Otherness’.³⁵

The British Empire stretched its boundaries through Asia , Africa , India and the Caribbean. The result was that the English language became the dominant language in the colonized countries. The subjects were forced to learn the English language directly or in

directly at schools, newspapers, or at work .So, the English language and the English literature became a symbol of contest since they represent the culture and the ideologies of the colonizer whose main aim was to impose the culture and literature of his own. Thus, it is not only a military or economic occupation, but it is also a cultural struggle through which the colonized try to prove the identity , history and cultural heritage of the country.³⁶

Writers of the previously colonized countries use the English language as a means of challenging the political and cultural ideologies of Empire. This is particularly clear in writing from the early twentieth century onwards, when the gradual breaking down of the empire results with new kinds of assessment of its cultural legacies. So, distinct national and regional literatures in English from India, the Caribbean and Africa exploring the specificities of colonial and postcolonial identities emerge deploying indigenous or hybridized forms and models to contest the dominance of imposed or imported cultural forms.³⁷

Essential to postcolonial theory, unlike postmodernism, is its particular attention of difference, and any theory of postcolonialism that fails to recognize this distinction between differences will be a part of the imperial activity because it will lead to the creation of “spurious hierarchies, misreadings, silencing and historicism”³⁸ The possibilities of difference and politics are usefully constructed by Chrise Tiffin and Alan Lawson who state that

Difference’, which in colonialist discourse connotes a remove from normative European practice, and hence functions as a *marker of subordination*, is for postcolonial analysis the correspondent marker of identity, voice, and hence empowerment. Difference is not the measure by which the European Episteme fails to comprehend the actual self-naming and articulate subject. Moreover, difference demands deference and self-location...³⁹

In addition , postcolonial literature is “ a form of cultural criticism and cultural critique : a mode of disidentifying whole societies from the sovereign codes of cultural organization, and an inherently dialectical intervention in the hegemonic production of cultural meaning”. Thus, the effects of postcolonialism can be wide ranging . It includes a whole society and the culture it represents.⁴⁰

Through experiments, it seems that postcolonial drama is more widespread and more effective than other forms of writing like the novel or poetry, which look to be isolated and less effective in conveying the conditions of the country and the circumstances of colonialism. Many actors and playwrights were usually put in prisons or exiled from their countries because they presented a drama that directly reflected the ideas of liberty , protest , racism , inequity and alienation and,⁴¹ as a matter of fact, postcolonialism is not favored by many since it shows the real meaning of equality, fair and humanity or as Young expresses: “The term disturbs the order of the world. It threatens privilege and power. It refuses to acknowledge the superiority of western cultures. Its radical agenda is to demand equality and well being for all human beings on this earth” .⁴² One can conclude that different attitudes , views and ideologies of the great number of critics might agree in presenting a comprehensive definition of postcolonialism as “the study and analysis of the complex interactions between the cultural imperatives of colonialism on the one hand and the wide range of the colonized’s cultural practices—including, but not limited to, acts of anticolonial resistance—on the other”.⁴³

Postcolonialism is based on the main notion of ‘otherness’ , which explains “ the state of being different”. This difference states the relation between the colonizer and the colonized. It is based on socio- political discourses that might include geographical differences, skin , sex , cultural orientation and other differences which are set up to emphasize more the self identity and the whole culture of the imperial (western) colonizer .⁴⁴ It is an ethical relation which is based on discrimination before it has been made on domination. Through this relation, the colonizer tries to impose the western philosophy as a dominant Self. It is a kind of splitting for the sake of subjugation. The Western philosophy discovers that it is already an ethical relation to the other before it is fully a self . Indeed, ethics is nothing more than “the singular event in which the self encounters itself in an ethical relation to the face of the other”.⁴⁵

However, different questions may be asked in order to understand the theory as well, like for instance: what and who is the other/ self ? What are the features and characteristics of each ? And is the other/self a subject of alteration and why ? As Ashcroft, Tiffin and

Griffths state that the ‘other’ is “any one separate from one’s ‘self’. The postcolonialists assert the fact that the colonizer , as a means of distinguishing his self-identity, gave the attribute of the ‘other’ to the colonized in order to assert the cultural authority, primacy and supremacy of the colonizer ‘self’.⁴⁶ In his article ,Philip Tagg states that the ‘other’ may comprise one or more of the following concepts or notions. He presented eight notions four of which are most important in the postcolonial field. These are the popular ‘other’ , the lower class’ other’ , the black’ other’ and the third world ‘other’. Also ,he explained that the existence of each one of these notions will emphasize the presence of the counterpart “self”, and without which none of the four others can be logically identified as ‘others’. They may involve the elite’ self’ , the upper class , the white and the first world.⁴⁷

Further, to distinguish between the ‘self’ and ‘other’, one must go back to Hegel’s *phenomenology of Spirit* and his concept of self – consciousness that man wants to recognize. Hegel stated that what differentiates man from other species or animals is his complete conscious of himself; man is self – conscious of his human reality and existence . Man becomes conscious of himself from the first moment in which he says ‘I’ (myself) , and no one or no reason can interpret the birth of this’ I’ or consequently of the self-consciousness. Then, Hegel continued to describe this ‘I’ as formed by the “human Desire” which differentiates the subject contemplative ‘I’ from the none contemplative object or the ‘none I’ . This Desire that makes the ‘I’ different from the radically opposed others . Thus the human ‘I’ is the ’I’ of desires and the self – conscious implies and presupposes Desire.⁴⁸

From a Hegelian point of view, the presentation of the ‘I’ is a method of generation of a “dialectical hierarchy”. This hierarchy is understood to be dialectical because of its development which is based on and driven by a set of contradictions, and because consecutively higher levels are increasingly comprehensive. The higher level contains elements that are differentiated and even mutually exclusive at the lower level, such that an occupant of a higher level would appear to be contradictory if considered at a lower level. Accordingly, the ’I’ becomes a particular object of thought that reflects itself when contact with other objects of thoughts usually from a lower level.⁴⁹

Consequently, the achievement of full self-consciousness or full realization comes only with a certain level of social and political developments. Therefore, in the section “Lordship and the Bondage”, Hegel puts it in a form of a theory: that human beings acquire identity or self-consciousness only through recognition of others. Self-consciousness, according to Hegel, has to encounter its opposite for the sake of completeness.⁵⁰ In fact, Hegel, in “The Lordship and the Bondage” questions the human desire for recognition, which comes about through a struggle that ensues from the encounter of two self-consciousness of the lord and the bondage, the master and the slave or the colonizer and the colonized.⁵¹ This struggle for recognition might take the form of life and death struggle, as Hegel said:

Each seeks the death of the other. But in doing so, the second kind of action, action on its own part; is also involved; for the former involves the staking of its own life. Thus the relation of the two self-conscious individuals is such that they prove themselves and each other through a life-and-death struggle. They must engage in this struggle, for they must raise their certainty of being for themselves to truth, both in the case of the other and in their own case.⁵²

Thus, the encounter of two self-consciousness in the world is experienced ambiguously by each as both a threat and at the same time a promise of self certainty. Each sees the other as a kind of object (an other) in the external world each tries to prove his subjectivity and self-consciousness through complete negation of the other object. So, arises a life and death struggle in the effort to establish self certainty.⁵³ In the same respect, the slave-master represent two distinct self-consciousness meet in the “state of nature” and hold in a fight to the death that culminates in master and slave heralded”, a new approach for understanding ourselves as well as the ways in which we come to know the world”.⁵⁴

Within this struggle for recognition, however, subjects realized that their subjectivity is grounded in their existence as living beings, and so rather than fighting to the death, one subject yields to the other’s power. The result is a situation where one is the victor, the master, who allows the other, the slave, to live in servitude and the slave accepts servitude rather than death.⁵⁵ The self cannot totally finish the life of his rival simply because it will lead to a complete loss of his recognition as a master/self. There would be no one to

recognize his victory. Hence the victor must grant the defeated life. The winner of this unfair struggle will get the privilege to be the lord, the god like 'self'. The servant, bondage or the 'other' is going to be like a sub-human, an animal or merely a thing. It is because of his fear of death, which is considered the main reason that turns him to be a slave, a tool to satisfy the master needs and desires.⁵⁶

But, what about the slave, the colonized or the 'other'? How could one acquire recognition while he/she lives in a complete dependence on the lord. Leela Gandhi states that colonialism colonizes not only the bodies, but also the minds of the colonized. The colonized is predestined to be the negative image of the European colonizer, as an attempt to completely emptied the colonized world of meaning. The result of this lack of recognition is that the colonized is turned to be an object or a thing rather than a being.⁵⁷ However, the colonizer or the "Hegelian master" regresses back to the stage of animal desire. This is because he treats the other or the slave as a means of his own ends, an instrument to satisfy his desire and also because the master consumes what the slave produces through hard labour. The master does not gain complete independence over his objects like the slave. So, if the slave is not worthy of giving recognition, the master is not worthy of receiving it.⁵⁸

However, the history of Western thoughts and culture is imbued with certain people, concepts and ideas which are known as "other"; as cannibals, primitives, aliens and savages who are regarded as a threat to the western civilized society or the permanence of the rational human self. Accordingly, such "others", from a postcolonial view, have included death, the unconscious and madness as well as the Oriental, non western 'other', or the foreigner.⁵⁹

Psychologically speaking, the "other", as a concept, is not very salient, and had been used by Freud to refer simply to 'the other person'. Also, it is used by Sartre in *Being and Nothing* to refer broadly to the relation between 'self' and 'other' in creating self awareness and ideas of identity.⁶⁰

But, However, what makes the concept of "the other" notable in postcolonial theory is the work of Jacques Lacan; the French psychoanalyst and cultural theorist, who

distinguishes between “the other” with a small “o” and “the Other” with a capital “O” or as he refers to as “the little other” and “the great Other”. It is obvious that Lacan’s distinction depends heavily on the works of Hegel, whose works and philosophy asserts the distinction between the colonizer and the colonized⁶¹. Lacan used algebraic symbols to mark his concepts: the big “Other” is designated ‘A’ for French (*Autre*) and the little “other” is designated ‘a’ for French (*autre*). Lacan asserts that an awareness of this distinction is fundamental to analytic practice. The analyst, according to Lacan, must be “thoroughly imbued” with the difference between ‘A’ and ‘a’, which becomes a clear distinction along all of Lacan’s work, so that he, as a Western analyst, can situate himself in the place of the ‘Other’, and not the ‘other’.⁶²

In this theory of Lacan, the “little other”, from one hand, represents the self. It is the reflection of the ego, which the child discovers when looking at itself in the mirror (the mirror stage), and becomes aware of itself as a separate being. “The other” is important in defining the identity of the subject. The image in the mirror of this child must have sufficient resemblance to the child to be recognized, but it must be separate enough to ground the child’s hope for an anticipated mastery. In postcolonial theory, “the other” can refer to the colonized others who are “marginalized by imperial discourse, identified by their difference from the center and become the focus of anticipated mastery by the imperial ‘ego’”.⁶³

Basically, “the Other”, or the great “Other”, as Lacan calls, in “whose gaze the subjects gain identity”, is essential to the subject, because the subject exists in its gaze. Lacan says that “.... The first desire is the desire to exist in the gaze of the Other.” “The Other” is a Symbolic Other that can refer to the mother, father or the unconscious.⁶⁴ It can be compared to the imperial centre, imperial discourse, or the empire itself in the way that it, from one hand, provides the conditions in which the colonized subject achieves a sense of her or his identity as somehow ‘other’, dependent; and, from another hand, it becomes the ideological outline in which the colonized subject may come to recognize the world. In colonial discourse, the subjectivity of the colonized is continually located in the gaze of the imperial ‘Other’.⁶⁵

It is said that, However, from Spivak's point of view, 'othering' is a "dialectical process because the colonizing Other is established at the same time as its colonized others are produced as subjects". This means that; the dominant imperial Other is constructed at the same time by which the process of the colonial others came into being. The subjects own culture and ideology is interpellated with the culture and language of the colonizing power. The colonial subjects, who are recruited by the imperial language, feel themselves as having the same power of the colonizer, since they have the codes of the colonizer's laws.⁶⁶

Necessary in the development of postcolonialism is the work of a group of critics, among them is Fanon and Said, who discover the practice of the creation of "the Other" in the course of the race, and in the course of the intellectual construction. Frantz Fanon was considered one of the most influential voices of revolutionary thought in the twentieth century, whose works, especially *Black Skin, White Masks*, established the exploration of the psychological effects of racism and colonialism and paved the way for other writers to carefully examine and dive deep in the psychology of the colonized. His origins and his experience in both Martinique and France exposed him to the issues of racism and colonialism. An important influence on him was his teacher; the poet and writer, Aimé Césaire, a leader of the so-called "negritude movement" which called for cultural separation rather than assimilation of blacks.⁶⁷

As a man who experienced the suffering, the gnawing doubts, and the alienation of the oppressed, Fanon found it necessary to approach colonization from a psychological side.⁶⁸ He found it essential to carry out a fundamental re-evaluation of psychology's basic assumptions, methods and practice. He wanted to strengthen the black identity. For Fanon, the black man must be black not only for himself, but "he must be black in relation to the white man".⁶⁹

The relation between the colonizer white 'self', and the colonized black 'other', according to Fanon, is built on psychological basis: Fanon conforms that "Under colonialism, the real other for the white man is and will continue to be the black man"⁷⁰, who found his destiny inextricably bound to the inferno Europe had created for

millions and sought to build a culture on the very ashes of that inferno,⁷¹ It is obvious that the relation of the white to the black is of subjugation, mastery, servitude and above all to get self- recognition. However, according to Fanon, the relation of the black to the white is that “the black wants to be white”⁷² In fact it is the dynamic of the inferiority of epidermalization , which concerns Fanon, and which basically he wishes to remove. Further, as Ziauddin Sardar puts it:

when the black man comes into contact with the white world he goes through an experience of sensitization, His ego collapses. His self-esteem evaporates. He ceases to be a self-motivated person. The entire purpose of his behavior is to emulate the white man, to become like him, and thus hope to be accepted as a man⁷³

Thus, before getting liberation from the colonizer, Fanon was emphasizing and pressing on the liberation of the mind. It is necessary for Fanon to be a Negro, which leads the black to be true to his history, culture and himself.⁷⁴

The term “postcolonial” was modeled to achieve a transference from the description of a historical period to be an umbrella term that covers a wide range of transformative political practices, ideals of social justice and ways of thinking .This requires , as Quayson, the author of *Postcolonialis: Theory, Practic and Process*, states, quoted in Julie Mullaney’s *Postcolonial Literature In Context* , “the engagement with the experience of colonialism and its past and present effects, both at the local level of ex-colonial societies as well as at the level of more general global developments thought to be the after-effect of Empire”.⁷⁵

Thus, it is Edward Said’s groundbreaking study, *Orientalism* that represented this transition and that made the fundamental developments in postcolonialism as a theory and literary trend. In this book, Said presented “the vacillation between the familiar and the alien” . Two cultures are formulated and put in opposition ; the Orient and the Occident West. The Orient is presented as an object of Western investigation and control,⁷⁶ and of Orientalism as a ‘western style’ or ‘discourse’ for ‘dominating, restructuring, and having authority over the Orient’ . He presents the narrow-mindedness of western writers and raises an important challenge to those academics who deliberately write in stereotyped and dehumanizing ways about “the East” in order to create an imaginary “other”.⁷⁷

Respectively, In the age of electronic civilization where the West lived, the Orient has been always regarded as an object, a danger. It has been turned to a subject of study in the academic institutions of the West in which the Orient became a branch of national policy. In sum , the Orient has been turned to a myth than a space in the world of a complete intellectual domination of the West.⁷⁸

Said draws the kind of relation that links the two opposite cultures of the Orient and the Occident .It is a paradoxical relationship which results in the “validity of the division of races into advanced and backward”⁷⁹. Since it is based on opposition , this relation is of subordination, hegemony, humiliation, power, and of domination. Thus, For Said, who clearly influenced by Michel Foucault’s explorations of the intimate relations between knowledge and power⁸⁰, what is written or said by the West over the Orient “Orientalist discourse”, is considered as a sign of power, and for this it is more valuable than a true discourse about the Orient.⁸¹

According to Said ,”‘Orientalism’ is a style of thought based upon an ontological and epistemological distinction between “the Orient” and most of the time “the Occident” . This distinction, Said continues, between the East and the West has been accepted by the theorists, politicians and writers of literature .This distinction becomes the base of many poems, novels , plays and social and economical theories . The Orient ,for Europe and also for America, represents the magical place of myths, civilization and romance , but it is also for Europe “ the place of greatest , richest and oldest colonies, and most recurrent images of the Other”⁸²

Moreover,in Said’s point of view, any relation between two opposite cultures would produce a contradictory relationship between these groups. He states : “There are Westerners, and there are Orientalists. The former dominate; the latter must be dominated, their internal affairs rigidly controlled, their blood and treasures put the disposal of one or another Western power” .In fact, the dialectic of the self / other is best represented in the relation between the “familiar and the alien” which is the result of empirical colonization . Said declares; “for Orientalism was ultimately a political vision of reality whose structure

promoted the difference between the familiar (Europe, the West, ‘us’) and the strange (the Orient, the East, ‘them’)”⁸³

Said states that the Orient isn’t permitted to form its own character or to express for its self. The Orient exists only as an inferior to the West and the Western culture and tradition. For this, according to Said. Oriental literature is “an imaginative and travel literature”, which always takes the form of a representation of “canonical material guided by an aesthetic and executive will capable of producing interest in the reader”. the Orient is seen to be less a place than a set of references, a congeries of characteristics, that seems to have its origin in a quotation, or a fragment of a text, or a citation from someone's work on the Orient.⁸⁴

However, for Said, the West intellect and identity is built on the outside observation of the Orient, of the other antagonist. It is the creation of the self that requires the establishment of the opposites and others whose actuality is always subject to the continuous interpretation and re-interpretation of their differences from “us”. Each age and society re-creates its “others”. Far from a static thing, then, identity of self or of “other” is a much worked over historical, social, intellectual, and political process that takes place as a contest involving individuals and institutions in all societies.⁸⁵

Accordingly, Young describes the works of the three Said, Spivak and Bhabha form what he calls “the Holy Trinity” of postcolonial criticism. Both Spivak and Bhabha acknowledge Said’s work as their immediate inspiration. Spivak has described *Orientalism* as “the sourcebook in our discipline”. Also, both Bhabha and Spivak develop certain canons into discourses about colonialism, nationality, and culture.⁸⁶

Together with the power relation in which these tenets are structured, Bhabha and Spivak represent a challenge for the notions of fixed identity, the undermining of binary oppositions, and an emphasis on language and discourse. Affected by a number of theorists and scholars, Bhabha draws the notion of the “dialogic”, to indicate the mutuality of a relationship that characterize the connection between colonizer and colonized. Bhabha’s thoughts were the result of his deep influence by the revolutionary work on colonialism assigned by Frantz Fanon as well as on the concept of “Nation” defined by Benedict

Anderson.⁸⁷ According to Anderson, the famous socialist, “Nation” is regarded as “a socially constructed community, imagined by the people who perceive themselves as part of that group”. He assumed that “Nationalism is not the awakening of nations to self-consciousness: it invents nations where they do not exist.”⁸⁸ Accordingly, in an interview at Columbia University, Anderson assumes that “the whole idea of the nation is that it survives with other nations. It is impossible to have only one nation in the world, so that the idea of only one nation is something odd.”⁸⁹ From his point of view, true communities exist only when they “advantageously juxtaposed to nation”.⁹⁰

Bhabha, in *The Location Of Culture*, attacks what is mistakenly labeled as “pure theory”; the literary theory and cultural phenomena which is based on colonial ideas as reproducing, in mirror image, the “historical nineteenth century polarity of Orient and Occident which, in the name of progress, unleashed the exclusionary imperialist ideologies of self and other.” He emphasizes the fact that this theory revolves itself since it is concerned with the politics of the West rather than the others.⁹¹ He questions the dualism of “theory vs politics” by saying :

Must we always polarize in order to polemicize? , Are we trapped in a politics of struggle where the representation of social antagonisms and historical contradictions can take no other form than a binarism of theory vs. politics? Can the aim of freedom of knowledge be the simple inversion of the relation of oppressor and oppressed, center and periphery, negative image and positive image?⁹²

Thus, according to Bhabha, this Western theory, suffers from two crippling defects; first it represents the Western ideologies of domination, since it is “inscribed within and complicit with Eurocentric imperialist discourse”⁹³, and as such, it is isolated from the real concerns of the “historical exigencies and tragedies of the wretched of the earth”.⁹⁴

Born and grew up in an Indian community and educated and now lives in Britain, Bhabha makes himself a living example of the notion of “hybridity” which represents a challenge for the unified and coherent notions of identity, culture, and nation as “that exhibit a linear historical development”. For Bhabha, The notion of ‘in-between-ness’ conjured up by the term ‘hybridity’⁹⁵ He argues that the colonized subject is rather more “ontologically incalculable”. He continues describing the colonized’s ambivalent response

to the colonial invader as “half acquiescent, half oppositional, always untrustworthy—produces an unresolvable problem of cultural difference for the very address of colonial cultural authority”⁹⁶

In fact, after colonization, the contact between the colonizer and the colonized requires a novel form of cross-communication between speakers of different ideological and cultural languages. As Mary Louise states, quoted in Leela Gandhi’s, “This needs an interaction within radically asymmetrical conditions of power invariably produces an estrangement of familiar meanings and a mutual ‘creolization’ of identities”⁹⁷

Indeed, hybrid, mimicry and ambivalence are considered the key concepts that form the major framework of Bhabha’s theory. They are regarded, by some scholars, as ways in which colonized peoples have resisted the power of the colonizer, a power that is never as secure as it seems to be.⁹⁸ Instead of seeing colonialism as something locked in the past, Bhabha shows how its histories and cultures constantly intrude on the present, demanding that we convert our understanding of cross-cultural relations. The authority of the dominant nations and ideas has never been as complete as it seems, because it is always marked by anxiety, “something that enables the dominated to fight back. To demonstrate this anxiety”, in this way, Bhabha looks back to the histories of colonialism.⁹⁹

Starting with ‘ambivalence’, which mainly refers to a state of mental, social, cultural or behavioral condition of people that includes both positive and negative aspects of anything.¹⁰⁰ It is a term used also in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. Bhabha, influenced by Derrida’s thoughts of deconstructive and Saidian views about culture, used ambivalent to characterize the relationship between colonizer and colonized in the colonial discourse theory. He states that this relation that governed the colonizer and the colonized is ambivalent, because “the colonized subject is never simply and completely opposed to the colonizer, and because ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject”.¹⁰¹

In the same respect, Frantz Fanon emphasizes the fact that the self consciousness doesn’t mean to close the door for communication.¹⁰² Thus, like Fanon, Bhabha sees

culture as the product of another culture . It is the mark of the ambivalence of the nation as a narrative strategy , and “an apparatus of power that it produces a continual slippage into analogous, even metonymic, categories, like the people, minorities, or 'cultural difference' that continually overlap in the act of writing the nation”.¹⁰³ For Bhabha, the self-image of the West is troubled from the perspective of the colonized, because, as he claims, literature is often a matter of “doubling”. Any literary text presented by the West would be interpreted in the way that it would allow to reimagine the West and remind it of its repressed colonial origine. Culture for Bhabha is not simply imposed by the colonizer. And even the colonizer’s own culture is open to transformation by the colonized population. Like any text, the meaning of the colonial text cannot be controlled by its authors. When the colonizer and the colonized come together, there is an element of negotiation of cultural meaning.¹⁰⁴

In fact, ambivalence is turned to be an unwelcomed side in the colonial world since it changes the traditional relation of domination and subversion built by the West. Ambivalence leads to a complete disturbance of the clear-cut authority of colonial domination which demands the production of submissive subjects who, in one way or another mimic the colonizer’s own culture , habits and values.¹⁰⁵

It is said that , however, postcoloniality is just another name of globalization of cultures and histories. For this , hybridity is regarded as the new national consciousness that represents the new relationships between nations and which opens the door for true communications¹⁰⁶ Ashcraft noted that ‘hybridity’ commonly refers to “the creation of new transcultural forms within the contact zone produced by colonization”¹⁰⁷. Respectively, hybridity is not born by coincidence , rather it occurs in postcolonial societies through cultural suppression “as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to ‘assimilate’ to new social patterns”. And through patterns of immigration “from the metropolitan societies and from other imperial areas of influence (e.g. indentured laborers from India and China) continue to produce complex cultural palimpsests with the postcolonised world”.¹⁰⁸

Although both hybridity and ambivalence are different in meanings and in their implications, the one is the effect of the other. Ambivalence is integral to the features of hybridity. They can form the transform in the system of culture which occurs after colonial period of any nation. Hybridization of any culture creates ambivalent state, a state in which people feel their culture and habits belonging to no one's land.¹⁰⁹

Consequently, the hybridized nature of postcolonial culture is seen by most postcolonial writers as a strength rather than a weakness. Hybridity is not a case of the oppressor obliterating the oppressed or the colonizer silencing the colonized. Rather, in practice, it stresses the mutuality of the process. Ashcroft states:

Hybridity and the power it releases may well be seen as the characteristic feature and contribution of the post-colonial, allowing a means of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth.¹¹⁰

To make it more clear, by 'hybridity', Bhabha refers to the "mixed-ness", or the impurity of cultures. It is an important item in forming every form of identity. It refers to the fact that cultures are not discrete phenomena; instead, they are always in contact with one another, and this contact leads to cultural mixed-ness. Thus, for Bhabha, the polarity of the self/ other is going to be undermined since both the colonizer's and the colonized's cultures are going to form a kind of negotiation in which no culture is completely "pure" as the West may regard.¹¹¹

For Bhabha, there is no recognition between the master and the slave, the self and other or the colonizer and the colonized since both are being equally "caught up within and similarly affected by the psychic ambivalence which accompanies colonial exploitation and domination". So, the relation between the colonizer and the colonized is a "non-conflictual recognition of the enslaved master and unmaster slave". However, this was criticized by Abdul Jan Mohammad who finds it incorrect since it makes the focus on colonial discourse as if it existed in a vacuum.¹¹²

JanMohamad argues that 'writing' is seen to occupy an important role in minority discourse for it is regarded as the best cultural practice that contribute to minority resistance and survival. They both insist that the archival recovery of minority discourse,

especially from texts, is vital to preventing “institutional forgetting” of that culture. They argue that such loss of memory or recognition is “one of the gravest forms of damage” in that it robs minorities of control over their own histories. They imply that by not participating in “archival recovery work”, scholars are complicit in devaluing the discourse of minorities and, hence, their very identities.¹¹³

The definition of minority discourse as “the product of damage” makes literature of this group as a kind of “therapy” working out of trauma. JanMohamad and Lloyd cited in Bart Moor’s, want to make a line between what they call a “pathos of hegemony with its interested celebration of differences , but only of differences in the aestheticized form of recreations, and the genuine suffering of the minoritized”. In this sense, a distinction is going to be made between “ appropriation and authenticity, literature and lived experience, pathos and presence, and representation and reality”.¹¹⁴

According to JanMohamad, minority literature comprises three salient characteristics of “deterritorialization of the dominant or major language by the minor literature that uses the language as a vehicle , the political motivation of all minor literature, and its tendencies to represent collective values”. These characteristics are important in negating the hegemony of the majority which in turn is based on negating the minorities as an important entity in every society, to prevent them from realizing their full potential as human beings and to exclude them from full and equal participation in civil and political society. And because minorities cannot take part in the dominant culture until this hegemonic is itself negated.¹¹⁵

JanMohamad, as cited in Stephen Morton, states that one of the most powerful weapons in the hands of the oppressor is the mind of the oppressed. Without control of the latter’s mind the dominant culture “can enforce compliance only through the constant use of brute force”. Thus, the most crucial aspect of resisting the hegemony consists in struggling against its attempt to form one’s subjectivity, for it is through the construction of the minority subject that the dominant culture can “elicit the individual’s own help in his/her oppression”.¹¹⁶

The life of an individual, says JanMohamad, becomes an example, a model, an instance of the generic minority. Thus, in his work on Richard Wright, JanMohamad states that for Right literature becomes “a mode of dissemblance, providing the space within which one can attempt to resolve the actual contradiction of a constrained and frustrating life”. He adds that Right depends on “real education” that is obtained not through the standard academic learning, but his consciousness is shaped through acknowledging literature that has extended humanism. He depends heavily on real experiences that make his writings as a kind of imaginary literature that is based on “Manichaeic allegory”,¹¹⁷ that depicts the absence of a father and food, of protection and nurture, together to form a physical and psychic lack that comes to symbolize for Wright an essential feature of the condition of “social death”.¹¹⁸

Respectively, Spivak asserts the heterogeneous identity of the colonized and rejected any possibility of an absolute opposition between colonizer and colonized, oppressor and victim. Even the intellectuals who speak or write on behalf of the oppressed, she continues, are turned to be effective tools to reinforce imperialism. They effectively romanticize and essentialize the other.¹¹⁹ Possibly, she says, “the intellectual is complicit in the persistent constitution of the Other as the Self’s shadow”. Spivak refuses the role of the “referee” taken by the critic who is supposed to read, write and criticize so that the subject’s desire to speak will be an “interest”. It is the desire to refuse the institutional privileges of power bestowed on the subject, which should be taken seriously.¹²⁰

Through his attempts to combine approaches from modern literary theories with modes of interpretation derived from African literary traditions, Henry Louis Gates, Jr is regarded as the most prominent contemporary scholar of African- American literature. Gates has edited a number of anthologies and articles through which he redefined the notion of ‘race’ and ‘blackness’ as “effects of networks of signification rather than as essences”. Gates declares that the twentieth century Western philosophical theories and literature used certain metaphors of “national spirit” or “historical period” instead of the notion of “race” which has been “an invisible quality” that only implicitly present.¹²¹

What Gates assumes is that “race” is the foundational criteria for analyzing any work of art. This notion, says Gates, was the “great foundation” upon which subsequent notions of “national literatures” were erected. It is the source from which historical events take rise. In this case, according to Gates, “race” is not the expression of certain ideas, feelings or attitudes, rather it is the application of science into literary history since race is “a thing, an ineffaceable quantity which irresistibly determined the shape and contour of thought and feeling”.¹²² Literature of the previous centuries used race as an objective term of classification, “when it is in fact a trope”. Race has been made as:

A trope of ultimate, irreducible difference between cultures, linguistic groups, or practitioners of specific belief systems . . . Race is the ultimate trope of difference because it is so very arbitrary in its application. Writers in many European traditions have sought to make the metaphors of race “literal” by making them “natural, absolute, essential . . . they have inscribed these differences categories as fixed and finite.¹²³

What this kind of literature presents, says Gates, is a vision of arbitrary constructs rather than a report of reality, this is from one hand. From other hand, this literature presents and establishes figures of new thought built on racism, discrimination and the false sanctions of God, biology or nature. Gates has presented an alternative reading over the Western philosophy of race, which ,as he claims, is built on myths and subjective views. Through a number of major European writers and philosophers. Gates traces the notion of ‘race’ and how it is elaborated with a complete absence of the sign of reason. Francis Bacon puts art and only art as “the ultimate measure of a race’s place in nature”. He stresses that the difference between the life of the civilized and savage races sprang “not from soil, not from climate, not from race, but from the arts”.¹²⁴ And since the Black African race, says Peter Heylyn, lacked completely the use of reason and the mastery of reading and writing, they were enslaved by the white masters who were literate and who considered it a violation to teach the blacks how to read and write, because there was a direct relation between freedom and discourse. Gates assumes that it is an “ironic origins” if the Europeans read the individual achievements of blacks in literature and scholarship as discrete commentaries of Africans themselves upon the Western fiction of the text of

blackness, then the figure of blackness as an absence came to occupy an ironic place in the texts of even the most sober European philosophers.¹²⁵

Gates suggests that two important points are stressed by European philosophers that distinguish the black race from other races especially the white. The first point, says Kant, is the lower mental capacity of the black race. And this explains the absence of any published writing among the black.¹²⁶ One of the scholars at that time stated “Never yet could I find that a black had uttered a thought above the level of plain narration, never see even an elementary trait of painting or sculpture.” The second and most important point is stated by Hegel, who assumed that the problem of the black race is that it has no history. And because it has no history, it has no education and for this it can’t produce art. For Hegel, history presumes an important role of “memory”, of a collective and cultural memory, in the estimation of a civilization.¹²⁷

What Gates suggests, following Abul JanMohamed, is that the reconciliation between the colonizer and the colonized is interrupted since the blacks are still considered a “minority”. Thus, Gates urges each new margin to define itself by itself out of the standards of eurocentricism. Its voice should be heard not only by the oppressor, but also by other margins adjacent to it¹²⁸. Gates also suggests that central to the birth of the black literary tradition is the need to record an “authentic black voice” as a proof of the black’s humanity. The idea of the “talking book” is necessary to address not only the white, but also the black using their own vernacular.¹²⁹

Gates, in fact, adopts the new theory of criticism of “Signifying” in which he explores the relation of the black vernacular tradition to the Afro-American literary tradition. The theory attempts no criticism out of the circle of the Afro-American tradition, because any other criticism would be inappropriate or misunderstand the work. He adds:

My desire has been to allow the black tradition to speak for itself about its nature and various functions, rather than to read it, or analyze it, in terms of literary theories borrowed whole from other traditions, appropriated from without...each literary tradition, at least implicitly, contains within it an argument for how it can be read.¹³⁰

It is a theory of reading through which Gates questions, “how can the black subject posit a full and sufficient self in a language in which blackness is a sign of absence?” In

sum, a theory of criticism should take in regard the “racial difference” when dealing with any literary work.¹³¹

1.2:- South African Drama: Towards a protest drama.

