

EXPLORING APARTHEID AND THE ERASURE OF AN AFRICAN'S IDENTITY:

A CRITICAL ANALYSIS OF ATHOL FUGARD'S 'SIZWE BANSI IS DEAD' AND

'MASTER HAROLD' ...AND THE BOYS

A THESIS SUBMITTED IN PARTIAL FULFILMENT

OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS IN ENGLISH STUDIES

OF

THE UNIVERSITY OF NAMIBIA

BY

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APRIL 2018

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Abstract

This study critically examines how apartheid and the erasure of an African's identity are presented in '*Master Harold* ...*and the Boys*' and '*Sizwe Bansi is Dead*'. Purposive sampling was employed since the selected plays addressed the themes of apartheid and the erasure of the African's identity which is the main focus of this study. The study used qualitative research design as it is based on data expressed in the form of words, descriptions, accounts, opinions and feelings. Content analysis was also used to make inferences concerning apartheid and the erasure of the African's identity. The study employed two theories. The post-colonialism theory is employed to explore that form of social criticism that bears witness to the unequal and uneven process of representation, power, agency, history and subjectivity as well as what grows out of and away from colonialism. Marxism as a theory views the idea of class struggle within the two races presented in the two texts. The study found that Fugard employed these two plays to attack the ruthless apartheid system that dehumanised the South African black population. During this period black South Africans had been used by white South Africans as cheap labourers, a practice that made black South Africans appear vulnerable. The study further found that the black South Africans were robbed of their identity which they later reclaimed in a criminal way. The study recommends that future researchers could consider examining the role of the white women in collaboration with their male counterparts in preserving apartheid and also to examine the themes of hybridity and mimicry and their effects on the black man in the apartheid era.

Acknowledgements

I feel obliged to express my sincere gratitude to my supervisor, Dr Mlambo for providing inevitable assistance from the initial stage of this study and for his timely assistance and guidance up to the last stages of this study. He always had encouraging and revitalising advice to offer in order to make this study a success. I would like to thank my classmates for their support. Many thanks go to Mr Shilemba, Mr Silume and Ms Kandemiri in particular, for their words of encouragement. Lastly, my sincere gratitude goes to my husband for showing much faith in my abilities.

Dedication

This study is dedicated to my dear mother and to my children: Sabuta, Mabuku and Neseho.

Declaration

I, Flora Likezo Mabuku, hereby declare that this study is a true reflection of my own research, and that this work, or part thereof has not been submitted for a degree in any institution of higher education.

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CHAPTER 1

INTRODUCTION AND ORIENTATION

1.1. Introduction

This chapter serves as an introduction to this study. It discusses the background of the study, statement of the problem, significance, delimitation, limitation and the structure of the study.

1.2. Background of the study

African and diasporic scholars have conducted research and engaged in contested discourses on African identity both on the African continent and in the diaspora (Fanon, 1963, 1967; Hooks, 1992). These scholars have studied slavery and apartheid and their aftermaths, as well as the impacts and implications that such practices had on the psyche of the Africans (Fritzpatrick, 2012). This study, therefore, adopted a literary approach in exploring and investigating the spiritual and psychological implications of colonialism and apartheid practices in South Africa as presented in Athol Fugard's selected plays. The aim of this study was to investigate how the black man's identity had been disrupted by the inhumane and unjust system of apartheid instituted in South Africa as reflected in the selected plays.

Apartheid is an Afrikaans word which means 'apart'. It is a former social system in South Africa in which black people and people from other racial groups (Indians and Coloureds) were deprived from exercising political and economic rights and they were forced to live separately from the white people (Craig-Hison, 2002). Harper (2012) asserts that apartheid was a highly colonial system. Its main issue was not so much the segregation of races as the name implies but rather the severe inequality that came with racial classification and segregation. Furthermore, Harper (2012) states that this idea was brought about by the belief which Whites had of believing (in themselves) that they were superior to people of colour, thus, they reserved

for themselves rights and privileges which were not granted to other racial groups. It is in this belief that the life of Africans including Indians was marked with restrictions, prohibitions and ill-treatment.

Erasure is brain washing one's beliefs, culture and language, driving someone to change psychologically (Fanon, 1967). Foster and Louw-Potgieter (1991) define identity as "a social entity that takes place within the individual psyche. Identity is frequently occasioned by conflict between a person and another person or a group or natural force driving one into change" (p. 319).

In the American diaspora, apartheid was referred to as racial segregation but the impact was the same as that in South Africa. By the time apartheid was being formalised in the South African law in 1948, blacks in the southern part of the United States of America had been living under a system of racial segregation for more than half a century (Engler, 2013). This was called the Jim Crow system, whilst that of South Africa was called apartheid. Though they had different names, the two systems carried discriminatory laws and had immense negative impacts on the black people (Engler, 2013).

Under apartheid, the South African population was divided into four separate racial groups: white, coloured, Indian and black. Strict residential, economic and social segregation was imposed on the basis of these categories. Non-whites were not allowed to vote in national elections of any nature. In addition, apartheid saw the establishment of the homeland system in which the government sought to institute separate states for members of each of the country's various black ethnic groups (Frueh, 2003). Similarly, Briley (1987) asserts that blacks were put in homelands as a way of dividing them. Africans were told that they were not South Africans but Zulus, Xhosas, Sothos, the list goes on (p. 60). Pass documents were instituted to restrict the movement of non-white South Africans under apartheid. Any black person found outside

the allowed residential area without a pass from an employer, magistrate, missionary or principal chief was arrested (Saunders & Southey, 1998).

Furthermore, Saunders and Southey (1998) assert that black men and women who did not qualify to work in white urban areas had to carry a pass that was valid for 72 hours. If a black person was caught with an expired pass, they could be arrested and they had to pay a fine to be released. Failure to that they were detained for months. Saunders and Southey (1998) moreover state that although the pass law was abolished in 1952, it was replaced by an identity book which bore finger prints and a photograph of the bearer. Failure to produce this book on demand by the police was a punishable offence and Africans had no right to appeal to courts if they were removed from an urban area.

It is in this socio-cultural and political context that Athol Fugard, drawing from the lived experiences of people, uses to provide a literary commentary on how apartheid invariably dehumanised the African and resulted in a psychological state of deracination, rootlessness and a sense of not belonging as well as being ‘de-centered’.

1.3 Statement of the problem

This study examines how apartheid and the erasure of the African’s identity are presented in the selected plays, *Master Harold* ... *and the Boys* and *Sizwe Bansi is Dead*. The issue of apartheid and identity formation or lack thereof in Fugard’s plays is of significant importance in the making of present day socio-cultural concerns in South Africa, yet it is not an exhaustively researched phenomenon in the available literature. Bradshaw (2014) asserts that it is believed that the racial structure established during apartheid had been abolished with the democratic elections of 1994.

However, in order to understand the overt and covert operations of apartheid and possible ripple effects, it was critical that the crucial role of language in the representation of marginalisation and invisibility be investigated in as far as it crystallised around the transparency of the experiences of the oppressed, their fight for identity formation and the challenges of resisting dominant and oppressive characterisation.

This is a largely uninvestigated area in the literary criticism of Fugard's literary works, despite the fact that these plays have reached an international recognition. Fugard is one of the most prolific, respected, and artistically successful liberal playwrights who had contributed to the making of South African literature.

Through the selected plays, what hitherto remained uninvestigated was the question on how the playwright managed to present the black man's metaphorical death and resurrection through the plays' articulation of dehumanisation, marginalisation, conscientisation, survival and identity re-negotiation. This, therefore, is a critical area of concern and the present study sought to address this gap and the representational shortcomings in the criticism of Fugard's selected plays.

1.4 Objectives of the study

This study was guided by the following objectives, namely to:

- critically examine how apartheid and the erasure of the African's identity are presented in the selected texts by Fugard;
- discuss the literary presentation of identity politics as presented in the selected plays, and

- explore the literary presentation of how the marginalised devise ways to reclaim their existence and identity under a dehumanising system.

1.5 Significance of the study

This study contributes to the current development of literature on identity creation and the critical notion of decoloniality which is gaining renewed valence in the global south. It also serves as a reference, too, for scholars who may wish to research on the topic of identity, decoloniality, survival and racial integration and self-reconstitution. Finally, it adds to the existing body of knowledge which other researchers have already produced.

1.6 Limitations of the study

The study was limited to Athol Fugard's presentation of apartheid and the erasure of the African's identity in the two plays, '*Master Harold*' ... *and the Boys* and '*Sizwe Bansi is Dead*', even though Fugard has written numerous plays. The study findings are thus not representational of the whole works by Fugard and as such they cannot be generalised to all the South African literature. The quality of the research may have been influenced by the researcher's biases and idiosyncrasies due to dependence on the researcher's skills. Absolute objectivity may not be maintained as interpretation of data depended on the researcher's individual understanding of the texts as guided by the selected theoretical frameworks.

1.7 Delimitation

The researcher only selected two plays by one author aiming at in-depth analysis of only two plays as opposed to more than two. The researcher also considered the scope of the study which is limited in nature and above all, time limitations was of concern to the researcher.

1.8 Thesis outline

This study comprises of five chapters which are divided into titles and subtitles. Chapter one introduces the study. Chapter two reviews the literature on apartheid and the erasure of the black man's identity and the theories that inform the study. Chapter three, the methodology chapter, discusses the methodology used in the study and the reasons for choosing such a methodology. Chapter four provides the presentation and discussion of the study results emanating from the textual analysis. It depicts apartheid and the erasure of the African's identity as presented by Athol Fugard in '*Master Harold*'... *and the Boys* and '*Sizwe Bansi is Dead*'. This chapter also discusses the emerging themes to substantiate the study. In the final chapter (Chapter 5), the researcher summarizes, concludes the study and gives recommendations for future research.

1.9 Chapter summary

This chapter serves as an introduction to the study and therefore presents the background of the study, statement of the problem, objectives, and significance of the study, limitations and delimitation of the study. It also gives the outline of the entire study.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

This chapter reviews the literature related to the literary presentation of apartheid, the erasure of the African's identity as a way to provide a basis to understand how the marginalised devise ways to reclaim their existence and identity under a dehumanising system as presented by Athol Fugard's *'Master Harold'... and the Boys* and *'Sizwe Bansi is Dead'*. The review is organised according to the following subheadings: background of apartheid and racial segregation, the origin of apartheid, the psychological effects of apartheid on the African psyche, and the suffering endured by Africans under apartheid. Post-colonialism and Marxism theories are also integrated to this section as they inform the study. This study aimed at exploring the issue of apartheid and identity formation as they appear to be of significant importance in the making of present day socio-cultural concerns in South Africa.

2.2 Background of apartheid and racial segregation

To understand apartheid and racial segregation one has to look at their background. Apartheid and racial segregation dates back to the first impression the Englishmen had for the Africans during the fifteenth century. The initial English confrontation with Africans brought forth negative impressions of Africans. According to Jordan (1968, p. 4), Englishmen found the natives of Africa very different from themselves. Africans looked different as their dress, religion and manner of living was different from that of the Englishmen. Africans appeared to be a particularly libidinous type of people. This tallies with Forster's (2005) novel, *A passage to India* where Adele asks doctor Aziz whether he has more than one wife. This also illustrates the first impression and perception Europeans had of Africans.