Before being institutionalized during the twentieth century, African literature in general has the characteristic of being simultaneously old and almost timeless in its themes and forms. Its oral and written forms have their roots in the ancient civilization . Literature of this period is untraceable and it is as old as the Egyptian Pharaoh, the Carthage of the Romans, the Sudanese empire, the Eastern Christian traditions or the Islamic heritage of West and East Africa.¹³²

To understand the development of drama in South Africa, one should go back to the precolonial period ,before 1652, the period of indigenous expansion down the African continent . The roots of this drama can be seen as, David Coplan stated, “the products of oral/kinetic, or “performance” culture”. This period is still extremely uncertain, based on speculation and much theorizing . Performance rather than literary, is what characterizes the history of much of South African theatre that will extend to the present day.¹³³

Unlike Western drama whose formation, preservation and continuation depends on the hands of a few, the scribes, traditional South African drama is preserved and transmitted from one generation to another through oral performances or oral drama. This makes it a social task for all members of the society. This fact is best explained by the black South African dramatist Mazisi Kunene, cited in Freeborn’s, who states :

Drama in[South] African society is an integral part of the dance, the performed or acted song and the masquerades of the festival occasions. Unlike European drama, African drama is not dominantly conversational but rather depends on symbolic movements and demonstrations .The actor, the performer or re-enactor uses his/her body movements, voice modulation, artifacts (masks), eye movements, etc. to convey the content of a dramatic event There is never an extensive attempt to inform through action, through character development, and through the creation of a complex plot . Drama in this sense hints at things and takes the whole setting, including the ' spectators', as part of the drama ... African drama is, therefore, essentially communal. It is an open air performance, enacting interesting event or events communicated through a symbolic language of words and/or movement .¹³⁴

In fact, there is no adequate information about the performances of that very old period. But the oldest of these performances is dances that are still taking place in the

Kalahari among the inheritors of the San. These dances represent a rich heritage of social, religious and military performances that differ from one area to another. What is related to the Western concept of imitation and narrative theatre of these performances is the oral storytelling tradition. And the best documented of these is the so called “praise-singer” or praise poet”¹³⁵, whose role is to be a mediator between chief and subjects, and his performance includes not only praise, but also social criticism.¹³⁶ Accordingly, the praise poet is motivated by the sense of admiration and love. He describes the look of a warrior or a mighty king in the same passion in which the lover describes the beauty of his beloved. Kings used to keep a skilled singer or poet in their court to sing their praises and offer their advises and wisdoms.¹³⁷ Worthy to say that the role of the *imbongi* or the praise poet is similar to that of the Anglo-Saxon scop. What is mostly admired in the praise poet is his talent with words not his good memory . This talent will preserve the dynamic spontaneity of his compositions and recitations .¹³⁸

South African community is a mixture of different old inhabitants clans like the Khio and the San or as they were called the Khiosan or the ‘Bushman’ Zulu, Bantu, Xhosa, and others¹³⁹ .Also, thousands of migrants from Dutch (Boer), French, German and Britain. And a great number of labors, servants and soldiers were brought from India and other Asian countries.¹⁴⁰ The country now lives under the slogan of The African National Congress (ANC) “One Nation, Many Cultures”. No matter from where in the country, socially or geographically they originated, the members of the South African community with their eleven official languages feel their strong intimacy and citizenship to South Africa; the country they were born and now live in .The diversity of the South African community is the result of centuries of occupation, migration and servitude.¹⁴¹

The country of South Africa has been invaded for centuries by the European power which changed the shape of life in that country and made it a place of struggle, especially after the invention of gold and diamond.¹⁴² Invasion started with the Dutch who came to the country during the fifteenth century, particularly in 1652. Once the marines of the Dutch East India Company,(known as OVC), discovered the advantages of sailing through the shores of Table bay of South Africa, they made it the landfall of their ships. At the

beginning , it was a trade relation between the landed party of Jan van Riebeeck, the Dutch leader, and the members of the Khiosan. They exchanged food, firewood, water, meat, wine and so on. Later, the Dutch, by force , decided to occupy the whole land and made it a Dutch colony.¹⁴³

In fact, before this date, the country was under the eyes of the British ships. Several English ships reached the shores of Cape Good Hope in their return from Sumatra, commanded by Captain James Lancaster in 1591. Then in 1608, John Jourdain, chief Merchant on the British East India ship, landed on the shores and he has recommended to conquer the country before any other western power. But, this piece of advice has been received with deaf ears.¹⁴⁴

However, the Dutch started to settle down a large number of white European, or Dutch families, especially farmers, to the new land. They wanted to plant big farms to supply their ships in their trade ways between Asia and Europe with vegetables, grains, fruits and meat. The Dutch farmers were called ‘Trekboers’ or the Boers. The Dutch also imported slaves from India, Madagascar and Indonesia. Then, in 1799, the British came to the area and the British flag dominated the whole country after successive wars with the Boers and the indigenous.¹⁴⁵ Thousands of white immigrants lost a sense of connection to their original, almost European countries. They had nowhere to go . They intermarried with the indigenous people and formed the ‘colourd’ race, which also include all the non-white race like the Indians and Chinese. The European developed their own ‘Afrikaans’ language and adopted South Africa to be their own nation.¹⁴⁶

What makes this period significant is that it first brings African and European cultures into long term contact and set up the framework of a European style theatrical system in the developing country. The main source of this contact was the military. The European traditions of dancing, singing, and the enactment of comedies were performed on the bored ship or in the barracks in Cape Town. It is said that the first European version of *Hamlet* was performed in 1608 in Table Bay by a group of sailors.¹⁴⁷ The French settlers and soldiers, who came to the area in 1797, devoted a full time theatre space within the garrison. The seeds of protest theatre sprang up with the presentation of a text introduced

by a slave called Majiet. It formed the first indigenous text of South African theatre, “dealing with the social conditions of that times and performed by the slaves for the edification, amusement and (possibly) the conscientisation of their fellow slaves” .¹⁴⁸

An important issue in the development of drama in South Africa is to distinguish between what is written in English, as the main language, and what is written in South Africa, the country. It is the issue of Nationality that is raised here. It is said, by some scholars and critics, that what is called as “South African literature or drama in English” is but a poor and a very concise term. In fact, as it was said by J. Y. T. Greig, a prominent professor of English in South Africa, that there is no such thing as South African literature in English, but there absolutely is literature written in South Africa in English.¹⁴⁹ The English language is the only common link between them. The South African drama has its own features of complexity that reflects the country itself. It has its own frequent modes of thought, recurrent subjects, a tone, a manner of its own which are elusive and hard to define. What is more, they change with the passage of time . Accordingly, “South African writers in English cannot contract out of the English tradition . . . They belong to a whole of which South Africa is but a fragment.”¹⁵⁰

In fact, the peculiarity of South African literature ,or drama in particular , comes as a result of the subjects it deals with and which gives a new definition of literature as “ the memorable expression of human experience, not the record, description or delineation of ‘subjects’ considered in abstraction”. These subjects come as a result of the human experience of drought, locusts, baboons, mambas, Natives, the Karoo, and the Anglo-Boer War and so on.¹⁵¹

To continue, the British added more to the development of modern theatre in South Africa. They built The African Theatre in 1800 by the governor, Sir George Yonge. In this period, two distinctive approaches to theatre can be distinguished; the Dutch and the English approach. The Dutch tended to present an educative role in the community, whereas the English tended to present light entertainment a melodrama and a farce or even something classic. Shakespeare’s plays like *Othello* and *Twelfth Night* were preferred because there were enough copies available.¹⁵²

During the nineteenth century, a number of plays started to appear. They were written by some professional and amateur Dutch and British men from South Africa. In 1838, Andrew Geddes Bain's *Kaatje Kekkelbek* or *Life among the Hottentots* was performed by the Graham's Town Amateur Company. It was considered to be one of the earliest known plays produced in South Africa. In this play, Bain used social satire and presented a Hottentot girl who speaks a creolized language that includes English, Dutch and indigenous language.¹⁵³ The figure of the coloured girl from the Cape was to become "a widely used stereotype in South African theatre, culminating perhaps in the tragic figure of Athol Fugard's Lena in his play *Boesman and Lena*"¹⁵⁴.

In 1843, C.E. Boniface, a lawyer from Cape Town who wanted to expose the dirty work of lawyers in a play, published his play in Cape Town entitled *Kockincoz*. In this play, Boniface criticized a group of dishonest lawyers, using pun as his main weapon of satire. The play didn't get success and it wasn't regarded as a promising start. Forty years later, particularly in 1881, Danial Kestell published his play *The Rebellion of Slagters Nek - A Tragedy in Five Acts*. The play was written in the form of a Shakespearean tragedy. It was written in five-act blank verse, which was unintentionally turned to be funny because of the imposition of an Elizabethan form and style of speech on eighteenth century Cape characters.¹⁵⁵

The 20th century was promising since it witnessed the production of a fair number of plays. The most prominent playwright was Stephen Black. He is considered to be the father of South African drama written in English.¹⁵⁶ Encouraged by Rudyard Kipling, Stephen Black used his drama to satirize the social ills of Cape society. He was the first to deal with the political issues of South Africa.¹⁵⁷ Rather than attempting serious drama, Stephen Black tried to sermonize through the use of comedy and satire.¹⁵⁸ He wrote and produced a whole series of marvelously successful and incisive farces and social satires between 1906 and 1930 like for example *Love and the Hyphen* (1908), *Helena's Hope* (1910) and *Van Kalabas does his bit*. (1916).¹⁵⁹ One of his plays *The Uitlander and The Golden Calf* or *I.D.B.* (1911) deals with the illegal diamond trade and has lust as a subsidiary theme. The characters are easily classified into 'good' and 'evil'.¹⁶⁰

In his latest play, *Love and the Hyphen*, Black used the variety of languages of his country effectively to convey the theme of social discrimination. And he is regarded to be the first one to use this technique of the variety of languages in a play.¹⁶¹ The play is a stage skit on Cape Town social conditions. The society of Cape Town is presented as a ladder of social distinction started with the 'Home'-born English man; as the top of this ladder, below him is the Colonial or the English-speaking South African, followed by the Afrikaner. On a much lower step there is the Coloured and finally the Black man. It seems that, in this play, Black has focused on the colour issue which gains a much more attention.¹⁶² The play includes representative spectacles of colonial life. It praises the spirit of the National Convention of that year.¹⁶³ The following sample, cited in Woodrow's, is a dialogue between two coloured servants in the home of Lord and Lady Mushroom. Frikkie is fond of Sophie but she, being lighter-skinned, wants a White man to be her companion:

Frikkie: Sophie, why don't you marry me and be er respectable married voo-man ?

Sophie: (kinder) I told you my reasons already Frederick.

Frikkie: Because I'm a coloured man?

Sophie: What you want to talk about it for?

Frikkie: But you're coloured also, Sophie.

Sophie: Not so coloured as you . . . and I don't want to stop coloured if you do.

Frikkie: A man can't never change himself.

Sophie: Yes but a woman can. They got an American patent to bleach out the skin like a Chimmie.

Frikkie: What! but I got straighter hair - look your pieper korals.

Sophie: They can also iron out pieper korals. And I'm darem whiter than you Frikkie.

Frikkie: Yes your fadder was a pure white man.

Sophie: Now well den. . . Kyk!

Frikkie: Wat ?

Sophie: If I marry a white man . . . ?

Frikkie: It won't make you white.

Sophie: P'raps not, but my chilen can be white.¹⁶⁴

Clearly, the play shows what the postcolonial critics, especially Fanon later on, called the "inferiority complex"; that the black or the coloured wants to be white. And that the black 'self' is achieved when they come in contact to the white. The black and the coloured feel with some power and perfection when look to the white. It is the

psychological level that is built on “the inferiority of epidermalization” . In this sense , the play paved the way to postcolonial subjects that South African drama deal with, like racism, segregation, inequity and so on. ¹⁶⁵

The British, in 1910, established the Union of South Africa. This led to the formation of the South African State which was built on a racial system considered South African society as comprised of distinct nations that should live in separation¹⁶⁶. This kind of treatment and of exploitation left the Africans landless, impoverished , and alienated . And , on the one hand, led to the rise of political resistance among Africans, and on the other hand, the emergence of residential slum areas which missionaries saw as the "dens for vice, crime, and alcohol abuse” ¹⁶⁷

Now, throughout such historical and political changes, the role of drama in South Africa has been changed from entertainment and the production of farces to the missionary use of drama in education and in the production of not only plays that contained biblical morals, but also didactic plays which would deal with the spiritual well-being of the Africans, as well as their social, economic, and political happiness.¹⁶⁸ It is said that Father Bernard Huss was the first to argue that drama has the ability to develop and socialize the newly urbanized South Africans, and to teach them the morals and the instructions of Christianity. He stated that "Drama of high character provides an excellent and instructive recreation," ¹⁶⁹ and that "If children learned to put their whole soul into the role they played in school, they will have learnt to do the same in the role they are going to play in the big stage of real life." ¹⁷⁰ The importance of these plays of Mariannhill is that they are considered to be the “earliest modern examples of the discursive deployment of theatre among Africans in South Africa”. They focused on three major aims: to spread the gospel, to challenge the social and political disorder associated historical changes; and to show the responses of the indigenous towards Christianity, colonialism, and capitalism .¹⁷¹ However, such plays remained devoted to the colonial discourse in the way that they continued showing the colonizer and the ruling classes as the savers of the country. They are the bringers of civilization and order to a savage country. ¹⁷² *The Light*, by Mary Waters (1924), is regarded to be a representative instance of this use of theatre. According

to scholars, the play is resulted from the old idea held by some missionaries that “teaching religious history and Christian ethics by means of stage-plays, as, they remember was a method of the early Church in Europe”.¹⁷³ Through the use of the allegorical figure called “Civilization” who calls herself “light”, Mary Waters proved the falsity of the old prophecy of “driving the whites to the sea”. Waters tries to assert the idea that any protest against the whites is going to be a protest against the God’s will. And that “the sea of blood” is required to give light to the darkness of the continent. Thus, “Civilization” is regarded as the “watchword of colonial subjugation”. In this sense, *The Light* tries to mystify and spiritualize the subjugation of the black people of South Africa by white invaders.¹⁷⁴ The role of the figure of Civilization is the missionary who addresses the invaders and the blacks, who were fighting each other on the stage, as “My children” and who discourages any kind of resistance to the light of civilization that will come with the white man:

I see war, war, much bloodshed. Many of these present will fall in the struggle, but none can stay the hand of fate. The light must break, and these are but victims in the struggle... This is the last struggle, and now light will break sure and certain in a sea of blood in the east.¹⁷⁵

It was suggested that one of the main reasons for the complete absence of English professional drama in South Africa was the appearance of cinema at the beginning of the twentieth century, especially after the end of the World War I. The 1930’s also witnessed the absence of local South African drama written in English and the appearance of drama presented by repertory companies ran by leisured, relatively well-educated amateurs in regional centers from Pretoria to Cape Town. The drama of that time included drama on nationalist themes and patriotic tearjerkers, like *Sarie Marais*, alongside translations of English, German, and Scandinavian drama.¹⁷⁶

After the elections of 1948, the Afrikan National Party came to power. This political party implemented “apartheid”; a severe racial system that governed South Africa for more than forty years.¹⁷⁷ Apartheid is the Afrikaan word for “separateness”. The first order that this system ensured along its ruling years was to make the country be governed by the white race only. And that any sort of democracy would be hostile to white interests. The

whites, who believed in the separation between the races; that each race has its own residential district,¹⁷⁸ made certain laws or Acts that changed life in South Africa and destroyed any possible relations between members of the country. Among those Acts were Acts that restricted the literary expression in the country and made all activities under the state control.¹⁷⁹ For a dramatist in South Africa writing and presenting a play wasn't an easy task. Firstly, the playwright has to find some sort of reconciliation between the subject he or she is going to present and the social order and the government Act; the play shouldn't violate any of the Acts put by the apartheid regime.¹⁸⁰ Secondly, drama practitioners have to struggle against the process of industrialization led by the postcolonial capitalists and ruling classes who controlled all media productions and social institutions and who also determine the shape of drama that should suit their aims and purposes.¹⁸¹

Under these circumstances, black and white South African dramatists were unable to reflect the reality of their country especially after the emergence of the Publication Act in 1974 which prevented any material that might have resentment of government policy or show any kind of resent against apartheid.¹⁸² Even before this date, dramatists couldn't compose any vivid or true picture of human life under that evil system of apartheid.¹⁸³ Playwrights and performers were jailed, exiled and sometimes murdered. The most notorious and tragic example was in 1972, when Mthuli Shezi, the author of a play called *Shanti*, and who was elected vice president of the Black People Convention, was pushed in front of an oncoming train at the Gemiston Station and in front of the police.¹⁸⁴ The play was banned because it was considered an "anti-white, racialistic, subversive or revolutionary drama". And most of the performers were arrested and charged under the Terrorism Act.¹⁸⁵ In fact, Black South African dramatists who were in exile were able and free to write about the reality of the country and the suffering of its people.¹⁸⁶

However, with the development of social and political problems of the country, propaganda plays heavily appeared to deal with the related headings of South Africa. The major issue that these plays are dealing with is that of 'colour'.¹⁸⁷ As Athol Fugard, the South African dramatist, states "in my country, the policy of apartheid continued to brutalize millions of South Africans simply because of their black skins".¹⁸⁸ In fact,

playwrights of this country seem to be expressing a common human experience and seem to be concerned with a common human theme. They are regarded as the best representative of Graig's definition of literature as being "the expression of human experience". And this will lead to the realization of an emerging indigenous drama.¹⁸⁹

Accordingly, with the all political and social development during the apartheid era, South African dramatists feel the necessity to reflect the condition of man on the stage. One of the critics assumes:

In the absence of a sizeable body of work in his field the dramatist lacks both the impetus of a tradition and the stimulus of contiguous effort . . . When production is scattered and sporadic there can be little hope of continuous development in a wide range of forms and styles with few signs of progressive effort in any of them. Thematically, too, a certain dispiritedness prevailed. Topical problem-plays and dramatized history figured largely . . . I have no objection to historical drama . . . Anything that affects human behavior may well be worth a dramatist's attention: it is the quality of the attention that is important.¹⁹⁰

It seems that the association of both Greig's "memorable expression of human experience" and Heather's "human behavior" with "human attitudes" in mind form the basis of interests in plays written in English in South Africa. It might be true that South African dramatists do not have what Heather mentions "the impetus of a tradition and the stimulus of contiguous effort", but they have something stronger than mere tradition, and more common ; they live in the same country, experience the same conditions, laws, environments and so on, and they consciously and unconsciously respond to these and give a particular flavor to their reactions.¹⁹¹

The 1940s , indeed , witnessed the appearance of more serious plays that were directed to the African audience and that dealt with the urban life and steered well clear of class conflict. Among these plays were Eugene O'Neill's *The Dream Kid* ; a one act play, performed in the Negro quarter in New York . Also, Ruth Guy presented two plays; *The Word and the Act* and *Patriot's Pie* , for which he was exiled for violating the Suppression of Communism Act. His latest play addressed the contradictions in the Union Policy on African enlistment.¹⁹² In the same respect, the "African National Theatre" (ANT) was greeted by a play called *Inkululeko* (Freedom) presented by a Communist Party organ. Also, Gaur Radebe presented his play *The Rude Criminal* which dealt with the pass laws.

The play opened with a policeman striding into the hall, asking passes from the members of the audience. It was considered a warning to the African audience and it “anticipated by more than twenty years the direct assault on audiences that was to become a familiar device in protest plays”¹⁹³

Through his plays *The Dam* (1952) and *The Dove Returns* (1956), Guy Butler insists that “There is plenty of dramatic dynamite lying about South Africa. Turn a corner or a newspaper page, and there it is”. He tries to confront the crisis in South African society and history. *The Dove Returns* is a tragic-comic literary drama in the style of Auden and T.S. Eliot. And it raises fewer problems than *The Dam*. In both plays, Butler wants to slowdown the tension among the South African races. He either wants to find reconciliation between the Boer and the British or to make the black South African man an important and vital partner in life in general.¹⁹⁴

In 1959, *King Kong* appeared as one of the most significant theatrical events of the period. It is an enormous popular indigenous musical about the rise and fall of a heavyweight boxer. It is a collaboration effort between black artists and Ian Bernhardt, a white producer who admired the black talent. The result was that the local story and local performance style were given the professional touch that and the legitimacy that other work lacked.¹⁹⁵ The play opened at the University of the Witwatersrand's Great Hall in 1959 to multiracial audiences, and was also performed in London and New York.¹⁹⁶

Furthermore, South African history was an important stage material to the white South African playwrights among them was Anthony Delius and his play *The Fall* (1960) which depicts the action about Cecil Rhodes and the Jameson raid that took place in 1896.¹⁹⁷

The period of apartheid saw the appearance of a large number of white playwrights who used theatre as a way of criticizing all the oppression, illegal legislations and racism that the National Party implied on the black and coloured South African people. Among those playwrights were Lewis Sowden's *The Kimberley Train*, Basil Warner's *Try for White*, David Herbert A *Kakamas Greek*, and Athol Fugard *The Blood Knot* . All these plays had been set during the 1960s, and they represent a challenge to the political movement of the

white oppressor. They made segregation as a political and major issue that South African playwrights should deal with.¹⁹⁸

Black South African drama, as it is suggested, has come of age during the 1970s. May be because the history of drama and theatre study is written according to certain ideological and cultural factors that excluded or omit the works of black playwrights and practitioners. It is, in short, the white history of theatre.¹⁹⁹ In fact, South African drama has obtained identity and establishment during the 1970s through the plays of Athol Fugard, like for example *Master Harold... and the Boys*, and other plays of *Poppie Nongena* and *Woza Albert* which all obtained critical and popular acclaim in London and New York. These plays were the result of a successful multiracial collaboration that managed to show the country's unquiescent and political problems.²⁰⁰ However, there are a number of black South African dramatists who achieved prominence and whose plays deal with major themes of racism, workers conditions, black unity, dirty works of black and white gangs and other social and cultural problems. Among these plays are *Egoli* by Mastemela Manaka, performed in West Germany in 1980. Also, *The Hungry Earth*, 1981, by Maishe Moponya. The play deals with the personal lives and sufferings of migrant labors.²⁰¹ In fact, in spite of the apartheid laws, the range of collaboration that has taken place between the black and white in the field of drama is wide and varied. The nature of this collaboration reflects how good is the relation between citizens of different races. Plays of, for example, Fatima Dike, *The Sacrifice of Kreli*, and Zakes Mda *The Hill*, have been directed by the white director Rob Amato at white venues such as The Space in Cape Town. The black writers and actors always get advices and help from the white directors and playwrights like Athol Fugard, Barney Simon and Robert McLaren.²⁰² However, although it has been affected by the Western trends of drama, South African contemporary drama and theatre is no more than an appendage of European theatre. It doesn't seem to arise out of the situation of historical contact with the others. Yet, it has the ability to express the unique conditions, experiences, life and sentimentalities of the South African people.²⁰³

It is suggested that the work of both Athol Fugard and Harley Manson form the fine pillars of South African renaissance English drama. Manson's book of life is closed very early, but the chapter of his six plays is still open. Whereas Manson's language is of poetry and his characters are of queens, kings or nobles, Fugard uses simple and very common prose of ordinary laborers, humble characters, the prostitute, with a focus on the painful present.²⁰⁴

Fugard's plays and attitudes led him to be the stage manager for the South African National Theatre Organization founded in 1947, with the noble idea of removing racialism and with the hope of getting social reform and equity for all of the oppressed people in the country.²⁰⁵ For his strong opposition against apartheid and its policy, Fugard has been followed by the secret police, his house was searched several times, he was banned from traveling, and his fellow black friends were arrested. He once declared that "they [the government] left me because they felt that I am one of the dogs that bark but don't bite".²⁰⁶

1.3: - Athol Fugard, The Courageous Political Playwright.

It is not something strange to hear about a white writer to be the most renowned playwright of South Africa, the land which had been invaded and inhabited by different nations and races. Athol Fugard spent more than forty years in fighting segregation and in describing the turbulent history of that racially divided country. He fought and rejected all kinds of racism against the blacks. His plays have made power pleas for racial equality and harmony in a land torn by bigotry, resentment and discrimination.²⁰⁷ These plays make Fugard, as considered by many, be among the most distinguished dramatists writing in English today.²⁰⁸ Anne Sarzin states that Athol Fugard's storytelling and playwriting inevitably reflect contemporary issues and turbulences. She comments:

Whether Fugard merely holds up a mirror to the deep rooted foibles of his world, or whether he foreshadows future developments, he consistently informs his work with warmth and compassion. Although a regional writer, nearly all his plays have emerged from a specific corner of the Eastern Cape in South Africa, where he has his home and where he lives when he is not travelling with his work, he has universal significance and appeal.²⁰⁹

Although they were rooted in one nation, these plays of Fugard have earned international acclaim. They were written to raise global issues out of the frontiers of South

Africa.²¹⁰ The kind of drama Fugard presented was provocative dramas of protest and ideological correctness through which he faced the predatory evil behavior of the whites and their gross violation of human rights. One of the critics declares that Fugard “has transformed the limitations of his South African background into theatre of great power and lasting implication”.²¹¹ Worthy to say that Fugard, in collaborating with others, has played a most important role in shaping South African theatre in English.²¹² In fact, Fugard has helped create a kind of drama that has established South African theatre as a place in which audiences around the world have seen the emergence of a unique cultural form drawn from the multiple traditions of Africa and Europe. Fugard is the first one to dare to transmit on the stage what happened in the streets. It is the “idea of witness” with its meanings of truth and sacrifice has particular power in the face of the darkest events of all times. It is an idea that suggests the potential of art to respond to such events of migrant labor, child abduction, school rebellion, police torture, township removal and imprisonment without trial, and to reach across the boundaries of class, race, gender and nation “without descending into facial universalism”, but to achieve the ultimate aims of liberty and equality.²¹³

Harold Athol Lannigan Fugard was the child of a mixed marriage of a 19th century Anglo-Irish immigrant and an Afrikaner mother, Elizabeth Magdalene; came from one of the earliest original Dutch settlements. Fugard thinks of himself as a “mixed descent”.²¹⁴ He was born in Jun 11, 1932 in Middelburg, a town in the Great Karoo, which is an isolated semi-desert farmland region of Cape Province, South Africa, and which became the setting of his plays like *The Valley Song*,²¹⁵ Fugard grew up with English as his first language. But, due to his mother’s dominant personality, he profoundly absorbed the Afrikaner culture which affected him and formed his Afrikaner root character.²¹⁶ Thus, he carries both; the Afrikaans Calvinist, but independent attitudes of his mothers’ background and more liberal Christian views of the English speaking community.²¹⁷ His roots are so deep in South Africa, which he believes he could not survive as an artist anywhere else: "The thought of leaving my country permanently was, and remains, intolerable."²¹⁸

When he was three years old ,the family moved to Port Elizabeth “ a multiracial, industrial, windswept town on the eastern Cape”. It is the place of his youth and adulthood. It is also a “microcosm” of South Africa itself. In fact, his roots are deep in Port Elizabeth, of which he once described, as cited in Vandenbroucke’s, as:

Close on half a million people live here_black, white, Indian, Chinese, and Coloured. It is also very representative of South Africa in the range of its social strata, from total affluence on the white side to the extremest poverty on the non-white. I cannot conceive of myself as separate from it. ²¹⁹

Fugard’s father was a jazz musician who retired very early when he lost his leg in an accident and entered in a state of melancholy, spending most of the time drinking alcohol. ²²⁰ Thus, the mother took the main responsibility in supporting the family. She ran a boarding house, the Jubilee Hotel, and then by operating the St. George’s Park Tea Room, which became the setting of his play *Master Harold’ ... and the Boys* 1982. ²²¹ In fact, the family lived in a complete poverty since they earned very little to live. This was the state of most of the families there. ²²² .Fugard has been affected by these events of his personal life and which were clearly reflected in his plays . Obviously, hard times and failed expectations , which Fugard experienced in his early life, are regarded major themes in those plays. ²²³ Worthy to say that Fugard has imitated the steps of his mother when dealing with the black neighbors. She was , as Fugard describes, “ color-blind”, most loved by other people surrounding her. He states that his mother “is a remarkable woman . In fact, that’s got a lot to do with my plays; the woman is always the affirmative element”. ²²⁴ She always felt anger and outrage over the issues of injustice of South African society, particularly the all system of apartheid that established separate and unequal rights for white and black. ²²⁵

However, Fugard attended the local technical College, where he had his first experience of a mature dramatics. He read omnivorously and was highly influenced by the European thoughts and beliefs. This was deepened when he got a scholarship to the university of Cape Town after his matriculation year, especially when he encountered with Martian Versveld; the Cape Afrikaner philosophy professor ²²⁶ , whose impact was so great on Fugard that he enforced the false of the traditional faith imposed by others or by the

government and the believe of the individuals' freedom to choose and practice their own ethics and traditions.²²⁷ He enrolled for a B.A in philosophy and studied the philosophy of Sartre, Camus as well as the Kierkegaard and Heidegger philosophy. Unfortunately, he didn't complete his study and decided to hitchhike through Africa with his friend Perseus Adams, the poet. They went to Cairo, where they jailed for an illegal entrance. Then move to Sudan and also jailed for the same reason.²²⁸

It is said that two crucial events in Fugard's life made him meet with the reality of his country. The first experience was his work for ten months on a steamer, the S.S Graigann in which he witnessed how his the black natives were treated and abused. On this ship, Fugard was turned to a cosmopolitan humanist, freed from the chains of convention. That experience allowed him to enter those "seedy bars and illegal taprooms in his native land where he would meet people who would be recreated as characters in his plays".²²⁹ The second experience was the nightmare in the Fordsburg, Johannesburg Native Commissioner's Court where , in 1953, Fugard became a clerk for three months.²³⁰ This experience, in fact, crystallized his sympathetic attitude to the oppressed in South Africa and his outrage at the indignities endured by them.²³¹ In this court, Fugard witnessed how the country was ruled under the oppression of the apartheid legislation, according to which every African over sixteen has to carry an identity book that limited both his employment opportunities and his movements inside his country, South Africa. People were jailed for this trivial reason and their opportunities of living were restricted by such laws.²³² Fugard once commented:

I knew the system was evil, but until then I had no idea of just how systematically evil it was. That was my revelation...My time in the Fordsburg Court in Johannesburg was traumatic for me as a white South African... I saw more suffering than I could cope with. I began to understand how my country functioned.

Later on, Fugard turned this miserable fact to a play; *Sizwe Bansi Is Dead* 1972 with actors John Kani and Winston Ntshona.²³³

Before being introduced to theatre, Fugard became a freelance writer for the Port Elizabeth Evening Post. He wrote local subjects like for instance 'night schools for the Africans' and so on.²³⁴ And in 1956, he went to Johannesburg with his wife Sheila

Meiring , an actress whom he knew and married .²³⁵ He met with a group of artists and old classmates, including Lewis Nkosi, Zack Mokae and others. Together they formed the ‘African Theatre Workshop’ with Sheila as the manager of the theatre. Encouraged by his wife, Fugard presented his first play, *Klass and Devil* in 1956. It was a sea story which Fugard’s remembers as “an attempt, a bad one, to set Synge’s *Riders to the Sea* in a South African fishing village”²³⁶ Then, in 1957 Fugard wrote *The Cell*, a one- act verse drama based on a true story that happened in the Orange Free State. The play is part of a group of plays presented by The Circle Players established by Fugard and a number of his friends among them were Wilhelm Grutter, Carl Otley and Ralph Rosen. The story of the play is about a black woman who is taken to jail by the police. And because of a language barrier she couldn’t make them understand that she is on the point of giving birth. The child was born in the cell and died and the woman was released and became mentally unbalanced.²³⁷ Fugard’s courage and determination to expose the cruelty of the apartheid system of racism started from the early beginning of his dramatic career with the performance of his two plays *No-Good Friday* (1958) and *Nongogo* (1959) . Worthy to say that these plays of the Township were considered a daring move since they presented a racially mixed cast , which was regarded as a taboo work according to the apartheid legislations.²³⁸

Both plays were written in the naturalistic manner that reflected the harsh neorealism of the American school. Fugard depicted the world in which the characters struggle against horrible pressures of circumstance and meet with tragic ends in trying to preserve decency.²³⁹ In fact, all of Fugard’s work, statements and plays have participated in the abolition of the system of apartheid . They have been landmarks and signposts of apartheid’s destructive progress, its downfall and future that is unfolding in its wake.²⁴⁰ In the same respect, Fugard thinks of himself as a story teller who believes that the only truly safe place he has ever known is when, as he says, “I am in the middle of a story as its teller”. He once stated that he tells his story in a form of a play using the sense of what he calls the “creative energy”.²⁴¹ Thus , what Fugard does is to tell on the stage the story of the real sufferings of the South African, who were brutalized by the policy of apartheid simply because of their black skin. He makes the odious laws of that system as subjects of his

main drama. To make it clear, Fugard , for example, used the Mixed marriage Act and the Immorality Act, the hateful piece of legislation which made it a criminal offense for people of different racial categories to be lovers, to be the background to the play *Statements after an arrest under the Immorality Act*.²⁴² *Sizwe Bansi is dead* dealt with the well-known Act of pass book. It represents a protest against this law which divided people and limited their freedom in their country.²⁴³

For this and other reasons, Fugard was labeled by many to be a South Africa political playwright, because of the interest in the issues of his country and what had happened there during that awful nightmare of apartheid, as he said “that appalling scenario of oppression and injustice that is associated with my country”.²⁴⁴ According to Fugard, politics covers every single day to day live of South African people who speak, argue, dream and live politics. And ,as he claims, “the notion that there could be a South African story that doesn’t have political resonance is laughable”. Thus, for Fugard, telling a story in South Africa and not being political is naive.²⁴⁵ Fugard has made himself as a real observer and a critic of the sufferings and worst human conditions of the South Africans. His plays stretched over the limitation of time to be a witness on the artistic skill and the use of art as a power of comment from one hand and on the conditions and social and political issues of the country on the other one.²⁴⁶ In this sense , Fugard presents a new way of perceiving theatre . His plays, as stated by Albert Wertheim , “provide illuminating, important insights into the nature of art, creativity and the ways in which acting in the theatrical sense and acting in the political sense are identities” . As a serious playwright, Fugard ,who has the strength to defy the social system of his country and describe how the white, black and colored think of race, prolonged our horizons about the nature of “human psychodynamics”. There is no any sense of hypocrisy in the world of Fugard, who greatly managed to explain the complicated connection between stage action and political action . And also his works show no distinction between one’s role assumed in the theatre and one’s role assumed in the real world. Both roles are identical in Fugard’s world and this may put him in a class with Harold Pinter, Edward Albee, Brecht, Shakespeare and Moliere.²⁴⁷

However, Fugard then wrote his successful and brilliant play *The Blood Knot* (1961); the story of two brothers performed by Fugard himself and Zakes Mokaie.²⁴⁸ The play represents, as the author declares, a transformational stage from apprenticeship level to a professional, more mature playwright level.²⁴⁹

It was performed in London and presented on the London TV. The success of the play made Fugard ‘bitterly guilty’, because he thought his work was spoiled with ‘self indulgence’ and made him lose contact with the reality of his country. Thus, in 1963 Fugard soon actualized an old promise he once committed to do, to do “something that would make the hell of his people’s daily existence meaningful”.²⁵⁰ He formed the Serpent players Group in Port Elizabeth which consists of a number of not actors, ordinary black South African men and women . The name comes as a result of the group being given a place in an abandoned snake pit at Port Elizabeth’s park.²⁵¹ At the beginning the cast was brief, consisting of two teachers, a clerk, a bus driver and domestic women. They made their rehearsals in the open space in front of the people who came to see them. They started an important and influential period in the history of South African drama depending on improvisation as the key of their practices . Enlightening as well as entertaining were the preliminary targets of their plays. In fact, this unique experiment in theatre ran alongside Fugard’s other work for nearly a decade.²⁵² There can be no doubt that Fugard’s collaborative work with performers across racial divisions during the apartheid years help legitimate black experience as a vital form of cultural expressions, and in this respect his influence has remained powerful. The culture and experiences of black South Africa have been traveled abroad carrying hopes, fears and sufferings of the black in a country governed by apartheid. Theatre, in this sense, is made to protest and to cry loud against the inhuman conditions of South Africa.²⁵³

Although they made most of their rehearsal in Fugard’s garage or in a colored’s kindergarten, most of the Serpent groups were followed by the informers, and a number of them were caught and jailed. Fugard himself was about to be exiled, but fortunately the government decided to withdraw his passport and prevented him to travel.²⁵⁴ In fact, the reason of this punishment was also that Fugard wrote an open letter addressing the British

playwrights to stop performing plays in segregated theatres. The result was that most of the British playwrights responded and withheld their plays from performances in such theatres. It was on the second of Jun, 1967 when Fugard was asked to write a television play for the BBC, the South African government withdrew his passport to prevent him from reaching his audiences outside South Africa. After public protests and an appeal with 4000 signatures, his passport was returned in 1971. It was valid for one year only. Bravely, Fugard was against the segregation of theatre and of audiences . He was the leader of the international movement for a cultural boycott of South Africa.²⁵⁵

Clearly, at the beginning of his dramatic career, Fugard's own theatrical vision, marked by his deep love for his country and his people and a hatred of apartheid, has been influenced by Beckett's pessimistic vision , Brecht's social- political theatre, the existentialism of Camus and Sartre as well as the notion of "poor theatre of Jerzy Grotowski .²⁵⁶ It is said that Fugard depended heavily on the players' own real experiences and contact to life. He started his dramatic profession with the 'method' school, according to which actors are performing in a natural way ; they " authenticate their roles by finding in them some relation to their own experience". Then, it becomes clear that naturalism embraced all of Fugard's work, but what differentiated Fugard from other naturalistic playwrights was that he didn't commit himself to the ordinary ladder of writer, director, actor and preexisting texts.²⁵⁷

Indeed, the influence of the Polish director and theorist Jerzy Grotowski was very profound, as Fugard himself stated. According to Grotowski, real theatre should present the actor and only the living actor in "fact-to-face" empathy with the audience. It should be emptied of what he called the "nonessentials", like costumes, props, lights, music, and even the playwright.²⁵⁸ Respectively, Fugard was inspired by the actuality of performance, " by live actors before a live audience, flesh and blood, sweat, the human voice, real pain, and real time". Truth was all of what Fugard tried to find and present. It was the truth of the day to day living, in the presentation of the psychological and emotional complex in an instant of time. His plays were turned to a "collaborative documentary", that they could be referred to as "testimonial literature", since they were always provisional and were subject to change during workshops, practices or production.²⁵⁹

Obviously, the advantage of not writing a final script was to avoid the deletion of certain phrases and the omission of scenes from production practiced by the members of the Publications Control Board established under the notorious Publication and Entertainments Act in 1963. Thus, Fugard understood the kind of protection provided by international exposure . He refused to assign some of his plays to script until they were

acted abroad. This gave him space to get rid of extreme censorship and move in a “repressive environment”.²⁶⁰

Unlike other playwrights who have no experience in theatrical practice, Fugard ‘s plays were written by someone who is never far from the stage. He took the roles of many of the characters he portrayed in his plays, and directed most of his plays and others in Europe. This gives the sense that he is a man who believes in what he says or writes. His plays have this awareness of the possibility of acting and of actors.