Jordan (1968) further points out that the most appalling characteristic of the newly discovered African was his skin colour. The impact of the African's complexion was more powerful as the African was not merely dark but literally "black". Jordan (1968) moreover asserts that European travelers' first description of the African was his (African) complexion and then they moved to dress (which was rather lack of it) and manners. Jordan (1968) quotes Robert Baker's narrative poem which relates his [Baker] two voyages to the West African coast in 1562 and 1563. Baker refers to the natives by using the following words:

And entering in the [river], we see
A number of blacke soules
Whose likenes seemed men to be,
But all as blacke as coles.
Their Captaine comes to me
As naked as my naile,
Not having witte or honestie
Cover once his taile. (p. 5)

This description carries more of exaggeration, which in itself suggests that the African's complexion had a powerful impact upon the Englishmen's perceptions. Jordan (1968) refers the reader back to the days of Shakespeare, where Othello, the Moor, is portrayed as pitchy black. According to Jordan (1968, p. 7), black was an emotionally prejudiced colour, the handmaid and symbol of immorality and evil, a sign of danger and repulsion. Therefore, whatever was black connoted sin, the devil and ugly. In this understanding, Jordan (1968) asserts that the African was ugly by reason of his colour, "disfigured" nose and his woolly hair. Furthermore, Jordan (1968) observes that the concept of blackness was loaded with intense meaning. Therefore, Jordan (1968) explicates the colour of the African before the sixteenth century as:

Deeply stained with dirt, soiled, dirty, foul...Having dark or deadly purposes, baneful, disastrous, malignant, pertaining to or involving death, sinister...Foul, iniquitous, atrocious, horrible, wicked...Indicating disgrace, censure and liability to punishment.
(p. 7)

The above seem to be the root of racial segregation and apartheid. This claim is equated to the claim from the bible as elucidated by Jordan (1968, p. 17). According to Jordan (1968), the bible illustrates that Africans are the descendants of Ham who was cursed by God and made him [Ham] and his descendants servants of servants unto his brothers. From this understanding and origin the white man saw it fit to enslave the African as expounded and supported by Conrad (1999). The whites of South Africa also saw it fit to enslave and dehumanise the blacks of that country as they felt justified by the fact that blacks' black skin as presented by Athol Fugard (1972/1993).

This curse was utilised as an explanation for blackness by Jordan (1968) and it is partly the root cause of apartheid or racial segregation as it is called in the diaspora. According to Jordan (1968, p. 18), the writings of the great church fathers such as St Jerome and St Augustine also referred to this curse as a source of slavery and casually accepted the assumption that Africans descended from one of several of Ham's four sons. This assumption became universal in Christendom despite the obscurity of its origins. Jordan (1968) is of the opinion that these writers (St Jerome and St Augustine) were probably aware that the term 'Ham' connoted both dark and hot as it was believed that Africans were darkened by the harsh African climate. Both Fugard's two selected plays depict blackness as the cause of the black man's problems and whiteness as a means of attaining privilege and freedom.

Jordan (1968) also asserts that some sources maintain that "Noah told Ham that his (Hams) seed will be ugly and dark-skinned and it was and that Ham was father of Canaan who was

cursed, of Canaan who darkened the faces of mankind, of Canaan the notorious world darkener” (p. 18).

As for Jordan (1968), the story of Ham’s curse was utilised as an explanation and justification of the African’s colour. Thus, the Negro (African)’s colour drastically sets him apart from the Englishman. Furthermore, Jordan (1968, p. 24) asserts that the African was perceived as displaying savage behaviour and being uncivilised. This belief too, sets the African from the Englishman in an ill-defined but crucial fashion. From the initial English confrontation with Africans, the African’s savagery was muted by her/ his colour (p. 27). In another description of Africans by Europeans, Jordan (1968) undoubtedly states that Europeans described Africans as heartless, cruel or beastly. The gruesome description seems to place Africans among beasts. This may be attributed to the reason why the apartheid system introduced separate residential areas for fear of living among Africans (for example in “ Sizwe Bansi is Dead”, King William’s Town is for blacks and Port Elizabeth is for whites).

In *Heart of Darkness*, Conrad (1999) similarly portrays Africans as evil doers and barbarians (p. 6). Conrad (1999) also presents Africans as a mass of wildly excited primitives. Therefore, Conrad (1999) echoes the perception or negative impression Jordan (1968) describes in his book, “*White and Black: American attitude toward the Negro 1550-1812*”. According to Conrad (1999) this primitiveness justifies the idea of colonialism and that the Europeans were morally bound to save Africans from the dark savagery of their lives by bringing light into the Dark Continent (p. 10). In Fugard’s selected plays, it is assumed that the primitiveness of the black man enabled the white man to exploit the former. According to Jordan (1968), some commentators went as far as suggesting that Africans had sprung from the generation of apes. This comment justifies apartheid or racial segregation among Africans and Europeans. Europeans’ first impression of the Africans set a negative tone that also brought about racial

segregation in South Africa (Hooks, 1992) and it is for this reason that Athol Fugard pays much attention to racial segregation as one of the major themes in these selected plays.

2.3 The origin of apartheid

The setting of the selected plays is apartheid South Africa hence in this section the origin of apartheid is elucidated. O’Callaghan (1997) asserts that the National Party of South Africa organised itself politically and socially soon after the Second World War. The aim of the party was to guarantee white supremacy in South Africa forever, that is, “baasskap” in the Afrikaans language. When the National Party and Daniel F. Malan won the 1948 election, apartheid’s total segregation was formalised (Marino, 2010). The first period of apartheid was known as “baasskap” which resulted in all blacks, coloureds and Asians thrown out of major cities to ethnic “homelands” and lost their citizenship rights in white areas of South Africa. When blacks were far removed, whites realised that their cheap labour came from those they had exiled (Marino, 2010). Out of greed, the whites allowed blacks to return to cities to work but under strict conditions. Fugard elaborates this return through Sizwe Bansi who goes to Port Elizabeth in search of work as a cheap labourer.

According to Marino (2010), four significant Acts were passed: the Immorality Act, Population Registration Act, Group Area Act and the Reservation of Separate Amenities Act. When Hendrick Verwoerd, apartheid’s chief architect became Prime minister in 1958, he rephrased apartheid from “baasskap” to a more sophisticated term “separate development”. Through separate development blacks could lead socially, economically, and politically free lives within their homeland, however, they could not vote, own land, move freely from one place to another or choose their employment (Marino, 2010). This is the same for Sizwe Bansi in ‘Sizwe Bansi is Dead’. He is unable to choose a job but is ready to take whatever comes his way. Those who

had the opportunity to live on white land as a result of work had to do so with a permit and without their families, thus, breaking down the black race's strength in numbers. Passbooks or 'Books of Life' were compulsory for all blacks to carry. Failure to present it to any white person was punishable by imprisonment (Marino, 2010).

Callinicos and Rogers (1978) claim that statistics show one effect of the Pass Laws for 1975: "the daily prison population was 99,000, of whom one third had been jailed under the pass laws. One in every four blacks was arrested every day for technical infringement of laws applicable to blacks only" (p. 89). This is also applicable to Sizwe Bansi as presented in Fugard's 'Sizwe Bansi is Dead'. Sizwe Bansi is arrested for violating the pass laws.

O'Callaghan (1997) further states that the Afrikaner nationalists' aim was to make each race unique. The National Party also believed that every race had a unique destiny of its own and a unique cultural contribution to make to the world. With that understanding different races were therefore kept separate (as also stated earlier by Frueh, 2003), so that each could develop along its own lines (O'Callaghan, 1997). With this understanding the National Party saw it fit for each racial group to be allocated an area of the country as its homeland, where it could live in its own way. This point finds literary exploration where Fugard presents Ceskei as a homeland for the Xhosa people who represent the black population of South Africa in 'Sizwe Bansi is Dead'. This indeed, brought about the birth of apartheid in South Africa. This colonial system justified racial segregation and the exploitation of the Africans by the white South African government (O'Callaghan, 1997). The National Party government introduced a number of laws to safeguard its apartheid policy (p. 300). The ultimate aim of the policy was to suppress and exploit the Africans. For example, the Group Act was employed to evict hundreds of thousands of Africans from their homes and moved them to townships in their own group areas. It was through this act that Africans were forced to live on reserves as depicted in the play 'Sizwe Bansi is Dead'. O'Callaghan (1997) argues that the shortage of land on reserves and

its poor quality forced many of their inhabitants to take jobs as labourers on farms owned by whites which coincides with the two main aims of Bantu education which is stated as to:

- provide African children with the basic knowledge needed by unskilled manual workers; and
- brainwash African children into accepting an inferior position in society (p. 302).

This is evident in most literary works of many writers like McGrath (2002) for example who justifies the above by asserting that the education system followed the policies of the apartheid government to confine Africans to the margins of the society. To achieve this, the facilities for art and medicine, for example, were not permitted to be pursued by African students, that is, they were not provided in the curriculum for the African children, instead, black children were exclusively prepared for lowly paid jobs. Art was associated with the affluent white minority. This is evident in both selected plays of this study. Sam and Willie are servants of Hally's mother and Styles and his fellow black workers including the forty-eight year old municipality workers are offered jobs that do not require skills.

Lotter (1997) also notes that during the apartheid regime the opportunities for African students to choose courses to study at educational institutions were restricted to those areas prescribed to their race group, as it is exemplified in '*Master Harold*' ... *and the Boys*, where Hally teaches Sam about places where gold and maize are found in South Africa but does not teach him Mathematics and other important subjects that can enable him (Sam) to compete for better jobs in a corporate world and afford him with appropriate skills. Ndebele (1991) sums the above with the following words:

The racist system of South Africa has systematically denied the oppressed majority any

meaningful opportunity for creative involvement in the entire arena of cultural practice. It is not only that obstacles have been placed in their way in their fields of writing, painting, music and other arts but also that they have had no say whatsoever in the socially organised planning of society. (p.120)

Ndebele (1991) further asserts that someone born in a rural community outside a Bantustan zone, would usually remain classified as a 'Farm Labourer' regardless of educational qualifications, s/he would not be registered for work in an urban area unless the farmer agreed that there was no shortage of farm labourers elsewhere (p. 288). This is also illustrated in 'Sizwe Bansi is Dead'. Though Styles is born and bred in New Brighton, a black township of Port Elizabeth that does not give him any status different to those born inside the Bantustan zone. Verwoerd quoted by Rangarajan (2011) also seals the above belief by stating in parliament that:

What is the use of teaching the Bantu child Mathematics when it cannot use it in practice? The school must equip him to meet the demands which the economic life of South Africa impose on him. I just want to remind the Hon. members that if the native in South Africa today in any kind of school in existence is being taught to expect that he will live his adult life under a policy of equal rights, he is making a mistake. (p. 289)

The above statement exhibits that Verwoerd foresaw no possibility of political change in the near future. According to him, there was no need to prepare black youths for the future, and let alone compete with the white youths for employment at the market place as it is depicted in newspaper advertisements in 'Sizwe Bansi is Dead' that the advertised job for blacks is that of a garden boy. It is for this reason that Orkin (1991) argues that this system ensured that blacks would not progress in those areas not prescribed for their race by the apartheid regime. Sikakane (1977) also echoes the same sentiment by asserting that this kind of education offered

to the black child by the Nationalist Regime was meant to retard the progress of Africans in general as Fugard literary presents the education of the black man in line with the apartheid policy.

2.4 The psychological effects of apartheid on the African psyche

Apartheid as the name implies left the oppressed with psychological effects and it also damaged their identity. These effects resulted in the oppressed changing their behaviour in order to be or to look like the oppressor (Fanon, 1967). Harper (2012) also echoes Fanon's (1967) sentiment by advocating that there is a general tendency for members of the oppressed groups to assimilate themselves to the way of the oppressor while simultaneously scorning their own heritage. Harper (2012) justifies this claim by asserting that about 50% of African females straighten their hair or wear extensions to fit the Western world's standard of beauty. European beauty is perceived by Africans as standard beauty. This is presented by Fugard in '*Master Harold' ... and the Boys* where Willie imagines himself and Hilda as Fred Astire and Ginger Rogers. Mentioning white ladies and men entails that Africans have denied their African beauty, and perceive standard beauty from a European perspective.

In the same vein, Fanon (1967) asserts that an African tries to speak French more than a European does in order for him/her to sound European and also to enable him (African) to fit into the European society. In this understanding an African assimilates himself into the European culture which Fugard presents through Styles who repudiates this by owning a photo studio. In other words he becomes a bourgeoisie. Pettigrew (1971) interprets such behaviour as an outward expression of the inner state of a person and links it to a psychology of oppression as is revealed in '*Sizwe Bansi is Dead*' where Styles transforms Sizwe Bansi to a town man in order to fit the standard of an urban resident.

Pettigrew (1971) is of the opinion that 'Africans' ears have been filled with the commotion of white racist egotistically insisting that Whites are innately superior to Blacks'. Therefore, many Africans have eventually come to believe in their inferiority whether consciously or subconsciously. It is through this inferiority complex that Fugard illustrates the above expression and asserts that blacks accepted the ghostly image created by the whites and imposed on the black man with the following: 'All I'm saying be a real ghost ... shit on our pride' (Fugard, 1972, p. 185). In this understanding the black man does the will of the white man.

During the apartheid era and its colonial superiority complex, whites managed to maintain supremacy by passing restrictions on blacks, coloureds and Indians. These groups were disadvantaged in terms of living and working conditions as well as in the field of education. This was mainly due to whites' perceptions of blacks (Harper, 2012). This is also the perception which Jordan (1968) refers to as negative and accorded less respect and dignity for blacks. Harper (2012) concurs with Jordan (1968) by also asserting that white supremacy did not start during the era of apartheid or racial segregation as it is referred to in the USA but it existed ever since Europeans encountered Africans for the very first time at the onset of colonialism.

Harper (2012) claims that oppression entails the elimination of cultures and the degradation of its inhabitants to less than human entities. Furthermore, Harper (2012) proclaims that oppression stands for the manipulation of the mind of the oppressed, to make Africans believe that their ways of living and thinking are inferior. According to Harper (2012), the oppressed is, therefore, convinced by the oppressor that his/her only way to civilisation is through westernisation as is depicted through the forty-eight year old man studying in his old age for a standard six certificate in order to upgrade himself. In 'Sizwe Bansi is Dead', Styles also starts his own business as the way civilised people (for example, Mr. Henry Ford and Hally's mother) do in order to earn a better living and change his life style.

Similarly, Fanon (1968) observes the same in *Black skin, White mask* (1968) on how the African's mind had been twisted to hate his/her culture and like the white man's. Fanon (1968) asserts that, "If one has to understand the disruptive or psychopathological nature of racial identity, one needs to understand it as the outcome of a double process" (p. 134). For Fanon (1986), racial identity is mainly sociopolitical. "Once the effects have been internalised by the oppressed, they affect the psyche of the oppressed". It is for this reason that the sociopolitical factors have hence set limits of sorts to the kind of identity blacks have today (Hook, 2004).

Hook (2004) further states that Fanon (1986) emphasises the importance of external social, historical and political factors in the formation of racial identity and how politics impact upon the mind.

Fanon (1986) is of the opinion that "It is an entire history of racial stereotypes, in which the black subject feels him/herself sealed into a crushing object hood beneath the white gaze" (p. 134). It is for this reason that Fanon (1986) feels radically objectified, imprisoned by his face. According to Hook (2004), Fanon (1968) is held responsible for his skin colour and his racial history. Hook (2004) quotes Fanon (1986) as advocating that, "It is not I who makes meaning for myself but it is the meaning that was already there, pre-existing, waiting for me" (p. 134). Hook (2004) sums this quotation by stating that the black subjects have come to understand themselves in the terms provided by racist and hostile culture in which they live. This appears to be the understanding Fugard (1982/1993) intends to share with the reader in both texts.

The erasure of the African's identity is also demonstrated in Bloke Modisane's autobiography titled *Blame Me on History*. In Modisane's (1985) *Blame Me on History*, loss of identity is depicted through the destruction of Sophiatown where he grew up and identified with. Modisane (1985) feels that he dies with his home town. As a result, he leaves for exile and

never returns as his life had become meaningless without his identity, Sophiatown. In the same way, Sizwe Bansi feels his life will be meaningless without his name.

In this autobiography, Modisane (1985) describes the events and conditions that have shaped his “self”. *Blame Me on History* (1985) records Modisane’s painful search for meaning and identity within the dehumanising context of apartheid. In this understanding Modisane identifies himself and his people (other Africans) with Sophiatown. Despite its chaos, ugliness and danger, they cherished Sophiatown. Modisane (1985) further states that they did not just live there... “We were Sophiatown” (p. 9), thus, when the slum dies, he dies with it. In this way Modisane loses his identity. Modisane (1985) moreover asserts that “Whatever Sophiatown was, it was home... The dying of a slum is a community tragedy... (p. 16). In this understanding the dying of the slum and the metaphorical death of Modisane can be likened to the metaphorical death which Sizwe Bansi dies when he loses his name. Literally the apartheid system seemed to have erased and destroyed Africans’ identities.

The destruction of Sophiatown meant the erasure of history and identity of its inhabitants. The symbols one identifies with are erased from the faces of those who cherished them, and leaving them empty with no soul. Their history, their identity and their souls have died with the destruction of their home. Therefore, the erasure of their identity is solidified.

Although Modisane (1985) had a strong desire for revenge, the authority was loud and clear. All he could do was to accept defeat and loss of his identity. This is also evident in “*Master Harold*” ... *and the Boys*. Though Sam wishes to hit Hally for spitting on his face, he cannot do so because Hally is protected by his white skin. Thus, he too, accepts the defeat.

Blame on History is Modisane’s search for identity and selfhood within the constraints of a racially prejudiced South Africa. He finds it difficult to create and sustain a stable and coherent self-identity (p.11). Modisane (1985) describes South Africa as a pigmentocracy (p. 56) in

which the self has to live as a member of a loathed race (p. 36), just as Sizwe Bansi claims in 'Sizwe Bansi is Dead' that "Our skin is trouble" (Fugard, 1972, p, 191). Modisane (1981) assumes that he was never free from the restrictions of racism. The quote below shows how the African's identity is erased for s/he lives in fear to demonstrate who s/he is.

I prohibit you! I prohibit you! I prohibit you! Wherever I turned- in my mind, in my waking hours, in my sleep- this was the confrontation glaring at me, it shouted at me out of the legislature, the church, in the streets, I saw it in men's eyes, in the anger of their impatience, and like the sun against the sky, it was fixed implacable, in the soul of the white man. (Modisane, 1985, p. 205)

This quote above can also be related to the pass book system which Sizwe Bansi refers to as:

That bloody book ... ! People, do you know? No! Wherever you go ... it's that bloody book. You go to school, it goes too. Go to work, it goes too. Go to church and pray and sing lovely hymns, it sits there with you. Go to hospital to die, it lies there too. (Fugard, 1972, p. 183)

Modisane (1985)'s erasure of identity is further elucidated by him stating that he accommodated the attitude of South Africa (apartheid) because it was convenient for him to do so, and it saved him trouble. He did not want to expose himself to the violence and insults any more than he already was by the unavoidable circumstance of being black. Therefore, Modisane (1985) is forced to act in a cowardly manner because of his inability to stand up against the oppression and injustice which he and his people had to endure. Similarly, Sizwe Bansi accepts the ghostly image of Robert Zwelinzima to avoid trouble from authority, just as Sam accepts Hally's insults. *Blame Me on History* (1985) therefore, clearly discloses Modisane's search for identity which the South African apartheid government had erased from

him through purposeful destruction of Sophiatown that eventually symbolised the death of his hopes for self-furtherment.

The erasure of identity is also revealed in Modisane's desire to symbolically become white which in literal terms means that he could enjoy the same privileges as the white people (p. 254). Fanon (1967) echoes the same sentiment by revealing this desire in his classical text *Black skin, white mask*. Fanon (1967) asserts that colonialism and migration to Europe and other overseas countries have changed the psyche of many Africans. A black man desires to be white and when in Europe he speaks only French; for example, and pretends not to understand or know his mother tongue. This in itself demonstrates how much the African wishes to assimilate to European culture. Fanon (1967) further argues that when this black man returns to his home in Africa or the Caribbean, he pretends to have lost his culture. Though in 'Sizwe Bansi is Dead' and '*Master Harold*' ... *and the Boys* the blacks do not willingly lose their identity, however, the desire to be like the white man is shown and also the desire to have a good relationship with the white man, though the white man seems not to like it.

The above justifies that a black man's identity had been psychologically erased and this man had put on the white mask. One can also argue that this black man feels that being white gives him more status than being black, as he had experienced through history that the white man's status was created by his whiteness. Styles becomes self-employed to mimic the status of the white man and these are some of the ideas which this research explored in detail (see Chapter Four).

Fanon (1967) further illustrates that in this way the African ends without culture, civilisation, nor historical past as the African puts on the white mask of the white man and eventually becomes a hybrid. Fanon (1967) asserts that the fact that the African desires to be white means that the African will be whiter than the white man himself as he will by all means gain greater

mastery of the cultural tool which is the European language. “The African handles the French language as no white man can today. He needs to be acknowledged not as black but as white. By doing so, he marries white culture, white beauty, and whiteness” (Fanon, 1967, p. 67). The African, therefore, according to Fanon (1967), embraces all that which is white and forsakes all that which is black. In this understanding apartheid and racial segregation has taught the African to dislike his/her culture, language and finally erases his/her identity.

Ngugi (1986) argues that any language has a dual character. It is both a means of communication and a carrier of culture. Therefore, Ngugi (1986) perceives the domination of a people’s language by the language of the colonising nations as crucial to the domination of mental universe of the colonised.

Achebe (1958) also portrays the African’s erasure of identity through Nwoye who denounces his culture and embraces the white man’s. Nwoye is, thus, stripped off his identity and culture. He even abandons his family and lives at the white man’s mission school. Nwoye perceives his Igbo cultural practice as evil and wicked (p. 122), as is previously asserted by Jordan (1968).

Fritzpatrick (2012) also exhibits similar sentiments as Fanon (1967) and Achebe (1958) do and asserts that the European invasion on the African continent and the expansion of their empires has caused Africans to be tattered, torn, and stripped of their culture, and language and most importantly their humanness (p. 36). Fritzpatrick (2012) further argues that the invasion left lasting impacts on the African psyche. Apartheid also known as racial segregation contributed to the erasure of the African’s identity as slave masters identified their slaves by numbers, sex, that is, girl or boy and not by name. Similarly, in Fugard’s plays Africans were also referred to as boys or girls and the most derogatory part is when their names were replaced by numbers, too. This practice exterminates the inner person which one carries as the name bears one’s true identity and culture.

The erasure of the black man's identity is further elucidated by Fritzpatrick (2012) by noting that names are important because they construct one's identity and memory and also preserve culture. European colonisers assigned new names to Africans with the aim of attacking and discrediting African names and naming systems to suppress African identity and (p. 54).

Magoleng (2008) also shares his sadness in his poem through his persona on the issue of naming which was written in the apartheid era. Magoleng (2008) writes about the persona's frustration and anger when an apartheid administrator changes her name to make life easier for himself. "Look what they have done to my name .../ the wonderful name of my great-great-grandmother/Nomgqibelo Ncamisile Mnqhibisa". The burly bureaucrat cannot clearly pronounce the persona's Xhosa name, thus, he simply chooses to change it to Maria. "My name is so simple/ and yet so meaningful/ but to this man it is trash.../ I end up being Maria.../I.../Nomgqibelo Ncamisile Mnqhibisa". The administrator shows no respect for the persona. By changing her name, the administrator ignores the identity the persona is proud of (Magoleng, 2008). By so doing the persona has to accept new identity which Hook (2004) emphasises as erasing the African's history. Fanon (1968) also emphasises on how external social, historical and political factors enable the formation of racial identity and how they later impact upon the mind. This sadness is also displayed by Sizwe Bansi when he loses his name and accepts a new identity in 'Sizwe Bansi is Dead'.