In spite of being honest to his country, people and their cause, Fugard, and other writers like Alan Paton, were criticized by those of strong political agenda for being white writers, whose “skin and Eurocentric education prevent them from knowing the South African black majority and their problems in a truly intimate and meaningful way”.²⁶¹ In fact, Fugard is not a foreign writer who writes about South Africa from abroad, but he is a writer whose life is deeply rooted in the soil of South Africa and whose plays enter not only people’s mind and hearts, but above all their dreams.²⁶² He feels that there is no space between himself and the unfortunates whom he befriended. He is identified with the country as a whole and not only with its Eurocentric concerns.²⁶³ Meanwhile, it would be impossible for Fugard not to write about the terrible things he and others were watching while lived in South Africa. for Fugard “silence is acquiescence”.²⁶⁴ He chooses not to be an oppressor, a betrayal of the people who he admires and lives with, rather he prefers dialogue than silence. For Fugard “silence is a form of treason in my country”²⁶⁵

However, it is the work of white writers like Fugard’s plays or Alan Paton’s that directed the world attention to the violation and the aggression of the apartheid system against the black and the colour of the world in general and of South Africa in particular. Honestly, the plays of Fugard and Paton’s work might not suit the agenda of contemporary theorists, but achieved something far more considerable; both of them “used their art to bring South Africa to world attention as a few anti-apartheid activists were able to do”.²⁶⁶

Moreover, Fugard’s work can still affect audiences into attending to the silencing and oppressions of the present as well as the past, the present of “truth and reconciliation that recalls the private pains as well as the public gains of recent years”. When a group of Fugard’s plays, especially *The Island* (1973) were reacted in London, New York and in Johannesburg in 1999 in front of Mandela and a group of old prisoners who never entered a theatre, the plays gave the motive that the prisoners’ efforts yielded to a new peaceful and equal South Africa. The critic of The Sunday Times John Peter states “Who says that such plays are dated? Apartheid is gone, but history is alive, the past lives in the present. This play is a great work of art that also bears witness to the darkest nights of the century with the precision of a documentary”²⁶⁷

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CHAPTER TWO

1.1:-*The Blood Knot: The Reflection of White Guilt.*

It is well known that South Africa had been governed by a perfected regime of restrictions and prohibitions that brutally confines and controls the population who had been segregated according to race and skin color. As noted earlier that the black and colored of South Africa were living in inhuman conditions, isolated and grouped in very dirty areas and prevented from the very simplest rights.¹ Fugard's plays are considered, without any doubts, to be historical documentations as well as a witness about the oppression and the cruelty of the white who totally forgot their humanity and became possessed with the idea of power, control and master- hood.²

Fugard states, cited in David Attwell that he chooses the road of truth and the task of bearing witness. He declares, following Sartre, "The truth must be told... I must not bear false witness. My life has been given its order: love the little grey bushes" , by which he means to love the insignificant, the forgotten, and the unloved³

In fact, Fugard's plays are considered rare exceptions to international boycotts of South African cultural exports⁴ ,which he ,from the very beginning , supported and which came as a reaction against the apartheid laws that prevented mixed audiences and considered it illegal for plays to be performed before integrated audiences⁵ . Fugard found it useless to continue with this boycott because it supported the isolation of the South African people from any new ideas and from modern life itself. The playwrights who continued in this boycott were turned into a play, a tool in the hands of the government, and instead of being a sign of objection, the boycott became a sign of subordinations to the apartheid regime and its unfair laws.⁶

In *The Notebook*, Fugard once declared that "Anything that will get people to think and feel for themselves , that will stop them delegating these functions to the politicians is important to our survival. Theatre has a role to play in this".⁷In this sense, Fugard is searching for what is morally best for his country and his black and colored native brothers.⁸ Respectively, Dennis Walder, in the introduction to *The Three Port Elizabeth Plays* , states:

Fugard has transformed the unfamiliar situations and landscape of his small corner of South Africa into work of profound and lasting significance. He has done this by creating drama which typically engages our sympathies for the fate of two or three characters closely entangled by ties of blood, love, or friendship, struggling to survive in an arbitrary, bleak, and almost meaningless universe.. Meaningless, because his dark vision of pain never totally excludes the possibility of a flicker of light, of compassion, or dignity.⁹

One of Fugard's plays is *The Blood Knot*, which is designed to criticize number of apartheid laws that made life impossible for the black and the coloured . Among these laws are The Immorality Act; which prevented any relation or marriage between black or coloured man with a white woman. Also, The Population Registration Act; which segregated even members of the same family according to race. And, most important, The Group Areas Act; which restricted more the mobility of people and blocked them in their residential areas.¹⁰

Before *The Blood Knot*, Fugard presented number of good plays that established his career as a playwright in South Africa. Among these plays are *No Good Friday* and *Nongogo*. But it is *The Blood Knot* that makes Fugard a professional playwright with a high reputation not only in South Africa but also in all the English speaking world. As Albert Wertheim adds that *The Blood Knot*“ is a significant marker both in the development of Fugard's thinking and in the development of a theatrical style not divisible from that thinking”.¹¹ . Rusell Vandenbroucke states that the importance of what Fugard's in *The Blood Knot* has added to South African theatre is what O'Neill's *Beyond the Horizon* added to the American theatre in 1920.¹²

Fugard's plays have been classified into The Statements plays, or Township plays and Port Elizabeth plays. *The Blood Knot* is put in the group of Port Elizabeth plays which are talking about and set and sometimes presented in the Western Cape, South Africa.¹³ Port Elizabeth is in the heart and mind of Fugard. In 1992, Don MacLennan, the poet, declares that Fugard “figuratively carried a piece of Eastern Cape earth with him wherever he went”. The image of this piece of land, as it is supposed to be, is a composite of the Karoo and of Port Elizabeth. Accordingly, Margaret Gough, in her poem ‘ For Athol Fugard’, suggests that Athol Fugard's Port Elizabeth is the place where his “muse began to sing” .¹⁴

The Blood Knot is designed to describe the terrible circumstances out of the play. Its criticism is not open, rather it is hidden in the absurdity of the situation the play describes. Its criticism is silent and implicit, yet it is direct since it deals with racism of apartheid policy which started before 1948 with the date of the creation of the play and after. So, The play in this sense, is directed to the past, present and the future of this country and its people.¹⁵

On September 3, 1961 The world premiere of *The Blood Knot* took place at Dorkay House, the Rehearsal Room of the African Music and Drama Association, Johannesburg, South Africa. Fugard was the author, director and an actor. He took the role of Morris, the light skinned brother. The play, then was performed in U.S. at the Cricket Theatre in New York, March 1964.¹⁶

The Blood Knot is a two-hander play; a play for two actors only, in which the life of two brothers of mixed races is described. Morris, the light skinned, tries to behave like a white, but he admits failure at the end. While Zach, the black one seems to have no choice to dream and gets disillusioned. Yet, the title suggests that we are, as humans, are bound to each other by ties of blood and love¹⁷.

The play made a strong effect on the political and cultural level in South Africa. One South African newspaper headline was “*Together On The Stage*,”. The newspaper stated, “Theatre history was made in Johannesburg . . . when a White man and a Black man acted together publicly in the same play . . . about race in South Africa” .The play was the opening of a discussion Fugard would hold on in the theatre about identity, race, culture, education and the condition of being human, which continues in his playwriting to date.¹⁸

The Blood Knot represents a starting point that establishes both Fugard’s career as a successful playwright from one hand and it also the first to dare to show publicly the problems of race, poverty and segregation in South Africa.¹⁹ It is the beginning that, in Fugard’s opinion, is the most important thing in theatre work; “to make a difference” as a kind of struggle is the best way to show others that ‘you’ are here and that you have a voice.²⁰ . It is really a “watershed play” as described by Fugard himself²¹. The play has made a great success, especially when performed in front of white audiences only. Nadine

Gordimer, the famous novelist from South Africa, states that “the white audience streaming in week after week to sit as if fascinated by a snake”. They were shocked to see Fugard, the white man, and Zakes Mokae, the black one, on the stage talking about the dilemma of man in South Africa.²²

Worthy to say that in 1920, the German anthropologist Helmuth Plessner took an actor’s activity on the stage as the standard for human attitudes and interaction with others in real life and in the sociopolitical world. Humans, Plessner believes, act and interact in real life in the same way as a performer does in theatre arts. And in 1940, Bertolt Brecht described the acting of social roles and implicitly the display of the self in real life as a “natural theatre and everyday theatre”.²³ In the same respect, Fugard describes *The Blood Knot* as “a compulsive and direct experience of life in Port Elizabeth”. It is the transmission of real life with all its complications, difficulties and hopes on the stage.²⁴

In his *Note Book*, Fugard wrote "I suppose the theater uses more of the actual substance of life than any other art...the theater uses flesh and blood, sweat, the human voice, real pain, real time"²⁵. This explains that the story of each play Fugard wrote and presented, including *The Blood Knot*, is adopted from the core of the South African reality. It is about real people he met and spoke with. Indeed, his plays carry many autobiographical references as well as other pictures from everyday life.²⁶ He believes that literary works from South Africa have a great reformatory message directed to the whole world. In fact, Fugard and South Africa are indivisible. It is the land, as Ann Sarzin adds, if not the soil that has continued to generate his own characters. For four decades, during the apartheid years, Fugard’s work, spoke, for the disenfranchised and dispossessed.²⁷

In order to present a faithful representation of reality, Fugard’s attempt to create writerly texts is disclosed. He doesn’t only present reality, but also he makes his audience adopt the active role of a producer and collaborator in constructing a meaning of the reality presented. The play in this sense still connects itself with our changing times by exploring the way in which difference is constructed through presenting realistic details, humor and symbolic force to dramatize the implications of such construction. Certain remarks in the play still echoes for a response, a “witnessing on a level beyond apartheid”.²⁸

MORRIS: Well, the suit then. Look, Zack, What I'm trying to say is this. The clothes will help , but only help. They don't maketh the white man. It's that white something inside you, that special meaning and manner of whiteness. I know what I 'm talking about because...I'll be you, Zach...I've thought about it for a long time. And the first fruit of my thought, Zach is that this whiteness of theirs is not just in the skin, otherwise... well, I mean... I'd be one of them, wouldn't i? Because, let me tell you Zach, I seen them that's darker than me.²⁹

Thus, Fugard doesn't make a gap between the written text and the performance, the character and the actor and past and present.³⁰ He states that the South African theatre works within an "almost unique dynamic in terms of the relationship between the event of the stage and the political and social reality out in the streets"³¹ This relationship, Fugard adds, forms a "unique dynamic" that shapes everything starting with the plot to setting to dialogue, and that leads the playwright to be a storyteller and the performance to be "political by product".³²

Dennis Walder states that *The Blood Knot* is a play that has "a more transgressive urge than has generally been admitted". The first and main transgression of the play is its daring to put two different characters that represent two opposite races on the same stage.³³ Fugard tries to show his social vision of the two races on the stage by making all other characters absent . In the large world confrontation between races seems to be impossible, except on the stage where human beings face each other as human beings. Thus, the conflict of individuals on the stage for Fugard is going to be the symbolic representation of the tensions of South Africa. One knows and hears about other characters like Ethel, the white girl and the mother through the brothers' dialogues, memories and monologues. In this case, the concept of the 'self' and 'other' is going to be obvious through focusing on the kind of relation that gathers the two brothers Zach and Morris and especially Zach and the others.³⁴

The two main characters of the play are Morris (Morrie), the light skinned man, and Zachariah (Zach), the black man who live in their shack in Korsten, Port Elizabeth, South Africa. They are struggling to find some recognition in a world of segregation and oppression. Their quest for identity and existence starts from the first scene and continues to the end of the play. The brothers have the same brown –skinned mother, but there is no evidence whether they share the same father or not.³⁵

In its establishment of authority and power, the British colonizer divided the colony, and then its people, into certain places. Each group is imprisoned in its space. In this sense, the concept of 'place' becomes fundamental in postcolonial experience. It produces cultural consciousness and becomes the horizon of identity of the colonized.³⁶ So, the question, says Ashcroft, "where is one's 'place'?" is primary to the cultural impact of colonization and affects every aspect of colonized society. For British imperialism, unlike the Spanish, the physical occupation and control of space are considered crucial issues.³⁷

The setting, where Zach and Morris live, established the first relation between the 'self' and the 'other'. Between the white who live in their ivory and unreachable territory and Morris and Zach's unfit and inhuman shack in Korsten. The brothers are symbols for both the black and the coloured who have no right to live well or leave.³⁸

Morris describes the setting in a very painful and true manner. As a hopeless man who lives in a complete poverty, he becomes the spokesman of the totality of South African black and coloured who find themselves as marginalized and outcast people from another country. Here, he speaks not about sexuality, letter writing or the prayers he uses with Zach, but he speaks about the future,³⁹ which is, as Derek Cohen supposes to be "an empty simple".⁴⁰

MORRIS: You think I like it here more than you? You should have been here this afternoon, Zach. The wind was blowing again. Coming this way it was, right across the lake. You should have smelt it, man. I'm telling you that water has gone bad. Really rotten! And what about the factories there on the other side? Hey? Lavatories all around us? They've left no room for a man to breath in this world. But when we go, Zach, together, and we got a place to go, our farm in the future...that will be different.(B.K.,60)

To achieve their dream, as Spivak argues, of creating "the pure Other"⁴¹, the West, represented by the white, continue dividing the country into blocks and areas. The coloured became subject to the same discriminatory laws as the black. The coloured had been isolated by the Government in certain districts, according to the Group Areas Act. They have no right to work, learn or possess in their country, especially in the white zones.⁴²The city is depicted by an observer's eyes of Fugard, who walks, lives and watches these locations of Korsten:

"Korsten: The Berry's Corner bus, then up the road past the big motor assembly and rubber factories. Turn right down a dirt road__ badly potholed, full of stones, donkeys wandering

loose, Chinese and Indian grocery shops__down this road until you come to the lake. Dumbing ground for water products from the factories.Terrible smell.On the far side, like a scab, Korsten location.A collection of shanties, pondoks, lean-to's. No streets, names, or numbers. A world where anything goes.⁴³

In one of these shacks, says Fugard ,the two brothers, Morris and Zachariah, lived and suffered.⁴⁴

All the seven scenes have been taken place indoor in a one-room shack in the “nonwhite location” of Korsten, Port Elizabeth, South Africa. It is the setting of the whole action of the play. Everything in the room reflects the state of poverty in which most of the blacks and coloured live with. The walls are a mix of scraps of corrugated iron, packing case wood, cardboard boxes. The room has only one window and one room, two beds, a table and two chairs. A shelf with a few books, including the Bible and an alarm clock.⁴⁵ Fugard’s descriptions of the setting of the play as "non-white location" is emblematic of racism, isolation, and exile. Living in one place seems to be ideal for family relationships. However, the two brothers are restricted in one room most of the time and find nobody to talk to except each other. Fugard uses this single room setting to highlight family ties. Also, it will make the audience focus more on the psychological development that leads to the brothers changing attitudes between the ‘self’ at one time and then the ‘other’. It is a sign of unrealized freedom.⁴⁶ Accordingly, the single setting of one room shows the two brothers imprisoned inside it. They have no choice to leave it and most important, it shows the brutal limitations forced by the white upon those who form the underestimated layer of “rigidly-controlled society” .⁴⁷

Fugard, in fact, made himself as a “world-class playwright” who uses the specific setting of South Africa, which he knows very well as a universal setting that reflects human life , human interactions and the power of art. It is true that his plays which dealt with apartheid are set in a specific place and time, but they skillfully use the space/time coordinates to “graph far more imposing and larger, generally applicable patterns of race and racism.”⁴⁸

In his book *The Wretched of the Earth*, Frantz Fanon stated that the colonial world is a Manichaeic world .It is not enough for the settler to delimit physically, that is to say with

the help of the army and the police force, the place of the native. As if to show the totalitarian character of colonial exploitation in the settler paints the native as a sort of quintessence of evil.⁴⁹ In this Manichaeic world, the native is viewed by the colonizer as irrational, evil, depraved, childlike and different; while the colonizer is rational, virtuous, mature and normal.⁵⁰ Similarly, Abdul Jan Mohamed, cited in Fawzia Afzal-Khan (1993), describes the duality at the heart of this colonial mentality and its discourse as being “dominated by a Manichean allegory of white and black, good and evil, salvation and damnation, civilization and savagery, superiority and inferiority, intelligence and emotion, self and other, subject and object”⁵¹

Such duality directs the relationship not only between the ‘self’ and the ‘other’, but also within the ‘self’ and the ‘other’ themselves. Fugard notes that if anyone is given the chance, he or she might take on the role of the oppressor, especially if feeling oppressed and that oppression is a result of individual distress.⁵² It is clearly that Fugard doesn’t choose the white principles within this allegorical framework of Manicheanism, because he may feel that he doesn’t understand his race or that his race no longer understands him. He might try to build an alternative ideology based on the values of the oppressed that makes him an unofficial historian of a time and place, who for more than forty years tries to record with acute insight the turmoil that engulfed the nation⁵³, but according to Fanon, it is full of dangerous pitfalls because it results in historical petrification;

More rarely the writer wants to belong to his people. And it is with rage in his mouth and abandon in his heart that he buries himself in the black abyss. We shall see that this attitude, so heroically absolute, renounces the present and the future in the name of a mythical past”⁵⁴

Moreover, the existence of the ‘other’, a not self, helps in the recognition of the ‘self’. Fugard states that the influence of Sartre, Camus and Beckett was very effective in realizing the existential quality of the event, the existential quality of that moment in which he saw his brother’s face after a long time, “I and the other,” he said, and that dividing people in South Africa by the colour of their skin gave him “a way of dramatizing the difference between me and the other. So, that's how it all comes together”⁵⁵. Seeing his brother’s face reflects the image of seeing his own face aged instead. This image states the kind of relationship that connects him with himself and then between the blacks and

coloureds with the others. This image of a sleeping man, which is embodied in the monologue that Morris has at the end of the first scene when Zach has fallen asleep, leads Fugard to realize that the politics of South Africa gave him a “perfect way of exploring that relationship. The seminal image is an existential one .There is me, and there is you. ...and this was such a perfect embodiment of one of the fundamental elements of existence: the other.”⁵⁶.

Fugard starts to describe the human predicament as composed of two opposite figures; “You and me. That is how it starts. The two factors in an equation which resolves out into either heaven or hell, and most likely both. If there is a human predicament, this is it”⁵⁷. Zach and Morris are presented as biological brothers with completely opposite dichotomies . They differ not only in the skin colour, but there are basic psychological, cultural and educational differences. Morris seems to be the one who comes to civilize his black brother. He is light skinned, educated, read and write and can express himself in an eloquent manner.⁵⁸ Morris is a man who has found out that to ignore the temptations to use his lightness, is the easiest way to live. “It has not made life better, but it has made it simple”. He is a coloured and that is that. He must suffer for it, but rather that than live with fear and uncertainty.⁵⁹

Morris is a man with experience. He entered schools and has travelled out of the city and come back later to his brother because he felt guilty to leave him. He reads the Bible and the newspaper for Zach, looking him for pen-pals women. He is aware of the future. He makes plans to have a small farm outside the city. He has the power to choose and the dare to dream. But he completely depends on his brother’s work to live. He stays at home, making meals and hot water for his callused brother’s feet.⁶⁰ Zach is the negative image of Morris. He is the black brother who is illiterate. He doesn’t know the names of the months and can’t express himself well. He spends all, the day working as a guard in a park, which he is never allowed to enter. He knows nothing about the future. All what he is thinking of is the nice days with his friend, Minnie, music and women. He is chained to stay in the city. He never leaves the place because he is not allowed to or because he doesn’t dare to leave.⁶¹ The two brothers live in the lonely room in their shack in Korsten. The name of

the city is very important in South Africa because it identifies who live there. The black and the coloured are outcaste there. Fugard succeeded to create a space that is the everywhere of Beckett , yet it has the specificity of the Port Elizabeth coloured area. The description of the shack and its furniture reflects the poverty in which those people live in.⁶²

The following variances assert the duality of the ‘self’ and ‘other’ within the two brothers themselves. Through Zach and Morris, Fugard attacks the apartheid law of Population and Registration Act 1950 ,which banned the right to a proper education in South African Blacks. There is some sort of uncertainty of who is the ‘self’ and who is the ‘other’.⁶³ This is shown in relation to the brothers’ own education and jobs. Zach is presented as ignorant, cannot read or write, cannot count , don’t know the months of the year and even cannot express himself well. The impact of apartheid laws and racism are apparent in the undignified jobs chosen to the blacks. Zach’s job is to secure that neither coloured nor blacks pass the gate of the park. So he, a black citizen, collaborates on the discriminating process of deciding who does “pass” and who does not”⁶⁴ In fact, the image of the gatekeeper is reminiscent of Franz Kafka’s “Before the Law.” And through this reference to Kafka, Fugard tries to establish the subtle complex of Zach’s relation to apartheid politics . As a black man, Zach stands before the door of whiteness in a “liminal state”.⁶⁵

The first scene in which Morris is preparing a foot bath to his brother, Zach and which holds the dialogue about the kinds of foot-salt echoes the dramatic moments, as Wertheim explains, in *Endgame* and *Waiting for Godot* and helps to create a Beckettian environment. Yet, it shows the differences between the educated white and the ignorant black. Zach sees no difference between foot-salt since they all look white:⁶⁶

ZACHARIA: Luke-ish. (*bends forward and smells*)
New stuff?

MORRIS: Yes.

ZACHARIA: Oh! Let’s see. (*Morris hands him the packet. Zachariah first smells it, then takes out a pinch between thumb and forefinger.*) it’s also white.

MORRIS: Yes, but it is a different stuff.

ZACHARIA: The other lot was also white, but it didn’t help, eh?

MORRIS: This is definitely different stuff, Zach. (*pointing*) See. There's the name. Radium Salts... (B.K.,54)

Morris tries to convince Zach that this new stuff is useful, but Zach sees the old stuff's smell better even if it hasn't made any change.

ZACHARIA: (*taking the second packet and looking inside*) They look the same, don't they? (*smells*) But they smell different. You know something? I think the old lot smells nicest.

What do you say we go back to the old lot?

MORRIS: But you just said it didn't help!

ZACHARIA: It smells better man.

MORRIS: It's not the smell, Zach. You don't go by the smell, man.

ZACHARIA: No?

MORRIS: It's the healing properties.

ZACHARIA: Maybe. (B.K., 54).

However, Morris and Zach are not presented, as some may say, as "racial archetypes" during the apartheid era. It is said that the image of 'man' in most of Fugard plays has the attribute of consistency. All characters, whether white, black or coloured, male or female, and middle or poor class are isolated, alienated, and powerless in the face of their fate and existence. Zach describes his dilemma, guilt, and his crime because he is "alive". Yet, the statement he utters, which describes his condition, can be said by any other character: "What have I done, hey? I done nothing" (B.K.,92). This summarizes the blacks' plight in South Africa.⁶⁷

Nevertheless, there is a strong sign of how the native 'others' are exploited and obliged to work for the benefits of the white 'self'. The family relation between the brothers is disturbed when Morris wants to build his future through the savings of his brother's money. It is a hint that the wealth of the white in South Africa is built on the shoulders and hard-work of the blacks and the coloured.⁶⁸ One of the main reason on which imperialism is based on and on which Marxist theory depends on is economic exploitation. It becomes one of the subjects of postcolonial literature.⁶⁹ Zach explains that his sweat is what makes fortune for the factory owners;

ZACHARIA: Oh. (*slowly*) So he's making more profit on the old stuff. (*The thought comes.*) But that's what you been buying, man! Ja-and with my money, remember! So it happens to be my profit he's making. (*He is getting excited and now stands in the basin of water.*) Ja. I see it now. I do the bloody work-all day long- in the sun. Not him. It's my stinking feet that got the hardnesses. But he goes and makes my profit. (B.K.,55)

In fact, Morris and Zach are presented as having different attitudes towards their bodies . Morris is afraid of incontinence and of being overwhelmed or controlled by the human desire in his brother and also in himself. He always tries to show himself as a controller on his brother's desires, mentality and even his body. When the play starts, Morris has already prevailed upon Zach to throw out his former life in favor of their companionship and his dream of a different future.⁷⁰

MORRIS: Hell, man. The future. Is it going to be a small two-farm, just big enough for you and me; or what is it going to be?

ZACHARIA: Ja.

MORRIS: Right. We agree. Now, I'm saying we got to find the right place. (pause)Zach! What's the matter with you tonight?

Zach is thinking about his friend Minnie . (B.K.,59)

In fact, Zach, at the beginning, is presented as a man whose physical and sexual qualities are emphasized over his intellectual ones, that “ not once in this play is the very morality of colour or white as a standard of what is beautiful or desirable, questioned”.⁷¹ Morris's dream of a farm is a dream of political liberation that the blacks and colours of South Africa wanted to achieve.⁷² Frantz Fanon states “For a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity”⁷³ For Morris, Zach's love of music, women, and company is “passing of time and worthless friends”.⁷⁴ Zach seems uninterested in what Morris is saying about the future because he knows that his fate is predestined. He has no power to choose or to make a decision. He thinks of something totally different:

MORRIS: Now listen Zach! You said yourself [Minnie] doesn't come no more. So what are you doing thinking about him? Here am I putting our future to you and you don't even listen". The farm Zach, remember, man? The things we are going to do. Picture it! Picking our own fruit. Chasing those damned baboon helter-skelter in the koppies. Chopping the firewood trees...and a cow...and a horse...and little chickens. Isn't that exciting? Well, I haven't been sitting still.(B.K.,59).

Morris's offer of the future is met with Zach's memories of the past, of sexual remembrances.⁷⁵ In fact, Zach is waiting the authorization to do so. He cannot or will not act by his own. He, like most precolonial people, is marked by his weakness. Lisa Onbelet, In her article “Imagining the Other”, cited in Janina Nuebaumer, describes the state of being an ‘other’ as:

Without the permission from the dominant social group to speak, marginalized people cannot tell their own story, cannot define themselves, but rather, must submit to the descriptions assigned to them by the dominant group. So not only are they robbed of their voice, they are also robbed of their identity, their sense of self, and their sense of value”⁷⁶

Further, the way in which Morris and Zach think and how they look at the future can also determine who is the ‘self’ and the ‘other’. Although the audience already know that both Morris and Zach, as coloured, can be laborers in a farm, but they have no right to own a farm, Morris dares to dream. Thinking of himself as a white, he has the right to own a farm in the country as the best way to escape from this rotten city.⁷⁷

MORRIS: City streets lead nowhere...just corners and lamp-posts. And roads are no different, let me tell you...only longer, and no corner and no lamp-posts which, in a way, is even worse, I mean...I ‘ve seen them, haven’t I? Leading away into the world-the big empty world.

But when we go, Zach, together, and we got a place to go, our farm in the future... that will be different. (B.K.,60).

Whereas Zach, as a black man, is seen to be entrapped in his memories of the past. His thoughts are very much about immediate pleasures of physicality and coitus.⁷⁸

ZACHARIA: Hey! I remember now! By hell!...How did I forget? Where has it gone? It was ...ja...ja... It was woman! That’s what we went out at night. Woman!! (B.K.,60)

Zach has never complained about his situation, or tried to improve his miserable life, simply because he is a man of limited imaginative abilities. He lives from day to day with no visions of future.⁸³ He has this feeling of degradation and that he will not achieve what he wants. His life will never be improved or changed for the better:⁷⁹

Zachariah: I got sick of myself and made a change. (B.K.,108).

Zach, as Loren Kruger describes, is seen better “adjusted to the humiliations and pleasures of daily life”. He is grown up as an obedient and does not think about his future or has any future plans. Therefore, Zach is satisfied with this dreadful job as a guard with shortage of money and food, ignorance, polluted surroundings, and physical pain;⁸⁰

ZACHARIA: I was here ten years and didn’t worry about the future, or foot salts, or having supper on time! But I had fun and Minnie’s music.(B.k.62).

In his *The Souls of Black Folk*, quoted in Jane Anna Gordon, W.E.B. Du Bois’ describes the state of a black man as the one who can’t determine his own identity. He says:

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with a second-sight in this ..world,—a world which yields him no true self-consciousness, but only lets him see himself through the

revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity...⁸¹

Clearly, the difference between Zach and Morris is that Zach's attitude towards himself is heavily affected by the real or symbolic presence of other people. Those people around him, like Ethel, his mother, the boss and even his brother from his self/ other perception. He plays the role of the 'self' in certain situation, while he finds himself imprisoned in the role of the 'other' in many situations. On his own land and among his own family, Zach finds himself unable to control his own self.⁸²

Although *The Blood Knot* holds a strong family relation that gathers the two brothers, Morris and Zach, the play also shows the tension of South African society.⁸³ That the relation between them is of a dominator and dominated. Zach sees Morris as the one who confines the simple freedom he got. He has been controlled by the strange presence of his brother .Morris, who tries to educate his brother, is seen as a dominator 'self' over Zach.⁸⁴

Zach explains his uncomfoting in Morris' return:

ZACHARIA : Me and Minnie going out ! Almost every night... and I've forgotten. (*pause*) How long you been here Morrie?

MORRIS: Oh, about a year now, Zach.

ZACHARIA: Only one miserable year and I have forgotten just like that !just like it might never have happened!

ZACHARIA:... then you came. That's all. (*Zachariah's violence is ebbing away. Perplexity takes its place.*) You knocked on the door. It was Friday night. I remember, I got fright.A knocking on my door on Friday night? On my door? Who? Not Minnie. Minnie's coming all right, but not like that. So I had a look and it was you standing there...I'm sick of talking, I'm sick of this room. (*B.K.,61*).

In short, memories of the past are considered a threat to Morris's plans of a good future.

Morris manages to manipulate Zach for his own ends.⁸⁵

Unlike the black, white characters in Fugard's plays have one of the most important faculty in life which is the power to choose. They always have the power to go , to leave and to make a choice and that they don't make the choice is the point of the play. This simple physical ability that the white enjoy to have can determine the kind of life the black have in South Africa. The black man, during the dictatorship of apartheid, cannot choose his role as a supporter of the state and then an efficient man in his country. The black man

cannot be a good South African, but he is only a black South African which means only an “oppressed and victimized one” .⁸⁶

In an interview with the Nigerian novelist Chinua Achebe, he explained that the decades of European rule had an amnesic effect on Africa. They swept its people out of the current of their history into somebody else’s history, transformed them from major into minor players in their own lands, “turned their saga into the saga of alien races in Africa and obliterated the real history that had been going on since the millennia... especially because it was not written down”.⁸⁷ Obviously, the black life is forcibly depicted in Fugard’s plays. The black man is seen as tied up by the choices he has never made . He hasn’t chosen the kind of work , where to live and even the kind of education if any. Everything is decided by the white . In any matter of his miserable life, the black man must face the fact that his colour or “blackness is a killing weakness”, a sin or a crime that he must be punished for.⁸⁸

Zach, who suffers from discrimination and who is a black citizen , participates , or in fact found himself is obliged to participate in the process of discrimination. Due to his job as a guard in the white-only park, Zach, however, takes the role of the ‘self’. He prevented black and coloured children of his own country to enter and play in the park. ⁸⁹ He simply takes the role of the oppressors white who, for the same reason, prevented him from his simple rights. Zach is prevented to use the bathroom of the park. As a guard, Zach plays the role of the ‘self’, the oppressor and the children are the ‘other’, the oppressed. As a guard, Zach is the black ‘other’ who works to satisfy the white and to protect their properties.⁹⁰ Ironically speaking, Zack, who is not allowed to pass, decides who will pass and who will not. He is always humiliated by one way or another, sometimes beaten for trivial reasons. His white boss forces him to spend all the day standing. He is the ‘other’ of the white ‘self’.⁹¹ He complains:

ZACHARIA: He’s got me standing again.

MORRIS: At the gate?

ZACHARIA: Ja.

MORRIS: But didn’t you tell him. Zach? I told you to tell him that your feet are calloused and that you wanted to go back to pots.

ZACHARIA: I did.

MORRIS: And then?

ZACHARIA: He said: Go to the gate or go to hell.(*B.K.,56*).

Martain Orkin declares that Zach has been identified as a labour unit, a labour mechanism not only by the social order, but also by his own brother. The choice of Zach's work symbolically shows that he has totally surrendered to the cruel laws of the state. He thinks and acts according to the prevailing ideology and its "manifestation in the laws and institutions of the state".⁹² In the park, Zack prevents the non-white to pass the gate, while at home, he doesn't pass Morris.⁹³

When Zach reveals his fury from his white boss, Morris reminds him that he lives with him and this is enough for Morris. The relation between the two brothers is that of Power and race, which is turned to be untrustable.⁹⁴

MORRIS: What about me?

ZACHARIA: (anger) Okay. What do you think I am?

MORRIS: No, Zach! Good heavens! You got it all wrong. What do they think I am, when they think what you are. Yes, I'm on your side, they're on theirs. I mean, I couldn't be living here with you and not be on yours, could I Zach? (*B.K.,56*).

Morris, who is uncertain about his identity and where to stand, draws a line between himself and his black brother. Fugard states that Morris has discovered that his light skinned doesn't make life better, but it makes it simple. So, the best way to live, in Morris' case, is to ignore such a temptation and live easily.⁹⁵ What is interesting in Fugard's plays and make them universal is that he presents not only black plays in which the enemy of their characters is the "large faceless white" society whose laws continue dividing the life of the black South African people, and which decide how the black may live, what they may expect and may be where they sleep at night. For the black, the white is turned to be the "omnipresent force and a creature of sheer power"⁹⁶. But, he also successfully presents the hopes, fears and aspirations of the whites who also see the apartheid system as a barrier to their freedom. They don't enjoy the privileges the system is supposed to give them as it alienates them to the blacks.⁹⁷ However, the relation between the white and the black has been already determined. It is said that the assertion of the white requires the presence of the black.⁹⁸ There is, as Cohen suggests, always the other who "makes the private hell of each character less bearable".⁹⁹

After being out of the city, away from his brother, trying to find his position among the white ,Morris feels that he is tired with the idea of pretending whiteness. He can no more use his light skin to create a false identity as a white man.¹⁰⁰ He becomes a man of conscious and decides to return to his black brother, because he may feel that they share the same fate, or maybe he feels his whiteness, domination and self recognition when he attaches his black brother.¹⁰¹ However, Morris describes himself as “Cain”, who wanders after leaving his brother. He admits that he has committed a guilt when leaving Zach:¹⁰²

MORRIS:[*He is a sleep. Morris takes the lamp, goes to the bed, and looks down at the sleeping man. He returns to the table, picks up the Bible and after an inward struggle speaks in a solemn ‘Sunday’ voice.*] ‘And he said What has thou done? The voice of thy Brother’s blood crieth unto me from the ground. And now art thou cursed from the earth , which hath opened her mouth to receive they brother’s blood from thy hand. (B.K.,67)

Morris continues asking God for forgiveness for he left his brother, his ‘self’ and following a false dream of whiteness. He expresses the moments in which he meets his brother after years of separation. So, Morris finds himself responsible for his brother. He tells his brother that they share the same fate and this makes him return home again.

MORRIS: O Lord, Lord. So I came turned around on the road, and came back...I remember turning of the road and heading this way. I thought: it looks the same. It was . Because when I reached the first pondokkies and the thin dogs, the wind turned and brought the stink from the lake. No one recognized me after all those years...(B.K.,67)

Their blood relation is bigger than being connected by their father and mother. Morris declares that they are still connected, although they don’t know their father:

MORRIS: We are brother, remember. That’s a word, hey! Brothers! There’s a broody sound for you if ever there was. I mean...take the others. Father. What is there for us in...Father? We never know him. Even Mother. She died and we were young. That’s the trouble with ‘Mother’. We never said it enough. (B.K.,).

Vandenbroucke states that what Morris is doing is a kind of “atonement for what he perceives to the betrayal of a Cain, the desecration of a blood relationship”. Morris admits that he used his light skin to pass as a white man and he succeeded, but he returns because he was caught not by the authority, but by his burden, guilt and the sense of responsibility. It is the guilt of the “presence of the past” in his life.¹⁰³ As the play’s title suggests, the relationship between the two brothers in *The Blood Knot* is considerably more intricate than the “relatively archetypal fraternal rivalry between Cain and Abel in the biblical

narrative". Indeed , Morris has abandoned the black- blooded brother . And the blood that "crieth" is not the blood of the physical murder, but the blood of race and brotherhood denied.¹⁰⁴

Morris, although is seen as a Calvinist hero who has internalized apartheid prohibition through mobility, labor and sex, in fact, is presented as swinging between being an oppressed and an oppressor. His relation with his brother and with other people shows the existence of such duality of 'self' and 'other'. In general, both of the two brothers cannot determine their true identity due to the problems that colonial and postcolonial people face in their live.¹⁰⁵

Orkin states that although all the scenes of the play have been taken place in the shack, within the home and the family structure, many of the games and fantasies the brothers enact take them out of the home and into the social order of which they are part. Orkin adds that when this happens:

We see prevailing racist discourse about the human body work in ways that divide them, lead them to hostility and to fracture, subject them to its insistence, not on the bonds of blood and brotherhood, but on the body's skin pigmentation , the notions of purity and impurity the state has so skillfully incorporated into its bid for domination.¹⁰⁶

Through the window, which is the only source of contact with the outside world, the brothers , especially Morris expresses his feelings of humiliation and otherness. Morris , who has some education and can speak well, watches how the moths are attracted to the light and nothing else and sees the birds fly over the polluted lake, but do not get any of its blackness. He expresses his hate for the whites and his feelings of humiliation in a very metaphorical way: ¹⁰⁷Morris's famous "white birds" scene becomes a corner stone and a reminder of how Korsten looks like and what conditions black and coloured of South Africa were facing . The metaphorical descriptions of the lake, the smell and the whole conditions of the city bear harsh, but hidden criticism to the apartheid system.¹⁰⁸

MORRIS :In between my cleaning and making the room ready when you're at work, I look at the lake. Even when I can't smell it just come here to the window and look. It's a remarkable sheet of water. Have you noticed it never changes colour? On blue days or grey days it stays the same dirty brown. And so calm, hey, Zach! Like a face without feeling. But the mystery of my life, man, is the birds. Why they come and settle here and fly around so white and beautiful on the water and never get dirty from it too! (B.K.,82).

These white birds are flying freely from the areas of the white, who are surrounding the boxes -like homes of the black and colours, to the rotten lake of Korsten without being affected or get dirty. Just like the white, these birds have the free to go and come. Whereas other creatures might plunge in that stinking down place.¹⁰⁹ The dominator has the free well to enter the life of the dominated through police, army, work and so on . It is a brutal material and corporeal experience of sovereign power and economic exploitation towards the colonial subject. ¹¹⁰ Morris continues speaking about the lake:

MORRIS: Yes, It's the mystery of my life, that lake. I mean... It smells dead, doesn't it? If ever there was a piece of water that looks dead and done for , that's what I'm looking at now. And yet, who knows? Who really knows what's at the bottom? (B.K.,76).