Fugard also echoes the same sentiments by replacing a name with a number which brings frustrations to the bearer though in Magoleng's (2008) case a native's name is replaced by a name a white man feels comfortable with.

The names assigned to slaves according to Fritzpatrick were used as derogatory and racist insults by whites when addressing African Americans. The psychological effect was intended to belittle African Americans to the level of a stereotype of 'non-person'. Moore (1960 as

quoted in Fritzpatrick (2012) states that “When all is said and done, slave and dogs are named by their masters, whilst free [people] name themselves” (p.7). This similarity seems to illustrate how the identity of an African is being erased and compared to that of a dog as the name that s/he receives erases her/his identity.

Onyeani (2000) concurs with Fritzpatrick (2012) on the issue of the art of naming and how it erases identity. Onyeani (2000) asserts that Europeans insisted that African children answer to European names upon beginning school which meant that African children abandon their historical names. Christianising Africans was also another way of erasing their identity for the African had to answer to names like David, Paul, Mary, Elizabeth, John or Peter, for example. In this case Africans abandon their names which are historically rich, as most Africans are named after their parents, grandparents, great-grandparents, relatives and others. Thus, the abandonment of these names meant losing significant connection to their past and ultimately to their future (p. 139). Onyeani (2000) moreover asserts that the change of names was used to enslave Africans and the European also used it to eradicate the culture and history of the African race (p.140). This is also apparent in Fugard’s plays as the number that replaces the African’s name does not have historical significance nor connect the bearer with his past.

According to Onyeani (2000), the erasure of the African’s identity is justified by Africans who still give their children “Christian names” that have no African significance attached to them. Onyeani (2000) further perceives the practice as only justifying the notion of ‘white master, black slave mentality’. In this act the parents erase their children’s identity and enslaves the two (parent and child) as the parents believe that answering to a European name gives one high status (p.85). This is seen as apartheid at work in the minds of the Africans which Fanon (1967) perceives as a psychological effect on the minds of the colonised. It is for this reason that Ngugi in his book, *Decolonizing the mind* (1986) asserts that the African mind need to be decolonized. As the aim of this study is to explore apartheid and its erasure of the African’s identity, one

can argue that apartheid had taught the African to accept his/her inferior status as the two servants' behaviour in "*Master Harold*" ... *and the Boys* are portrayed.

Moreover, according to Frueh (2003), the South African politics during the apartheid era was about whites deciding the identity of both whites and blacks. Frueh (2003) again states that Africans were the audience and objects of politics but not participants (p. 43). In this understanding, Africans did not participate in the administration of South Africa but they served as onlookers. This is also true in Fugard's 'Sizwe Bansi is Dead', the apartheid government decides for Ciskei. In this case independence is granted to the homeland but does not benefit the Ciskeians. The Ciskeians do not have an action plan on how to develop their homeland as power lies in the hands of the whites.

Ballard (2004) concurs with Frueh (2003) by stating that racism, however, enabled the whites in South Africa to rationalise their identity as whites. Ballard (2004) further argues that whites used a strategy of "otherness" that sought to dehumanise blacks and expose them as lazy, licentious, criminals and dirty as Jordan (1968) and Conrad (1999) also assert.

It is through this rationale narrative of white and black people that Ballard (2004) assumes that the identity of white people became cast as white supremacy and attached nothingness to that of the black man. In '*Master Harold*' ... *and the Boys* Fugard reveals the notion of white supremacy and black inferiority through Hally, Willie and Sam.

Exploring apartheid will be evidently understood better in the work of Frueh (2003). Frueh (2003) relates to the reader that apartheid institutionalised a tendency of putting people in high, strong racial boxes (homelands) and made life much easier for those people (whites) who internalised group stereotypes. The system was designed to deny blacks knowledge of the other and strengthening separateness.

Blacks were not regarded as South Africans but as Zulus, Tswanas, and Xhosas for example whilst the citizens of South Africa were only whites. Apartheid's public transcript was racial; it was designed to make race base behaviour make sense in everyday life (Frueh, 2003). Fugard presents this theme by employing the pass book, ensuring that, indeed, blacks were not citizens of South Africa. Frueh (2003) further argues that apartheid also claimed that all political interests, all social interactions, and indeed, all human activity were predicted on the basis of race. Apartheid domination was carried out by reinforcing that single exhibition of identity and overpowering all possible identities. This line of thought serves as critical background to our understanding of apartheid in the selected plays.

Adjunct to the above, Frueh (2003) reasons that within the apartheid reality, every group had their responsibilities based on their talents and shortcomings inherited in their God-given nature. The inherently uncivilised Africans were followers, bearers of water and cutters of wood (Frueh, 2003). By this, whites meant that they themselves were the Messiah of the black race. This also postulates that apartheid dictated who the blacks were and also labeled them inferior as the system had erased their identity. The type of education the black man received contributed to the erasure of his identity and also taught him/her to believe in his/her inferiority. All the labourers in the aforementioned texts are obedient to their masters, a sign of a belief of their inferiority.

Hook (2004) observes that the suffering experienced by the Africans under apartheid includes psychological violence which brings about the notion of alienation. Hook (2004) further notes that alienation is paired with estrangement which is the separation of the worker from the products of his/her labour. This also leads to the state of estrangement and alienation echoed by Mtwa, Ngema and Simon (1985) in *Woza Albert* who also describe the situation in South Africa during the apartheid era. According to Webster (1990), whatever the worker produces

is not his/hers or have control over it but the employer's. This situation manifests itself in 'Sizwe Bansi is Dead' as black labourers toil hard in the Ford Motor Factory for meagre wages.

Apartheid colonised the minds of the black people, too. According to Fanon's (1968), *Black skin, White mask*, it continuously feeds the oppressed with cultural values and understanding which are not one's (oppressed) own. These mainly intimidate and consistently devalue the oppressed and his culture. In this understanding the oppressed's culture is eradicated by the cultural imperialism of the oppressor. It is for this reason that Wyrick (1998) advocates that "racism erases the black past, devalues black thinking, denies black individuality" as is also illustrated by Fugard in his selected plays.

Hook (2004) enlightens the reader about how black subjects abandon their culture and grasp the imperial forms of domination, which are the wide spread imposition of supposedly global standards of value. Hook (2004) further argues that "these global standards are of a white American and European group". Hence, the black man abandons his in pursuit of white acceptance as Fanon (1968) has previously noted. According to Wyrick (1998), this pursuit is inherently and ultimately vain as it results basically in solidifying profound and distracting thoughts of inferiority (p.29). As for Fanon (1968) this acclimatisation really damages the identity of the oppressed.

Fanon (1968) stresses that oppression did not only appropriate land and territory of Africans but also usurp culture and history and more pertinently seizing the means and resources of identity and, hence, effecting powerful forms of psychological damage.

Colonisation of a land, its people, its culture, is also colonising the mind as asserted by Ngugi's (1986). Bulhan (1985) argues that the slave trade had uprooted bodies from Africa and transported them to alien lands which resulted to deracination, dislocation of psyches and also imposition of an alien worldview of Africans. With this statement, Bulhan (1985) claims that

“the uprooting of psyches from their culture to their insertion into another, in which the basic values are prowhite and antiblack elicit[s] a victimisation difficult to quantify, but very massive”. In this case the African has to relocate himself mentally as his identity has to change and him accepting it.

Fanon (1986) relates to the reader the aspects of racism and identity in colonial South Africa. In this part of the world, black workers were forced to live in reserves far from their actual places of work. Fanon (1986) further asserts that blacks had to travel long distances daily to get to and from work which Serote (1998) also noted in his poem “City Johannesburg”. In this poem, Serote (1998) discloses the physical and psychological pain which the black man endures as he travels to and from City Johannesburg. This feeling intensifies the black man’s inferiority complex as the black man accepts his status quo which Modisane (1985) has also noted in his book *Blame me on history*. The black man has nothing to do, neither refute nor reverse the situation. Furthermore, Fanon (1986) argues that these long distances or arrangement of travelling long distances brought about ‘the destruction of black families, the disruption of sleep patterns, and the psychological and physical well-being of African workers’. These issues are explicated by Styles in ‘Sizwe Bansi is Dead’. He claims to have little sleep, hurries to a bus stop to catch a bus and does not have time for his family.

Fanon (1986) and Modisane (1985) assert that this mental destruction of the black man’s psyche has resulted in the black man rejecting himself because he attaches the meaning white to all that is good. This conception and conviction created by the black man justifies the invention that black is a deviation from the norm which is black (Fanon, 1986). Similarly, Jordan, (1968) advocates that black is associated with evilness which attests Fanon’s (1986) statement of a black man deviating from his norm and clinging to that of the white man. Biko (1971) emphasises that education and religion had also contributed to the false creation of the black man’s false understanding of himself (p. 363).

Biko (1971) further advocates and believes that “the 300 years of oppressive rule had indeed destroyed the blacks’ imagination and their logical conviction”. This statement also echoes Fanon’s (1986) which states that apartheid and its oppressive rules disfigured the African past. Thus, the scarring of the black’s psyche was intense. Therefore, both Fanon (1986) and Biko (1971) claim that the damage done to African history by the colonial project (apartheid) was detrimental. This damage illustrates the desire as mentioned by Fanon (1967) in his *Black skin, White mask*, that the African presents this desire by marrying a European. This in itself, according to Fanon (1986), is unauthentic and a detestable example of negative-self derogatory identity. Fanon (1986) further illustrates that the African male’s strong desire to marry a European contains an almost redemptive political value. “When my restless hands caress those white breasts, they grasp white civilisation and identity and make them mine” (p. 63). The grasp for white civilisation and identity is evident in Styles’s desire of running his own business and Sam’s desire to continue his relationship with Hally.

In the above understanding, black subjects maintain a form of internal racism against themselves, which might even be said to enforce a different kind of racism. This may be understood as pathological, broken, damaged, less than functional in nature (Fanon, 1986). Hook (2004) asserts that Fanon (1967) portrays the black subject as a damaged subject. In this understanding of Fanon’s (1967) portrayal of the black subject, Fanon (1986) has succeeded in providing a powerful account of the damaging impact of a mask psychologically (Hook, 2004). That is to say, Fanon (1967) has dramatised in a critical and analytical approach the severity of the impact of apartheid and its racist political stance upon the identity and psyche of the black subject.

Fransman (1986) highlights the sanctions imposed by the outside communities on South Africa during the apartheid era. Therefore, one may interpret that Fugard’s two plays, ‘*Master Harold*’ ... *and the Boys* and ‘*Sizwe Bansi is Dead*’ have not only caused the people of South Africa to

think outside the box (devising a way to reclaim their existence and identity under the dehumanising system) but also the people outside South Africa. These plays have allowed the audience to comprehend what life was really like during that era. The outside world through the plays was able to perceive and understand the dictatorship government South Africa had brought into play and how the same government employed the idea of the superior and inferior races and positioned themselves on the top of the social, economic and political hierarchy. This hierarchy has resulted in the enormous psychological damage of the black South Africans as they had accepted inferiority as portrayed by the two servants in *'Master Harold' ... and the Boys* and the exploited workers of the Ford Motor Factory in *'Sizwe Bansi is Dead'*.

2.5 The suffering endured by Africans under apartheid

The black man has turned into a subject of literary works by Africans in Africa, the diaspora and other playwrights and novelists of different races. He (black man) is presented in these writings as a victim subjected to all sorts of sufferings as presented in Fugard's the two plays.

Briley (1987) describes the suffering experienced by the Africans of Crossroads in Cape Town as dehumanising. These residents lived a life of terror as their somnolent township shuddered like a frightened horse. Women grabbed their babies as they scurried for cover. Men on the other hand darted for anything valuable such as a watch, wallet, and radio and raced through the dirty paths, leaping puddles of water, shouting warnings, hurrying others along with a vigilant bravado but darting looks of fearful apprehension over their shoulders as the roar of the military vehicles grew louder and louder (p. 1). Briley (1987) describes the invasion practiced by the apartheid regime over the vulnerable and defenseless black South Africans. In incidents like these, Africans were smashed with sjamboks, choked with tear gas which also burnt their eyes. The police tore their houses made of crates, cardboards, tins and canvas and

bulldozed them down. In such raids, those who were found without permits were sent back to their respective homelands (p. 7). This situation is similar to that of New Brighton portrayed by Fugard in 'Sizwe Bansi is Dead'.

Moreover, Briley (1987) asserts that it was true that blacks living in illegal townships were violating residency regulations, however, the apartheid government created that situation for blacks by taking their land away and putting them in arid places where they could not produce a living.

Donald Woods a character in *Cry Freedom* by Briley (1987), seem to have been against the practice of police raids on black townships. As a white man, Woods is aware that the illegal townships are tolerated because white employers benefited from the cheap labour they provided by confining blacks to reserves. Thus, Woods found the raids on these towns to be hypocritical as well as immoral (p. 21). In both plays Fugard shares the same sentiments with Briley (1987).

Africans are allocated land in arid hill country on land so dry that no one in South Africa bothered to farm it (p. 35). For example Zanempilo clinic in King William's Town is built on a place like that. In retaliation of the situation Biko invites Woods to tour Crossroads townships one night in his company. This makes Woods to understand the emptiness, the hopelessness and insecurity of the black community. Woods also realizes the harshness of the apartheid regime. It is for this reason that Briley (1987) asserts that the Afrikaner Nationalist Government has managed to do what even American slavery did not do. This government has split black families so that thousands of husbands and wives if they see each other once a year, they are lucky (p. 57). Thus, family ties are broken and lost.

On the same issue of hardship endured by Africans, Naidoo (1997) relates to the reader to incidents of school boycotts in Soweto and the arrests of secondary school going children. The

apartheid system has revealed how it puts the lives of the Africans in danger and make Africans live a life full of terror (p.65). This horrific life is also presented by Fugard in 'Bansi Sizwe is Dead' as lived by the residents of New Brighton.

Similarly, Kapeche (1994) relates the same incidents which also took place in Namibia under the same system. This means that students were on the run both in Namibia and South Africa. Kapeche (1994) relates a story of four boys in a similar manner as Naidoo (1997) does.

In another incident narrated by Naidoo (1997), a sixty-eighty year old grandmother's identity is altered. She is called or identified as 'girl' according to apartheid labels of Africans. This grandmother is caught and sent to jail as she is found in possession of a type writer alleged to have been used by the accused students who used it to prepare leaflets to call for the boycotts of apartheid schools, strikes and armed resistance (p. 77).

In *Woza Albert*, Mtwana et al. (1985) also relates to the reader how the Africans suffered under apartheid. Percy, a character in the play states the situation in Albert Street in Johannesburg. He calls out to God for help and utters:

Morena! Morena-a-a! Where are you? Come to Albert Street! Come to the Pass Office!
We need you here Morena! Ja Morena, this is the most terrible street in the whole of Johannesburg! Ja Morena, this is the street where we Black men must come and stand and wait and wait and wait just to get a permit to work in Johannesburg! And if you're lucky enough to get the permit, what happens? You wait and wait again for the white bosses to come in their cars to give you work... (p. 38).

In this quotation one does not only feel the suffering of the African but also feel the erasure of the Africans' identity as the Africans show their loss for self-sustenance and have resorted to dependence upon the white men. In '*Master Harold*' ... *and the Boys* and '*Sizwe Bansi is Dead*', Fugard presents this dependence by portraying Sam and Willie as servants depending

on Hally's mother for a living. Sizwe Bansi and other blacks are also depicted as depending on whites. Sizwe Bansi does not want to return to King Williams Town as the town has nothing to give to him to maintain his family.

Conrad (1999) describes the suffering of the black race under colonialism as inhumane. Africans are made to carry a 60 pound load in pairs for their White masters who call them criminals and are shot at in a brutal way. All that the white man cares for, is the ivory not the African who labours for him. This is also stated by Sizwe Bansi "... And it is dangerous under the ground. Many black men get killed when the rock fall. You die there" (p. 26). Sizwe Bansi's utterance reveals how blacks are exposed to danger, however, we are not told whether their families are taken care of after their deaths under the mines by the apartheid regime.

Rangarajan (2011) argues that the pass law enacted by the Nationalist Party forced many blacks to violate it (pass law) for them to access the restricted areas in order to find jobs to maintain themselves and their families. It is for this reason that a lot of them fell victim of the pass officials and were consequently convicted and sent to prison. Though the plays do not tell about convicts of the pass law, we see Outa Jacobs moving from one farmer to another due to the fact that he is a cheap labourer and no white farmer feels a loss for evicting him.

According to Jordan (1968) all white persons are authorised to apprehend any Negro unable to give a satisfactory account of himself. Naidoo (1997) echoes the same sentiment by relating a case in apartheid South Africa where a white lady apprehends an African lady who she finds in position of a typewriter. Sizwe Bansi is apprehended because he is found without a valid document.

Jordan (1968) asserts that in areas of heavy slave concentration (in USA) white men were required to serve in the slave patrols which were supposed to protect the community especially at night and on Sundays. This fear which grew in the white man's mind also tells how brutal

the African was according to the European's perception of the Africans (Jordan, 1968). It is for this reason that blacks in 'Sizwe Bansi is Dead' reside in New Brighton, a black township near Port Elizabeth which is only meant for blacks.

Jordan (1968) moreover relates the sufferings the Africans endured by stating that slaves who committed crimes were tried in specially constituted courts which typically consisted of a justice of the peace and two slave owners (p. 224). Official punishments ranged from a specific number of stripes to burning at a stake. As for slaves and servants who ran away from their masters, newspapers served as a medium to repossess them (Jordan, 1968). This study reveals that in '*Master Harold*' ... *and the Boys* offenders in South Africa are laid on a bench. One policeman pulls down the offender's pants and holds his ankles, the other policeman pulls the shirt of the offender over his head and holds his arms, the one policeman who administers corporal punishment talks gently to the offender while doing it. This punishment was considered official according to the text.

Jordan (1968) asserts that runaways are bound to serve additional time twice the length of their absence and as for the second offence, slaves are to be branded with an 'R' for rogue. The hairs above the ears of such runaways are to be cut to ease the discovery and apprehension of such a slave. Jordan (1968) moreover asserts that 'all unknown persons were regarded as runaways from their masters and were subject to arrest'. In 'Sizwe Bansi is Dead' those who are caught without valid passbooks during the raids are regarded as lawbreakers, thus, they are apprehended and escorted back to their homeland.

It is through these accounts that this study, has thus explored the sufferings which the black population of South Africa has undergone during the apartheid times. This section also makes one to understand the impacts of the apartheid system on the black population. Putting the black man in a homeland and demanding him to carry a pass is as good as turning him/her into an

outcast. Thus, he is denied his citizenship, though referred to as a Xhosa, a status that does not allow him to access Port Elizabeth freely. He has to carry a passbook because he is entering a white owned state. This section, therefore, literarily provides the dehumanising effects a black man endured during the aforesaid period.

2.6 Racial segregation

The selected plays present another way of depicting the tribulations of the black man in apartheid South Africa. In *'Master Harold'... and the Boys*, various places were not open for African use. Racial segregation is, therefore, evident in this study. Fugard employs his characters to present this issue. In *'Sizwe Bansi is Dead'*, a homeland is created to justify racial segregation.

According to Jordan (1968) racial segregation in USA originated from the abolition of slavery. This resulted in residential separation of whites and Negroes and as a matter of fact this separation made Negroes poor. This was also the case in the apartheid South Africa. Separate residential areas of whites and blacks (as they were referred to by whites) created poverty among the Africans (O'Callaghan, 1997). It is due to this afore mentioned poverty that Sizwe Bansi leaves King William's Town to seek for employment in a white owned area. Slavery which had formalised and ritualised relations between Negroes and Whites had accordingly served to clarify the status of both. Some of the pride stirring new institutions of humanitarian mercy, hospitals and penitentiaries, seem to have separated Negroes from Whites. For example, Virginia's Penitentiary House had been closed to Negroes. New York hospital too, had separate wards for Negroes and Whites. In Philadelphia prisons, Negroes and Whites ate separately and a white servant could consider it a dishonour to eat with coloured people. This separation serves as evidence of racism and prototype of the twentieth century segregation (Jordan, 1968).

In *A passage to India*, Forster (2005) examines the racial misunderstanding and cultural hypocrisies that are characterised by racial segregation between the Indians and the British. Forster (2005) moreover, aims to enlighten the reader about stereotyping, hierarchies, superiorities and snobbish characters that disintegrates man. Wherever racial segregation was practiced, separate residences existed as a result of unequal status within the inhabitants, this was the case in colonial India. In this colony some places were not open for Indians like the White-only club. Aziz escorts Mrs. Moore to the door but does not enter as he is considered black. At the bridge Party, the Indians stand idly at one side of the tennis lawn while the English stand on the other. This in itself explains the distance the British had created to distance themselves from the Indians due to colour (Forster, 2005).

In America, the Negroes were restricted by law from entering the gallery. No persons of colour were admitted to the pit or boxes. Negroes found themselves unwelcome as members of the Masonic Order. During the British occupation of Boston, more than a dozen free Negroes had joined a British army lodge and then after the war they obtained a charter from England for a separate African lodge. By 1797 there were lodges in Philadelphia created for Africans (Jordan, 1968). This is also the same with Styles' father who fought alongside with the whites of South Africa but soon after the war, he was stripped of his identity.

Jordan (1968) further affirms that in churches long-standing arrangement of separate benches for Negroes existed. The Episcopal Church avoided any possibility of confusion by painting certain benches black. Separate seating in churches, as it turned out to have elicited what may have been the first protest against the kind of racial stigmatising which may properly be termed segregation in the modern sense (p. 234).

The above resulted in the Negroes erecting their own churches in 1793 which they named African Episcopal Church. The separate African churches had the immeasurable virtue of making

the black people happy. In other words this also helped them not to be regarded as instruments for social hygiene as their colour black denoted deeply stained with dirt, wickedness and a symbol or a sign of danger (Jordan, 1968, p. 424). The splintering of the churches along racial lines was not simply a matter of Negroes recognising that they would be more welcome elsewhere, however, it symbolised an increasingly clear-cut and pervasive separation between the two races.

This section has presented racial segregation elsewhere just as it was in the then apartheid South Africa. The selected plays also present racial segregation. *'Master Harold' ... and the Boys* in particular presents racial segregation through the use of its title, symbols, and themes. The other text employs the homeland Ciskei to justify the issue of racial segregation. This study reveals how racial segregation reinforces apartheid enhanced by white superiority as disclosed in the plays.

2.7 Theoretical framework

2.7.1 Postcolonial theory

Postcolonialism theory was employed in this study to serve as a pillar that supports the investigation and offer the reader a justification for this study. Postcolonialism was used to describe that form of social criticism that bears witness to those unequal and uneven processes of representation by which historical experience of the once colonized Third World comes to be framed in the West (Mongia, 1996, p. 1). Therefore, the apartheid South Africa will be viewed as a postcolonial setting upon which the coloniser/colonised discourse is enacted in the selected literary texts.