In fact, what Morris thinks about is how beauty, innocence and sensitivity can remain unspoiled when attached to the dreadful and rotten place like Korsten. In sum, Morris tries to say that “The human spirit remains indomitable”¹¹¹

Among the unseen characters of *The Blood Knot* are two women whose presence affect the duality of ‘self’ and ‘other’ in Morris and Zach. These women are the mother and Ethel Lange, the pen-pal white lady.¹¹²In his attempts of domination, Morris seems to control two important things; time and friendship. He, as Wertheim suggests, measures his life with the play’s important inanimate actor ,which is the “alarm clock” that is to go off at regular intervals.¹¹³ It is a hint that the colonizer tries to limit the individuals’ own personal freedoms and any human rights. Colonial authorities introduced policies that restricted and violated the rights of the colonized people. ¹¹⁴

Time, in fact, has a strong connection with mutability, change and with decay. In *The Blood Knot*, time also supposes significance in the way individuals are tied to it. Vandenbrucke points out that both the alarm clock and the calendar play considerable roles and that as soon as the clock ceases to function, “the protagonists can assume control of their destinies instead of being controlled by them”.¹¹⁵

Through the act of letter writing, Morris seems to restrain more his brother’s freedom, his need for a real woman, sexual encounter. He replaces the physicality into a more social intercourse. Suggesting to write letters to a pen-pal girl is a kind of freedom restriction and

a false dream. It is a further means of controlling desire and at the same time it is a kind of encouragement to Zach's move into chastity.¹¹⁶

ZACHARIA: I can't get hot about a name on a piece of paper. It's not real to me.

MORRIS: [*outraged*]. Not real! [*Reads*] "I am eighteen years old and well-developed"...eighteen years and well-developed! If I called that Connie it would be real enough, wouldn't it?

ZACHARIA: [*his face lighting up*]. Ja!

MORRIS: So the only difference is a name. This is Ethel and not Connie... which makes no difference to being eighteen years old and well-developed. Think man.

ZACHARIA: [Without hesitation.] Look, Morrie, I'll take her. (B.K.,69).

Zach used to think about Connie, the woman he and Minnie brought with every night. He is in need of a real woman:¹¹⁷

What Morris has said that names make no difference is absolutely wrong. It is a dramatic irony Fugard implies in his play. Names and locations are very important to decide the identity of a person. The audience, in fact, already know that the names of Ethel and Connie are totally different, Connie is a name for a black or coloured woman, whereas Ethel belongs to a white lady. Just like Korsten and Oudtshoorn are two different cities. The first is an industrial area inhabited by the marginalized blacks and coloured and the latter is special for the whites and only whites.¹¹⁸

Respectively, the misunderstandings that took place in the play enable Fugard rather vividly and wisely to present and explore both "the comedy and tragedy of errors possible in the given situation". Morris and Zach don't recognize that Ethel is a name for a white woman, and that she lives in a white district. Also, Ethel doesn't notice that Korsten is a city in Port Elizabeth for blacks and coloureds, and that Zach Pietersen is a name for a black or a coloured man.¹¹⁹

The play reaches its climax when the two brothers receive a letter with a photo from Ethel. Morris and Zach were shocked when they know that Ethel is white and that she will come soon to meet Zach, whom she supposes to be a white man. Although she hasn't been seen on the stage, Ethel Lange represents a terror for both Morris and Zach.¹²⁰ The relation between the oppressor and the oppressed is perfectly expressed in this meeting. It is a relation between the state and the individuals. Morris and Zach now feel the reality of themselves when they hear about Ethel. When they talk about her they fear of being heard

by someone or some agent of the state, although they know that they live in a very isolated city that even the state doesn't know of their existence.¹²¹

Morris, who is fully aware of the consequences of Ethel's coming, tries to warn Zach, who on the contrary, looks happy and sees this error, although comic, as a way to try for white as his brother did before a year. Ethel's letter offers a racial transgression that Zach always thinks of and might envy his brother for.¹²²

MORRIS: Can't you see, man! Ethel Lange is a white woman!

ZACHARIA: You mean that this Ethel... her...

MORRIS: Is a white woman!

ZACHARIA: How do you know?

MORRIS: Use your eyes...

ZACHARIA: [*studying the photo*]. You're right, Morrie. [*Delighted*.] You're damn well right. And she's written to me, to a *botnot*, a *swartgat*. This white woman thinks I'm a white man. That I like! [*Zachariah bursts into laughter*] (B.K.,77).

For both Zach and the audience the situation becomes funny and interesting at the same time. It is filled with the classical dramatic irony of comedy when Ethel's letter is read to its end, "To Zach, with love, from Ethel" (B.K.,79). It seems that Zach prefers the idea of meeting a white girl better than Morris's thought of having a farm and leave the city, because he imagines himself as crossing the "lines of racial taboo"¹²³ Fugard, commenting on a scene of his play *Statements after an Arrest under the Immorality Act* (1974), explains that "Sex provides the most primitive experience of 'self'—the double mystery/aspect of discovery and loss, both of 'self' and 'the other'."¹²⁴ For Zach, sex and getting a woman, especially Ethel, is not only a desire, but it is also an act of power and of conquer. The woman mirrors his hopes to be white, and that he can defeat the descriptive powers of the 'other', both racial and sexual, through possession.¹²⁵

ZACHARIA: It 's because she's white! I like this little white girl! I like the thought of this little white girl. I'm thinking it, now. Look at me. Ja. Can't you see? I'm serious, but I'm also smiling. I'm telling you I like the thought of this little white Ethel better than our future, or the plans, or getting away, or foot-salts, or any damned thing in here. It's a warm thought for a man in winter. It's the best thought I ever had and I'm keeping it. (B.K.,81).

However, Zach's attitude is a representation of what Fanon calls "the inferiority complex"; that a black man wants to be a white man because this will give him power and make his control of things better. For Fanon, the black man is and will continue be the real 'other' for the white man.¹²⁶ In the same respect, Zach may assume that he deserves to be

a white, a 'self' not 'other', since he has been loved by a white woman, Ethel.¹²⁷ Fanon elaborates

Surges the desire to be suddenly white. I wish to be acknowledged not as black but as white. Who but a white woman can do this for me? By loving me she proves that I am worthy of white love. I am loved like a white man. I am a white man. Her love takes me onto the noble road that leads to total realization"¹²⁸

Fugard, obviously, points to the fact that any racial system lives and continues through the undermining of other categories. It, in order to exist, reinforces racial differences and accepts no equality. On the contrary, Fugard suggests that the antipathy between races is not a threatening because it reinforces categories of difference.¹²⁹ In fact, it is an invitation for a hybridized society which accepts new relationships between its members and which may lead to new and sincere connections.¹³⁰ Accordingly, Zach's racial aspiration is considered most threatening to the apartheid regime. It is something an acceptable and most daring.¹³¹

MORRIS: ...And what about your dreams, Zach? They have kept me awake these past few nights. I have heard them mumbling and moaning away in the darkness. They will hear them quick enough. When they get their hands on a dark-born boy playing with a white idea, you think they don't find out what has been dreaming at night? All they need for evidence is a man's dreams. Not so much his hate. They say then can live with that. It's his dreams that they drag off to judgment, shouting: 'Silence! He's been caught! (B.K.,92).

Morris looks afraid of his brother. He tells Zach that Ethel's family will kill him if they know that he is a black man who dares to speak to or write for a white lady. He fears the power of the state and its ability to discover his brother's hypothetical relation with a white woman.¹³²

MORRIS: I'm telling you now, Zach, burn that letter, because when they come around here and ask me, I'll say I got nothing to do with it.(B.K.,80)

Morris knows well the dominant ideology about the potency of a white skin. From his own experience, he knows that the whites of the town differ from the dwellers of the poor city. They are not the sort to be welcoming to people of colour. He goes there as a stranger:¹³³

Through Zach's insistence and determination, Fugard protests against the whole system of apartheid. Zach's answer to Morris "I'll fight" (B.K.,90) is a clear shout against the laws of apartheid that prevented any relation between a black or coloured man with a white woman. It is a crime that leads to death. Zach's resistance summarizes years of salvation and denial. He shouts against the laws that prevent him from education, health

care, family and freedom and brings him but more poverty. Zach seems to like the idea that he is a white man at least from Ethel's perspective. He is tired of being looked as 'other'. He wants to play the role of the 'self' for a very short time and whatever the cost is. It is a chance that gives him the possibility of performing the role of a white man. According to Zach, the sexual and racial possession of Ethel would lead to his physical liberation.¹³⁴

Njabulo Ndebele, a famous writer from South Africa, quoted in Annie Gagliano, suggests that:

Standing between black and white is a chasm of engineered ignorance, misunderstanding, division, illusion and hostility. It highlights the national tragedy of people who have lived long together, but could do no better than acknowledge only their differences. They have done so with such passion as would suggest that perhaps they sensed something in common, between them, which neither of them was prepared to acknowledge.¹³⁵

Clearly, then, both Morris and Zach realize their 'otherness'. Their dreams are just a false. For the non-whites, even dreaming is forbidden and somehow unsafe.¹³⁶

MORRIS: Do you think a man can't hurt himself? Let me tell you, he can. More than anybody else can hurt him, he can hurt himself. I know. What's to stop him dreaming forbidden dreams at night and waking up too late? Hey? Or playing dangerous games with himself and forgetting where to stop? I know them, I tell you, these dreams and games a man has with himself.... You think that's a letter? I'm telling you it's a dream, and the most dangerous one. (B.K.,76).

In her article, Sami Schalk ,argues that the perceptions of 'self' and 'other' are changed according to certain forces that cause the self to behave as other and that turn the self to be a spectrum or a dream wished to be achieved.¹³⁷ It is a psychological fact that people who live during colonialism have this sense of negative-self and have inherited the sense of being strangers within the limitation of their own land and culture. The oppressed see themselves as inferior, citizens from a very low degree and this is because of hundred years of humiliation, denial, segregation and underestimation.¹³⁸

Now, Zach has been convinced by Morris that he is different from Ethel and that his dream of being self must stop. He must realize himself as the 'other' and find out that his skin is an evidence of misfortune.¹³⁹ The characters reach to the point in which they meet the large truth, or as Fugard puts "the voice with which we speak from the heart". Zach realizes the reality of his conditions. He told Morris that "if she sees me , she will scream"

(*B.K.*,93) Zach has to purge and expiate his transgression, and in doing so he confronts the fundamental taboo that defines the acceptable limits of the South African imagination.¹⁴⁰

MORRIS: You see, we're digging up the roots of what's the matter with you now. I know they're deep; that's why it hurts. But we must get them out. Once the roots are out, this thing will die and never grow again...

MORRIS: That's better. Go back to the beginning. Give me that first fact, again. [*pause*] it [*pause*] It started with Ethel, remember Ethel. . . .

ZACHARIA. . . .is white.

MORRIS: That's it. And...

ZACHARIA. . . .and I am black.

MORRIS: You've got it.

ZACHARIA: Ethel is so . . .so . . . snow white.

MORRIS: Hold it. Grab it all...

ZACHARIA: And I am too. . . truly. . . too black... I can never have her.

MORRIS: Never ever.

ZACHARIA: She wouldn't want me anyway.

MORRIS: It's as simple as that.

And Zachariah gets full realization of his otherness:

ZACHARIA: The whole, rotten, stinking lot is all because I'm black!. (*B.K.*,94)

Clearly, after this, Zach is able to state his identity. His 'self' becomes more reinforced when he abandoned the idea of meeting Ethel and is convinced by Morris that he is a black man only.

ZACHARIA: I'm black! Black days, black ways, black things. They are me. I'm happy. Ha Ha Ha! Can you hear my black happiness? What is there is black as me? (*B.K.*,94)

Another fact defines the 'self' and 'other' is that the play emphasizes the impossibility of being rich or even live well in these areas in South Africa. And this is one of the consequences of apartheid , to live and die in a state of everlasting poverty. In one of her letters , Ethel wishes that Zach is rich and has a car. In fact, the two brothers are not poor because of certain conditions related to work or determination, but they are poor because of the fact that they are coloured and they live in Korsten.¹⁴¹

The dialectic of the 'self' and 'other' has been changed in Zach and Morris through imaginary games and role-playing the two have decided to play. They are means by which the two affirm their present and discover their true identities. They were carried by their imagination to play a dangerous game of "whiteness". It is a game with no conclusion and no winner. Through this game the two races face each other on the stage in a direct challenge. The hatred for the controlling 'other' is directed inward and turned toward a brother.¹⁴² Cohen adds that the confrontations between the two brothers "burgeons through

the symbolic action into a meeting between the races where the arrogance of the whites reveal itself as naked fear, the subservience of the blacks as uncontrollable hatred”¹⁴³ In addition, it reveals the existence of not only of the ‘self’ and the ‘other’ within the dominated or the dominator, but also of special kinds of the ‘self’ itself. Zach took the position of the ‘self’ once in a diplomatic way, as a teacher, a guide, and the other by potential force.¹⁴⁴

When Zach knows that Ethel is white, he decided to spend all his savings to buy a suit for his brother, Morris, because he knows that his brother is white enough to ‘pass’ to the white area and meet Ethel. And that his brother is experienced enough to play the role. Although Morris has the position of power, of being a passer, but it is Zach, who decides who is going to pass.¹⁴⁵ Fugard said that Morris is seen to be dominant in the first half of the play. And then the second half of the play witnessed a change of attitudes.¹⁴⁶ Zach knows the real identity of himself and of the passer. In the middle of scene four, Zach begins to be different. He begins to assume power and to script a transgression for Morris.¹⁴⁷

ZACHARIA: Look. I can’t use her. We seen that. She’ll see it too. But why throw away a good pen-pal if somebody else can do it? You can. You’re bright enough, Morrie. I don’t know why I never seen it before, but you’re pretty... a pretty white. I’m telling you know, as your brother, that when Ethel sees you all she will say is: How do you do, Mr. Pietersen? She’ll never know otherwise. (*B.K.,97*)

It seems that the two brothers need each other. Morris helps Zach to discover and understand his identity and to accept his colour as a kind of beauty and distinction. Yet, it is the role of Zach to teach Morris a lesson in whiteness. Zach, in fact, spoils Morris’s dream of getting a farm, and he himself becomes a plan maker. He is going to spend his savings in order to buy a nice suit for his brother to pass. He emphasizes more the sense of his ‘self’ when he accepts his blackness and escapes from the psychological barriers that keep the sense of being ‘other’.¹⁴⁸ When Mr. Moses, the salesman, asks Zach about the suit he wants to buy, telling him whether he is a gentleman to wear such a suit. Zach’s answer is of someone who looks confident and determinant :

ZACHARIA: Do I look like a gentleman, Mr. Moses? I’m the black sort. (*B.K.,102*)

The roles of ‘self’ and ‘other’ are now reversed. When Morris wears the suit and Zach asks him to leave his humanity aside and acts as a real white man, telling him “You must learn your lesson, Morrie, You want to pass, don’t you”, the situation is reversed.¹⁴⁹ Morris becomes the dominant ‘self’. He, unintentionally, insults Zach by calling him a “swartgat,”; a very harsh word used by the white and maybe by Zach’s boss to describe a black man. Hearing the cruel insult, Zach becomes aware of his false conception of ‘self’. Morris’s act awakes him again and turns him from the climax to the bottom position of the ‘other’.¹⁵⁰ Furiously, Zach wants to attack on his brother, who looks terrified, and stands over him, but the alarm clock rings to end the scene. The play, in this sense, as Fugard speaks in an interview, bears the seeds of violence. It carries a some sort of a prophecy; when Zach appears as proud of his blackness and seems able to control of their life, his supposition of power discovers his potential for violence which can’t be avoided and which is going to come from the side of the oppressed.¹⁵¹ It is, as Mark Fleishman suggests , a transformation that is made through physical action or a gesture and which holds an important significant in the whole play.¹⁵²

In the same respect, the roles of ‘self’ and ‘other’ are reversed in Zach and Morris when the game of whitness continues to the final scene in which the two brothers in their hut acting the roles of a white gentle man and a black man in the park. Morris, unconsciously, pushed by Zach to act as a real white, beats Zach with an umbrella.¹⁵³

MORRIS: You know something? I hate you! What did you mean crawling around like that? Spoiling the view, spoiling my chances! What’s your game, het? Trying to be an embarrassment? Is that it? A two-legged embarrassment? Well, I hate you, do you hear! Hate!...Hate!...Hate!...[*He attacks Zachariah savagely with the umbrella. When his fury is spent he turns away and sits down.*].(B.K.,120)

Morris’s act as a white man represents a threat to the rigid binary of racial difference that is imposed by apartheid. It allows him to enter the gate of whiteness from which Zach is prevented. His act as white is a kind of what is termed as a “colonial mimicry”; a term used by postcolonial theorists to describe the situation in which the colonized subject is encouraged to mimic the behaviors of the colonizer.¹⁵⁴

The role of ‘self’ that Morris has taken over Zach is very clear and dominant. Yet, Zach’s ‘self’ tries to take its position again. He violently attacks his brother and stands

over him. Thus, when Zach looks as a ‘self’, Morris appears as ‘other’.¹⁵⁵ So, the park, which is supposed to be a place of the white domination, becomes a place of terror and danger. It has been turned into a racial and a psychological vision of angry black wish fulfillment, of “locking whites in their own area and attacking them for their sins”.¹⁵⁶

However, Morris, who wears the suit of passing, seems to accept his colouredness and his fraternity with both Zach and his race. He is no more able to betray himself and others including Zach, “I’m no Judas, Gentle Jesus, I’m no Judas”(B.K.,107). He hates pretending whiteness. He, in a mad way, takes off the suit and throw the hat.¹⁵⁷

Turning to the mother who plays a significant role in forming the dialectic of the ‘self’ and ‘other’ in Zach and Morris and especially Zach. She is dead and she becomes alive on the stage through the brothers’ memories and monologues. But, it seems that their memories are uncertain, as if they are recalling someone else’s mother.¹⁵⁸ However, there are evidences that the mother prefers Morris than Zach. Their relation shows the extent to which racism has reached. It affects the relation between the members of the same family.¹⁵⁹ Zach bears bad feelings about his mother. He detests her because he thinks that she is the reason of his blackness. She gives his brother the ability to “metamorphose” from black to white.¹⁶⁰

Zach looks at his mother as ‘other’ and ‘self’ at the same time. She is his “impure equivalent”, who is depressed and banned to live as a natural human being.¹⁶¹ His memories take him away to remember his mother who didn’t get the necessary medical care because of her black skin. In fact, racism has been extended to separate between patients and the kind of cure presented. Seeing his feet inflated, Zach recalls the image of his mother’s hard feet. She had suffered too much from her feet and she received nothing but her black son’s compassion. She is a victim of the hegemony of the white.¹⁶²

ZACHARIA: [*Serenely confident*]. There was her feet man. The toes were crooked, the nails skew, there was a pain. They didn't fit the shoes.

MORRIS: [*growing agitation*]. Are you sure that wasn't somebody else?

ZACHARIA: It was mother's feet. She let me feel the hardness and then pruned them down with a razor blade. (B.K.,83-84).

Also, Zach looks at his mother as a ‘self’ ,who in one way or another denied her black son, because he thinks that she prefers his brother Morris on him. He tells Morris that she used to sing different lulls to each of them , and that she gives his preferred toys to his brother ,while he gets the home-made toys which he doesn’t like.¹⁶³

ZACHARIA : Don’t you remember? You got the toys.

MORRIS: Did I ?

ZACHARIA: Ja. Like that top, Morrie. I have always remember that brown stinkwood top . She gave me her old cotton-reels to play with , but it wasn't the same. I wanted a top .

MORRIS: Who? Who gave me a top? (B.K.,83)

Also, When Morris asks him if he remembers the mother’s songs, Zach painfully replays:

ZACHARIA: Do I! [*He laughs and then sings.*]

My skin is black,

The soap is blue,

But the washing comes out white.

I took a man

On a Friday night;

Now I'm washing a baby too.

Just a little bit black,

And a little bit white,

He's a Capie through and through.

While Morrie has got another song "Lullaby-baby it was' you'll get the top".(B.K.,84).

Worthy to mention that the stage direction that describes Zach’s attempt to wear the suit is both comic and significant at the same time. The suit doesn’t fit Zach; “the hat is too small and so as the jacket, which he has buttoned, while the trousers are too short”(B.K.,84). This gives a strong hint that the suit of passing simply doesn’t fit the black face of Zach.¹⁶⁴

In a long monologue Zach has with his late mother in scene six , asking her questions he already knows the answer . He is wearing the suit he has bought for his brother. According to Zach, the unsaid answer is Morris.¹⁶⁵The mother here may stand for South Africa itself , whose sons are neglected and marginalized and became unknown figures.¹⁶⁶

ZACHARIA: What’s the matter with you Ma? Don’t you recognize your own son? No. no! Not him! It’s me Zach....Whose mother were you really? At the bottom of your heart, where your blood is read with pain, tell me, whom did you really love? No evil feelings, Ma, but, I mean a man has got to know . (B.K.,108)

And now Zach is bewildered why his mother loves Morris more than him ,although Morris has a different colour skin from her. He is even better than his brother who is only a burden.¹⁶⁷

ZACHARIA: You see, he's been such a burden as a brother" (B.K.,108)

But, obviously, the monologue reveals Zach's movement towards a state not of freedom, but to consciousness of himself.¹⁶⁸

The play contains a strong racial analogy to two remembrances of "moths" and "butterflies". Both of them are seeking the light. But, the moths are singed, whereas the butterflies live in light and are beautiful. Zach becomes conscious of himself. He presents a butterfly he grips between his hands to his mother as a sign of beauty of his soul.¹⁶⁹ In fact, Fugard, through Zach's monologues, has turned Fanon famous words into a living picture on the stage. Fanon declares "I feel my soul as vast as the world, truly a soul as deep as the deepest of rivers; my chest has the power to expand to infinity. I was made to give and they prescribe for me the humility of the cripple"¹⁷⁰

Zach finally realizes his strength, and identity. For Zach, a man is not valued through his skin colour. Rather, it is a man's inside beauty, passion what creates his soul:¹⁷¹

ZACHARIA: It is a butterfly... A real beauty butterfly... Mother I caught it myself, for you, remembering what I caught from you. This old Ma of mine, is gratitude, and it proves it, doesn't it? Something are only skin deep, because I got it, here in my hand, I got beauty too haven't I? (B.K.,108-109)

Fanon emphasizes the fact that before getting liberation from the colonizer, one should achieve the liberation of the mind. Once the colonized gets his or her mind free, he or she will be aware of the self, culture, history and people. Zach realizes the beauty of his colour. He no more wants to be a white man in order to achieve his 'self' and in order to be recognized as a man with an identity.¹⁷²

The theme of time is also implied in the symbol of moths that Morris describes. Time here represents the transformation from one state to another. It represents a change to either an ugly form or to a beautiful shape; both Morris and the moths are seeking whiteness. The moths are burned by the light, but there is always a possibility to be turned into beautiful butterflies. Morris is also mocked by whiteness, but he realizes his identity through time. He ponders the human equivalent. Morris, in fact offers the possibility to change. The black and the coloured shouldn't think of themselves as 'others'. They should find ways to achieve the mutability towards getting self recognition.¹⁷³

MORRIS: If a man was born with a chance at changing why not take it? I thought...thinking of worms lying warm in their silk, to come out one day with wings and things! Why not a man? If his dreams are soft and keep him warm at night, why not stand up the next morning? Different...Beautiful! So, what was stopping me? You. There was always you. (B.K.,106-107).

The two brothers, however, are tied to each other by a strong relation of blood. They decided to live together and accept each other's differences. It is, as Orkin states, a relation that is "born out of love, the enactment of desire in the human body. The two struggle in the course of the play, at times to realize this, at times to deny it, to see, at the end, that they cannot separate".¹⁷⁴

Instead of passing as white, Morris decided to pass back to Korsten and to his black brother. He cannot neither pass by his brother nor leave their shack. He refuses to pass as a white man and to be separated on the bases of skin colour. It is a complete rejection of the apartheid system which invented laws that separate even families.¹⁷⁵

Furthermore, 'Home' for Fugard is an essential issue among all of his plays. It has more than one adjective to be described with. It's, as Fugard puts, "where you finally belong and where you have to go back to. It's where you are owed. Home is a very deep transaction".¹⁷⁶ Korsten and the shack might be a representation of South Africa itself which neither Morris can leave behind nor Zachariah can abandon.¹⁷⁷ They are chained to each other by the blood knot and which tied them up to their home, the place of their memories and in which they discover their self recognitions.¹⁷⁸

Ngugi Wa Thiong'o declares that language, in addition to the bible and the sword, is another device of the master's full domination. The choice of language, he adds, and the use to which language is put is central to a "people's definition to themselves in relation to their social and natural environment".¹⁷⁹ Further, it is said by the critics of *The Empire Writes Back* that one of the main features of imperial oppression is control over language. It becomes the medium through which a "hierarchical structure of power is perpetuated and the medium through which conceptions of 'truth, 'order' and 'reality' become established".¹⁸⁰ The language of the play is brilliantly used to show the distinction between the 'self' and the 'other'. The vulgar use of language in the shack between the brothers gives a total absence of the 'other' represented by Ethel and the boss who are

symbols of the apartheid system.¹⁸¹ Also, the use of language defines the identity of the person. When Morris wears the suit, he calls his brother “swartgate”. It is a sign that Morris has become a dominator. He acts in the same way in which the whites in the park do.¹⁸²

Using the English language of the oppressor and the vulgar one makes Fugard belongs to those writers who do , as Ashcroft states, “write in English and who have used it as a cultural vehicle , a medium through which a world audience could be introduced to features of culturally diverse post-colonial societies”¹⁸³ It is true that Fugard, due to his parents, belongs to the oppressor, but he makes himself a South African oppressed man. He makes himself an exception in that he has always sided the oppressed in his artistic practice, politics and thoughts.¹⁸⁴

In fact, Fugard has been criticized as a white writer who has the freedom to write and to criticize the system of apartheid, unlike other black South African writers who need to leave the country in order to speak loud. Whether white or black, all writers, says Nadin Gordmire, the famous white novelist from South Africa, “ are shaped by their own particular society, reflections or a particular political situation”.¹⁸⁵ For Fugard, it is an easy choice between humanity and his race. He , as Dennis Walder states, is interested in the presentation of the real pain, sufferings and human voice. He is fascinated in the reality of the living moment, in the depiction of a psychological and emotional complex in an instant of time.¹⁸⁶

However, after receiving another letter from Ethel telling that she has been engaged and is going to marry soon, Fugard successfully removes the tension of the play, leaving the two brothers in a state of hopelessness.¹⁸⁷ This final scene shows Fugard’s as affected by the philosophy of Camus. It is an evocative of the vocabulary of Camus’ “The Myth of Sisyphus”, which puts man’s rejection to hope as his only way of rebellion against the absurd world “Man can then decide to accept such an absurd universe and draw from it his strength, his refusal to hope, and the unyielding evidence of a life without consolation.”¹⁸⁸

In sum, Zach and Morris accept “the Sisyphian aspect of their situation”; they realize that their life between the two poles of blackness and whiteness must remain aimless . But,

they have also been gifted with an “existentialist consciousness” through which they know well how to cope with life and with their problems and how to look at themselves. They have been learned the important lesson of survival and to accept themselves whatever the consequences are. They never follow illusions of whiteness to accept themselves.¹⁸⁹ The play, in this sense, emphasizes the truth that “black is beautiful”. A fact that any other black than Zach could utter. Also, it asserts that whiteness is not worth attaining. Although they will not live happily, the illusion of Morris and Zach has ended. They will live the present with the fact that they are brothers and they are proud black and coloured South African men. They are resigned but not defeated. The brothers’ own past lies in their “conception and birth, their present in the realization of the fact that they are related as brothers and their future in living with this knowledge”.¹⁹⁰

Worthy to say that *The Blood Knot*, as stated by one of the critics, is not about apartheid and its known policy, but about its victims. Its themes are about “confinement, poverty, and deprivation and family relationships”. These themes are mixed with the examination of time and its effect on relationships. The last words of the play recall time past, present and future:¹⁹¹

ZACHARIA : Morris?

MORRIS: Yes, Zach?

ZACHARIA : What is it, Morris? You know, the two of us...in here?

MORRIS: Home.

ZACHARIA: Is there no other way?

MORRIS: No, you see, we’re tied together, Zack, it is what they call the blood knot.... The bond between brothers. (*B.K.*, 122-123)

All the material conditions Fugard has presented in *The Blood Knot* shows that the two brothers live in a complete subordination to the social orders represented by the state. They are governed to have a life of complete deprivation, continual need without rest or comfort.¹⁹² However, the final scene of the play shows the two brothers playing the game of whiteness again. Morris wears the suit not to meet Ethel, but to imitate the appearance of the white man , or as Zach says “Just for the sake of the size, Morris. Just for size. No harm done”. (*B.K.*, 113) Here, Morris looks at Zach and calls: “Hey, swartgat!”, and Zach responds “Ja, Bass”. The two are acting the natural relation between the black and the white. It is of a dominant and a dominated. They show the meanness and the demeaning

nature of Zach's job, his invisibility to white and his depersonalization.¹⁹³ In this sense they are transformed from real characters on the stage into actors on the same stage, who want to present the audience, especially white, the real meaning of being 'other', black and coloured in South Africa.¹⁹⁴ They are just two hopeless, futureless South African figures who play a game in order to pass time.¹⁹⁵

MORRIS: We were carried away, as they would say, by the game... quite far in fact... One thing I'm certain is sure, it's a good thing we got the game. It will pass the time. Because we got a lot left, you know! [*little laugh.*] Almost a whole life... stretching ahead... in here... I mean other men get by without a future. In fact, I think there's quite a lot of people getting by without future these days. (*B.K.*, 122).

Through the power of imagination, illusion and reality meld to the point that it is difficult to ascertain where one stops and the other begins. Their roles in the play reflect the external reality and the domination of everyday life. However, the play is not a parable as some may think, for it bears many truths about South African society during the apartheid regime. It questions a self faced with the problem of another existence.¹⁹⁶

Finally, the play takes the audience from the surroundings of South Africa to the whole universe when it suggests a very human message that, in spite of their differences, humans are brothers rather than 'others'. They are connected by the knot of their humanity which is even stronger than the blood knot itself.¹⁹⁷ When he wears the suit, pretending to act as a white man, Morris finds out that "special meaning" not because of something inside him or because of his nice clothes, but, actually because of the "sudden fear in Zach's eyes" for he sees "a different sort of man" (*B.K.*, 106). It is the fearful gaze of Zach that gives Morris the strength to achieve change. Trapped in their dreary room in the deserted area of Korsten, Morris and Zack are left without the sense of the future, with no hope for a change in their life and with the blood knot as the only means that combine them together.¹⁹⁸

2.2:- *Boesman and Lena*: "Man's greatest possible nightmare is the loss of his identity which is a result of a loss of memory".

Fugard has been criticized by a number of critics and dramatists for presenting nothing to be a sign of protest drama in South Africa. He was criticized by the skeptics for presenting ordinary things that could be seen every day in the country. However, Fugard's

theatre is a revolutionary one in the sense that it makes a protest inside man, which in turns leads him to be aware of his responsibilities towards himself and his people. John McGrath, a scholar of theatre, argues that the power of theatre depends not inevitably in the possibility of causing a revolution, but in the fact that through the dramatic production, “the audience is made aware of the surrounding social and political realities”. He adds:

The theatre can never cause a social change. It can articulate the pressures towards one, help people to celebrate their strengths and may be build their self confidence. It can be a public emblem of inner and outer events, and occasionally a reminder, an elbow jogger, a perspective bringer. Above all, it can be the way people can find their voice, their solidarity and their collective determination.¹⁹⁹

In most of his plays, Fugard goes back to the very fundamentals of theatre; no more than two or three characters, a space that is very simple and defined, and a few stage properties that grow into inanimate actors in order to build a drama imbued with universal meaning well beyond the particular plight of particular characters²⁰⁰

Many critics agree that one of Fugard’s greatest Port Elizabeth plays and the most powerful one of the 1960’s is *Boesman and Lena*. It exposes, from one side, the bleakness, poverty and degradation of life of the marginalized South African black and coloured people, but it, from another side, hints to the possibility of survival and of getting self recognition in a world of chaos and humiliation.²⁰¹

In his *Notebook*, Fugard states the allegorical importance of the couple when he writes, “Boesman and Lena_ their predicament, at the level at which it fascinates me, neither political, nor social but metaphysical...a metaphor of the human condition which revolution or legislation cannot substantially change”²⁰² In this play Fugard has deepened both; “his awareness of the personal deprivation and suffering of black and coloured people under apartheid and at the same time his exploration of how consciousness and self-identity are constructed in basically theatrical ways”²⁰³

Boesman and Lena is similar to any modern play in which plot is less important than the characters and that past events and states of mind are generally revealed instead of new events and relationships being created²⁰⁴. It is a drama of inaction in which the characters are distinguished through “the internal moments of consciousness or its absence” and this is going to be the difference between Lena and her partner.²⁰⁵

In this play, as in most of his plays, Fugard tries to embody the life of the marginalized people of South Africa. Taking marginality and centrality as the main feature in a postcolonial context,²⁰⁶ Fugard criticizes the white regime of apartheid, although indirectly, for its responsibility for the hunger, death, and displacement of thousands of black and coloured of his people.²⁰⁷ Yet it would be too simplistic to regard this plight on the African continent as the sole theme in this play. Fugard tends to focus on the details in relationships, trying to express the motives in the characters, the forces that drive and control them, and the internal and external powers affecting and effecting attitudes.²⁰⁸

However, in the figurative if not the literal sense, the marginalized person is described as “no owner of soil”. His roots and identity lay split between two groups and two cultures he belongs to neither of which. Janet and Kura Mancini , describe the marginal person as:

The marginal man is poised in psychological uncertainty between two or more social worlds; reflecting in his soul the discords and harmonies, repulsions and attractions of these worlds, one which is often “dominant” over the other; within which membership is implicitly if not explicitly based upon birth or ancestry (race or nationality); and where exclusion removes the individual from a system of group relations.²⁰⁹

Boesman and Lena are a couple whose home is bulldozed by the white agents of apartheid. They are a simple of the South African ‘others’ who wake up in the morning to find themselves homeless and to start a meaningless journey for a ‘home’²¹⁰. They are the two Hottentot South African marginalized coloured, miscegenates, whose position in the country is on the very periphery of identity; They are caught between South Africa’s black and white races. Their inappropriate names, Lena, a European name, and Boesman or “bushman”, one of the worst things a South African black man can be called, ironically remind us that they are the “mixed race” of unwanted coloured, unaccepted by either race responsible for their being.”²¹¹ Moreover, “Bushman” is a political label and an identification of one’s culture. Lena’s song at the end of the play indicates that Boesman is “Bushman”, which is a political label for the Afrikaners use it as a general term of abuse against the Africans and the coloured. That Boesman wears a "Hottentot’s hat should not go unnoticed” because a Bushman is considered less civilized, and so lower on the social scale, than a Hottentot. Bushman therefore, can be said to scorn his identity and falsely

attempt to assume another to regain a sense of dignity, even if in the discourse and practices prevalent in the white scale of values, not his own.²¹²

The couple are itinerant coloured nomadically roaming the Eastern Cape rural and industrial suburbs of Port Elizabeth looking for work and living in temporary housing, usually a makeshift hovel formed of corrugated iron scraps, cardboard, and whatever other waste materials come to hand²¹³. The play is made to deal with life, death and self assertion in South Africa during the detestable regime of apartheid. The story of the play depends on the factor of simplicity which gives an extraordinary humanness to the characters, who are trying to find their reality on the stage. Boesman and his wife are seen as a sample of those who are in a state of moving, simply because they couldn't find a place that can be called 'home' and if they find one, the white will come and destroy it by using their machines. They are obliged to keep moving, searching not only for their home, but also for their 'self' which is lost or distorted by being false.²¹⁴

The genesis of the play, says Fugard in *The Notebooks*, is the image from over ten years ago. In fact, the image of women carrying things over their heads is common in South African roads. Fugard recalls a story that affects him when he was in his way home and offered a ride to a black woman carrying heavy stuff on her head. She is homeless moving from one city to another. Among her things are empty bottles of medicine, tomato sauce and some cleaning fluid. Fugard writes: "Burdened as she was. She couldn't abandon any of it..she packed up her life on her head and walked off...No defeat. Great suffering, but no defeat"²¹⁵. The woman told Fugard and the rest of The Serpent Players who were in the car that she was

Chased off a farm after her husband's death about three days previously. She was walking to another farm where she had a friend. Later on she told us she had nine children, but didn't know where they were. She thought a few of them were in Port Elizabeth.

Fugard adds that he would never escape from the sad story of that woman who has nowhere to go and who owns nothing but her tears²¹⁶

In the same respect, Fugard recalls a story he once heard from his mother about a coloured couple travelling in a donkey cart. The woman was about to have a baby. Fugard's mother helped the woman deliver the child. And the next day, when the mother

returned with some food and a rag, the couple had already left.²¹⁷ Fugard makes a hint in the play when Lena says “I didn’t even have a rag”²¹⁸.