In order to examine the adverse effects of apartheid upon the colonised and the resultant erasure of the black man's identity, the researcher employs postcolonialism to express what grows out

of and away from colonialism (Lunga, 2012). Lunga (2012) further asserts that the term postcolonialism involves the issues of power, identity, agency, representation, history and subjectivity. Significant in Lunga's (2012) observation and critical to this study are issues surrounding the ideas of identity, agency and subjectivity as they bring into focus the rationale for the black man's actions and reactions in Fugard's plays and for this reason postcolonialism becomes the most suitable theory to use in this study.

Culler (1997) argues that in postcolonialism an attempt is made to understand the problem posed by European colonisation and its aftermath. Said (1978) also argues that postcolonialism theory has become an attempt to intervene in the construction of culture and knowledge for intellectuals to write their way back into history which others have written. Lunga (2012), moreover, asserts that postcolonialism theory gives a voice to previously marginalised groups and also offers them a new interpretation of classical texts from a radically different perspective. It is for this reason that the researcher opted to employ postcolonialism as a relevant theory to pilot this study as the study seeks to explore a hitherto unexplored area of interest, yet the theory affords one to address this area of concern.

Postcolonial theory is a critical approach that deals with literature produced in countries that were once colonies of other countries just as South Africa was during the time the selected plays were written. This theory also deals with literature written by citizens of colonising countries that take colonies or colonised people as its subjects. The theory is based on the concepts of otherness and resistance (Lye, 1997). Other themes which the theory is also concerned with are: the struggle for independence, emigration, national identity and allegiance as depicted in the selected plays.

Lye (1997) argues that the advocates of this theory explore the way in which writers from colonized countries strive to articulate and even celebrate their cultural identities and reclaim

them from the colonisers. They also explore ways in which the literature of the colonial powers are used to justify colonialism through the continuance of images of the colonized as inferior, which is also the case in Fugard's selected plays.

Ashroft, Griffiths and Tiffin (1989) argue that postcolonial writers employ detailed descriptions of indigenous people, places and practices to counteract or resist the stereotypes, inaccuracies and generalisations which the colonisers circulated in educational, legal, political and social texts and settings. Thus, colonialism was and still is a means of claiming and exploiting foreign lands, resources and people as also presented in Fugard's '*Master Harold*' ... *and the Boys* and '*Sizwe Bansi is Dead*'.

Postcolonial theory deals with the reading and writing of literature written in previously or currently colonised countries or literature written in colonising countries which deals with colonisation or colonised people (Lye, 1997). Lye (1997) further asserts that this theory focuses particularly on the way in which literature by the colonising culture distorts the experiences and realities and engraves inferiority of the colonised people, articulates their identity and reclaim their past in the face of that past's inevitable otherness.

Furthermore, Lye (1997) argues that the coloniser perceives the West as ordered, rational, masculine, decent and the colonised as chaotic, irrational, feminine and wicked. The idea of the West in this contrast is to destroy the identity of the colonised as revealed in the selected plays. Postcolonial theory is also built around the concept of resistance as rebellion, opposition and mimicry. Mimicry is depicted by Styles as he becomes self-employed mimicking the status of the white people. The concepts of nationality and identity, according to Lye (1997), may be difficult to conceive in cultural traditions of colonised people. Fugard reveals that the Xhosa speaking people lost their South African nationality and were then referred to as Ceskeians. Sizwe Bansi, too, loses his identity which is replaced by a number and a name alien to him.

Lye (1997), moreover, asserts that this theory is also concerned with the concept of hybridity which Styles, too, resorts to. Styles follows the footsteps of the coloniser by also becoming an entrepreneur.

Lye (1997), therefore, sums up post-colonialism as a theory that explores the problems which were posed by European's colonisation of various regions of the world throughout the 19th and 20th centuries examining the cultural, political and social effects of such countries. Fugard in the same manner does the same with South Africa. The theory examines the origins, effects and both immediate and long term political cultural and social results of Europe. Postcolonialism theory works within a basic set of critical set of assumptions, including the questioning of the benefits of the empire, the effects of racism toward and the exploitation of the colonised, the political and social positions of the colonizers and the colonised.

2.7.2 Marxism theory

Although postcolonialism was employed as a major theory that addresses and pilots this study, the researcher also employed Marxism theory to ease the understanding of the two key themes under discussion, apartheid and the erasure of identity. Marxism theory is a critical lens that addresses and views the idea of class struggle as central to the way societies function (Croft & Croft, 2000). Barry (2009) notes that Marxism literary theory is a discourse for interrogating texts of certain specific issues that include race, class and attitudes shared within a given culture. In this case Fugard's apartheid South Africa is of interest as the theory examines the issues of class, attitudes and race as depicted in his selected plays. Marxism theory is further viewed by Parkin (1981) as a set of social, economic and political ideas that aim to change the world. Fugard seem to have used the Marxist approach to expose South Africa to the outside world in order to bring change in that society. It examines the inequitable economic

relationships as the source of class conflict. In 'Sizwe Bansi is Dead' one perceives a picture of a society that has unequally distributed its goods or even the means to achieve them. The black man seems to have no means or skills to produce anything for himself. It is only his labour which he uses to attract the white man to employ and exploit him. Thus, the white man controls the means of production.

Since Marxism explores class struggle, the reader depicts the classes set in *Sizwe Bansi is Dead* and '*Master Harold*' ... *and the Boys*. These are: Mr Henry and Hally's mother, owners of the properties and the bourgeoisie including Hally, Mr Bradley and other whites who control the means of production and those who are controlled by them, the proletariat, workers whose labour produces their wealth (the former) but do not benefit from it. In this context the bourgeoisie are the whites of South Africa and the proletariats are the blacks of the same country. The bourgeoisie ensure that they manipulate and exploit the blacks to maintain their position of superiority. The dominant class controls the superstructure; they are by extension able to control the members of the working classes (Parkin, 1981). This situation is evident in these selected plays. Sam, Willie and Styles' employers have power over their (the former) professional lives and their social relationships with them also reflect that power. Hally does what pleases him to the two servants in '*Master Harold*' ... *and the Boys* and in '*Sizwe Bansi is Dead*', Styles complains that his time is not his, the only time he claims his, is the six hours he spends when he is asleep.

According to Parkin (1981), the capitalists are able to manipulate politics, government, education, the arts and entertainment, news, media and all aspects of the culture for their benefit. Parkin (1981) further asserts that Marxism seeks to reveal the internal contradictions of capitalism so that the proletariat will recognise their subjugation and rise to seize what is rightfully theirs. Thus, the proletariats (black South Africans) are made to recognise their subjugation through Fugard's use of the selected texts to confiscate what is rightfully theirs.

Therefore, the fall of the bourgeoisie and the victory of the proletariat, Marxists view this to be equally inevitable, and the new system born of such a revolution would be a classless society in which everyone has equal access to its goods and services, such as food, education and medical care (Parkin, 1981). This appears to be the essential desire of Fugard to view South Africa as a classless society where food, goods, education and other services being equally distributed among blacks and whites.

Parkin (1981) is of the opinion that reality is material. As a result the love for the material world destroys Sizwe Bansi and Sam. Parkin (1981) further claims that one of the basic assumptions of Marxism theory is that the forces of production, the manner in which goods and services are produced in a capitalist society will inevitably generate conflict between social classes which are created by the way economic resources are used and who profits from them. More specifically, the struggle will take place between the bourgeoisie who control the means of production by owning the natural and human resources and the proletariat who supply the labour that allows the owners to make a profit. Fugard, too, presents this situation in his selected plays as his black characters supply their labour to enable their employers to make profit.

Parkin (1981) moreover claims that the dominant class uses its power to make the prevailing system seem to be logical and natural, therefore, lures the proletariat into holding the sense of identity and worth that the bourgeoisie wants to hold, one that will allow the powerful to remain in control. This is the case with the apartheid system represented by Fugard in the selected plays. The dominant class (whites) used their power to make the system appear logical, making the blacks accept their changed identity which results in the whites remaining in power. "Let's be real ghosts if that is what they want" (Fugard, 1972).

Eventually, Styles realises that his life had been controlled by others, the bourgeoisie. He manages to free himself from the social dependence by creating himself a self-employed job,

a photo studio. He becomes painfully aware of the control the bourgeoisie had over him. Finally, he takes part in a revolution by refusing to be enslaved by the dominant class. This appears to be the struggle Marxists are concerned about. Therefore, Marxism theory provides a revolutionary approach to end the struggle for class, dominance and unfair distribution of goods in societies which appears to be Fugard's aim as presented in these selected plays.

Larrain (1979) cited in Foster (1990) brings to the fore the term "ideology". This is a condition for the functioning and reproduction of the system of class domination (p. 351). It conceals social contradictions and it does so in the interest of the dominant class. Larrain (1983) maintains that the classical Marxists view is that ideology is a particular and limited form of consciousness which conceals contradictions in the interest of the dominant class. Thompson (1984) argues that this domination may be sustained by being presented as legitimate. Thompson (1984) moreover argues that ideology was used in relative terms to refer to differing class-based ideas, a bourgeoisie or a proletariat ideology.

Marxism theory works to rid society of such deceptions by exposing the ideological failings that have been concealed which in this understanding Fugard reveals through his plays. Apartheid as an ideology is presented and revealed in the selected texts. Fugard also reveals the injustice of the then apartheid society.

Parkin (1981) seems to declare that Marxists are mentors of the proletariat as they point out how they may free themselves from the powerless position in which they have been caged by the system, so is Fugard (1993;1972). Parkin (1981) further states that by depicting the negative aspects of a socio-economic system (injustice, oppression and alienation) literature may awaken those who are unfavourably treated by the system. It might make them aware that they are not free, that they are controlled by the oppressed bourgeoisie, a self-appointed elite. This

seems to be the role of Fugard (1993; 1972) in presenting the two texts to the view of the black audience to enlighten them that their society is uncaring and unjust.

2.8 Chapter summary

This chapter has reviewed the theories that direct and guide this study. It has also supported and justified the researcher's selection of the theories and the themes presented in the selected plays. Various theorists have presented the relevancy of the selected theories and how they benefit the study. This chapter has demonstrated how literature of the colonising culture, distorts the experiences and realities and engrave inferiority of the colonised people. It also demonstrates how their identities are trashed and also how they are reclaimed. It notifies the working class of their exploitation by the bourgeoisie who own and control the means of production and how they can free themselves from this exploitation.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The rationale behind this chapter is to provide an outline research methodology employed in this study. Henning, Van Rensburg and Smit (2004) states that the term methodology refers to the coherent group of methods that complement one another and that have the goodness of fit to deliver data and findings that will reflect the research purpose. Therefore the researcher needs to know all the existing and cutting edge criteria for judging qualitative inquiries if she wishes to give an eloquent and elegant rendering of her methodological position. McMillan and Schumacher (2014) assert that in this section the researcher indicates the research design, subjects, instruments, interventions, and procedures used in the study. It is a science of studying how research is to be carried out. Essentially, these are the procedures by which researchers go about their work of describing, explaining and predicting phenomena. It aims to the work plan of research and covers an overview of methodology employed in this study. The discussion of this chapter is structured around the research design, population, sampling, procedure, and data analysis and research ethics.

3.2 Research design

Gay, Mills and Airasian (2009) refer to a design as a general strategy or plan for conducting a research study. This description of a design indicates the basic structure and goals of the study. Research design is also defined by Kothari (2004) as an arrangement of the conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose. The research design indicates various approaches to be used in solving the research problem, sources and information related to the problem. In other words, it provides the

foundation of the entire research work as it is a theoretic structure within which the research is piloted (Kothari, 2004).

This study employed a qualitative method since it is based on data expressed in the form of words, descriptions, accounts, opinions and feelings. This is used when people are the focus of the study, particularly in social groups or as individuals (William, 2011). Kumar (2011) argues that the main focus in qualitative research is to explain, analyse, explore and discover the perceptions, attitudes, values, beliefs and experiences of a group or individuals.

According to Creswell (2014), qualitative design explores a problem and develops a detailed understanding of the central phenomenon. Mills and Huberman (1994) argue that the major feature is that qualitative design focuses on naturally occurring, ordinary events in natural settings, so that the researcher has a strong handle on what real life is like. This can be equated to Fugard's use of real life experiences.

Kothari (2004) concurs with Mills and Huberman (1994) by asserting that qualitative research is concerned with qualitative phenomenon that is phenomena relating to quality, for instance, when one is interested in investigating the reasons for human behaviour. In this way the researcher aims to subjectively discover the underlying behaviour, desires, attitudes and opinions of the people under investigation.

Masson (2002) notes that qualitative research design is interpretative. This also means that qualitative research design is concerned with the understanding, experience and interpretation of the social world, as is the case in this study. Furthermore, Masson (2002) argues that qualitative research design aims to get the meaning, feeling and describes the situation. It is also exploratory and investigates the why and how of the decision making as well as applying reasoning.

The above characteristics of qualitative research had prompted the researcher to choose qualitative method since the study focuses on the behaviour of people and their perception of each other and explore the setting in the context of the social world. The study is interpretative and explorative in nature. The study had sought an insight of how apartheid and the erasure of an African's identity are presented in Fugard's two plays. The comprehension was realised by analysing the complex relationships between the bourgeoisie and the proletariat in different contexts of the plays. These were outlined and interpreted. Qualitative research design is thus suitable in the sense that it applies reasoning as it investigates the why and how of the decision making. This guided the researcher to draw interpretation and rich descriptions of people in order to draw an informed conclusion with regards to the exploration of apartheid and the erasure of an African's identity in Fugard's selected plays.

The study has its own context in which the conclusions drawn are confined. It is not about whether the findings can be generalised to the other works, however, it is about the ability to use the appropriate methods to achieve the end.

Although there may be figures about how many subjects and masters are depicted, the focus is on how they are described and portrayed as qualitative research design is not concerned about figures.

To understand the importance of qualitative research, it is crucially essential to assess Masson's (2002) synthesis of qualitative research below:

Through qualitative research we can explore a wide array of the social world, including the texture and weave of everyday life, the understanding, experiences and imaginings of our research participants, the ways that social processes, institutions, discourses or relationships work, and the significance of meanings that they generate. We can do all this qualitatively by using methodologies that celebrate richness, depth, nuance, context

multidimensionality and complexity rather than being embarrassed or inconvenienced by them. (p. 1)

The quotation above highlights the significance and relevance of qualitative research in studies that embrace the complexities of social life. In real literary studies, representations of real life situations and interactions between characters are studied. This implies that the study is interpretive and relies on the richness of descriptive language used in the text. It is the understanding of such language that enhances the study. The design also positions the subject of the study within a context. In this situation, the study isolates the author, Athol Fugard, identifies his depiction of apartheid and the erasure of an African's identity as the focus of the study and limits the study to the selected plays: '*Master Harold*' ... *and the Boys* and '*Sizwe Bansi is Dead*'. The depiction of apartheid and the erasure of an African's identity in the selected plays may or may not be generalised to other depictions of apartheid and the erasure of an African's identity either by the same author or other authors. However, the study provides a critical analysis of Athol Fugard's depiction of apartheid and the erasure of an African's identity as presented in the selected plays.

According to Anderson (2010), qualitative research has limitations which may restrict the researcher from being objective. The following are some of the limitations of this research:

- Research quality is heavily dependent on the individual skills of the researcher and more easily influenced by the researcher's personal biases and idiosyncrasies.
- Rigour is more difficult to maintain, assess and demonstrate.
- The volume of data makes analysis and interpretation time consuming.
- It is sometimes not as well understood and acceptable as quantitative research within the scientific community.
- Findings can be more difficult and time consuming to characterise in a visual way.

The issues of prejudices, objectivity, obscurity, accuracy, time consuming due to voluminous data may hinder the quality of the research. The fact that qualitative research is more interested in explanation and analysis, it tends to have a disadvantage due to its limitation, however, it seems to have an advantage over quantitative as it seeks to give an in depth interpretation. As a matter of fact, qualitative research was used as the study sought to analyse the portrayal of apartheid and the erasure of an African's identity in the two plays. The study sought to interpret the two plays employing postcolonialism and Marxism literary theories. These theories were carefully selected as they justify the sufferings the black man endured during the apartheid era in South Africa and also support and validate the objectives of the study.

This study was, therefore, conducted through a desktop research design by which the researcher primarily focused on the exploration of Fugard's selected plays.

3.3 Population

To understand the above term a definition needs to be given first. Creswell (2014) defines population as a group of individuals who have the same characteristics. Polit and Hungler (1999) define population as totality of all the objects, subjects or members that conform to a set of specifications. Similarly, McMillan and Schumacher (2014) define population as a group of elements or cases, whether individuals, objectives, or events, that conform to specific criteria and to which the researcher intends to generalise the results of the research. The population of this proposed study was all plays written in English that address issues pertaining to apartheid and the erasure of an African's identity in South Africa. In other words the population of this study consisted of plays whose characters depict the apartheid and the erasure of an African's identity. All stories that depict a black man that endures the ruthless apartheid system written in English by the same author (Athol Fugard) were considered.

The population selection was based on the adoption of issues affecting the black man in the apartheid system of South Africa. In this understanding, the population is the collection of that which the researcher wishes to study.

3.4 Sample

Though there may be countless plays about apartheid and the erasure of an African's identity, the researcher opted to limit the population to a fraction that represents the whole population. Thus, sampling is, according to Olsen (2012), a cost-saving way to create sets of cases. De Vos, Strydom, Fouche and Delpont (2011) argues that sampling is a rational choice in cases where it is impossible to identify all the members of a population. Therefore, the sample of this study are the two plays: 'Sizwe Bansi is Dead' and '*Master Harold* ... *and the Boys*'. A sample is a subset of a population selected to participate in a study. It is a fraction of the whole, selected to participate in a study (Polit & Hungler, 1999). Similarly, Creswell (2014) concurs by defining sampling as a subgroup of the target population that the researcher plans to study for the purpose of making generalisations about the target population. McMillan and Schumacher (2014) refer to a sample as a group of subjects from whom data are collected, often representative of a specific population. In this study, the researcher found a considerable amount of sample that should be representation of the entire population of the study. Kumar (2011) claims that the purpose of sampling in qualitative research is to either gain in-depth knowledge about a situation, event, episode or to learn as much as possible about different aspects of individuals, on the assumption that the individual is typical of the group and thus will provide insight into the group.

Though, there may be various types of sampling, the researcher opted for purposive sampling as the researcher purposively selected particular elements from the target population that is

representative about the topic of interest. Purposive sampling, also referred to as judgment sampling, is the process of selecting a sample that is believed to be representative of a given population. That is, the researcher selects the sample using his experience and knowledge of the group to be sampled (McMillan & Schumacher, 2014). Moreover, McMillan and Schumacher (2014) note that the selection is based on the basis of the researcher's knowledge of the population, then a judgement is made about which subjects should be selected to provide the best information to address the purpose of the research. Creswell (2014) echoes the same sentiments by stating that in purposive sampling the researcher intentionally selects individuals and sites to learn or understand the central phenomenon. Kumar (2011) asserts that researchers employ purposive sampling to purposively select information and rich respondents who will provide the researcher with information needed. Patton (1990) as cited in Creswell (2014) asserts that in purposive sampling, the researcher intentionally selects individuals and sites to learn and understand the central phenomenon and that the standard employed in choosing participants and sites is whether they are information rich. Purposive sampling is, therefore, the process of selecting a sample that is believed to be representative of a given population (Gay, Mills & Airasian, 2009). The researcher chose purposive sampling because it is less costly and it eases administration as observed by McMillan and Schumacher (2014). The other advantage of purposive sampling is that it is based on the researcher's knowledge and experience of the group to be sampled using clear criteria to guide the process (Gay et al., 2009). In this understanding, the researcher chose the two plays basing on her knowledge and experience of the group under discussion. In conclusion, purposive sampling was employed to address the themes of apartheid and the erasure of the African's identity which is the focus of this study.

3.5 Procedure

The researcher acquired a thorough understanding of the plays by conducting an in-depth reading of the plays. The plays were used as primary data for this desktop research study. This study also considered relevant secondary sources comprising articles on apartheid, journals, literature review of other scholars that will also be read to investigate what other scholars have covered in their studies on this same topic. The effects of apartheid in the two plays were examined including the erasure of an African's identity. The portrayal of relationships among the characters arising from the apartheid policy, were critically analysed.

The researcher examined numerous situations depicted in the plays to explore the themes of the study. In order to explore the literary presentation of apartheid and the erasure of a black man's identity, the characters in the plays were compared and contrasted bringing to light how they portray the aforesaid themes. Subthemes such as education, language and class were established to justify the title of the study.

Lastly, informed judgements on the issues of apartheid and the erasure of a black man's identity were made to demonstrate how these reflect the then apartheid South Africa.

3.6 Data analysis

Gay et al. (2009) note that data analysis is an attempt by a researcher to summarize data collected for a study, in a dependable and accurate manner. Moreover, Gay et al. (2009) assert that in qualitative research, data analysis usually involves coding and finding patterns or themes in narrative data. The researcher critically analysed the aforementioned texts by using the content analysis method to make inferences concerning apartheid and the erasure of an African's identity. Kothari (2004) argues that content analysis consists of analysing the contents of documentary materials such as books, magazines, newspapers and the contents of

all other verbal materials which can either be spoken or printed. Henning (2004) claims that content analysis enables a researcher to have many options on how to convert the raw data to final patterns of meaning. Furthermore, Henning (2004) asserts that qualitative content analysis is the preferred choice of novice researchers because it is easy to access and it works on one level of meaning, that is, the content of the texts. Henning et al. (2004) further claims that it is also the method of analysis that may lead to superficial and naively realistic findings because it captures what is presumed to be the real world through the eyes of the research participants, in a straight forward, direct and often formulaic way. Moreover, Henning, Van Rensburg and Smit (2004) are of the opinion that the data are not interrogated just as the selected plays (*'Master Harold' ... and the Boys* and *'Sizwe Bansi is Dead'*) cannot be interrogated.

This study has employed content analysis because it analyses the depiction of apartheid and the erasure of an African's identity as presented by Fugard (1993) in *'Master Harold' ... and the Boys* and *'Sizwe Bansi is Dead'*.

The interpretation of data was done in accordance with the theories that intend to guide the study. Therefore, postcolonialism and Marxism literary theories were applied to enhance understanding of the study. The impacts of apartheid on a black man were critically examined. These impacts include the erasure of the black man's identity and ways to reclaim it. In addition, the class struggle, stereotyping and racism imposed on the black man as portrayed by Fugard in the two plays are also evidently analysed.

3.7 Research ethics

According to McMillan and Schumacher (2014), ethics generally are concerned with beliefs about what is right or wrong from a moral perspective. Research ethics are focused on what is morally proper or improper when engaged with participants or when accessing archival data.

Paltridge and Phakiti (2010) compliment McMillan and Schumacher (2014) by asserting that research ethics have to do with honesty in reporting. This in itself minimises misinterpretation of data or reporting in the interest of the researcher.

Thus, to avoid subjectivity, the researcher reported the findings fully and did not misrepresent them. Therefore, ethical codes of conduct was considered by the researcher. Heigham and Croker (2009) refer to ethical codes of conduct as codes written to guide ethical practice in a profession or in the conduct of a research study. Heigham and Croker (2009) further note that the researcher should take into consideration the credibility of the research. In this study the researcher was interested in multiple perspectives about the topic that she wished to learn more, the researcher searched for many truths, and not one single truth that portrayed apartheid, the erasure of the black man's identity and how that identity was reclaimed. The researcher assumed that different people had different viewpoints about realities as Fugard (1972/1993) presents. Therefore, the researcher provided rich descriptions of the characters' standpoints in the plays as honestly and fully as possible. The researcher's viewpoint was integral to what she learned and wrote about since she is the author of the descriptions.