As one of Beckett’s generation, Fugard tries to put Boesman and Lena in the same metaphysical conditions in which Didi and Gogo are created by Samul Beckett in *Waiting for Godott*. However, the political conditions of Boesman and Lena are seen to be more clear, powerful, and specific to suit the people of South Africa.²¹⁹ Boesman and Lena are in search of an employment, of a home, of an ultimate meaning to their lives, lost in a nondescript landscape, and locked in a volatile, dysfunctional relationship outside of which neither could survive; the parallel to *Waiting for Godot* is self-evident²²⁰. Fugard gives the generalized Beckettian landscape a very specific geographic place. The paths where Boesman and Lena moved could be seen on any South African map. The two Hotnott are described by the playwright as “ciphers of poverty”. It is a description of the way in which the ‘others’ live, and it is an answer to the rhetorical question of how they spend their days. Destitution is a quality in their life that leads their life to be, as some may describe, “the violence of immediacy”. They are turned from being a couple whose relationship is supposed to have the characteristic of equality into a master and his slave, or a ‘self’ and ‘other’²²¹. In spite of its specificity of the South African surroundings, *Boesman and Lena* is able to comment on Beckettian and existentialist questions of human meaning in the universe, since it bears a national message, even if these questions bear the social, political, and racial situations of the playwright’s country and people²²². The play, in this way, emphasizes a sense of contradiction; all the places that Lena and Boesman have passed are real and familiar, yet none of which is a home. To make the play set in the mud of Swartkops, Fugard ensures the fact that the couple is unable to put down roots because it is an isolated place in the saline. And this gives the sense that they will continue moving to the unknown²²³.

However, walking in *Boesman and Lena* is very important than the temporary stops in that the absurdity of their situation is found in this continual, useless, repetitive cycle of walks. The play could be called “Walking for Godot” to “emphasize the importance and,

paradoxically, the meaninglessness of the action”. However, Boesman and Lena know their “Godot” and his purpose:

LENA: You are the hell-in. Don’t look at me, *ou ding*. Blame the whiteman. Bulldozer!
[*Another laugh*] (B.L.,144)

Because they are the ‘others’ whose existence is predetermined by the whiteman who chased them from one area to another.²²⁴

LENA: This time heavier than last time. And there’s other times coming “Vat jou goed en trek!
[*Take your things and go*] Whitman says. Remember the old times? Quick march! Even run...
[*a little laugh*]...when they chased us. Don’t make trouble for us here. Boesman I can’t run any more. (B.L.,144)

Boesman and Lena is a two act play. The first performance was in 1969. The play starts with Boesman enters the stage first, followed by his wife, Lena. Both Boesman and Lena appear as ‘others’, as two wretched, poor vagabonds, who are evicted by force from their shack and now a stray, living in the streets in a totally meaningless way²²⁵. Yet, the demolition of their shack catalyzes Boesman to look for his ‘self’ after long years of being an ‘other’. He sees the destruction of their trivial pondok as a kind of freedom that the white man has given him over a long period of the humiliating definition of ‘self’ that such poor residence space imposes. He is happy for he becomes free, untied by the whiteman’s shackles:²²⁶

BOESMAN: Why shouldn’t I be happy?

LENA: Ja, that’s the way it is. When I want to cry, you want to laugh.

BOESMAN: Cry!

LENA: Something hurt. Wasn’t just your fist.

BOESMAN: Snot and tears because the whiteman pushed over a rotten old pondok? That will be the day. He did me a favour. I was sick of it. So, I laughed

LENA: And now?

BOESMAN: Yes, you think I can’t laugh now? You want to hear me? (B.L.,146-47)

He describes the situation in what is regarded by many as “the most abject expressions of the interrelationship of subjectivity and domestic space in all of South African literature”²²⁷ “A rotten little house for the rotten person”.(B.L.,149)

Boesman and Lena enter to an empty stage, later on is filled with boxes, blankets and pieces of corrugated iron from which Boesman is going to make their new shack. It has the meaning of “ the no-man’s- land” within the borders of which they are moving, carrying their portable things on their backs and heads. It is a temporary shack that can be easily removed²²⁸. The reduced stage, as Martin Orkin states, functions two important

effects: the first is to represent the extreme poverty and exposure of the play's two vagabonds, whose shack has been bulldozed by the white agents of the apartheid government. The second effect is to make the play break away from the codes of naturalistic theatre in order to "focus on the potential of the actor and actress as primary agents in the constitution of meaning"²²⁹. It is said by Stanley Kauffman, the famous critic, that *Boesman and Lena* is a "play in which the ground is important". It bears a strong significance for the mud; "On this mud, out of which we all come and to which we shall all return"²³⁰.

Since *Boesman and Lena* is designed to be a journey, not only of the homeless couple from South Africa, but it is also a journey of searching one's real 'self' that the two characters start from night to dawn, the play is set near a river bank of Swartkops. It differs from the "claustrophobic" setting of a ragged one room of *The Blood Knot* and *Hello and Goodbye*. It is significant of the couple's home that takes the shape of a "bivouac", which could be set everywhere along their path from Coega, Veeplaas, Missionvale, or the Korsten hut where they spent the night.²³¹ . Thus, Boesman and Lena are samples of South African people who carry with them the history of oppression, the "general memory of three centuries of racist history, as well as the specific memory of apartheid's Group Areas legislation which uprooted people because of their inferior racial status"²³² .

It can be said, however, that the dialectic of the 'self' and 'other' becomes apparent with the eviction from the shacks. If Boesman finds his 'self' and his freedom after the eviction, for Lena the matter seems different. The destruction of the shack is in fact a destruction of her effort to get peace and self recognition. Although she is able to wander freely from one village to another and from one city to another, Lena is prisoned inside her psychological fears that turns her to be a thing rather than a being.²³³ Furthermore, the relation between Boesman and Lena is revealed when they are evicted from their shack. Thus, the destruction of the shack is a work of violence that beats the romantic life of the couple and turns them not in terms of equality and passion, but to a 'self' and 'other', a dominant male and a dominated female²³⁴. Lena remembers how life before the eviction was. It was equal, full of songs and interests:

LENA: [Holds up a clenched fist in an imitation of Boesman]
 That's how he talks to the world...Ja,so it goes. He walks in front. I walk behind. It used to be side by side, with jokes. At night he let me sing, and listened. Never learnt any songs himself. (B.L.,168)

Throughout the play, the audience will see that it is Lena, who tries to find out her truly 'self'. She is no more able to be dealt as 'other' by the white or by her husband, who remains static in the play, and who is cheated by his false 'self'. It is Lena, who develops into a character that tries to remember and regain her "individual human dignity". The play doesn't settle on suggestion of national identity, but on principles of human, individual identity that once achieved, could supply a steady basis for the creation of a future national identity ²³⁵.

Lena, in fact, seeks a definition of her being. The questions she poses to Boesman links her to him, and he to her as inextricably as does the simple coordinating conjunction of the title, which is the most important word in it. Where Boesman seeks validation of his assumed identity through Lena, Lena needs a witness to her existence through Boesman.

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Lena's arrival to the stage immediately sets up their relationship and their identities. She follows Boesman onto the stage and asks "Here"?. Both the action and the question are a deferral of power to Boesman. Lena in this sense exists as a slave, an 'other' to Boesman's position as a master. And like Estragon in *Waiting for Godot*, Lena lacks the sense of the chronology of their lives ²³⁷ :

LENA: What was I doing?

BOESMAN: You were looking for that *brak* of yours.

LENA: *Brak?* "Haal?" Was it this morning?

BOESMAN: You almost twisted your head off, you were looking behind you so much . You should have walked backwards today. (B.L., 146-147)

In questioning Boesman, she gave him the authority to decide her history and identity, while Boesman's remark that she should have been walking backward, reveals the ties of her sense of 'self' to the past, to history. Boesman is happy to occupy the seat of power in this relationship because he does not have to reflect or look back on his oppressed life. Instead, he has become the oppressor, "whiteman reincarnated" ²³⁸ . Boesman, like a

whiteman, decides that Lena is not equal to a white lady. She should live in the mud, eat from the rubbish, and remains astray for the rest of her life:

LENA: I know what it is like in there!

BOESMAN: It's all you'll ever know.

LENA: I'm sick of it

BOESMAN: Sick of it! You want to live in a house? What do you think you are ?A white madam?

LENA: It wasn't always like this. There were better times.

BOESMAN: In your dreams may be. (*B.L.*,158)

Lena opens the play with the question, "Here"? In that one word is contained much that is at the heart of Fugard's play. She is asking somewhat incredulously, " Here" In this totally open, muddy space? Here is where you wish to stop?" She is asking, "Here? Tell me if this spot is where we stop or if we are going on, because I don't want to set down my load and collapse if you plan to go further," Lena's one word question inform us, too, that when and where they stop is Boesman's male decision, that he is the ruler and she is ruled. And in the play's larger realm, "Here" is an existential question for Lena, who will spend her time on stage searching for the meaning of her life and for her values as a human being. ²³⁹The stage direction describes Boesman as someone who deliberately wants to scorn his wife. He leaves her standing with the heavy stuff over her head without telling her a word that could relief her:

LENA: Here?

[*Boesman clears his throet and spits. She waits a few seconds longer for a word from him, then turns slowly and joins him*]. (*B.L.*,143)

Lena cannot remember where she has been and her partner cruelly taunts her by adding to her confusion. He ignores her, tries to mislead her in order to show his 'self' and power over her. She is a victim for Boesman's oppression and cruelty, which is a natural result for the whiteman's oppression against the marginalized coloured people. As a way of insulting her intelligence, Boesman never tells Lena where they are, even if she is right in determining their position ²⁴⁰.

LENA: We were here. Then we left. Off we go... We're walking...and walking...Where we walking ? Boesman never tells me. Wait and see. Walking...Somewhere, his shadow.In front of me.Small man with a long *maer* shadow. It is stretching back to me over the veld, because we are alking to the sun and it is going down...Veeplaas! that is where the sun goes. (*B.L.*,152)

Although she is conscious of Boesman's faults, Lena remains inextricably tied to him, for she believes he holds the keys to her past, and so her identity;

LENA: Do you really know, Boesman? Where and how?

BOESMAN: Yes

LENA: Tell me. [*He laughs*] Help me, Boesman

BOESMAN: What? Find yourself? (*B.L.*,156)

Unable to extricate a sense of herself from Boesman, she pursues the problem alone, and produces a small identity; “if she can be hit and bruised, then she exists Moreover, if she is Lena, identified by her servile, oppressed relation to him, then he is Boesman, the oppressor. She can affirm, therefore, that they are Boesman and Lena”²⁴¹

By presenting the third black character, Fugard, although painful, tries to reflect the fact that the coloured are treated better than the black in South Africa since they are free to move from one place to another and they can knock the doors of the white to take their rubbish, their empties to be the source of their living.²⁴²

Lena’s laugh at the beginning of the play is born of the “pathetic meaninglessness of her life”. Without a shelter, she and her man are, like a naked person, standing in front of the world. Her laugh is the comic absurdity of their meaningless, earthbound life. Standing in the mud, in the cold with bare feet and shabby clothes, Lena sees a bird in the sky and envys it. She compares its freedom with her jail and absurd life on earth:

LENA: [*She is obviously staring up at a bird softly...*] *Jou moer!* [*You cunt!*] [*Shewatches it for a few seconds longer, then scrambles to her feet and shakes her fist at it.*] *Jou moer!* [*... Her eyes follow it as it glides out of sight.*] So slowly...! Must be a feeling, hey. Even your shadow so heavy you leave it on the ground... Tomorrow they’ll hang up there in the wind and laugh. We’ll be in the mud. I hate them. (*B.L.*,144)

Albert Wertheim describes that “Both she and her shadow are earthbound, in the mud, mocked not merely by whites, but even by the birds, a superior animal life she understandably detests”. Lena is the ‘other’ whose life is easily traced. As she follows Boesman, the graph of Lena’s life is one long walk “determined by the ordinate and abscissa of the road and Boesman’s back”. She laments,²⁴³

LENA: Look ahead, sister. To what? Boesman’s back. That’s the scenery of my world. You don’t know what it’s like behind you...It’s me, the thing you sleep [*drag*] along the roads. My life. It felt old today. Sitting there on the pavement when you went inside with the empties. Not just moeg . It’s been that for a long time. Something else.Something that’s been used too long. The old pot that leaks, the blanket that can’t even keep the fleas warme. Time to throw it away. How do you do that when it’s yourself? (*B.L.*, 147-148)

The structure of the play is built on departure and arrival. It is a meaningless circular trip that reflects the senselessness of Lena’s existence. It is a journey that has neither a start

nor a vision of an end. Fugard tends to make the journey endless in order to suggest the impossibility of escape from the social and political dilemma of South Africa²⁴⁴. And what adds to Lena's despair is Boesman's devaluating her and her language. He deliberately tries to denigrate her speech, the only means of human communication she has²⁴⁵. For Boesman, her language is "as glossolalia, as verbal defecation, and as even less than that: "rubbish".

LENA: It was almost that way today.

BOESMAN: Not a damn! Wasn't long enough. And I knew it. When she puts down her bundle, she'll start her rubbish. You did.

LENA: Rubbish?

BOESMAN: That long drol of nonsense that comes out when you open your mouth!

LENA: What have I said? (*B.L.*, 145)

Boesman tries to master the situation by any possibility he has, by denying Lena the right to speak as well as the right to think, or even by using his fists to stop her dreams of freedom, and of getting self recognition:

LENA: Coega to Veeplaas.

BOESMAN: You talked there too. So I thought it again.

LENA: Mistake.

BOESMAN: Mistake. Every time you opened your mouth...until I stopped listening.

LENA: I want somebody to listen.

BOESMAN: To what? That *gebabbel* [*babble*] of yours. When you *poep* [*fart*] it makes more sense. You know why? It stinks. Your words are just noise. Nonsense. *Die* geraas von'n vervloekte lew [*the noise of a cursed life*]. (*B.L.*, 150)

When Boesman says that Lena's life is a cursed one, he, in fact, is right since she is doubly a subaltern. First as a coloured, poor woman from South Africa brutalized by the whiteman and his vicious regime of apartheid. And as a female owned by a "dumb animal like submission to Boesman" and the attacks of his fists. Lena becomes aware of the dilemma of her life, especially after the presence of Outa, the old black man. She tries to assert her existence and her humanity through singing, dancing, remembering good times and sweet food. She has the faith that one day "something going to happen", and she will be able to break the jails and be free from the meaningless circularity of her life: "and then I'm gone goodby, darling. I've had enough.'Struse' God, that day I'm gone". Boesman acts, however, at every chance to deny her dreams, her world, her humanity, herself hood, and any idea that her life could have meaning²⁴⁶.

Boesman: Now is the only time in your life.

LENA: No! Now. What's that? I wasn't born today. I want my life. Where's it?

BOESMAN: In the mud where you are. Now. Tomorrow is will be there too, and the next day. And if you're still alive when I've had enough of this, you'll load up and walk, somewhere else. (B.L.,158)

Boesman and Lena is a play of two characters and three actors. It is obvious that the absence of identification of the third character will enhance the focus and meaning of the other characters. However, in spite of being divided into two acts, the play has another division with the appearance of the third character, who marks a before and after for the couple²⁴⁷. However, In his previous Port Elizabeth plays, the action is carried out in relation to a third unseen character like the pen-pal, Ethel Lange in *The Blood Knot*. Whereas in *Boesman and Lena* the third actor is actually seen on the stage in the figure of the black man, Outa, who is given no voice except to mumble incoherently and to utter one word that is very important to the existence of Lena; her name²⁴⁸

In the midst of their argument, and in the midst of darkness, Lena recognizes something. She asks Boesman to go and check. She tells Boesman that this thing is a person and he might be a whiteman. Through the physical state and body language, Fugard makes clear the differences between the 'self' and 'other' as between the white and the black. In the South African location, it is easy for Boesman to identify, through the "language of physical stance and movement", the personality of the stranger as neither white nor coloured, but a black man. Generally, Fugard recognizes that, on the stage of life and more specially on the stage of South African life that he knows well, races enact their desperate roles, projecting who they are, what they can and cannot become. Boesman easily state the man is black, because he knows well that no white man can sit in this way and in that place. It is a matter of 'differences' between races:²⁴⁹

LENA: [*her back to him, staring into the darkness*]. There's somebody out there. [*Pause, Boesman leaves his work on the pondok and joins her, They stare in silence for a few seconds.*]

BOESMAN: Drunk.

LENA: No,

BOESMAN: Look at him!

LENA: [*Shaking her head*]Nobody comes to the mudflat to get drunk.

BOESMAN: What do you know?

LENA: He's stopped. May be he's going to dig. Or he's a whiteman.

BOESMAN: When did you see a whiteman sitting like that! (B.L., 159)

However, Fugard might be criticized for supporting the Population Registration Act, when he makes a separation between the coloured and the black of South Africa, and when he doesn't mention the black man in the title or even make it real. In fact, Fugard attacks the Population Registration Act for it separates between races in South Africa and makes them strangers to each other. This image is depicted in the lack of communication between Boesman and Lena and Outa, the black man. They don't understand what he is saying because they live in isolation. Each race has its own zone in South Africa. Moreover, the meeting between races that Fugard supposes on the stage is a political allegory when Lena accepts the black man, and the beating of him by Boesman, who takes the role of the whiteman. The message is that coloured should be integrated with the black and not aspire to acceptance by white if they are to find their true place ²⁵⁰. Outa's alleged silence, or murmur of Xhosa words, meaningless to Boesman and Lena and the audience members, marks the juridical silencing of the majority of black South Africans, who, like Outa, have until recently existed under an oppressive silence and removal of subjecthood²⁵¹

The beginning of any relationship starts by speaking the names of the partners. Lena chooses the name 'Outa' for the black man and starts to teach him his new name by patting on herself as Lena and on his shoulder as Outa. When Outa manages to pronounce her name, Lena starts to speak with him in the Xhosa language. The conversation between the two is described by the stage direction as "an illusion of conversation", because it is not a two-way conversation ²⁵². Rather, it is Lena, who speaks about herself, pain, sufferings and life, whereas Outa murmurs garbled syllables like an audience. It looks like a conversation between an actor and a spectator. With Outa, Lena finds her 'self'. She creates her own world on the theatre when she speaks to the man who, although remains ambiguous, has his face to her, unlike Bushman who has his back to her in order to humiliate her and to improve his 'self' over her ²⁵³

In fact, Boesman and Lena's life, attitudes, partnership, and existence are affected by the presence of Outa, the old black man. His presence states new relationship between the couple, and gives new energy, new definition and new terms to their life. For Lena, "Outa is another pair of eyes"(B.L.,161) that will acknowledge her existence ²⁵⁴.Such eyes can

register outrage and recognize injustice. One of the critics acclaims that “Lena asks to be affirmed in reciprocal exchange for the human value she had witnessed in the ‘other’, and if she can evoke no more from the old man than the repetition of her name and his unwitting audience to her act of pathetic biography, it is sufficient.” Lena , in this sense, has transformed this new “chain of sympathy” into a new social tied that will effect the political environment of the country. In fact, in most of Fugard’s plays the change of “the camaraderie of the damned into a community of sympathy and strength” is always present²⁵⁵

The old black man is seen as the racial ‘other’ for Boesman and Lena, whose presence alters the dimensions of the dramatic action, and whose presence raises up the psychological conflict inside the protagonists, and that will decide who they are and how they act²⁵⁶

On apartheid’s social scale, the white is superior to Boesman and Lena. They are the ‘others’ who must live in the nowhere in the saline, and whose shacks should be demolished in order new houses for the white should be constructed. And now, with the coming of Outa, it is their role to show their ‘self’, and their superiority over the black man who is called by Boesman as “*kaffer*”, a very hard and abusive insult that the black man might be called in²⁵⁷

LENA: Do something. Help him

BOESMAN: We got no help. I’m warning you, don’t start any nonsense

LENA: Hey, I say

[A moment of mutual uncertainty at the approach of the stranger. Lena falls back to Boesman’s side. He picks a stick in readiness for trouble. They stand together, waiting. An old African appears slowly. Hat on his head, the rest of him lost in the folds of a shabby old overcoat. He is an image of age and decrepitude]

BOESMAN: *Kaffer!* *[He has a good laugh]*.. Lena calls out into the dark, and what does she get? Look at it

LENA: Better than nothing

BOESMAN: So, Go on. You wanted somebody. There is a black one.*(B.L., 160-161)*

Lena’s personality and attitudes have witnessed a sudden change. She seems to be more resolute, confident and full of strength to speak. She, for the first time, seems to be able not to follow Boesman’s orders²⁵⁸

BOESMAN: You think I care what you do? You want to sit outside and die of cold with a kaffer, go ahead!

LENA: I'd sit out with a dog tonight. (B.L.,163)

Boesman feels himself triumphant when that somebody is a black man, someone more inferior than him. He never accepts Outa to be near him or to share him drink or food. He simply wants to drive him off the same way in which he was driven off by the white racial other. He looks at the black man as different, as black not brown like him:

LENA: Rest your legs. They work hard for us poor people.

[Boesman looks up in time to see her uncorking one of their bottles of water. They stare at each other in silence for a few seconds.] May be he is thirsty?

BOESMAN: And us

LENA: Only water.

BOESMAN: It's scarce here.

LENA: I'll fetch from Swartkops tomorrow.

BOESMAN: To hell. He doesn't belong to us. [Grabs the bottle away from her and together with the other one puts it inside the ponok]

LENA: There was plenty of times his sort gave us water on the roads.

Boesman: It's different now.

LENA: How?

BOESMAN: Because I say so

LENA: Because this time you got the water, hey! (B.L.,162)

He refuses to make Outa enter inside the pondok, accusing him of dirt and a man full of fleas. Boesman accepts Outa to stay outside in the cold weather even if this might mean death to the old man:

LENA: You can stay the night with us. If we all lie together it will be warmer in there.

BOESMAN: [*overhearing*]. What do you mean?

LENA: [*after a pause*]. You can have the mattress .

BOESMAN: To hell! He's not coming inside. Bring your *kaffer* and his fleas into my *pondok*. Not a damn.

LENA: He'll not sit there by himself.

BOESMAN: Then sits with him!

[*He sees Lena's dilemma...enjoys it.*]. *ja!* You can choose. Inside here or take your fleas and keep him company. (B.L., 173)

But, what is interesting is the response of Lena, who thinks of no difference between people since they have feelings. It is the sense of humanity that Fugard wants to rise. That all people, whatever their colour, race or nationality looks like, are equal since they have mutual feelings towards each other:

BOESMAN: He's not brown people, he's black people.

LENA: They got feeling too. Not so Outa?

BOESMAN: You'll get some feelings if you don't watch that fire. (B.L.,173)

Standing between white and black, Boesman tries to imitate the white by playing the role of the oppressor who humiliate him for years. He scares Outa to death and even tries

to kill him. The presence of Outa makes Boesman a racist who shows no respect for both the black as well as women. He is turned from a man who has no respect to his wife to a racist who calls his wife a “Hotnot” which is a very abusive word for coloured²⁵⁹ :

BOESMAN: Finished with him already? Ag nee, *wat!* You must try something there. He’s *mos* better than nothing. Or was nothing better? Too bad you’re both so useless. Could have worked a point. Some sports. You and him. They like *Hotnot meid* [Hottentot women]. Black bastereds! [Lena is wandering around helplessly]. Going to call again? You’ll end up with a tribe of old *kaffers* sitting here. That’s all you’ll get out of that darkness. They go there to die. I’m warning you, Lena! Pull another one in here and you’ll do the rest of your talking tonight with a thick mouth. Turn my place into a *kaffer nes* [nest].(B.L.,163)

Outa becomes Lena’s link between her past and present. She is given the chance to reveal the painful stories of her past to a human fellow. Their conversation is in fact “a stream of consciousness monologue”, through which she utters what is said to be “Fugard’s most eloquent prose”. She reveals her memories about her child that she has never seen²⁶⁰:

LENA: What more must I say? What you asking me about? Pain? Yes,! Don’t kaffers know what that means? One night it was longer than a small piece of candle and then as big as darkness. Somewhere else a donkey looked at it. I crawled under the cart and they looked . Boesman was too far away to call. Just the sound of his axe as he chooped the wood. I didn’t even have rags! You asked me and I’ve told you. Pain is a candle and a donkey’s face(B.L.,169)

As a childless, abused non-white woman, Lena used to relate to her “mongrel dog” which gets astray when the shacks were destroyed by the white’s bulldozers. For her, that pet was her “hond”, whom she never gave more than a generic name, “Hond”. Thus, instead of abusing the black man, Lena expresses her affinity to Outa, and finds him the best replacement to her mongrel dog whom Boesman scorns as “brek” or “mongrel dog”. The reason of Lena’s love for that voiceless mongrel dog is that it is a representation of her “own racially mixed self” that she could love and care for. It is a sign of strength and self recognition not self degradation. Replacing her “hond” with a human of another race and gender, Outa, is a step forward for Lena to discover how she is going to act and how the dialectic of her ‘self’ and ‘other’ is going to be clear in relation to Boesman, Outa and in relation to herself. ²⁶¹

Because of the dispossessed life, says Brain Crow, the critic, that Lena has spent trekking hoplessly and meaninglessly on the road, She accepts her life to be watched by

an almost dead black man, or even a mongrel dog. For this reason, Lena happily accepts Outa and starts to tell him some of her stories as a sign of her existence. She tells him the story of her dog that used to watch her and that is better than Boesman in many cases²⁶² :

LENA: All the things I did-making the fire, cooking, counting bottles or bruises, even just sitting, you know, when it's too much...he saw it. Hond! I called him Hond. But any name, he'd wag his tail if you said it nice. I'll tell you what it is. Eyes Outa. Another pair of eyes. Something to see you. (*B.L.*,166)

For Lena, the presence of Outa is a test for her humanity that is going to be faded in this violent, unmerciful world of apartheid. She starts to find her humanity and her 'self'. She is ready to divide her share of bread between her and Outa after Boesman's refusal to divide it into three. She finds herself responsible for the black man to give him water, food, and shelter. She is happy to share her rag and to feel warm after Boesman has dismissed Outa to come near the fire. Near Outa, she feels warmer than being near Boesman's fire. Some critics argue that Lena has been turned to be like St. Martin or Lady Bountiful, but with a less fortune²⁶³ :

LENA: [*pointing to a loaf of brown bread*]. Can I break it in three pieces?

BOESMAN: Two pieces.

[Lena wants to rebuke him, but stops herself in time]

LENA: [*Softly to the old man*]. We'll share mine

BOESMAN: He must go.

LENA: Please Bpesman!

BOESMAN: He's had his rest. Hey!

LENA: It's dark now.

BOESMAN: That's his troubles. He'll bring the others. It's not far to their location from her.

LENA: Boesman! Just for once a favour. Let him stay.

BOESMAN: What's he to me?

LENA: For me, a man [*Pause*] I want him. (*B.L.*, 172)

Lena is ready to give her share of wine to Boesman to convince him to leave Outa for the rest of the day. Wine is important for Lena since it takes her to a world of oblivion. It frees her from the burden of being an 'other', a humiliated woman, and gives her the ability to dream²⁶⁴ :

LENA: [*impulsively*] You can have the wine. All of it. Next time as you well. [*she dives to the shelter, produces the two bottles of wine.*] There

BOESMAN: [*unbelievably*]. For that!

LENA: I want him.

BOESMAN: This is wine Lena. That's a kaffer. He won't help you forget. You want to sit sober in this world? You know what it looks like then?

LENA: I want him.

BOESMAN: You off your mind tonight. [*To the old man.*] You're an expensive ou drol. Two bottles of wine . Boesman has a party tonight.(*B.L.*,172)

Towards the close of act one, the audience notices a change in Lena's behavior as well as Boesman's. At the beginning of act one, Boesman is a "personification of brutality and insensitivity". However, Lena feels now that she has the ability to reject, to revolt, and to challenge. Part of this challenge is reflected on her relationship with Boesman, who is shocked of what he is watching. As she makes her decision to revolt and stay outside the shack with the old man, the stage directions tell us of Boesman "For the first time he is unsure of himself".(*B.L.* ,174) ²⁶⁵ .Boesman seems to be someone who loses control over things. He uses Lena's absence to drive Outa away by beating him so hard and causing him to fall. Significantly, Boesman says to Outa "If you tell her, I'll kill you"(B.L.,174), stating that Lena is the authority figure for whom the fact must be hidden. The end of act one shows that Outa and Lena have "othered" Boesman; "They drink and eat. Boesman is watching them from the shelter, his bread and tea untouched before him".(*B.L.*175) He stands outside their feast, outside their "celebration", his existence is threatened ²⁶⁶

Fugard ends act one with what he calls "an accident in writing". One day Fugard was sitting in front of the fire with a mug of bread and tea. The same situation is reflected in the play. This simple physical act is translated into an "epiphany", that describes the bitterness of the marginalized black and coloured in South Africa. That they share the same pains, and that they have the same destiny. Lena tells Outa who supposes to be the audience²⁶⁷:

LENA: [*Hermug of tea and bread are placed before them.*] It is a long time since we had somebody else with us. Sit close to the fire. That's it. Look at this mug, Outa...old mug, hey. Bitter tea; a piece of bread.Bitter and brown. The bread should have bruises. It's my life. [*passing him the mug.*] There, don't waste time. It's still warm. [*They drink and eat. Boesman is watching them from the shelter, his bread and tea an touched before him.*] (*B.L.*,175).

What is important to Lena is that she is going to speak and to give some sense and meaning to her useless and meaningless life. In fact, Outa helps her to celebrate her life in an important way. He becomes a witness not only to her victimhood, but also to her courageous effort to define herself and her world ²⁶⁸ Through Lena's speech , Fugard shows his belief in the power of theatre as a perfect means of change. For Boesman, Lena becomes the 'other', who is an extension of himself. She is the only proof that he is a 'self' and that he is a man of value. She becomes a human punching bag, beating her when he is

angry with himself or with her disobedient. She is reduced to be no more than a thing that is useless and that could be left at any time. Wertheim assumes that “Boesman beats and abuses Lena, to whom he clings, because she is the only being that belongs to him. This negative power is the only meaning his meaningless life still has”²⁶⁹

The question why Fugard insists that Lena’s life must be witnessed by others is linked to the work of drama in general and to the life of the dramatist in particular²⁷⁰ Obviously, Fugard, by presenting Outa, makes a theatrical metaphor between the dramatist, whose life and ideas are meaningless unless they are observed, enacted and witnessed by the audience, and the life of the marginalized. It is said that “If a person is unnoticed, if an actor has no audience, is he or she alive?”²⁷¹ Outa for Lena is the audience to whom she relates her life and dreams and for whom she acts out who she is. Lena uses Outa as a confessor²⁷². Thus, what gives his life and work being as a playwright also gives Lena being as a woman. It is a matter of continuity and of existence that turns Lena to be an actor who reflects her feelings, pains, and dreams to Outa, who, although remains silent and doesn’t understand a word of what Lena is saying, is better than Boesman who turns his back to her and who treats her as a useless ‘other’²⁷³

LENA: [*sees the violence coming and moves away quickly*]. To hell with you ! I want him. [*Calling.*] Hey, darling! *Kom die kant!* [*To Boesman*] Sit in the dark and talk to myself because you don’t hear me anymore? No, Boesman! I want him! He is coming. (B.L.,160)
 What more must I say? What you asking me about? Pain? Yes,! Don’t *kaffers* know what that means? One night it was longer than one piece of candle and then as big as darkness. Somewhere else a donkey looked at it. I crawled under the cart and they looked. Boesman was too far away to call. Just the sound of his axe as he chopped wood. I didn’t even have rags!. You asked me and I have told you. pain is a candle and a donkey’s face.... This is what I feel tonight. My life is here tonight. Tomorrow or the next day that one out there will drag it somewhere else. But tonight I sit *here*. you interested in that? (B.L. ,169-170)

Lena manages to use “the empty space” in the mudflat to be her world and theatre. She becomes the actor who reveals to Outa her inner feelings, bring them out and perform them in front of her audience. Boesman is watching the new event in Lena’s life.²⁷⁴

Although the theatre that Lena has created is life-giving and life affirming since it gives her the sense of being ‘self’, and endows her that feel of existence, for Boesman it is a threat. It is a challenge to his mastery and definition. If Lena is able to regain her own will, to find her own ‘self’ and to leave him as the one to whom she totally depends on,

Boesman will lose the beautiful sense of being a master, the only person who treats him as ‘self’, and is going to be left without a follower. Lena is turned into Boesman’s female property, slave, a victim and recipient of his blows, whereas he is defined in terms of male, leader, master, victimizer, and beater. So, Boesman starts to imagine his life without Lena as meaningless. His power and his authority has no sense without her. In the scale of power, Boesman realizes that she has as much power as he has, but she doesn’t realize that.²⁷⁵

Under the effect of cheap wine, Boesman, like Lena, creates his own theatre through which he makes a separation between himself and the rest of his people. He shows himself as a courageous man who acts bravely when the shakes have been destroyed by the whiteman. He makes himself a superior over the rest of people who are like warms, baboons and like dogs that shake their tails to their masters:²⁷⁶

BOESMAN: [*He extends the pantomime to a crude imitation of the scene that morning when the Korsten shacks were demolished*]. Boesman! Hey, Boesman Save our things! Give us time my bass, Poor old Lena. Just one more load. [*Abandoning the act and turning on Lena again*] This morning that is how you said it. That’s what you looked like.

LENA: And did somebody feel sorry for us?

BOESMAN: The lot of you! Crawling out of your holes. Like wormes. *Babalas*[*in a drunken stupor*] as the day you were born. That piece of ground was rotten with *drunkies* [*drunkards*]. Trying to save their rubbish, falling over each other...! ‘Run you batsereids! Whitman’s bulldozer is chasing you’! [*Bif laugh*]. (B.L.,177)

In fact, Boesman is not a person who laughs at the miseries of his own people. Rather, he wants to say that it is the sad story of all black and coloured who have no strength to face the big jaws of the whiteman’s bulldozers:

BOESMAN: ...Sad story? The women and children sitting there with their snot and tears.The *pondoks* falling.The men standing, looking as the yellow donner pushed them over and then staring at pieces when they were the only things left standing. I saw all that ! The Whitman stopped the bulldozer and smoked a cigarette. I saw that too. (B.L.,178).

Boesman becomes a story teller who explains with pain how his people meet their fate with words of approval. They didn’t reject or fight, instead, they said “*Dankiebasse* [Thank you boss] to the whiteman:

BOESMAN: [The bulldozer]. Slowly it comes... slowly..big, yellow donner with its jawbone on the ground. One bite and there’s a hole in the earth! Whiteman on the top. I watched him. He had to work with those knobs! In revers...take aim!...maak sy bek oop!...then horsepower in top gear and smashed to hell. One push and it was flat. All of them. Slum clearance! And what did we do? Stand and look. (B.L. ,177)

Respectively, what makes Boesman say “*Dankie bass*” [thank you boss] is that he has no ability to escape a particular frame of mind. He is prisoned in the reflection of being a subservience to the whiteman. And this has a strong effect on his personality and psychology as ‘other’, as a marginal coloured man. Thus, Boesman becomes an oppressor who obliges his wife to say “Pleas, my *bassie* [pleas my little boss](*B.L.*,176) as an attempt to dispel his servility. It is a false claim of power and of mastery that reflect the intellectual engagement with the white²⁷⁷

Overwhelmed by the fear to lose Lena, the subaltern, Boesman pretends to be proud for seeing the destruction of the shacks as a transformation from the state of being ‘other’, a submissive, a humiliated, and a jailed person to a free man who has the well to choose his roads, and who finds his ‘self’ that makes him advanced over the rank of people like animals:²⁷⁸

BOESMAN: The world was open this morning. It was big! All the roads...new ways, new places. ..We’re whiteman’s rubbish. That’s why he’s so *beneukt* [fed up] with us. He can’t get ride of his rubbish. He throws it away, we pick it up, Wear it. Sleep in it. Eat it. We’re made of it now. His rubbish is people”(*B.L.*,181).

For Boesman, a new life is emerging after the eviction has taken place. He declares that the whiteman is doing him a favour when these shacks have been demolished. He gets rid of that rotten world in which everything is sad, old, stinks, and has no future at all :²⁷⁹

BOESMAN: Whiteman was doing us a favour. You should have helped him. He wasn’t just burning *pondoks*. They alone can’t stink like that. Or burn like that. There was something else in that fire, something rotten. Us! our sad stories, our smells, our world! And it burnt, *beato*, it burnt. I watched that too. The end was a pile of ashes and quite... There were we crawled in and out like baboons, where we used to sit like them and eat, our head between our knees, our fingers in the pot, hiding away so that the others wouldn’t see our food. I could stand there ! There was room for me to stand straight. You know what that is? Listen now I’m going to use a word. Freedom..*Ja*, Freedom.. That is what the whiteman gave us. I’ve got my feelings too, sister. It was a big one I had when I stood there. That’s why I laughed. Why I was happy. When we picked our things and started to walk I wanted to sing. It was Freedom. (*B.L.*,179).

Ann Sarzin states that “the concept of Freedom has consistently illuminated the body of Fugard’s work”. And it is the first time Fugard uses this word with a full resonance in the autobiographical play *Boesman and Lena*²⁸⁰. However, Boesman’s speaking is full of inconsistencies. He knows well that there is a great difference between freedom and eviction. He is no more than a boastfulness who is forced to leave his shack, in spite of being small and rotten, to stay in the mudflat without a shelter or a roof. Instead of getting

self recognition, Boesman's freedom grants him "self loathing". He and his wife carry the whiteman's rubbish wherever they go. They live on what the others throw away as their refusal. What is important is that this kind of freedom changes Boesman to a racist. A man who thinks of himself as superior over others, especially his wife. Errol Durbach, the critic, argues that Boesman as "vacillates inconsistently from patronizing superiority to a sense of himself as coloured trash, Boesman reveals his conflicted self-image, one premised on the assumption that relationships, whether of race or gender, are power-based: one is either master or mastered"²⁸¹

Obviously, the play in this sense distinguishes between two kinds of freedom that Boesman and Lena get. It is approved that Boesman's freedom is false, since it is based on hatred and wrong assumptions²⁸². But, it is Lena's freedom that changes her to the kind of 'self' who loves, respect and care for others. She has been turned from a thing to a being when the black old man manages to utter her name. She is no more Boesman's follower and his rubbish porter. Outa's sound is an evidence of her existence. She regains her life, her freedom when she gets confidence again. She speaks with the tone of a born-again believer²⁸³

LENA: That's not a *pondok*, Boesman [*pointing to the shelter*]. It's a coffin. All of them. You bury my life in your *pondoks*. not tonight...No! I'm on this earth, not in it. Look now. [*She nudges the old man*]. Lena!

OLD MAN: Lena.

LENA: *Ewe* [Yes]. That's me . You're right, Boesman. It's here and now. This is the time and place. To hell with the others. They are finished and mixed up anyway. I don't know why I'm here, how I got here. And you won't tell me. Doesn't matter. They've ended *now*. The walks led *here*. Tonight. And he sees it. (*B.L.*,182).

The significance of the word "Here" that Lena utters at the beginning of the play seems to reach its existential meaning at the end of act two. She yearns to put an end for her disorientation. For Lena, it was a mental, psychological as well as spatial loss that she once suffered from. Lena discovers the uselessness of her journey with Boesman. It is 'here' where she finds freedom, humanity and personality. She starts to dance, sing and clap as a sign of celebration for her regained freedom. Freedom gives her the ability to form poetry and music, to enjoy her days and even pains. She tells Outa:²⁸⁴

LENA: [Humming.] Da...da...da. Outa know that one? Ou Hotnot dance. Clap your handa. So [she starts clapping and singing softly]. Goegakop days! Lena danced the moon down and the sun up. The parties, Outa! Happy Christmas, Happy New Year, Happy Birthday...all the Happies. We danced them. The sad ones too. Somebody born, somebody buried. We danced them in, we danced them out. It helps us forget. Few dops and a guitar and it's voetsek yesterday and to hell with tomorrow. [Singing and clapping] Da...da... da...da.(*B.L.*,183-184).

The significance of dancing in the play transpasses the meaning of celebration and happiness or sorrows of life in general. Rather, Dancing in *Boesman and Lena* is a victory of existence over the mudflat of Korsten. It is also a pronouncement of Lena's African identity. Naturally, it is not some kind of ritual dancing or religious celebration, but it is a celebration of the 'self' which is gained through the liberation of the mind.²⁸⁵

Meanwhile, most of critics see no hope for the disoriented, abused Lena, but Dennis walder states that her dance has a "transfiguring effect on the stage". Her song, which includes a list of different places she and Boesman have visited, and whose names she struggles to remember, represents an affirmation of identity, while defying her outcast status as a bruised and battered "Hotnot meid". In this song, Lena throws her abuse back into the face of authority and the audience as well as towards her partner Boesman.²⁸⁶

Boesman is watching Lena's happiness with jealousy. He uses all the devices and temptations of wine, food and warmth to make her leave Outa and go inside the pondok, but he couldn't convince her. What makes her stop singing and dancing is Boesman's sudden shout " I dropped the empties"(*B.L.*,185) that he once strikes Lena for breaking them. The sense of losing Lena changes the scale of power for Boesman. He is no longer a master who yells, punches or throws out whatever he likes. He is now asking forgiveness from Lena as well as some of her attention. Now Lena is the one who has the power to forgive. She is the master, the 'self' whose presence is necessary for the life of others. Boesman, in fact, tries to hurt her again, but he couldn't:²⁸⁷

LENA: [*To the old man*]. He wanted to count the bottles before we left. There were broken. He stopped hitting when the whiteman laughed. Took off his hat and smiled at them 'Jus' a ou meid, bass.' They laughed louder. [Pointing to her bruises.]Too dark to see them now. He's hit me everywhere...For nothing then. Why do you tell me now? You want tp hurt me again. Why Boesman?(*B.L.*,185)

Boesman wants to show the whiteman that he is a master just like him. That he has the power and the authority to destroy, punch, or even kill for no reason. It is a psychological

complex of the ‘other’ to dream of being ‘self’. Whereas Lena, in contrast, shows Outa, the poor old black man, the physical strikes to her body. The play in this sense holds the recognition that black and coloured people of South Africa should depend on each other to get self assertion. The whiteman, who represents the system of apartheid. is never an ally to the oppressed²⁸⁸.

After beating the old man to death, However, Boesman admits that their freedom is temporary since they lived under the whiteman’s mercy. They are the marginalized ‘other’ whose life is witnessed by nobody and will soon die and buried like hundreds of their people before.²⁸⁹

BOESMAN: ...Boesman and Lena. Sies [*yuk world*]We are not people any more. Freedom’s not for us. We stood there under the sky... two crooked Hotnots...So they laughed. All there is to say . That’s our world. After that our life is dumb...One day your turn. one day mine. two more holes somewhere. The earth will get naar [*nauseous*] when they push us in. And then it’s finished. The end of Boesman and Lena.(*B.L.*,188)

Outa’s death is significant for those whose lives and deaths are equally meaningless. Fugard, in this sense, makes the stage as a real embodiment of life in South Africa in which the ‘others’, like Outa, pass silently from life to death. The beginning and end of their lives are the same. Outa is considered a “living embodiment of Boesman’s death in life and his spiritual demise”. It is supposed that Boesman might be arrested for murdering the old man. Outa is in fact a representation of Boesman’s self-loathing²⁹⁰. By contrast to Lena, Boesman represents an “anti theatrical principle in that he doesn’t wish his shame to be seen even by a dead person to whome Boesman shouts “*Musha khangela*” [Don’t look].²⁹¹

After Outa’s death, Boesman thinks that Lena is going to be his female property again. But, it is Lena’s turn to show her power as ‘self’. The first sign of this ‘self’ assertion is her control over the relationship with Boesman. She decides that she is no longer a follower of him. Her refusal represents a shift in power.²⁹²

BOESMAN: Come! [*Lena doesn’t respond*]. On your legs! We’re going.

LENA: *Haai*, Besman!This houere! Where? [*Boesman doesn’t answere*] You don’t know again, do you? Just crawl around looking for a way out of your life. Why must I go with you? Because you’re Boesman and I’m Lena?

BOESMAN: Are you coming? It’s the last time I ask you.

LENA: No, The first time I tell you. No, I've walked with you a long way, *ouding* [*old thing*]! It's finished now. Here, in the Swartkops mud. I wanted to finish it this morning, sitting there on the pavement. That was the word in my mouth. NO! Enough!...Run! It's trouble. Life's showing you bullets again. So run. But this time you run alone.[*Boesman is staring at her*]. Don't you understand? It is over. Look at you! Look at your hands! Fists again. When Boesman doesn't understand something, he hits it. You didn't understand him[*pointing to the dead man*] (*B.L.*,194)

Lena warns Boesman to take all their stuff as he smashes up the shelter. She doesn't need the whiteman's remains because they jailed her freedom. She has created the freedom Boesman has only boasted of but failed to gain:

LENA: I want *boggerall*. It's my life but I don't want to feel it anymore...What's your big word? Freedom! Tonight it's Freedom for Lena. Whiteman gave you yours this morning, but you lost it. Must I tell you how? When you put all that on your back. There wasn't room for it as well.(*B.L.*,195)

Lena's control of the relation and her decision to leave Boesman and his rubbish is a sign of the triumph of her 'self'. She states that her life and fate belong to nobody, neither the whiteman nor Boesman who becomes as "the tragically comic stage image" of a man without meaning. He is tied up by the baggage that adds to the absurdity of his being.²⁹³

At the end of act two, the dialectic of the 'self' and 'other' is cleverly shown by Fugard, who declares an important message for those who want to regain the self image again. Fugard, through Lena, states that the concept of 'self' can be ensured through generosity, forgiveness, and self denial. Lena, as a master, teaches Boesman a lesson in humanity. She asks him to "Give"(*B.L.*,196) in order to reach to the level of 'self', of humans. Lena's compassion to Outa enables her to value her life and to see herself from a new angle. She tells Boesman that only now she feels herself alive, and he has the chance to leave aside his negative self and be free²⁹⁴.

LENA: I'm alive, Boesman. There's daylight left in me. You still got a chance. Don't lose it. Next time you want to kill me, do it. Really do it. When you hit, hit those lights out. Don't be too late. Do it yourself. Don't let the old bruises put the rop around your neck. Okay. But not so fast. It's dark. [*They look around for the last time, then turn and walk off into the darkness*]. (*B.L.*,197)

Boesman and Lena are depicted as "victims of a common predicament". They, like Vladimare and Estragon, are tied together because they share the same fate and the same land.²⁹⁵ As for Lena, she can acquire a kind of victory for she hasn't mentally surrendered and for she has got Outa's eyes to witness her ability to regain 'self' assertion. For

Boesman, who thinks of himself as the one with power and knowledge, remains under the spell of surrendering to the white and to “the sense that he has lost the last remaining shreds of his dignity and integrity” which describes his violence against his wife and the old black man.²⁹⁶

However, the relationship between Boesman and Lena is regained. They walk side by side towards the dark. Fugard declares that it is true the play ends as it starts with the main difference that “it is a walk beyond the moment of rebellion”.²⁹⁷ Lena has got freedom not only for her, but it might be the political freedom that South Africa is going to gain after the dismantling of apartheid, which the play predicts and hints for:” Something is going to happen” (*B.L.*,146), and that something is the end of apartheid.²⁹⁸

Unlike Beckett, Fugard sees absurdity as a part of life, “an obstacle to be overcome by an equitable awareness of self and other, and the other’s reciprocation of this awareness”. it is said that the play gives the possibility that apartheid can be overwhelmed since it is created by man like Lena and her husband. Fugard in fact:

Makes very clear that, within the circumference of their lives, they represent the larger world. He [Fugard] is not saying that racial injustices do not signify; he is saying that those injustices are an extremity of the cruelty in all men. The reason that his play achieves towering height, as in the main it does, is because it includes the agony of apartheid and shows that apartheid is not devil-inflicted but man-made, and that Boesman is a man, too.²⁹⁹

Thus, Fugard’s imaginative world of *Boesman and Lena* gives not the intention of absurdity, but the fact of it, deeply and intuitively felt at every moment. The struggle that he presents is a conscious struggle that makes man know himself and his world and to understand his being, to confirm his existence, not necessary to overcome with it. This makes the play be distinguished from the melodrama by presenting the cause of moaning, howl and hair tearing with the absence of the emotional side.³⁰⁰

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CHAPTER THREE

3.1:-*Sizwe Bansi is Dead*: “Man has to kill his name in order to survive”

One of the main features on which South African literature relied, and upon which many scholars agree is the “issue of relevance”; that is South African writings should be, first, socially relevant; giving its context of apartheid politics. Second, this notion of relevance must pertain to the dismantling of the apartheid system and its replacement with a just, democratic and human system. ¹

In fact, the African society, in general, plays a major role in forming the African literature. There is a saying that “Africa goes where its literature takes it”. This observation makes the African writer and the African literature an educational institution. The African writer has the role to educate and reeducate his people by transforming them from the real to the ideal, by providing them not only with the reality, but more importantly from a certain angle, a perspective or a vision.²

It is said that the non-black South African writers like Nadine Gordimer, Alan Paton, Alex la Guma and especially Athol Fugard have been included in the list of South African literature, not only because they were born and may still live in South Africa, but because their work is characterized by a high score of social relevance.³ The kind of literature Fugard presented is based on accurate observation of the South African environment mixed with a vivid different imagination and creative use of language.⁴ This literature of Fugard is, as Ngugi wa Thiong’o has described, shaped by the different experiences that his society has undergone. ⁵

One of the advantages of the apartheid era is that it helped in the formation and production of what is called “Workshop Plays” through the collaboration of black performers and white writers and directors. The result is that the actors become ‘writers’ as much as the authors of the script. ⁶ Admired by Grotowski’s theatre of improvisation Fugard wrote, in the introduction to *The Statements Plays*, Grotowski’s theatre experiences encouraged a radically actor-centered theatre, that gives the sense of actors as being ‘creative’ artists, not merely ‘interpretive’.⁷

In fact, Grotowski helped Fugard to crystallize notions and instincts that he later had long possessed. According to Fugard, his encounter with Grotowski coincided with a crisis in his relationship with his increasing dissatisfaction with the type of theatre he had been making. Fugard states that Grotowski gave him the confidence:

To do something I had wanted to for a long time...turn my back on my securities, which is to write a play in total privacy, to go into a rehearsal room with a completed text which I would then take on as a director and which actors-under my direction-would go on to 'illustrate', to use Grotowski's phrase;⁸

In this sense Grotowski provoked Fugard to be less orthodox in the way he created plays: "My work had been so conventional! It involved the writing of a play; it involved setting that play in terms of local specifics; it involved the actors assuming false identities...I wanted to be free again".⁹

In addition, Anna Fuchs, the writer and critic, cited in Brain Crow and Chris Banfield's, states that the aim of the Workshop Drama is "to create a non-racial society through their very association with black and white contributing specific cultural artifacts and techniques which were into a new form of theatre which was itself a metonymic image of a New South Africa"¹⁰.

Sizwe Bansi is Dead is one of a group of five "Township plays" performed in the year 1958 until 1973. These plays show the role of theatre in a situation of oppression. They are called so because the black characters, who are from the Township outside the city, have been given the chance to produce these plays which have taken their inspiration from the urban life of the blacks in South Africa.¹¹

One of the most important things that these plays of Township emphasized is the struggle to speak in order to survive. Speak out is an important sign in the face of increasing oppression and pain.¹² When the play first acted, Fugard noticed the reactions of the audience when Sizwe's photo is put in the place of Robert's. One of the spectators shouted "Don't do it brother..." Another voice replied..."Go ahead and try. They haven't caught me yet." At that moment, Fugard states that he was watching a very special example of one of theatre's major responsibilities in an oppressive society; "to break... the conspiracy of silence.... The action of our play was being matched...by the action of the

audience. ... A performance on stage had provoked a political event in the auditorium"¹³. This intervention summarizes Brecht's idea of the active spectator, but it is in the African form. Fugard's spectators are going to stand back, to observe and to challenge unjust norms in South Africa.¹⁴

From the point of view of protest and social and political relevance, *Sizwe Bansi is Dead* is regarded a good example of South African drama that describes with pain the state of banning, arrests, prohibitions, dehumanization and other forms of state harassment. It describes the dire conditions under which the black of South Africa live during the apartheid regime. The skillfulness of the play lies not in the description of the actions, but in the way the sordid details and truths about apartheid are exposed.¹⁵ Apartheid had produced laws and legislations that carefully formed to separate the races into a hierarchy of power and made them all subservient to the white rule as the purest and most powerful race. Every single aspect in South Africa had been governed by race. The black were told where to live, what schools to attend, whom they could marry, and how much money they could earn at work.¹⁶ The Native Urban Act and The Pass Laws Act were designed to jail the blacks in certain places and to establish what is called the 'white South Africa', which in order to be entered by the others, all the blacks should carry a passbook that contains certain information like name, age, district of the black man and also name and address of the employer who must be a white person and for how long the black sort is going to stay. Anyone whose pass book is invalid or is caught without a passbook is going to be dismissed out of the city or sentenced to several months.¹⁷

In order to provide a basic image, a vitality and an assertion of life, Fugard tends to make use of the experiences of the group of the Serpent players.¹⁸ Thus the presentation of the play comes in the form of a collaboration between Fugard and two of his black actor friends John Kani and Winston Ntshona whose technique of improvisation gives the play more realistic sense.¹⁹ In the same respect, the play contains some of Fugard's memories as a clerk in the Court where pass law offenders were tried. It was an unforgotten experience through which Fugard saw how the black people treated, jailed and exiled from their own country because they hadn't got the necessary stamp on

their pass book or because they come to find work in order to feed their children without a work permit.²⁰ The play, in this sense, is a biting indictment of South Africa's pass law. It is designed to attack apartheid and to convey the dreadful effects of its laws. The playwright's strategy and the major aim of the play is of the such that no one can leave the theatre without knowing something of what does it mean to have a black skin in South Africa.²¹

Fugard states that he, as a writer, was obsessed with the image or a complex of images that helped in the creation of the play. He added that all of the Township plays were made according to a certain image which represent the starting point for a play.²² The idea of *Sizwe Bansi is Dead* came when Fugard saw a photography studio in which a photo of a smiling black man was hanged on a top of the studio. Fugard, Kani and Winston agreed that the only reason for the black man's smile was that he found a job and that his pass book was in order. Thus, the experience which led to *Sizwe Bansi is Dead* started at the beginning of the seventies to launch another phase of protest against the oppression of the white to the black.²³

In order to complete the rehearsals, Fugard and the two players used the garage in Fugard's house, the lavatories of local boys' and girls' schools. Fugard used the two actors' experiences and their brilliant ability of improvisation to create the sense of reality and to make the audience, white audience especially, know how it is easy for a black man to be arrested, imprisoned and departed for lacking up to date pass book.²⁴ In fact, Kani and Ntshona had been caught for the same reasons. They left their work in Ford plant and became full time performers. They violated the permissions given to them by the white.²⁵ But fortunately and in order to avoid the segregation law, they were registered as Fugard's domestic servants.²⁶ The two actors used a lot of mime, improvised language, monologues and remembered gestures. There is no conventional separation between acts or scenes, rather word, gesture or lighting is used to mark the transitions among scenes.²⁷

The first appearance of *Sizwe Bansi is Dead* was in October, 1972. The play had been performed in Cape Town before a multi racial audience. Then it was prevented for its attack the white and the whole system of apartheid.²⁸ All the play's actions, dialogues and

monologues have been taken place in the only setting that is of Styles Photographic Studio in the African township of New Brighton, Port Elizabeth. The setting is very simple so that it allows the actions to continue. It is Brechtian in orientation in the sense that it is austere, effective and contributes to achieve the emotional detachments of the audience.²⁹ It has been described in the following way:

*Styles Photographic Studio in the African township of New Brighton, Port Elizabeth. Positioned prominently, the name-board: Styles Photographic studio. Reference Books; Passports; Weddings; Engagements; Birthday Parties and Parties... Underneath this is a display of photograph of various sizes. Center stage, a table and chair... used for photographs because a camera on a tripod stands ready a short distance away.*³⁰

The play is structured as an overlapping series of monologues through which characters like Styles and Sizwe can inform us about their past and its effect on the present. It becomes easier to perceive the seeds of the past or the hopes of the future mixed with the fears of the present.³¹ The story of the play is about Sizwe Bansi, a black man who comes from his city in King Williams to find a job in Port Elizabeth in order to support his family. But, unfortunately, he couldn't find any job because there is no white man can give him the permission he needs, instead he has to leave within three days, otherwise he would be imprisoned. So, he decided to stay in Buntu's house; a friend from the city.³² After a return from the shebeen, Buntu and Sizwe found a corpse of a black man covered with a rag. The dead man is called Robert Zwelinzima and his pass book contains a work permit.³³ Buntu convinced Sizwe to switch his identity and papers with the dead man.³⁴ The result is that Sizwe Bansi becomes Robert Zwelinzima who goes to Stylus's studio to take his photo in order to send it to his wife.³⁵

From the very beginning, the dialectic of the self / other appears in Styles's photography studio. Unlike Zachariah in *The Blood Knot*, Styles is introduced to the audience as an educated man. He reads the newspaper headlines and makes comments and predictions. Above all he is a man of choice. Also, he has the ability to speak the three languages of the country and to translate from one to the other.³⁶ Through his light-hearted monologue, Styles speaks directly to the audience, narrates his story as a former worker

in the Ford cars plant, and the day in which Bass Bradley, the chief at work, asked him to translate to the workers that Mr. Ford, the Big Bass, is going to visit the company.³⁷

The long monologue Styles directed to the audience, describes the circumstances that led to his quit of the job in Ford plant and starting the new business as an owner of a photography studio. It shows the relation between the ‘others’; Styles, and his fellow black workers, and his antagonists Bass Bradley and the all regime which are described as “the horde of cheeky cockroaches” (*S.B.D.*, 11) that invade the studio, to be considered as the ‘self’.³⁸

The importance of the first scene and Styles’s monologue, says Albert Wertheim, is that it is about acting and role-playing as a means of survival. As a photographer, Styles took the role of different characters that represent the whole South African society.³⁹ He plays the role of the recorder, the witness on his people’s dreams, hopes and fears; and a mediator of their experiences to the audience. Styles took the role of himself as a worker in Ford plant, Bass Bradley the manager, the black workers “audience”, the family members who are supposed to take a photo and finally Styles the photographer. These roles Styles took, in fact, serve as creating a context for the action and prepare the audience, through the use of humor and inventiveness, to be brought into the play.⁴⁰ Thus, Styles is seen to have the ability to take all the roles of black, white, worker, manager, ‘self’ and ‘other’. It is a message Fugard sent that since the black man can take the role of the white on the stage, he easily and convincingly can perform the same role in the real life.⁴¹

It is clear that the structure of Styles’s monologue is seen to be based on the “Bass-boy” relation. It is a relation that connects the white and the black at work. But, it is not a relation based on richness and poverty as some may claim, rather it is based on deep and external forces of domination and racism, which directs the desire of self recognition and which asserts the hatred between the ‘self’ and ‘other’.⁴²

Moreover, in his *Post-colonialism: A very Short Introduction*, Robert Young explains that postcolonial literature offers a way in which the reader is going to see things differently through the use of language and the way the text is presented. It gives a vivid picture of the division of the west and the rest with the priority of the interests of the

‘others’, the colonized to come first not last. The sounds of the oppressed are going to be loud and then well justified.⁴³ In *Sizwe Bansi is Dead*, the South African experience is presented from the mouth of a black actor and a black experience and viewpoint. It is not a written script that the actor should strictly follow, rather it is acting according to real experiences. The actors are given the opportunity, through improvisation, to expose and to shout loud the pains of the black community.⁴⁴

However, textually, Styles explains directly to the audience that he is fed up with being treated as an ‘other’, as nothing in his own country and an animal like. For Styles, the visit of Mr. Ford to the plant is important since it reveals the facts that he and his fellow workers are completely unseen,⁴⁵ they are the circus monkeys who must work appropriately to impress their master:

STYLES. Say to them, Styles, that they must try to impress Mr. Henry Ford that they are better than those bloody monkeys in his own country; those niggers in Harlem, who know nothing but strike and strike all the time. Tell the boys. (*S.B.D.*,7)

Styles’s translation of Bass Bradley comes in the form of explanation and a comment. Instead of using the word ‘boys’, which is an insult and a word used to dehumanize the blacks, Styles addresses his fellow workers as ‘gentlemen’, to show the kind of relation that connects him with his people, and the relation with the opponent.⁴⁶

STYLES. Gentlemen, He says; we must remember, when Mr. Ford walks in, that we are South African monkeys not American monkeys. South African monkeys are much better trained monkeys. (*S.B.D.*,7)

Obviously, Styles attacks and criticizes the capitalist system not only in South Africa, but in the entire world. The capitalists, like Bass Bradley, think that they own everything including people. It is a system which is directly connected to racism since it is based on class distinctions and subaltern exploitation.⁴⁷

STYLES. Tell the boys that Mr. Henry Ford the Second, the owner of this place, is going to visit us. Tell them Mr. Ford is the big Bass. He owns the plant and everything in it. Tell the boys.

STYLES. Gentlemen, old Bradley says this Ford is a big bastard. He owns everything in this building, which means you as well. (*S.B.D.*, 7)

Wertheim stated that in their interpretation of “simple blacks”, many white South African writers fail “to see and underline the fantastic ambiguity, the deliberate self-deception, the ever-present irony beneath the mock humility and moderation of speech,”. In *Sizwe Bansi is Dead*, However, Fugard clearly shows the “façade as façade”. From the

very beginning Styles realizes he must appear subservient, but he has not internalized feelings of inferiority.⁴⁸ By only playing at being obsequious, he remains in full control of his actions, which allows him consciously to create the impression he desires; the other workers do the same. After Bradley orders Styles to tell the workers in their own language that they should look happy When Mr. Ford comes in, Styles says to them

STYLES. you must see to it that you are wearing a mask of smiles. Hide your true feelings, brothers. You must sing. The joyous songs of the days of old before we had fools like this one next to me to worry about. (S.B.D.,7)

Worthy to say that the song that they start to chant is sung in the resistance movement.⁴⁹

With the coming of all of the white to the plant, Styles comes to the Brechtian anti-capitalist realization through watching that he has no role to play here. He has seen that their roles as citizens of this country have been taken by those white capitalists who came from America and Britain.⁵⁰ They are treated as ‘others’ who have to follow orders, and who, although hide their true feelings and follow the orders without complains, nobody looked at them. Convincing himself that if he stays more, he will remain for all his life alienated and indentured servant whose soul is owned by his white capitalist masters.⁵¹

STYLES. Styles, you’re a bloody monkey boy. You are a monkey man and you know it. Run up and down the whole bloody day! Your life doesn’t belong to you. You have sold it. Selling my most of my time on this earth to another man. (S.B.D.,9)

STYLES. Tell the boys that Mr. Henry Ford the Second, the owner of this place, is going to visit us. Tell them Mr. Ford is the big Bass. He owns the plant and everything in it. Tell the boys.

STYLES. Gentlemen, old Bradley says this Ford is a big bastard. He owns everything in this building, which means you as well. (S.B.D.,7)

Thus, Styles reaches a critical moment in his life in which he discovers the reality of his ‘self’; to see his own situation clearly with a new and different perspective.⁵² "We heard all the time, nobody heard us... We were watching them, nobody was watching us"(S.B.D.,8)

It can be said that the whole monologue has been turned through Styles’s comic presentation and impersonation of Bass Bradley into a satire of different tunes. It is a criticism of Bass Bradley, Mr. Ford and the entire capitalist system which turns the life of the blacks into a hell.⁵³ This impersonation also shows, as Dennis Walder, the writer, declares “how subservience is a role that masks the workers’ senses of their own identity, their inner resistance to appropriation”⁵⁴.

STYLES. Tell the boys in your language, that this is a very big day...

STYLES. Gentlemen, the old fool says this is a hell of a big day in our lives. [*The men laughed*]
(*S.B.*,7)

The role of Styles as a translator shows, although temporarily, his control over Bass Bradley. For Styles the time of translation becomes a time of vengeance through which he can express, attack and contempt the white policy that makes his language an anathema.⁵⁵ Indeed, Styles is presented, through Fugard's vision, as a black hero who owns the desire to change. It is the desire of 'self' assertion which becomes a sign of political resistance and a call for change. And for this reason it becomes a forbidden desire.⁵⁶ In fact, Both Styles and Buntu describe indignations their father had had to suffer. These stories emphasize the difference between appearance and essence. Styles has not internalized feelings of inferiority, but he has grown tired of even appearing subservient. After having decided to leave the factory, he had explained to his father that when he becomes free and his own self master, then, he would be a man.⁵⁷

STYLES. Daddy, If I could stand on my own feet and not be somebody else's tool, I'd have some respect for myself. I'd be a man. (*S.B.D*10)

Tired of being a dehumanized 'Other', a servant for another man, Styles takes the decision to be the master of himself. He leaves his job in Ford plant and becomes a photographer. He becomes the Master, the Bass and the owner of the studio. He becomes the 'self' no more 'other'.⁵⁸

STYLES. I stood here in the middle of the floor, straight! You know what that means? To stand straight in a place of your own? To be your own... General Foreman, Mr. 'Bass', Line Supervisor- the lot! I was tall, six foot six and doing my own inspection of the plant. (*S.B.D.*,11)

He has his own studio, which he describes as "the strong- room of dreams". It is a dream of not only his self recognition, but also of independence and political freedom.⁵⁹

STYLES. When you have lost your passport, you need a new one, so, you come to me for a new photograph... sit down and please with no expression. Look dead... No, my friends, this is more than just a studio, do you know what I call it; this is a strong -room of dreams.

The dreamers, my people. Here lies the dreams of my people, here lies the history of my people that you never found mentioned in the history books. (*S.B.D.*,12)

According to Styles, there are no statues or monuments that can document the history of his country and his people, or make them being remembered for a long time. But, it is due to the power and meaning of a photo that Fugard uses, his people are going to be alive. Styles is turned to be not only a photographer, but, in fact, he becomes a historiographer

and a recorder of his people's history. The photos he is going to take and hang on the walls of his studio or at homes are going to be a record of South African people who are the 'others', the marginalized, the forgotten, and who has no history because they have no life at all. ⁶⁰ Directing his speech to the audience, Styles declares that apartheid leaves the South African nothing but themselves:

STYLES. You must understand one thing , We own nothing except ourselves. This world and its laws, allows us nothing, except ourselves. There is nothing we can leave behind when we die, except the memory of ourselves. I know what I'm talking about, my friends, ... (*S.B.D.*, 16)

The photographic images emphasized through the play include both imaginative and real world. Those Styles creates in his studio and the one on the passbook that allows Sizwe to assume the identity of the dead man are two perspectives of a photograph. Further, it is often assumed that a photograph is "an objective and an utterly truthful record of a particular reality and that the lens presents an object in its black and white essence." As Styles embellishes his stories with detail, imposing on them his perspective and interpretation, so he manipulates the camera and its subject to create ultimately his picture. ⁶¹ Photographs nourish dreams, as Styles suggests. They also create an image that leads to a kind of immortality- perhaps the only kind possible when a name is less important to officialdom than a number, and when most citizens are treated as a uniform, faceless mass lacking any individuality or identity. As important as photographs may be during a man's life, after his death, they become graphic proof that he once lived. ⁶²

Clearly, this makes the play's concern, as which becomes the audiences' concern, is not about great men who make history, but, it is about the anonymous, the nameless and little people of South Africa whose hopes, desires and smiles will remain as snaps on the stage. ⁶³ Styles explains how he makes a dead man immortal through a card he had previously taken with all of the family members:

STYLES. The eldest son came back for the cards. I had them ready. The moment he walked through that door I could see he was in trouble. He said to me ' Mr. Styles, we almost didn't make it. My father died two days after the card. He will never see it'. 'Come on I said,.... here ... I grabbed the cards. 'Here, Look at your father ... He looked at them in silence...the tear went slowly down his cheek. But, at the same time...I was watching him carefully...something started to happen as he saw his father...he began to smile 'That's it, brother I said Smile !Smile! at your father Smile at the world...(*S.B.D.*, 16-17)

Then he starts telling the audience about the reason why he becomes a photographer. It is because a photo he has for his father, a hero from the World War II, which Styles found in “a rotten old suitcase” and which becomes the only reminder of his late father. However, to get the transition from the state of ‘other’ to ‘self’ is not easily achieved. Styles explains that he has to wait for a long time, he has to cross certain procedures and then has to struggle and dismiss all the “cockroaches” that invaded the studio. He wants to say that people, in order to be themselves’ masters, must fight and be patient to achieve what they want.⁶⁴

For Fugard, the power of transformation is crucial in getting a tragic victory over the oppressor, even if this victory is more mental rather than physical. Thus, this power becomes a vision and a theme in most of his plays. This victory, according to Fugard, is achieved first through recognizing one’s own ‘Self’. It is this power of transformation through which Styles is going to make all his people immortal, to make them have memories that will be never forgotten like the memories of his father. In other word, Styles’ photo is going to be another way of survival, because it is a proof of identity existence⁶⁵

In Styles’ studio the story of Sizwe Bansi is revealed when he comes to take a photo to be sent with a letter to his wife who is left with his four children in King Williams Town. Sizwe, (called a man in the text) although reluctantly, introduces himself as Robert Zwelinzima,⁶⁶ while posing for Styles for a snapshot, he creates in his mind and for the audience the letter he is going to send to his wife, Nowetu. He tells the audience about the difficulties and bizarre adventures in Port Elizabeth and New Brighton.⁶⁷

MAN. Port Elizabeth is a big place with lots of factories but also lots of people looking for a job like me .There are so many men, Nowetu, who have left their places because they are dry and have come here to find work. (S.B.D22)

In fact, Sizwe becomes a picaresque hero who uses his wit in order to live in a corrupted society and who narrates how he left his native village to find a job in the Johannesburg mines where he finds adventures waiting for him. But, Sizwe is not a white eurocentric picaro, rather he is a black picaro whose journey and adventures are all a struggle to get survival and self estimation.⁶⁸

It seems that the difference between Styles and Sizwe is so obvious. Sizwe seems diffident and inept a role player. He has no ability to take the role of one dead character in order to survive.⁶⁹ Yet, since he enters Styles' strong room of dreams he, with some encouragement, has established the image of 'self' he wishes to project. He has made the first step towards an expressive "versatility" that Styles has already brilliantly exemplified.⁷⁰

However, Sizwe and Buntu explain, using satire and comedy, the way in which labor is controlled through the use of labor bureaux and elaborate conditions which are often applied to prevent the rural black to get permits. It is a criticism of the laws of apartheid, which are aggressively used to divide not only the country, but also the black into rural and urban citizens.⁷¹ Buntu summarizes Sizwe's problem, which is shared by all South African labors, that since Sizwe has no white man to start with, it is difficult for him and for any other black man to get a permit for a job and to get an opportunity to live. Without a white man, a black man either stays without a job or dies trying to find one.⁷²

BUNTU. There's no way out, Sizwe. You're not the first one who has tried to find it. Take my advice and catch that train back to King William's Town. (*S.B.D.*, 25)

The play in this sense describes the meaningless journey of the black in a world dominated by the white who created the passbooks to ensure that black lives are completely subject to white whims and dominated by white rules.⁷³ Buntu explains to Sizwe that it is useless to burn his passbook because it is the white made. All his life is connected to this book.

MAN. I don't want to leave Port Elizabeth.

BUNTU. Maybe. But if that book goes, you go.

MAN. Can't I maybe burn this book and get a new one?

BUNTU. Burn that book? Stop kidding yourself, Sizwe! Anyway suppose you do. You must immediately go apply a new one. Right? And until that new one comes, be careful the police don't stop you and ask for your book. Into the Courtroom, ..Finally the new book comes. Down to the Labour Bureau for a stamp... White man at the labour Bureau takes the book, looks at it -doesn't look at you!- goes to the big machine and feeds in your number... So you burn that book, or throw it away, and get another one. same thing happens. (*S.B.D.*, 24-25)

The natives, as others, were dragged out to the desert, to the most fertile part of the country to be their homeland. They were prevented to enter the white cities without passbooks which were stamped 'work permits' and permission to stay as a guest

worker. The whites are just like ‘the stars’ in John Webster’s famous lines of his tragedy *The Duchess of Malfi* 1613; “We are merely the stars, tennis balls, struck and bandied/ Which way please them”. It shows the way in which the South African government controls the country and its people through the laws of apartheid.⁷⁴

The role of Buntu, played by Styles, is very important since he gives main ideas and utters the central statements of the play.⁷⁵ Buntu explains to Sizwe, who is afraid of being caught, and to the audience the dilemma of getting a work permit in Port Elizabeth. To get a job in his own country, the black man needs a permission offered by the white. And then, the black man is going to be a puppet between the oppressive hands of the white.⁷⁶

BUNTU. You talk to the white man, you see, and ask him to write a letter saying he's got a job for you. You take that letter from the white man and go back to King William's Town, where you show it to the Native Commissioner there. The Native Commissioner in King William's Town reads that letter from the white man in Port Elizabeth who is ready to give you the job. He then writes a letter back to the Native Commissioner in Port Elizabeth. So you come back here with the two letters. Then the Native Commissioner in Port Elizabeth reads the letter from the Native Commissioner in King William's Town together with the first letter from the white man who is prepared to give you a job, and he says when he reads the letters. (*S.B.D.*, 25-26)

Although the dialogue between Buntu and Sizwe about accepting the idea of transferring the identities shows that both of them look as ‘others’, subjugated by the white, it shows Buntu as the one who has control over things. It shows his ability to convince others, like Sizwe, that the best way to fight is to survive not to surrender. When Sizwe refuses to live as another man’s ghost, Buntu argues that he is already a ghost since he and all the blacks live in the shadow of the white man. They are invisible, not existed in the eyes of others.⁷⁷

MAN. I’m afraid. How do I get used to Robert? How do I live as another man’s ghost?

BUNTU. Wasn’t Sizwe Bansi a ghost?

MAN. No!

BUNTU. No? When the white man looked at you at the Labour Bureau what did he see? A man with dignity or a bloody passbook with an N.I .number? Isn't that a ghost? When the white man sees you walk down the street and calls out, 'Hey, John! Come here.... to you, Sizwe Bansi... isn't that a ghost? Or when his little child calls you 'Boy'. . . you a man, circumcised with a wife and four children ... isn't that a ghost? Stop fooling yourself. They've turned us into. Spook them into hell, man!

Sizwe is silenced. Buntu realizes his words are beginning to reach the other man. He paces quietly, looking for his next move. He finds it. (S.B.D., 38)

In a state of anger, Buntu describes the motive of exploitation, robbery and dehumanization when he remembers the life and sufferings of Outa Jacob, one of the

relatives who spends his life moving from place to place to support his family till his death.⁷⁸ This leads him to conclude that a non-white life is a dehumanizing journey from farm to farm, employer to employer, town to town, bureaucracy to bureaucracy whose only end is death.⁷⁹

BUNTU. [*The grave at his feet*] Now at last it's over. No matter how hard-arsed the boer on this farm wants to be, He cannot move Outa Jacob. He has reached Home. [*pause*] That's it, brother. The only time we'll find peace is when they dig a hole for us and press our face into the earth. Ag, to hell with it. If we go on like this much longer we'll do the digging for them. (*S.B.D.*,28)

But, also, in Buntu's speech, there is a sign of revolution and dissatisfaction of the situation that leads to revolt against the laws of the passbook. In fact, it is said that through the pain, oppression and experience, the heroes of the play gain 'wisdom' through which they could present a way out of their people, society and themselves.⁸⁰

Names for Buntu are useless in South Africa, where a man is identified through his number in the passbook. It is very essential since it represents the biography and the entire life of man. It is the record through which his life exists, otherwise he has no life at all.⁸¹ Everything is connected with that number in the passbook without it the black man doesn't exist.⁸²

BUNTU: N-I-3-8-1-1-8-6-3 Burn that into your head, friend. You hear me ?it's more important than your name. (*S.B.D.*,39)

The names of the blacks are false pride for Buntu, because they are interchangeable in a country governed by the white. For the white, the others are no more than tools that could be substituted any time and that could be get rid of when they are useless and no more productive.⁸³

BUNTU. [*angry*] All right Robert, John, Athol, Winston...Shit on names, man! To hell with them if in exchange you can get a piece of bread for your stomach and a blanket in winter. Understand me brother, I'm not saying that pride isn't away for us. What I'm saying is shit on our pride if we only bluff ourselves that we are men. (*S.B.*,43)

Through the use of role playing, Buntu makes sure that Sizwe has to memorize his new N.I. Number. This scene represents, as Orkin states, the play's dramatical climax of dehumanization in which the black man is regarded as a "unit of labor" known not through his name, family or history, but, through his number that the white man has given.

Treated as ‘others’, the play asserts that the black become as a source of “exploitable energy”, exchangeable subjects recognized by their numbers only.⁸⁴

MAN. I don’t want to lose my name, Buntu.

BUNTU. You mean you don’t want to lose your bloody passbook! You love it, hey?

MAN. I can’t lose my name. (*S.B.D.*,36)

Moreover, games and role playing are thematically fundamental to *Sizwe Bansi is Dead*. Buntu takes the roles of different characters; a policeman, a priest in the church and a boss who gives money to the black workers at the end of a work day. All what Buntu does is to ensure that Sizwe had memorized his new number. In fact, through acts of imagination, it seems that the transience of a superficial human identity is made obvious and emphasized. Basically, these games are much more than playful. As the imaginary car ride in *The Blood Knot* had been a means for Zach and Morris to discover their brotherly bond.⁸⁵

However, Andre Brink claims that Buntu tries to find a way out for Sizwe. At the same time he wants to discover Sizwe as a man of resolution. He first suggests Sizwe to give up and return to his city one hundred and fifty miles. But Sizwe rejected the idea and challenged the laws of the government. The second thing Buntu suggests a job on the mines, but, also, Sizwe rejected the idea, saying that “You can die there”. At this moment Buntu “taking possibly his first real look at Sizwe”⁸⁶.

BUNTU...If you need work so bad go knock on the door of the Mines Recruiting Office. Dig gold for the white man. That’s the only time they don’t worry about Influx Control.

MAN. I don’t want to work on the mines. There’s no money there. And it is dangerous, under the ground. Many black men get killed when the rocks fall. You can die there.

BUNTU. [*stopped by the last remark into taking possibly his first real look at Sizwe*]. You don’t want to die?

MAN. I don’t want to die. (*S.B.D.*,26-27)

Worthy to mention that *Sizwe Bansi is Dead* is a play about how to survive, resist and achieve a self-recognition in a world in which the black are treated as ‘others’. And one of the ways to get survive is through reincarnation and resuscitation not through rituals of the ancestors, but, through ways that suit the circumstances of apartheid. The act of switching identities between Sizwe and Robert is in fact an act of surrogation ; a process of conjuring the dead to give energy and reassert the power of the living. Thus, Robert is resurrected

when he was remembered as a brother, a member of the family and the one who will remain alive again and again.⁸⁷

BUNTU. Look brother, Robert Zwelinzima... if there are ghosts, he is smiling tonight. He is here, with us, and he 's saying 'Good luck, Sizwe! I hope it works. 'He is a brother, man. (S.B.D.,43)

In this way the operations of apartheid are spoiled through thecoexistence of the indigenous hidden transcripts of death and life and ancestor and living relations.⁸⁸The sense of purgation is blocked in *Sizwe Bansi is Dead*, because the only chance for black survival is to put aside sentimentality, religion and pride in favor of pragmatism.⁸⁹

BUNTU. Look, if someone was to offer me the things I wanted most in my life, the things that I would make me, my wife, and my child happy, in exchange for the name you think I wouldn't swop? (S.B.D.,42)

Leaving the dead man in the alley, after taking his valid passbook, is considered immoral for Sizwe, whose speech directed to the audience is regarded the play's dramatically most moving and effective moment in which he realizes the meaning of passbook, homeland and the lies of the white⁹⁰.In language recalling that of Shylock in Shakespear's *The Merchant of Venice*, Sizwe, ripe all his clothes, cries:⁹¹

MAN. Would you do that to me, Friend? If the Tsotsis had stabbed Sizwe, and left him lying there, would you walk away from him as well?

[*The accusation stops Buntu*]

MAN. Would you leave me lying there, wet with your piss? I wish I was dead because I don't care a damn about anything anymore. [*Turning away from Buntu to the audience*] What's happening in this world, good people? Who cares for who in this world? Who wants who? Who wants me, friend? what's wrong with me? I'm a man. I've got eyes to see. I've got ears to listen when people talk. I've got a head to think good things. What's wrong with me? (S.B.D., 34)

Bansi's desperate query emphasizes the importance of the passbook and the pathetic degree to which it and his identity have become one in his mind. The white officials are only concerned with the book and its number, not the man holding it. Allowed no identity but that defined by the identification card, the man and card become one.⁹²To give up his name is to lose the only thing Bansi's own. He perceives the choice between his card and identity and those of the dead man as one between personal dignity and survival itself. Despite the pressing needs of his family, he is at first too proud to contemplate a change of name.⁹³

As a sign of shared humanity, Sizwe stands in front of the audience and starts tearing of his clothes. It is a gesture that all human are the same. There is no self or other when dealing with human features.⁹⁴

MAN. [*Starts to tear of his clothes*] Look at me! I'm a man. I've got legs. I can run with a wheelbarrow full of cement! I'm strong! I'm a man. look ! I've got a wife. I've got four children. How many has he made, lady? [*The man sitting next to her.*] Is he a man? What has he got that I haven't...? (*S.B.D.,34-35*)

What is said by Sizwe is a demand of all of the black that they are humans and that they should share the same human rights in regard of their race, colour, sex, creed and freedom of thoughts, a better education and speech and press.⁹⁵ The lesson Sizwe has learned is that he has to leave morals aside if he wants himself and his family to survive, because morals, as Macheath, one of Brecht's characters, preaches, are "A luxury available only after the essentials of life have been secured".⁹⁶ This leads him to accept the identity of Robert and get another chance to feel himself as a resolute man who, in spite of difficulties and humiliation, wants to live. He is fully aware of what he has done. He has not truly become someone else; he is merely playing at it by using the government's identity system against itself. It is a "deceit born of necessity".⁹⁷ Through Buntu's direction and the process of making his decision, Sizwe alters his consciousness and superficial sense of 'Self'. He finally realizes that human identity transcends a mere name, number, or government title. Moreover, he has no illusions that the trick will go undiscovered. Since his "skin is trouble", as Sizwe himself says, the police will in the end arrest him and discover that his fingerprints do not match those of the real Robert Swilinzima. Sizwe is forced to abandon illusion. He assumes a second identity only to survive. The decision is a practical one. He is transformed, externally in order to live.⁹⁸

Such a moment of truth and directness is what Fugard regarded as special example of one of theatre's major responsibilities in an oppressive society: "To try to break the conspiracy of silence that always attends an unjust social system". For Fugard, theatre has the role of provoking people "to think and feel"⁹⁹. It is the pure theatre devoid of make-up, scenery, lighting and costumes which are considered a challenge for not only the actor, who must communicate as directly as possible, but also the audience who had to cope

physically and mentally with the moments of truth of the performers.¹⁰⁰ Fugard's plays, in this sense, ensure the survival of not only the playwright, but also the performers, as part of the country, who were isolated by race and by their position within their fractured, semi-colonial society. Those performers, like Fugard, believe in the ability of theatre to be a powerful instrument through which they can fight, criticize and express their hopes as well as pains. Because of their commitment to theatre, those performers participate in the transformation of their country.¹⁰¹

Unlike Styles who finds his 'self' when he realizes the reality of his identity, Sizwe has to lose his identity in order to get a new one with a new photo. The photo, according to Styles, represents dream, history and self-recognition of the indigenous. It also represents a kind of protest, to have a new identity and a new birth.¹⁰² When Sizwe enters Styles' studio for a snap, Styles calls him "a Dream":

MAN. [*walks nervously into the studio. Dressed in an ill-fitting new double-breasted suit. He is carrying a plastic bag with a hat in it. His manner is hesitant and shy. Styles takes one look at him and breaks into an enormous smile.*]

STYLES. [*An aside to the audience.*] A Dream! (S.B.D., 17)

In this sense, Fugard presents the dilemma of pride and survival, pride and shame. With shame, Sizwe has to abandon his identity to become a new person because it is a matter of survival.¹⁰³

The dialectic of self/ other is expressed through the names of the protagonists and through the addresser and the addressee in the play. In Xhosa, language of South African natives, 'Sizwe' has the meaning of 'Nation', and 'Bansi' means 'Wide or Broad'.¹⁰⁴ Whereas 'Buntu' means 'Humankind'. Speaking directly to the audience, Fugard makes the whole black nation, the 'others', represented by Sizwe, address the world. It is a process of universalization in which the rest speaks to the west about the passbook law and the evils of the whites, the faceless antagonists who never appear on the stage and who are addressed as 'They' and 'them'.¹⁰⁵ In this sense, Fugard tends to make the title ironic since it holds the recognition that the whole large nation of black South Africa is vigorously alive.¹⁰⁶ The use of capital letters in words like 'White' or 'Bass' or 'They' is necessary

and intended to show the kind of relation that gathers the white and the black. It is a relation of domination and control.¹⁰⁷

MAN. They never told us it would be like that when They introduced it. They said: Book of life! Your friend! You'll never get lost! They told us lies. (*S.B.D.*,33)

Moreover, the use of the word 'Man' instead of Sizwe is a sign that refers to all South African blacks to show the belief that freedom can be achieved by any or all the blacks. In the same respect 'Styles' comes in the plural form to represent the different forms of oppression that the blacks can overcome and get freedom.¹⁰⁸

Although the play presents the bitter fact that black South African people couldn't be away from troubles because they hold troubles in their skin, it is also optimistic and hopeful¹⁰⁹

MAN. for how long Buntu?

BUNTU. How long? for as long as you can stay out of trouble. Trouble will mean police station, then fingerprints off to Pretoria to check on previous convictions...and when they do that...Sizwe Bansi will live again and you will have had it.

MAN. Buntu, you know what you are saying? A black man stay out of trouble? Impossible, Buntu.our skin is trouble. (*S.B.D.*,43)

The play is optimistic and hopeful since it suggests that future is achievable and that each man can recognize his 'self' if each is able to get rid of his fears and able to use the available tools that surround him.¹¹⁰ Styles is an example of a man who fights for his freedom and who becomes responsible for the mental and psychological liberation of his people. To get self-recognition and to be his own self boss, Styles has to fight the metaphorical cockroaches in his studio. He uses the insecticide, but to no avail. So, he is forced to use another solution that represents a defy. He challenges his fears as an ailurophobe and brings Blackie, the cat, to destroy his enemy.¹¹¹

STYLES. So, I'm standing there-here-feeling big and what to do I see on the walls? Cockroaches. *Ja*, cockroaches....in my place. I don't mean those little things that run all over the place when you pull out the kitchen drawer. I'm talking about the big bastards, the paratroopers as we call them. I didn't like them. I'm not afraid of them but I just don't like them! All over. On the floors, the walls. I heard the one on the wall say: 'What's going on? Who opened the door? The one on the floor answered: 'Relax. He won't last. This place is condemned... You want to solve your problem, get a cat...I'm ...I'm not too fond of cats..the next morning when I walked in what do you think I saw? Wings. I smiled because one thing I do know is that no cockroach can take his wings off. He is dead! (*S.B.D.*, 11-12)

The play's title, as suggested by Martin Orkin, may have the meaning of "people are strong", because it bears evidences and exposes the social and political conditions of the

country during the apartheid era. Also, it may point to “Umkhonto we Sizwe”; the armed resistance wing of the African National Congress (the ANC) and their liberation thoughts and struggles.¹¹²

Styles, Sizwe and Buntu are strong because they managed to find ways out for their people to survive in the evil environment of apartheid. They become an archetype to be followed by those who want to get self recognition and want to survive.¹¹³ Thus, the play asserts the fact that a black man in South Africa is an actor who can take several roles, wear masks in order not to surrender, but to survive. It is the new identity that Sizwe has got and that represents a kind of rebellion in order to “spook the whites” as Buntu expresses.¹¹⁴

The play ends with the optimistic image of the man once named Sizwe back in Styles’ studio striding through “the city of Future” that Styles has, as Robert Zwelinzima.¹¹⁵ Sizwe uses the tools around him to, the chances to unbind himself from the chains of the other man. Only man can release himself from the oppressions the other man if he is determined, creative and focused.¹¹⁶ When he speaks to his wife in the letter, Sizwe looks a self-determined man who achieves victory through survival, re-birth and new identity.

BUNTU.[wearily]. You said you wanted to try.

MAN. And I will

BUNTU.[picks up his coat]. I’m tired’... Robert. Good luck. See you tomorrow

[*Exit Buntu. Sizwe picks up the passbook, looks at it for a long time, then puts it in his back pocket...*]

MAN. So, Nowetu, for the time being my troubles are over. Christmas I lodger’s permit. If I get it, you and the children can get here and spend some days with me in Port Elizabeth. Spend the money I am sending you carefully. If come home. In the meantime Buntu is working a plan to get me a all goes well I will send some more each week. I do not forget you my dear wife. Your loving husband. Sizwe Bansi. (*S.B.D.*,44)

In his strong room of dreams, Styles managed to make Sizwe change from a man who hardly remembered his name to a man as social actor who is seen as controlling the world from his office at Feltex. It is the power of imagination that makes Sizwe realize his ‘self’ and that gives him life again.¹¹⁷ Sizwe has managed to get rid of all his fears which, in Fugard’s point of view, is the most exhausting power that can inhibit all the human emotions and acts.¹¹⁸

STYLES. Imagine, it man, you Robert Zwelinzima, behind a desk in an office like that! It can happen, Robert . Quick...Look at it, Robert. America, England, Africa, Russia, Asia!...Mr. Robert Zwelinzima, Chief Messenger at Feltex, sitting in his office with the world behind him. Smile Robert, Smile... (S.B.D20)

But, the most important thing is that Sizwe ends the play with the assertion that he is “Sizwe Bansi”. It is worthy to mention that in contrast to the play’s dreams, illusions and acts of imagination, Sizwe Bansi ends with the refusal of self-delusion. An insightful and unchangeable sense of identity finally replaces a superficial one. One critic assumes that “the text is sometimes ambivalent in its belief that South African blacks deserve a blostering illusion rather than the reminders of reality”.¹¹⁹ But *Sizwe Bansi is Dead* doesn’t imply that man needs his illusions in order to live. Sizwe is not destroyed by abandoning a delusive sense of identity; his dream of supporting his family becomes a reality. He has chosen, in the words of another critic, between the realism offered by Buntu and the fantasies offered by the photographer. His final words in his letter to his wife asserts the fact that his name and his true identity will remain untouchable as long as he is still alive.¹²⁰

It is true that without Fugard’s own obsessional complex of images, his responsibility of the final dramatical structure of the result and the theatrical language, all the facts presented in the play are going to be repeatable, scriptable, ambiguous and flat. Through his vision, Fugard makes the characters as well as the audience understand what lies beyond reality and what is the vision of the future.¹²¹

3.2:- *My Children! My Africa!*: An act of celebration.

It is said by Andre Brink, the famous novelist from South Africa, that “an artist is a problem finder not a problem solver”. However, for playwrights from South Africa, especially Fugard, the matter may seem different.¹²² For Fugard the main solution that the artist can present is to bridge the gap as much between whites and blacks as between genders. This can be achieved only through “reconciliation and forgiveness” which Fugard considers South Africa’s hope for a new, democratic and multi racial country in which all races have the same rights without any social and political discrimination.¹²³

The decade of the eighties in South Africa is special for it witnessed the real beginning of the dismantling of apartheid due to the external and most importantly the internal pressures of not only the active resistance of the majority of the blacks, but also of some of the brave whites who started to see the complete picture of injustice of apartheid.¹²⁴ And for it witnessed the National Boycotts of black students against Bantu Education Act: another law applied by apartheid used to distinguish students according to their race, colour and nationality. Teachers and students protested against such kind of education, for it was humiliating, glorifying the colonizer and eliminating the history of the colonized. The school teacher Ezekiel Mphahlek, in a statement before the Eiselen Commission, declared that

I condemned the textbooks ordered by the Education Department for use in African schools: a history book with several distortions meant to glorify white colonization, frontier wars, the defeat of African tribes, and white rule; Afrikaans grammar books which abound with examples like *the Kaffir has stolen a knife; that is a lazy kaffir*...and a literature that teems with non-white characters who are savages or blundering idiots to be despised and laughed at; characters who are inevitably frustrated creatures of city life and decide to return 'home'-to the Reserves.¹²⁵

In the same respect, the beginning of the eighties, specifically in 1983, witnessed the appearance of the United Democratic Front UDF, which attracted many middle class anti-government white South African people who, along with the black, found a space to make conferences, publish books, newspapers spread the new culture of a non-racial, free South Africa.¹²⁶ Thus, according to what has been presented, *My Children! My Africa!* comes to carry an ovation directed to the black and white audiences who see it as an affirmation of their hopes and fears of the social and political changes took place so rapidly in their country during the eighties.¹²⁷

Clearly, the characters of Fugard's late plays are different from those of the sixties and seventies. It is suggested that Fugard needs a new hero that suits the changes that took place in South Africa in the late eighties and the beginning of the nineties¹²⁸. In fact Fugard's plays of the sixties and seventies are dark plays for they hold the recognition that the end of tyranny, white supremacy and injustice of apartheid look impossible. Wherefore, the characters of these plays are decent human beings like Zach or Sizwe who try to survive during an endless period of oppression. With the rapid changes happened

during the eighties and the dismantling of apartheid that seems imminent, Fugard's characters are those people of different races who prepare themselves for a new period empty of apartheid and who are going to leave behind more than forty years of oppression. They have got a new burden of changing South Africa into a bloodbath or to "forge a new society never envisioned by their parents"¹²⁹

My Children! My Africa! is set in 1984 during the school boycotts protesting against Bantu Education system. It is a three-hander that places a young black township activist, Thami, in opposition to his teacher Mr. M who Thami loved and who got "necklaced" for collaborating with the white authorities, while Isabel, the white school girl is left to pronounce Mr. M's epitaph¹³⁰ "The future is ours, Mr. M"¹³¹ It holds the recognition that apartheid days are numbered and about to end. At the same time it foreshadows the future of South Africa and prepares people of South Africa, the new generation of black and white, to the new stage when South Africa is free and a multiracial democratic country.¹³² The play is a direct response to an event five years before the murder on township streets in the Eastern Cape of a school teacher by some students who thought him a police collaborator. The teacher was tortured by using the strategy of 'necklace'. The play shows Fugard's power and authority in response to contemporary issues¹³³

The play is presented in 1989 by the Market theatre which, for decades, was the shelter for the playwrights and actors who found the opportunity to present their dramatic works freely, without the interference of the apartheid policy. Market Theatre was one of the main devices of struggle against apartheid since it, in every occasion, challenged the apartheid laws that prevented mixed actors and mixed audiences in every dramatic work. Indeed, the play was designed to protest the pernicious system of education established by the apartheid law of Bantu Education.¹³⁴ Worthy to say that Market Theatre is formed in 1974 by Barney Simon and Mannie Manim as a reaction against the Commercial drawing comedy inspired by British touring companies. The name 'Market' comes from the first place leased by a group of businessmen who used the old Indian Market building as a place to start with.¹³⁵

In this play, Fugard doesn't only present his aspirations of a non racial country for all people regardless of their colour, race or gender, his view of a future empty of violence, but he also dives deep into the complex question of ethnicity and the deeply rooted racial conflict between the white and the black. He attacks the essence of violence, the educational system which leads only to more segregation. Through the form of a 'debate' between the three protagonists, the solution of freedom and racial equality is presented as the only way to achieve peace in a country torn up by the wrong policy of the whites.¹³⁶

Fugard draws the dialectic of the 'self' and 'other' through the brilliant use of a school debate that took place in a classroom at Zolile High School in an Eastern Cape black township. It becomes the setting of the whole acts of the play.¹³⁷ This makes *My Children! My Africa!* a teaching play in which pedagogical terms are presented in the form of interrogation. It is a didactic play since it is not only about morals, but also deals with the problems of education and teaching in black South African schools.¹³⁸ The debate is between two students, schools and two opposite poles of South Africa. It is between Thami Mbikwana, the top debater of the black student at the black township school and Isabel Dyson, white student from the town's all white Camdeboo Girls High School. The subject of the debate, which is about to end first is women's rights. The debate is supervised by the black teacher Mr. Anela Myalatya or Mr. M as he prefers to be called. Then the two are made to form one team to compete in the field of English literature.¹³⁹

According to Nicholas Visser what is important in the play is that its political vision is presented not through language and dialogues, although it has some, but through the metaphorical use of two important symbols of 'debate' and the 'dictionary book' which Mr. M holds all the time. The debate stands for 'order' which people of South Africa most needed in the present and near future.¹⁴⁰ The debate represents Fugard's social vision for the new South Africa which is governed by law and order rather than violence and murder. It is about white and black young men and women who can solve their political problems through negotiation and live together without fears from each other in the near future.¹⁴¹

Although he is the product of a long reign of Bantu education: a system set up by the whites to ensure only one fact that the African citizens would be turned into productive workers who must be guided to serve their own community which, in turn, is a serve for the colonizer's interests, and who are learned their cultural heritage through what the European powers granted¹⁴², Mr. M is seen as a revolutionary teacher who uses his education, books and talent of teaching as a way to create an educated society governed by order. He is humble, dedicated man whose 'Self' is recognized through the power of words and through education.¹⁴³ In other words, Mr. M is seen as 'self' for he crosses the limits of colour and gender during apartheid, and for he makes a new friendship based on morals and reason between the black and white¹⁴⁴. However, Mr. M is also seen as 'other' for he represents the group of black teachers who accept the Bantu education system as an instrument of segregation, and who teach according to the Eurocentric culture of the West or the white in particular.¹⁴⁵

Moreover, being a black teacher in a black school, Mr. M finds a way to change for the good, to create his 'self' and to aspire over the level of animals and the ignorants. For Mr. M, the change to 'self' can be got through books and the knowledge they present. The texts which he teaches become inseparable part of his life. Teaching, reading and books for Mr. M is a good career for it brings change from the state of slavery, ignorance, subordination and 'otherness' to the state of mastery and self establishment.¹⁴⁶ He explains to Thami the importance of books and education as the means of mastering the entire world:

Mr.M: This was my home, my life, my one and only ambition..to be a good teacher!...That ambition goes back to when I was just a skinny little ten-year-old pissing on a small gray bush at the top of the Wapasberg Pass. I went to the teacher who was with us and I asked him: "Teacher, where will I come to if I start walking that way?"..and I pointed . He laughed. "Little man," he said, "that way is north. If you start walking that way and just keep walking, and your legs don't give in, you will see all of Africa! Yes, Africa little man! ..."Because it is all in the books and I have read the books and if you work hard in the school little man, you can do the same without worrying about your legs giving in." He was right Thami. (*M.C.M.A.*, 67-68)

'Order' is the first word uttered by Mr. M and the first word of the play. As the play progresses, 'order' becomes a metaphor that echoes with increasing and different meanings. It is a reference to an order that will become a main social and political feature

in contemporary South Africa and in the new life of its people after the inevitable end of apartheid.¹⁴⁷ According to his dictionary, Mr. M gives a precise definition of what a debate is ought to be:

Mr. M: (*opens and reads from a little black dictionary that is at hand on the table*) My dictionary defines it as follows: "The orderly and regulated discussion of an issue with opposing viewpoints receiving equal time and consideration'. Shouting down the opposition so that they cannot be heard does not comply with that definition. Enthusiasm for your cause is most commendable, but without personal discipline it is as useless as having a good donkey and a good cart but no harness (*M.C.M.A.*, 2)

In fact, the Mr. M's dictionary is considered as an inanimate character in the play, and the definition of a debate matches Fugard's understanding of the meaningful theatre which should, like a debate or politics, require enthusiasm for a cause mixed or overwhelmed by discipline or order in the presentation of different viewpoints.¹⁴⁸ After the end of the debate about the full rights for women between Thami and Isabel, Mr. M raises a very important issue of 'vote', and how to vote as respected, free citizens of South Africa, who are denied this right for decades.¹⁴⁹ During the apartheid regime, only the white have the right to vote and only white political parties and white politicians have the right to nominate and be elected.¹⁵⁰

Mr. M, as a confident, wise man, directs his speech to the audience as the debate audience, asking them to vote for whom they think is the best. He asks the students of the Zolili High school (the audience) to prove that they are rational, that they have the right to vote, and that order is going to be a hallmark in their life.¹⁵¹

Mr. M: We come now to the vote. But before we do that, a word of caution. We have had a wonderful experience this afternoon. Don't let it end on a frivolous and irresponsible note. Serious issues have been debated. Vote accordingly...If you believe that we have the right to vote out there in the big world, then show it here in the classroom, that know how to use it. (*M.C.M.A.*,5)

Although the debate is set in a school for black students and most of the attendants are Thami's mates, the vote goes to Isabel, the white girl, because she acts according to the decorum of a debate, she speaks well and presents facts that could convince the audience, and because she shows herself as a committed and respected debater, unlike Thami who acts outrageously, as described by the stage direction, and violates orders.¹⁵² It is well-known that postcolonial theory is based on the concept of 'otherness' that states the differences between the colonizer and the colonized on the bases of certain cultural, ethical

or geographical differences that might include race, gender and colour. According to this concept, the colonized is characterized as primitive, savage, cannibal and unable to make decisions¹⁵³ Thus, The right to vote represents a struggle for freedom, a struggle to gain ‘self’ identity which is a dominant theme in the play. Also, it foreshadows the new and free South Africa in which the blacks have the right to vote freely.¹⁵⁴ By voting, Mr. M celebrates not the debaters, but the audiences who take his advices and use their minds when choosing:

Mr. M: But the fact that you (Thami) didn’t succeed is what makes me happy. I am very proud of our audience. In my humble opinion they are the real winners this afternoon. You two just had to talk and argue. Anybody can do that. They had to listen...intelligently. (*M.C.M.A.*,7)

Obviously, the differences between the ‘self’ and ‘other’ are apparent when the two debaters-the white girl, Isabel Dyson and the black boy Thami Mbikwana- left alone without any teacherly supervisor. Before being in one team, it is important to give them the chance to know each other and discover how each one of them can imagine the world of the other. It seems that a new friendship is going to occur between Thami and Isabel.¹⁵⁵ The relation between them foreshadows the kind of relation that might gather the white and the black in South Africa after apartheid.¹⁵⁶

Fugard states that there are two reasons for writing *My Children! My Africa!*, the first is that to assert the believe in the power of spoken and written words as an effective means of change. This faith has been stated through one of the characters in the play. The second and most important reason involves an act of celebration;Fugard wants to celebrate the youth of South Africa. The new generation of black and white and especially white who started to realize the dangerous situation of their country and how wrong the policy of their forefathers is¹⁵⁷

However, the differences between Isabel and Thami are a dramatization of the differences between the ‘self and ‘other’. Isabel is described as a princess surrounded by her servants who are ready to do everything for her. She is a white girl from the other side of the city which Thami hardly knows. Her contact with the black is only when the black are servants. She knows them only through her black maid ‘Auntie’, and the black boy who helps her father in the pharmacy he owns.¹⁵⁸

THAMI: Dyson! That's an English name.

ISABEL: Sober, Sensible, English-speaking South African. I'm the third generation.

THAMI: What does your dad do?

ISABEL: He is a chemist. The chemist shop in town. Karoo Pharmacy. That's ours..

THAMI: Any brothers?

ISABEL: No, Just the four of us.

THAMI: A happy family. (*M.C.M.A.*, 9)

Most important is a Thami's ironical question about Isabel's breakfast. It draws the distinction between the two races, the way of their life and who is seen as the 'self' and who is the 'other'.¹⁵⁹

THAMI: Yes, what did you have for breakfast this morning?

ISABEL: Auntie, our maid, put down in front of me a plate of steaming, delicious jungle oats over which I sprinkled a crust of golden brown sugar, and while that was melting on top I added a little moat of chilled milk all around the side. That was followed by brown-bread toast, quince jam and lots and lots of tea.

THAMI: Yes, you are a writer.

ISABEL: You think so?

THAMI: you made me hungry. (*M.C.M.A.*,10)

Isabel looks as a 'self' for different reasons: First, the relation between her and the black is that of a master and a slave.¹⁶⁰ She is always seen as "The bass's daughter" (*M.C.M.A.*, 17) .Second, she doesn't recognize the "colonial irony" of the white girl feeding on a breakfast cereal called "Jungle Oats". Most importantly, Isabel takes the role of Auntie, the black maid. She cancels Auntie's existing and then identity. Auntie is deprived of her African name. And, in order to make her living, she is obliged to travel from Thami's Township to Isabel's house to serve a school girl who needs only to wake up and sit down at the breakfast table and enjoy the different kinds of food presented by the African woman¹⁶¹ In fact Fugard belongs to the writers who break the silence of "cultural exploitation" through exposing the existent relation between the colonizer and the colonized that have developed out of the colonial project. It seems that the experiences of ruler and ruled cannot be separated, changed, divided or disentangled.¹⁶² Fugard, in this sense, makes a strong hint that the prosperity and wealth of the white is gained through centuries of exploitation and hard labor of the black natives. Blacks and coloureds were used to work in the mines, fields and factories to support and increase the wealth and prosperity of the 'others', of European countries¹⁶³

Further, the white happy family of Isabel is met and compared with the gloomy state of Thami's black family that lived on the edge of life and that, because of the white oppression, is meant to suffer. Thami is the son of a domestic and railroad worker who lives with his grandmother. He is one of the blacks who are deprived, isolated and prisoned not only with their environment, but also within themselves.¹⁶⁴

ISABEL: Let's start with your family.

THAMI: Mbikwana! (*He clears his throat*) Mbikwana is an old Bantu name and my mother and my father are good, reliable, ordinary, hardworking Bantu-speaking black South African natives. I am the one-hundred-thousands generation.

ISABEL: You really like teasing, don't you.

THAMI: My mother is a domestic and my father works for the railways. I stay here with my grandmother and married sister. I was sent to school in the peaceful platteland because it is so much safer. (*M.C.M.A.*, 11)

Scene two starts with a long monologue of Isabel, who gives a vivid picture of the state of schools in the black areas and how life is hard for the black. She makes an indirect comparison between her place, where she lives and Thami and Auntie's city. Also between her school and that of Thami:¹⁶⁵

ISABEL: We've got a lot of nicely restored National Monument houses and buildings. Specially in the Main Street. Our shop is one of them. The location is quite an eyesore by comparison. Most of the houses –if you can call them that! –are made of bits of old corrugated iron or anything else they could find to make four walls and a roof. There are no gardens or anything like that. You have got to drive in first gear all the time because of the potholes and stones, and when the wind is blowing .. all the dust and rubbish flying around... (*M.C.M.A.*, 15)

This, in fact, may remind the audience with the scene of the lake in *TheBloodKnot*, in which there is a description of the dust, rubbish and bad smell everywhere in the city.¹⁶⁶ It is a declaration that the lives of the black 'others' wouldn't change during the decades of apartheid. Clearly, like some of the white who see their skin colour as a stigma¹⁶⁷, Isabel feels guilty when she describes how the blacks live, their poverty and how they are humiliated in their country.

ISABEL: I've actually been into it quite a few times. With my mother to visit Auntie, our maid, when she was sick. And...I can remember one visit, just sitting in the car and staring out of the window, trying to imagine what it would be like to live my whole life in one of those little pondoks. No electricity, no running water, no privacy! Auntie's little house has only got two small rooms and nine of them sleep there. I ended up being damn glad I was born with a white skin. (*M.C.M.A.*, 15)

Indeed, *My Children! My Africa!* offers a harsh criticism of Bantu Education and racial discrimination in part of schools and teaching facilities.¹⁶⁸ Isabel is one of the white young who is shocked when seeing the circumstances under which the black students live and study:

ISABEL: They were waiting for us in what they called Number One Classroom. (*shaking her head*) Honestly, I would rate it as the most bleak, depressing, dingy classroom I have ever been in. Everything about it was gray—the cement floor, the walls, the ceiling. When I first saw it, I thought to myself, how in God’s name does anybody study or learn anything in her. But there they were, about forty of them, my age, mostly boys, not one welcoming smile among the lot of them. And they were studying something and very intently. (*M.C.M.A.*,16)

In spite of being a white ‘self’, master, winner of the debate, princess like who is served by the black, Isabel declares that she finds her true ‘self’ when she comes in contact with the real world of the black. She points out an important fact that the whites are blind because they don’t see the other side of the city where the black live. The white are prisoned in their rationality and must be freed by the emotional side of the black . Fugard, in fact, clears the differences between what is rational and what is emotional. It is an aspect of the differences between the two races. ¹⁶⁹

ISABEL: ...The most real experience I have ever had. I have never before had so...so exciting ...a sense of myself! Because that is what we all want, isn’t it? For things to be real, our lives, our thoughts, what we say and do? That’s what I want, now. I didn’t really know it before that debate, but I do now. You see I finally worked out what happened to me in the classroom. I discovered a new world! I’ve always thought about the location as just a sort of embarrassing backyards to our neat and proper little white world, where our maids and our gardeners and our delivery boys went at the end of the day. But it isn’t. It’s a whole world of its own with its own life that has nothing to do with us... What I thought was out there for me...no! It’s worse than that! It’s what I was made to believe was out there for me. (*M.C.M.A.*, 17-18)

At the time in which she criticizes the competitions that took place in her school, Isabel admired the way in which the competition is set in Thami’s school because it is creative and enthusiastic, or as she explains ‘a riot’. ¹⁷⁰

ISABEL: The debates at my school are such stuffy affairs. And so boring most of the time. Everything is done according to the rules with everybody being polite and nobody getting excited...lots of discipline but very little enthusiasm. This one was a riot! (*M.C.M.A.*,8)

After the successful end of the first debate about women’s full rights, Mr. M, later on, felt that the debate is no more than “a waste”. He comes with the idea that Isabel and Thami should join their forces and form one team that is going to compete in the area of Romantic English poetry at the Grahamstown Schools Festival. ¹⁷¹

As the product of the apartheid institutional education, Mr. M, whether directly or indirectly, uses two manners of invitation, that will decide who is the ‘self’ and who is the ‘other’, to address the two debaters: The differential manner towards the white girl, and the imperative manner towards the boy. Isabel is different from Thami and from Mr. M

himself. She is made as part of the whole system which Mr. M follows. She is the white ‘self’. She is asked politely to join the team. Whereas Thami is the subjugated, the follower, the one who has no opinion and whose decision is taken by others. He is made to follow orders blindly like his tutor. ¹⁷²

Mr. M: ...The Standard Bank is sponsoring a new event: an interschool English literature quiz. Each team consists of two members. I’ll come straight to the point. I have suggested to Miss Brockway that Zolile High and Camdeboo High join forces and enter a combined team. There you have it Isabel Dyson. I anxiously wait your response.

ISABEL: I am in the team...Mr. M you are a genius!...What about my teammate. What does he say? Have you asked him yet?

Mr. M: No, I haven’t *asked* him Isabel and I won’t. I will *tell* him, and when I do I trust he will express as much enthusiasm as you have. I am an old-fashioned traditionalist in most things young lady, and my classroom is no exception. I teach, Thami learns. He understands and accepts that that is the way it should be. You don’t like the sound of that do you.

ISABEL: Does sound a bit dictatorial you know? (*M.C.M.A.*, 23-24)

Respectively, when Isabel invites Mr. M and Thami to meet her Dad and Mom to her house, Mr. M accepts the invitation without asking Thami’s opinion. He regards it as a “delight and a privilege” to be invited by a white family:

Mr. M: Of course we accept Isabel. It will be a pleasure and a privilege for us to meet Mr. and Mrs. Dyson. Tell them we accept most gratefully.

ISABEL: Thami?

Mr. M: Don’t worry about him, Isabel. I’ll put it in my diary and remind him at school.. (*Mr. M leaves*)

THAMI: (*Edge at his voice*): Didn’t you hear Mr. M? “A delight and a privilege! We accept most gratefully”...

ISABEL: Was he speaking for you as well?

THAMI: He speaks for me on nothing! (*M.C.M.A.*, 40-41)

As a “traditionalist”, Mr. M admits that he belongs to Bantu Education which distinguishes between students on the bases of race and colour. It is another conspiracy applied by the West, and the white in particular, as the most cultural and spiritual race that has been chosen by God to lead ‘Others’ towards a more civilized and neat life. And any violation of this is going to be a trespass on the laws of God as the origin of the distinction between races and nations on the basis of “fixed relationship between authorities”. ¹⁷³ Black teachers are themselves the products of an educational system that meant to inscribe the lessons and code of apartheid. They become the tools that assert the mastery of the white over the black. The play shows how the post-colonial future of South Africa is going to be affected and shaped by the Western policy and culture during the colonial period ¹⁷⁴

Furthermore, postcolonialism has best been seen as covering all the culture affected by the imperial process from the moment of colonization to the present day.¹⁷⁵ Fugard raises an important issue in postcolonial literature that is of using the literature and language of the colonizer to define the history and culture of the colonized. It is a process of cancelling the whole country, its heritage and traditions. This issue of the missing African literature is what makes Thami rebel against Mr. M and the whole educational institution that prefers eurocentric, colonizer's culture over the literature and culture of the natives.¹⁷⁶ In fact Fugard wants to point to what is called the "old canonical texts" which refers to the canon of English literature: the writers and their work which are believed to be of particular, rare value for reasons of aesthetic beauty and moral sense. The teaching of English literature in the colonies has been understood by some critics as one of the many ways in which Western colonial powers such as Britain asserted their cultural and moral superiority while at the same time devaluing indigenous cultural products¹⁷⁷

However, Mr. M, Thami and Isabel agree about the subject of the competition, which is the Romantic poetry of Wordsworth, Coleridge, Byron, Southey and the two sonnets of Masfield's "Sea-Fever" and Shelley's "Ozymandias" which should be memorized to be presented in the competition. It seems that the two sonnets, especially Shelly's, have new meanings when read in the context of South African apartheid and the reality of the black Township.¹⁷⁸ When read in a South African context of apartheid, Ozymandias becomes an "ironic commentary" on the ultimate fate of the white apartheid policy and oppression. That the end of tyranny is inevitable and it will become memories to be studied and have lessons from.¹⁷⁹

ISABEL: You'll be interested to know, gentlemen that Ozymandias is not a fiction of Mr. Shelley's very fertile imagination. He was a real, live Egyptian king, Rameses the second...his oppressive rule left Egypt impoverished and suffering from an incurable decline

THAMI: I had a book of Bible stories when I was small, and there was a picture in it showing the building of the pyramids by the slaves Thousands of them, like ants, pulling the big blocks of stone with ropes, being guarded by soldiers with whips and spears

.According to the picture the slaves must have easily outnumbered the soldiers, one hundred to one....

ISABEL: What are you up to, Mbikwana? Trying to stir up a little social unrest in the time of the pharaohs, are you?

THAMI : Don't joke about it, Miss Dyson. There are quite a few Ozymandiases in this country waiting to be toppled. And with any luck you will live to see it happen. We won't leave it to Time to bring them down (*M.C.M.A.*,38)

Worthy to mention that the level of debate is reduced to a mere student competition about general, ordinary topics. It is not a political debate in which the competitors try to get certain interests or needs. ¹⁸⁰ Now the relation between Thami and his teacher is cut off. The project of the competition is cancelled because Thami joins the school boycott. ¹⁸¹ He has been changed from being a subordinate, and a complaint disciple to “interpellating adversary” whose rebellion includes his objection on the education sponsored by Oam Dawie(Uncle Dave) :the Inspector of Bantu Cape Schools, by the white, an education that seeks to remove black culture and history by replacing them with false white version ¹⁸² In a long monologue directed to the audience, Thami dramatizes the differences between the ‘self’ and ‘other’, and how the policy of the British colonization changed the black majority into poor, helpless margins:

THAMI: I don't remember much about what Oam Dawie said after that because my head was trying to deal with that one word: the Future! He kept using it... “our future”, “the country's future”, “a wonderful future of peace and prosperity”. What does he really mean, I kept asking. Why does my heart go hard and tight as a stone when he says it? I look around me in the location at the men and women who went out into that “wonderful future” before me. What do I see? Happy and contented shareholders in this exciting enterprise called the Republic of South Africa? No, I see a generation of tired, defeated men and women crawling back to their miserable little pondoks at the end of the day work for the white bass or madam. And those are the lucky ones. They've at least got work. Most of them are just sitting around wasting their lives while they wait helplessly for a miracle to feed their families, a miracle that never comes. Those men and women are our fathers and mothers. We have grown up watching their humiliation. We have to live every day with the sight of them begging for food in this land of their birth, of their parents birth (*M.C.M.A.*,49)

The play, in this sense, distinguishes between two trends in the struggle against apartheid and in the way of achieving freedom and self estimation: Mr. M's way that depends on learning and reading books and getting knowledge, which Thami considers as “the old- fashion”, and Thami's way in which violence and boycotts are the only possible way to get rid of Bantu Education and the white control. It is a presentation of what is old, peaceful and wise way of Mr. M and what is new, a physical protest of the youth. ¹⁸³ Thami is seen as aloof ,warm and polite on the outside, but seething with rage on the inside. Brilliantly, he captures the ethos of young black South Africans and regarded Mr.

M as a man whose voice is no more heard and his old-fashion is no more valid.¹⁸⁴ A contrast between the ‘self’ of the two protagonist is made by Thami:

ISABEL: He’s watching you.

THAMI: So, He can watch me as much as he likes. I’ve got nothing to hide... Even if I had he’d be the last person to find out. He sees nothing Isabel.

ISABEL: I think you are very wrong.

THAMI: No, I’m not . That’s his trouble. He’s got eyes and ears but he sees nothing and hears nothing.... He is out of touch with what is really happening to us blacks and the way we feel about things. He thinks the world is still the way it was when he was young. It’s not! It’s different now, but he is too blind to see it. He doesn’t open his eyes and ears and see what is happening around him or listen to what people are saying.

ISABEL: What have they saying?

THAMI: They have got no patience, Isabel. They want change. They want it now!

ISABEL: But he agrees with that. He never stops saying it himself.

THAMI: No, his ideas about change are the old-fashioned ones. And what have they achieved? Nothing. We are worse off now than we were. The people don’t want to listen to his kind of talk anymore. (*M.C.M.A.*,42-43)

Thami is, in fact, the child who Ngugi wa Thingo describes as being made to stand outside himself to look at himself, because the culture and language of his country and of which he is proud to learn and study is being exposed , substituted to a culture that was a product of a world external to himself. Thus, the child then sees his culture and his language as secondary and an adoption ¹⁸⁵ In the same respect, Ngugi states that “the physical violence of the battle field was followed by the psychological violence of the classroom”. Accordingly, Ngugi, cited in Geoffrey S. Davis, links the choice of language with the struggle against neocolonialism. Characterizing the colonial educational system which alienated the colonized, (student) from the sources of his own African culture. ¹⁸⁶

As a sign of change from the state of ‘other’ to ‘self’ and a sign of protest against Bantu education, Thami goes on in one of his monologues to explain his increasing frustration with the eurocentric education that Oam Dawie presented for years and that emphasizes the relation of white mastery and subaltern race slavery. Thami exclaims passionately and powerfully to the audience :¹⁸⁷

THAMI: Do you understand me, good people? Do you understand now why it is not as easy as it used to be to sit behind that desk and learn only what Oom Dawie has decided I must know? My head is rebellious. We have found another school- the streets, the little rooms, the funeral parlors of the location- anywhere the people meet and whisper names we have been told to forget, the dates of events they try to tell us never happened, and the speeches they try to say were never made. These are the lessons we are eager and proud to learn, because they are lessons of our

history, about our heroes. But the time for whispering them is past. Tomorrow we start shouting.
AMANDLA (M.C.M.A.,50)

Thami's words make the audience wonder why a black teacher like Mr. M encourages students' participation in a competition whose subject denies the rich cultural heritage of the African nation's black majority and replaces it with a foreign eurocentric literature, a literature which represents the cultural heritage of only a small handful of the South African population.¹⁸⁸

What Fugard is willing to raise here, is the futility of the use of canonical English texts to define an African-non Western situation. There is something out of order about the South African national literary context that is based entirely on British writers. Within this context, Ngugi says, "The African, through his colonial education, found his image of the past distorted. His colonial middle-class education and brainwashing told him that he had no history. The black man did not really exist, had slept in the dark continent until the Livingstones and the Stanleys woke him into history through a mixture of piety and violence".¹⁸⁹

Worthy to add that one of the main effects of colonization is the distortion of the interests of the colonized in order to create the image of the negative 'self' for the benefit and advantage of the colonizing power. This is done through reforming the political, cultural and economic relationships within the colony in the way that suits the ultimate goals of the colonizer. It is said by professor Paget Henry, the famous sociologist and political theorist of the Caribbean, that one of the main reasons for the distorted self-image is "the seasoning of slaves to deprive of them the African habits and culture", he adds "to the extent that the people who have been colonized will find themselves in possession of a false or distorted consciousness, just as they find themselves with distorted economic, cultural, and political institutions."¹⁹⁰

In this sense, *My Children! My Africa!* is a didactic play whose subject matter is about teaching and about schools in South Africa. But, to see the play from this angle only is to undervalue Fugard's brilliant craftsmanship and insight. In fact, the play deals with things that are very important in shaping the near future of the country and in determining the

kind of relation between the white and the black and between the black themselves. The first and most important lesson the play presents is “integration” through which the differences between the ‘self’ and ‘other’ are melted. The audiences share Mr. M’s pleasure at seeing the social and intellectual power generated when the white and the black students work together as a team. It is the celebration of the liberal feelings of South African people after apartheid.¹⁹¹ The contest between Thami and Isabel, although interesting, but is considered a “waste” by Mr. M for it is a fight between the two races:

Mr. M: What a contest! But at the same time what a waste I thought! Yes, you heard me correctly. A waste! They shouldn’t be fighting each other. They should be fighting together. If the sight of them as opponents is so exciting, imagine what it would be like if they were allies. If those two stood side by side and joined forces, they could take on anybody...and win! For the next few days that is all I could think of. It tormented me. (*M.C.M.A.*,20)

Thami is seen as ‘self’ when he appears as an equivalent debater and joins forces with Isabel. As a deprived black teenager, Thami shows a complete understanding of English poetry, which is not his native’s poetry and that he can “match wits and skills with an advantaged white”¹⁹²

However, Mr. M’s personality is somehow a mystery in the sense that the dialectic of the ‘self’ and ‘other’ is involved in his sphere. He is the ‘other’ who accepts to ignore the rich heritage of South African literature and teach his students the literature and culture of the colonizer. Also, with the boycott held by the rebellion students continues and classes became empty, Mr. M takes the role of an informer and tells the authority the names of the activists. He shows himself as a completely subordinate to the system. For his betrayal, Mr. M is killed by the same students he once taught.¹⁹³ Mr. M seems to be a victim of the colonial educational policy to estrange educated blacks from their native history and traditions. One tends to claim that his action is done due to white supremacist brainwashing. He believes that he is doing it out of concern for his students..”I sat here before going to the police station saying to myself that it was my duty, to my conscience, to you, to the whole community to do whatever I could to put an end to this madness of boycotts and arson.” (*M.C.M.A.*,66). Emmanuel Obiechina,quoted in Isam M. Shehada, comments on that “the supreme sin of colonialism was its devaluation of African culture and alienation of educated blacks from their native traditions and history.”Mr. M becomes

a traitor in the eyes of his own students and his people, a treason which makes him pay the price dearly in the form of execution.¹⁹⁴

However, in an opposite point of view, Mr. M is a man of knowledge, a man who believes in the power of words, language and books as the only means for achieving change and freedom. He is committed to the liberation of mind through education. All the books that he has read shaped his political ideas that no any political activity than words can be used as a solution for the dilemma of South Africa. And this explains his rejection of violence, boycott as a political activity instead of learning.¹⁹⁵ He realizes his position as one of the black 'others' who lost the sense of "Hope". Yet, his 'self' is granted through education, words and teaching:

Mr. M: You think I am exaggerating? Pushing my metaphor a little too far? Then I'd like to put you inside a black skin and ask you to keep Hope alive, find food for it on these streets where our children, our loved and precious children go hungry and die of malnutrition. No, believe me, it is a dangerous animal for a black man to have prowling around in his heart. So how do I manage to keep mine alive, You ask. Friends, I am going to let you in on a terrible secret. That is why I am a teacher. (*M.C.M.A.*,28)

Mr. M explains the importance of words to Thami and to the audience as being the only means that can distinguish man from animals. In other words, they are the devices that can distinguish who is wise, rational and human from the outrageous, mob and inhuman. Also, words are the best weapon that man can use to fight his enemy because they have the ability to enter the mind and the heart before the armed vehicles of the opposites:¹⁹⁶

Mr. M: Be careful Thami. Be careful! Be careful! Don't scorn words. They are sacred! Magical! Yes, they are. Do you know that without words a man can't think? Yes, it's true. Take that thought back with you as a present from the despised Mr. M and share it with the Comrades. Tell them the difference between man and an animal is that Man thinks, and he thinks with words... If the struggle needs weapons give it words Thami. Stones and petrol bombs can't get inside those armored cars. Words can. They can do something even more devastating than that...they can get inside the heads of those inside the armored cars. I speak to you like this because if I have faith in anything, it is faith in the power of the word. Like my master, the great Confucius, I believe that, using only words, a man can right a wrong and judge and execute the wrongdoer. You are meant to use words -like that. Talk to others. Bring them back into the classroom. They will listen to you. They look up to you as a leader (*M.C.M.A.*,58-59)

It is a hallmark of Fugard's work that in the construction of the identity of his characters he tends to locate himself in a character to the extent that an overt correlation can be established between personal events at a given time and the character that emerges from the play at the same time.¹⁹⁷ Fugard's views of absolute education leads him to reject

the school boycott of the 1980's regarding it as "One of the greatest social disasters of recent South Africa". Thus, Fugard, through the wise Mr. M, reveals the ideology that the country should have and follow. According to this ideology any political activity has nothing to do with students and schools. Leaders of politics should understand that school classes and students' minds are not the arena getting certain political advantages. Students are not well qualified to involve with politics. They need education first. Mr. M makes the audience know that "education should be absolute value", when he tells the story of one of the rebels who wrote on the wall "Liberation first, then Education" and asked him to correct his spelling: ¹⁹⁸

Mr. M: The only person there was little Siphon Fondidi from Standard Six, writing on the wall: "Liberation first, then Education". He saw me and he called out: "Is the spelling right Mr. M?" and he meant it! (*M.C.M.A.*, 61)

In spite of being treated as an ally to the Bantu Education, Mr. M is fully aware that this kind of education is unfair and that his duty is to "sabotage it". He obviously thinks that the relation between him and the texts is "traditional" in the sense that they carry wisdom, morals that should be transmitted to other generations. It is the traditional role of the teachers. ¹⁹⁹

Mr. M: Oh Thami...you learn your lessons so well! The "revolution" has only just begun and you are already word perfect. So then tell me, do you think I agree with this inferior "Bantu Education" that is being forced on you?

THAMI: You teach it.

Mr. M: But unhappily so! Most unhappily, unhappily so! Don't you know that? Did you have your fingers in your ears the thousand times I have said so in the classroom? Where were you when I stood there and said I regarded it as my duty, my deepest obligation to you young men and women to sabotage it, and that my conscience would not let me rest until I had succeeded. And I have! Yes, I have succeeded! I have got irrefutable proof of my success. You!...because I have also had a struggle and I have won mine. I have liberated your mind in spite of what the Bantu Education was trying to do to it. (*M.C.M.A.*, 57-58)

But, unfortunately, Thami and his revolutionary comrades replace the authority of Mr. M, the lover of words and poetry whose most treasured possession is his dictionary book, with a new authority of violence, boycott and physical discipline. Thami explains to Mr. M that getting freedom doesn't need "big words" ²⁰⁰

THAMI: Your's were lessons in whispering. There are men now who are teaching us to shout. Those little tricks and jokes of yours in the classroom liberated nothing. The struggle doesn't need the big English words you taught me how to spell. (*M.C.M.A.*,58)

For Frantz Fanon, violence is a “cleansing force. It frees the native from his inferiority complex and from his despair and inaction; it makes him fearless and restores his self-respect.”²⁰¹ In this sense, Fanon insists that violence is more necessary than any political technique or device to force the removal of the European oppressor. For Fanon violence is an essential means of psychic and social liberation. Fanon wants to say that the oppressed find cure through violence and through the force of arms that grant them not only freedom but also a kind of psychological therapy. Through rage, Fanon adds, the native is going to rediscover his lost innocence and to think of himself in that he finds his truly self. The decolonization process is somehow aborted and liberation is considered incomplete if the colonialist withdraws peacefully without struggle or without violence, because the motive in this case is going to remain an enslaved person “in a neo-colonial frame of mind”²⁰²

Unlike his previous plays, however, Fugard makes the central question of this play is not so much how to survive under apartheid, but rather how true liberation from apartheid might most effectively and properly be achieved.²⁰³ For Mr. M, true liberation is achieved through knowledge and through the liberation of the mind. Differences between the ‘self’ and ‘other’, white and black or man and woman are not found when people are truly educated. Mr. M and his texts have created the circumstances for moral change in the world. They have enriched Mr. M ‘s life and they have enabled a subversive engagement between a black and a white student to occur in spite of a fascist apartheid regime. With the aid of Mr. M and his favorites- Coleridge, Wordsworth, Byron, Keats, Arnold, Shelly- Thami and Isabel forge a close relationship during a time when their paths might otherwise not cross at all.²⁰⁴

At every chance Mr. M gives Thami and the audience the opportunity to have faith in words as the power that can control the world and possess the souls.²⁰⁵ Just before his murder, Mr. M, who knows that he is going to be killed and refuses to escape, holds his dictionary in one hand and a stone thrown into his window by the rebels outside the school

in the other . It is the central image of the play. Although their weight almost the same, the stone remains one little word in the English language found in that little book.²⁰⁶

Mr. M: (*picks up his dictionary. The stone in one hand, the book in the other*) You know something interesting, Thami...if you put these two on a scale I think you would find that they weighed just the same. But in this hand I am holding the whole English language. This...(*The stone*) is just one word in that language. It's true! All that wonderful poetry that you and Isabel tried to cram into your beautiful heads...in here! Twenty-six letters, sixty thousand words. The greatest souls the world has ever known were able to open the floodgates of their ecstasy, their despair, their joy!...with the words in this little book. Aren't you tempted? I was. (*M.C.M.A., 63-64*)

Through the smart use of theatre as a forum of debate between the two races, Fugard tries to show an important issue of violence and murder in the name of freedom. This issue is worthy to be studied and acted since it will decide the future of the country. In this respect, the violence on the stage becomes a kind of therapy and the lesson behind this murderous violence of Mr. M is that “thwarted aspirations inevitably turn in on themselves, that repression breeds explosive acts of destruction of the self and other and that peace can be achieved only on the basis of justice”.²⁰⁷

It is impossible for Mr. M to replace books for stones. It is a replacement of justice for violence, life and its inherent hope of death.²⁰⁸ Thus, Mr. M is the classical tragic hero whose extreme devotion to the canon and his strong belief in the power of books and learning as having the ability to change for the good bring his tragic downfall²⁰⁹

However, It seems that the dialogue between Isabel and Mr. M reveals the birth of the new South African ‘self’ and the new personality that combines between European rationalism, represented by Isabel who describes herself as “the sober, sensible English speaking South African” and the “putative spontaneous emotional fervor of Africans” that is represented by Mr. M. The South African new ‘self’ is characterized as “unruly behavior”, that gathers the African soul and the European discipline and that represent a “culturally synthesis identity”²¹⁰

ISABEL...Being with black people on an equal footing, you know...as equals, because that is how I ended up feeling with Thami and his friends...To be honest Mr. M that family of yours was a bit scary at first. But not anymore! I feel I've made friends with Thami and the others, so now, it's different.

Mr. M: Simple as that.

Isabel: Simple as that.

Mr. M: Knowledge has banished fear.

Isabel: That's right

Mr. M: Bravo... From the moment I shocked hands with you I knew you were a kindred spirit.
(*M.C.M.A.*, 23)

In his defense of the boycott and his Comrades, Thami shows Isabel the state of being a black 'other' governed by a system that changes the blacks' nature and that considers them as mobs because they rise against the whites laws. He provides a touching explanation of the conditions which can cause a desperate, alienated and frustrated group of people to turn into a mob that takes the law into its own hands against an informer, such as Mr. M was believed to be:²¹¹

Thami: Try to understand, Isabel. Try to imagine what it is like to be a black person, choking inside with rage and frustration, bitterness, and then to discover that one of your own kind is a traitor, has betrayed you to those responsible for the suffering and misery of your family, of your people. What would you do? Remember there is no magistrate or court you can drag him to and demand that he be tried for that crime. There is no justice for black people in this country other than what we make for ourselves. When you judge us for what happened in front of that school four days ago just remember that you carry a share of the responsibility for it. It is your laws that have made simple, decent black people so desperate that they turn into "mad mobs" (*M.C.M.A.*, 74).

In *My Children! My Africa!*, there is a recognition that apartheid days are numbered and a new generation of young people, black and white, stand on the threshold of the future.²¹² Through the association with the black community, especially Mr. M, Isbell has discovered a new world of truth and rejected her old one which she thought as perfect and rational. She is turned to "an ethical-political exemplar", a projection of Fugard's best 'Self'. She becomes one of a Mr. M's best children who is "wise, stubborn, temperate, rational, determined" to keep her master's faith that the future is in the hands of the youth. It is a sign of optimism in spite of all the difficulties and of the murder of Mr. M.²¹³ This murder makes Isabel reevaluates her life. She promises Mr. M and the audience that she will never waste her life as being a 'self' who looks with meanness to the 'other', but to be a truly 'self', whose life is devoted to all races of South Africa:

ISABEL: A promise. I am going to make Anela Myalatya a promise. You gave me a little lecture once about wasted lives. How much of it you had seen, how much you hated it, how much you didn't that to happen to Thami and me. I sort of understood what you meant at the time. Now I most certainly do. Your death has seen to that. My promise to you is that I am going to try as hard as I can, in every way as I can to see that it doesn't happen to me. I am going to try my best to make my life useful in the way yours was. I want you to be proud of me. After all, I am one of your children you know. You did welcome me to your family
(*A pause*) The future is still ours Mr. M. (*M.C.M.A.*, 78)

Through his creative imagination Fugard has reshaped the national consciousness of the Afrikaners who, due to certain conditions, are made as masters or owners of the country. He gives them the chance to look at themselves as humans, to free their minds and be true citizens live side by side with the natives.²¹⁴ Ann Sarzen states that all of Fugard's work is marked with the attributes of warmth and passion with an optimist view about the future, especially his *My Children! My Africa!*. It is a fact that Fugard, as a story teller from South Africa, not only holds a mirror to the deep rooted foibles of his world, but he also foreshadows future developments.²¹⁵

Similarly, the tragic death of Mr. M leads Thami to choose the right way of struggle, "the old-fashioned" way which he once rejected. It is the best way of realizing his 'self' again. Ultimately, Thami cannot reconcile himself with Mr. M's murder or with the politics of the mob, admitting to Isabel that he too "loved" Mr. M (*M.C.M.A.*,75), though he did not fully agree with him, he reveals that he cannot allow himself to be dragged down by the mob mentality which can express itself only in blind violence and destruction.²¹⁶ Thami decides to go north and leaves the country. He wants to be a "fighter" for social reform and join the liberation movement abroad (*M.C.M.A.*, 76). The term, "fighter", is left deliberately undefined, so that it could be read figuratively rather than literally. However, the irony in Thami's decision to be a fighter seems to provide proof of Mr. M's claim that liberation of mind is the only way to recognize the 'self'. To have "liberated the mind in spite of what the Bantu Education was trying to do with it" (*M.C.M.A.*, 58), and, consequently, of how misguided and self-defeating was the boycott of the schools which Mr. M. as well as Fugard himself has previously rejected as "a social disaster"²¹⁷

At the end of the play, the audience are left with the hope that the end of apartheid will lead to a new future, empty of violence, governed by the black and the white wise men and women living together in one free, democratic country²¹⁸ Worthy to say that in most of Fugard 's plays, it is obvious that the concepts of freedom and absolution are common features they share. Absolution works as "an old-fashioned catharsis, not only for the protagonists of the drama, but also for the theatre goers". *My Children My Africa* is designed to declare that change for good or ill is going to happen very soon and that the

way for a new and free South Africa is through reconciliation and absolution.²¹⁹ The play is seen as a celebration of the blacks who triumph through their forgiveness. They have been treated as nothing, ‘others’ and who have every reason to hate, detest and who turned out to be individuals of love, tolerance and forgiveness. They represent the fact that how just, how generous and forgiving the human soul can be!. Fugard declares:

I became conscious, as I was looking back over my plays, that in addition to all the judgments, the condemnations, the angers, the outrages, the whatever else I have expressed, I've tried to celebrate the human spirit-its capacity to create, its capacity to endure, its capacity to forgive, its capacity to love, even though every conceivable barrier is set up to thwart the act of loving²²⁰

What is regarded a strong point in the play is that it has neither villains nor heroes. Fugard doesn't take sides. Yet, each character is given a specific time and space to justify him or herself. Fugard makes the audience understand that the anger of Thami and his peers and understand that such anger without discussion and without words is useless. It leads to nothing but more blind violence and a reign of terror.²²¹ Also, Fugard makes the audience understand Mr. M's passion for words, love of literature, and hope for a peaceful solution. Fugard recognizes that Mr. M has accepted the subaltern position imposed upon him by the system, that he is an “assimilationist”, and that his politics will not result in major social changes or relieve the plight of his fellow black South African. Words devoid of actions or feelings are empty and without effect. They produce artful but unproductive debates.²²²

Without doubt *My Children! My Africa!* indicates Fugard's continuing commitment to dramatic experiment, to the investigation of the human consequences of South African social realities, and to the theatre as a moral and educational institution, a place where both actors and audiences may come to know themselves better²²³. Realism for Fugard is not to present real events and setting, rather reality is a kind of mirror in which the audience can see themselves and can recognize their actuality. Yet, through the representation of the dialectic of the ‘self’ and ‘other’ between and within characters in realistic events, Fugard manages to strike the chords of recognition in his audience.²²⁴

Notes

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- ³ Oyegoke, 5.
- ⁴ Margaret Njoki, 64.
- ⁵ Ngugi wa Thiong'o, *Writers in Politics: Essays* (Nairobi: East African Educational Publishers, 1994), 5.
- ⁶ Brain Crow and Chris Banfield, *An Introduction to Post-colonial Theatre* (New York: Cambridge University Press, 1996), 100.
- ⁷ Dennis Walder, Introduction to *Township Plays* by Athol Fugard, John Kani and Winiston Ntshona (New York: Oxford University Press, 2000), xix.
- ⁸ Russell Vandenbroucke, *Truth the Hand Can Touch: The Theatre of Athol Fugard*(New York: Theatre Communication Group, 1985), 110-111.
- ⁹ Ibid.,111
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- ¹³ . Loren Kruger, *The Drama of South Africa: Plays, Pageants and Publicssince 1910*. (London: Routledge, 1999), 153.
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- ²⁴ . Benedict Nightingale, *Great Moments in the Theatre* (London: Oberon Books, 2012), 141-142.
- ²⁵ . Walder, 2000, xxviii.
- ²⁶ . Nightingale, 142.
- ²⁷ . Kalyani, 45.
- ²⁸ . Nightingale, 141.
- ²⁹ . Stephen Oladele Solanke, "Mythotypes and Sociological Imports in the Apartheid World of *Sizwe Bansi Is Dead*," *Crossroads: A Journal of English Studies*no.4 , (April 2014): 3.
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- ³² . Kalyani, 45.
- ³³ . Kruger, 150.

- ³⁴. Nightingale, 141.
- ³⁵. Kalyani, 45.
- ³⁶. Wertheim, 80.
- ³⁷. Kalyani, 45.
- ³⁸. Kruger, 151.
- ³⁹. Wertheim, 81.
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- ⁴⁷. Wertheim. p. 81.
- ⁴⁸. Vandenbroucke, 119.
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Conclusion

In the larger world, confrontation between the races is impossible, except on those uncommon occasions when human beings face each other as human beings. Athol Fugard sees the theatre as the place where the strains of South African life may be presented symbolically in the struggle of individuals. For this and other reasons, Athol Fugard has deserved to be the famous South African postcolonial playwright, who for more than forty years of his life tries to defend the rights of the marginalized black and coloured people of his country. He simply made an easy choice between his humanity and his race, and he wanted to be human rather than a silent man.

It is obvious that every postcolonial work hints to the existence of the 'self' and 'other', since postcolonial literature is concerned with the relation between the colonizer and the colonized. It is the sound of the colonized who aspires to achieve the dream of being 'self' rather than 'other'. Greatly, Fugard in his plays, which are presented in this thesis, dramatizes the dialectic of the 'self' and 'other' among the colonized characters, who have psychologically and physically tried to find their position in an absurd and chaotic world. In fact, Fugard presents the dialectic of the 'self' and 'other' to suit different purposes that might change from one play to another.

In *The Blood Knot*, Zach is seen to swing from being a 'self' and an 'other'. He, as a colonized man, is affected by the situation in which he is put and by the presence and absence of the real and imaginary people surrounding him. Zach becomes a best representation of Fanon's inferiority complex, since he likes the idea of being a white man for it gives him power and authority. Boesman, also, achieves self recognition and power by imitating the whiteman's violence. Yet, what he gets is a negation of self for it makes him a racist who refuses the idea of accepting the other, and whose freedom he gets is no more than a lie for he physically and spiritually tortures and negates his wife and the black man. Unlike Boesman, Fugard tends to make the unity between members of the country as the key to acquire real freedom as well as the assertion of self. Lena's dance and song at the end of the play is a celebration of power and of existence.

Meanwhile, the dialectic of the 'self' and 'other' becomes a kind of survival and of incarnation. Through the exchange of identity with a dead black man that Sizwe has made in *Sizwe Bansi is Dead*, Fugard declares a political message that the struggle of the black in South Africa would never die and would never get an end. By deceiving the white, death, Sizwe is able to live in his country, and able to continue struggling the authorities. Also, Styles, through the power of imagination of his "strong room of dreams", manages to achieve and grant immortality. He becomes his self master when he has his own place that is shared by no one.

It seems that Fugard presented “reconciliation and forgiveness” as the best solution for the South African dilemma. It will lead to a new age of democracy, liberation and the majority ruling. Fugard’s view was shared by many political figures like Nelson Mandela and other members of the national parties in South Africa. In fact, Fugard managed to make a revolution not only inside man , but also in the political scene at that time . He rejected all kinds of violence and concentrated on the effective weapon of words and education.

In *My children! My Africa!* Fugard created, in his mind and on the stage, a country that is free of the white arrogance and the black mob. The two different black characters are trying to find the self in the shadow of the other . Mr. M and Thami represent two opposite trends of achieving freedom in South Africa. Mr M, because of his passion and love of words, is turned to be immortal whose death is necessary to guide others to find their true self. He is a Christ figure that is planned to die to make others live in peace. And through Isabell, Fugard shows the falsity of the white self and pride. South Africa should be apart from the interests of the politicians, and should be governed by a new generation of wise and literate black and white people.

Fugard, as many suppose, becomes the voice of the subaltern. He, by presenting the black cause and the problem of apartheid in many European countries and in America, manages to take the South African theatre abroad. Fugard created a community of the black who believe in the power of theatre as a means of change. They are given the chance as well as the strength to speak louder their dreams and to tell their stories,

Meanwhile, Fugard’s work represents the essence of humanity. He is a white writer who speaks for the poor, marginalized black and coloured people. He becomes Thami’s voice that rejects all kinds of education, supervised by the whiteman, who treated the black as others and tend to reject the rich history and literature of the African people. Fugard is Lena’s search for her existence and true identity. He becomes her audience from which she gets the strength to shout and to refuse all kinds of oppression and degradation, whether from her Boesman or from the white agents of apartheid. The self that Boesman gets is proved to be false. It leads to neither the national nor the individual consciousness. Yet, Mr. M is able to adopt the national consciousness and to speak about the real problems of the country because he has the preference to achieve the true self.

Fugard uses the theatre and the black experience to cross the limits of apartheid and to defend the rights of the marginalized to achieve their rights, their dignity and then their humanity. For Fugard, one cannot acquire the national consciousness unless he or she is able to define the self consciousness that, in its turn, is the gate to fulfill the correct national consciousness.

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الملخص

أبتلى بلد جنوب أفريقيا بالاحتلال من قبل الرجل الأبيض القادم من الغرب و الذي حاول باستخدام جميع الوسائل أن يخضع البلد و أهله إلى رغباته و نزواته. و من خلال القوانين الأثمة لنظام التفرقة العنصرية و أذلي استمر لقرابة الخمسين عام حاول الرجل الأبيض أن يخلق فكرا مبنيا على الايدولوجيا الأوروبية التي من شأنها أن تعظم الرجل الأبيض القادم من الغرب و أن تجعل منه أذرية التي لا يشوبها شائبة، الأنا المثالية، السيد الحاكم، المدني المتطور و المؤيد من قبل الإله. بينما باقي المخلوقات السود و الملونين هم الآخرون، البرابرة، المهمشين من السود اللذين يعتمدون على الرجل الأبيض في معيشتهم. الملفت للنظر إن هذا الرجل الأبيض و أذلي هو عدو الأمس و المواطن الجديد استطاع أن يكون جزء لا يتجزأ من تاريخ و مستقبل البلد أذلي جاءه غازيا ثم أصبح فيه مواطنا. على آية حال، أن التأثيرات المادية و النفسية لتلك الفترة سمحت لجدلوية "الأنا" و "الأخر" أن تكون ظاهرة جلوية في حياة المحتل المتأثر بالمواقف السياسية و الاقتصادية و التعليمية و النفسية التي ما انفكت تحيطه في حياته. أن هذه الدراسة سوف تتبع جدلية "الأنا" و "الأخر" في حياة نخبة من المهمشين السود و الملونين اللذين اختارهم أثول فوكرد ليكونوا ابطلا لمسرحياته المناهضة لسياسة التفرقة العنصرية.

تقسم هذه الأطروحة إلى ثلاثة فصول بالإضافة إلى الخاتمة. الفصل الأول هو مقدمة عن بداية ادب ما بعد الاحتلال و نشاته كحقل اساسي في الادب. يتناول القسم الأول من هذا الفصل اعطاء تعريف شامل لمعنى ادب ما بعد الاحتلال و الحقول التي من الممكن ان يشملها هذا النوع من النقد. ايضا، هنالك توضيح للخلفية الفلسفية و النفسية لمصطلح "الأنا" و "الأخر" من حيث يحتوي هذا القسم على نظرة عامة لاهم النقاد الذين حاولوا ان يحددوا العلاقة بين "الأنا" و "الأخر" على اساس ذهنية او نفسية او ثقافية او يمكن على اساس يمكنها ان تقوي العلاقة بين الاجناس البشرية المختلفة في مجتمع واحد. يخصص القسم الثاني من هذا الفصل لرسم خط لتطور الدراما الجنوب افريقية من الدراما التي تعتمد على الطقوس و الاساطير و القصص الشفوية إلى الدراما الحديثة المتأثرة بالحركات الاوربية و القادرة على تقديم الدراما الثورية التي يحتاجها الناس بشدة في ذلك البلد. يكرس القسم الثالث لتتبع حياة الكاتب أثول فوكارد و اهم المحطات التي اثرت في تشكيل شخصيته ككاتب مسرحي نيدالعنصرية و بدء بتأسيس مسرح يعتمد كليا على الرجل الاسود و محتته في هذا العالم.

يقدم الفصل الثاني جدلية "الأنا" و "الأخر" في مسرحيتين من مجموعة مسرحيات البورت اليزابيث. القسم الأول يتعامل مع مسرحية "رابط الدم" (1961) والتي تمثل الانطلاقة الحقيقية لأثول فوكارد. تتمحور هذه المسرحية حول رابط الانسانية واللذي يكون اعظم من رابط الاخوة. مسرحية "بوسمان و لينا" (1969) تكون في القسم الثاني من هذا الفصل. توضح هذه المسرحية تأثير العنف اللذي يسببه الرجل الابيض على حياة زوجين من الملونين.

يقسم الفصل الثالث أيضا إلى قسمين، القسم الأول يناقش فيه مسرحية "سيزوي بانزي قد مات" (1972) وهي من مجموعة مسرحيات التاون شيب و التي قام بتمثيلها مجموعة ممثلي السيربنت. في هذه المسرحية يكون الموت افضل من الحياة لانه يعطي حياة حقيقية. أيضا، افضل طريق للحصول على الانا المثالية هو ان تبقى على قيد الحياة و ان تخدع الموت للذي يسببه قوانين التفرقة لعنصرية. بينما القسم الثاني يتعامل مع مسرحية "اطفالي! افريقيا بلدي!" (1989) و التي تحاكي فترة ما بعد انتهاء نضام التفرقة العنصرية. انها مثال على النصر المحقق من خلال قوة التعليم.

في النهاية، تلخص الخاتمة معطيات هذه الأطروحة



وزارة التعليم العالي و البحث العلمي

جامعة القادسية

كلية التربية

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رسالة مقدمة إلى مجلس كلية التربية / جامعة القادسية كجزء من متطلبات نيل

شهادة الماجستير آداب في الأدب الإنكليزي

من قبل الطالب

حيدر لايق هاشم

بإشراف

الأستاذ المساعد

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