The researcher, therefore, reported how the author portrayed apartheid and the erasure of the black man's identity in the two plays. The two theories were utilised in accordance to the proposed topic of the study. The researcher also undertook to avoid any stereotypes and prejudices as the plays were analysed.

3.8 Chapter summary

In this chapter, the researcher chose a research design that was most likely going to generate and transform raw data into new knowledge. Qualitative research methodology was chosen because it used data expressed in the form of words, descriptions, accounts, views and feelings

and its main focus was to explain, analyse, explore and discover the perceptions, attitudes, values, beliefs and experiences of individuals (Kumar, 2011). Purposeful sampling was also chosen as it gave the researcher the right to select the sample by using her experience and knowledge of the group or site sampled. This chapter also dealt with the population, procedure, and data analysis. Research ethics concluded the chapter to ensure the trustworthiness of the study. What follows is Chapter Four that focuses on presentation of results and discussion.

CHAPTER FOUR

PRESENTATION OF THE RESULTS AND DISCUSSION

4.1 Introduction

This chapter presents and analyses the literary representation of apartheid and the erasure of an African's identity as presented by Athol Fugard in his two plays, 'Sizwe Bansi is Dead' and '*Master Harold*'... *and the Boys*. The postcolonial and Marxism theories steer the analysis of this exploration. This study's objectives are to:

- critically examine how apartheid and the erasure of an African's identity are presented in these selected texts;
- discuss the literary presentation of identity politics as presented by Athol Fugard; and
- explore the literary presentation of how the marginalised devise ways to reclaim their existence and identity under the dehumanising system

Firstly, the summaries of the two plays are given, then the analysis of the two plays will follow in an altering format.

4.2 Summary of '*Master Harold*' ...*and the Boys*

The entire action takes place one wet and windy afternoon in a run-down tearoom in St George's Park, Port Elizabeth, South Africa. The furnishings of the tearoom are unimpressive. Tables and chairs have been cleared and stacked. The stale cakes and unimpressive display of sweets, cigarettes and cool drinks, the cheap cardboard advertisement, the blackboard with prices chalked in an untrained handwriting, the few ferns in pots give the atmosphere of a second hand rate, run- down business.

It is in 1950 and apartheid is at its peak. The two black men, Willie and Sam are seen on stage as Sam prepares Willie for the upcoming ballroom dance competition. Sam teases Willie for losing his dance partner who he (Willie) has abused.

The tearoom is empty as the rain is keeping customers away. One table is set aside waiting for someone for lunch. Hally, a seventeen year old white boy walks in. He teasingly cheers on Willie. Hally speaks softly for fear of his mother but he is told that she has gone to the hospital to see his father. Hally does not understand this as the hospital does not allow visitors on Thursdays. He is worried that his father might be coming home. This makes him experience conflict within himself. He is ashamed of his father because he is a constant embarrassment to the family. He is ashamed of his drinking habits and also because he is a cripple. Hally does not feel comfortable with his father's condition. Thus, he enjoys his father's absence.

Hally receives a call from his mother. He is shocked to learn that his father is coming home. He is emotional as he hangs up the phone. Sam tries to console him but he takes his anger on Sam. Hally starts to reveal his true colour as a white boy by displaying his superior position. He cautions Sam to remember that he is only a servant and demands Sam to address him as 'Master Harold'. Sam cautions him by stating that once he addresses him as 'Master Harold' their relationship will be broken and he (Sam) will not call him Hally any longer and this will hurt him much.

Hally laughs and refers to a joke his father shares with him about the African's arse which is not fair. This triggers Sam's anger, he lowers his pants and exposes his backside to Hally. Hally in extreme madness of having the power of his fair skin, spits in Sam's face. Sam almost hits him but his intellectual superiority does not allow him to do so. He controls his anger and calls him "Master Harold", thus concluding their racial war in a non-violent way. The play ends with the dance practice of Willie and Sam signifying the peaceful coexistence of all races.

4.3 Summary of ‘Sizwe Bansi is Dead’

‘Sizwe Bansi is Dead’ opens in Styles’ photograph studio in New Brighton, Port Elizabeth, South Africa. Styles, a former factory worker, has become an independent photographer. He begins the performance by reading and commenting on articles from a Port Elizabeth newspaper. After reading a newspaper article about an automobile plant, he tells the audience about an incident that occurred when he worked at Ford Motor Company. His reflections are interrupted by a customer who enters his studio. This customer is Robert Zwelinzima (Sizwe Bansi) who asks to have his picture taken so that he may send it to his wife whom he has left in King Williams Town. He has come to Port Elizabeth to seek for a job and a better life for his family.

Sizwe Bansi dictates a letter that will accompany the photo, telling his wife, Nowetu, that his search for employment is unsuccessful. As a result he is told by the authorities to vacate Port Elizabeth within three days. Since he is unable to stay with his friend Zola as a result of a raid by the police, he goes to stay with Buntu, his friend’s friend. At this point the scene shifts to Buntu’s residence where Sizwe Bansi explains his unfortunate situation. Buntu is sympathetic and considerate to Sizwe Bansi’s problem and as a result Buntu suggests that Sizwe Bansi returns to King William’s Town and work in the mine. Sizwe rejects the idea as he finds it too dangerous to work in a mine.

Buntu decides to take Sizwe Bansi for joviality at Sky, a local bar. On their way back home, they discover a dead man, presumably slain by *tsotsis*. Sizwe insists that they report the case to the police but Buntu rejects the idea as it would put them in trouble. Buntu then examines the dead man’s passbook and finds it in order. He takes it and upon arriving home, Buntu exchanges photos of Sizwe Bansi and Robert Zwelinzima, the dead man, between their passbooks. This worries Sizwe but is ridiculed by Buntu who tells him to take advantage of the

situation and not to worry about his name. Thus, their discovery offers a unique solution to Sizwe Bansi's dilemma, the endorsed passbook.

4.4 Apartheid as presented in '*Master Harold'... and the Boys*

4.4.1 Athol Fugard as the social reformer

In '*Master Harold' ...and the Boys*, Fugard pays attention to apartheid in an attempt to bring about social reformation to reform the troubled South Africa. Through critical analysis of this play one may come to realise that this social reformation is brought about by Fugard through his play '*Master Harold' ...and the Boys* which he employs as a vehicle that aims to unify the two races; the black and white races.

In this text, Hally hopes that one day somebody is going to get up and give history a kick in the backside and get it going again. This somebody is called a social reformer. Thus, according to Fugard (1993), every age has its social reformer. In this understanding, the apartheid era seems to have its social reformer and this person is presumed to benefit all mankind. This person has to be a great Man of Magnitude. Therefore, Hally and Sam debate to find this great Man of Magnitude. They are all convinced that Sir Alexander Fleming is a great Man of Magnitude for his discovery of Penicilin. They assume that if it was not for him, mankind's life could be in danger. Similarly, the researcher equates Fugard with Sir Alexander Fleming as Fugard's perception of attacking and exposing the apartheid system is to benefit all races in South Africa. Therefore, this understanding makes one to assume that the social reformer and great Man of Magnitude is none other than Fugard, the playwright.

Fugard employs this play to utilise it as a means to apologise to the blacks of South Africa as he (Fugard) in the character of Hally, regrets his act of spiting on Sam's face. Fugard (1993) notes: 'Don't suppose I will ever deal with the shame that overwhelmed me the second after I

had done that'. Walder (1986) asserts that Fugard whose role is played by Hally later realises that Sam was the most significant- the only- friend of his boyhood years. This is why Fugard dedicates the play to Sam though also to his biological father.

Fugard attacks the apartheid government by means of this play. Thus, he exposes the system to the outside world for condemnation. In this way the play responds to racist ideology and the inhumane treatment imposed on the blacks of South Africa. In this understanding the play suggests a liberal approach to the governing body of South Africa. That is, a fair distribution of wealth and power within the society.

This play is a complex, sophisticated and provoking justification to the cruelty of apartheid in South Africa. Njoki & Ogogo (2014) are of the opinion that the play seems to be well-known for its evocation of agonising and heart-breaking memories from South Africa's saddening history. Fugard dramatically portrays pervasive racism and patriarchy of the era in *'Master Harold' ... and the Boys*.

4.4.2 Racial segregation

The events in *'Master Harold' ... and the Boys* take place within the historical context of South African apartheid. Even though there is no discussion of the actual laws or conditions of this forced segregation, apartheid fills the characters' behaviour, beliefs and status in society (Rangojane, 2011). Racial segregation is pervasive in the text as Hally's mother always calls him from the so called 'boys' (Sam and Willie) room. "What are you doing in there, Hally? Come out at once!" (Fugard, 1993, p. 9). Hally also confirms this racial segregation when the atmosphere becomes tense in the tearoom. He tells the boys that his mother was right by warning him not to allow the boys to get too familiar with him. In this issue of forbidding Hally from associating himself with the 'boys', the researcher assumes that Hally's mother does not

only denote racial segregation but also implies that Hally is more mature than the boys. Therefore, Hally, the ‘master’, does not want to mingle with the boys as he learns nothing from them but damages his brain.

Racial segregation is also evident in this play when Sam goes to the Central Bar Hotel to fetch Hally’s drunken father. Hally goes in first to ask for permission to allow Sam (the black servant) to enter the bar as it is a “Whites Only” bar. This implies that Sam’s services are critical but he is the unwanted, unwelcome creature among the whites.

Racial segregation is further presented when Sam takes Hally up the hill to fly the kite. Sam leaves Hally on the hill. Sam could not stay or sit on the “Whites Only” bench as Sam is black and the apartheid laws stipulates clearly in ‘The Preservation of Separate Amenities Act’ which establishes separate but not necessarily equal parks, beaches, post offices and other public places for whites and nonwhites (Marino, 2010). Marino (2010) presents a typical apartheid era sign written in English and Afrikaans which reads:

FOR USE BY WHITE PERSONS
THESE PUBLIC PREMISES AND THE AMENITIES
THEREOF HAVE BEEN RESERVED FOR THE
EXCLUSIVE USE OF WHITE PERSONS.
By Order Provincial Secretary

VIR GEBRUIK DEUR BLANKES
HIERDIE OPENBARE PERSEEL EN DIE GEBIEWE
DAARVAN IS VIR DIE UITSLUITLIKE GEBRUIK
VAN BLANKES AANGEWYS
Op Las Provinsiale Sekretaris

(p. 10)

4.4.3 White supremacy and black inferiority

Hally portrays his English teacher’s animosity for Africans, which may make him not like Hally’s essay titled “African ballroom dance”. This implies that the racial segregation the play presents has changed the white man’s perception of an African. He (white man) perceives African culture as inferior and uncultured. Therefore, being an African in apartheid South Africa would have meant an awful stigma.

In this text, indeed, characters are jam-packed with apartheid ideology, thus, they behave in accordance with this ideology. At the beginning of the play Willie is seen on his knees mopping the floor with a bucket of water and a rug and Sam is also seen serving lunch to Hally. This indeed fulfils one of the aims of Bantu Education which the apartheid system had designed for the Blacks of South Africa. Willie addresses Hally as 'Master Harold'. When Hally arrives from school drenched by the rain, Sam fetches a towel for Hally to dry his hair. Indeed, this act suggests that Hally is the master and Sam and Willie are obedient labourers. This study reveals that the two men referred to as 'boys' have been stripped off their manhood identity and accorded a status that degrades them. Fanon (1986) argues that identity loss is brought by oppression which did not only appropriate land and territory of Africans but also usurps culture and history and more pertinently snatching the means and resources of identity and hence, effecting powerful forms of psychological damage.

In this play apartheid is again felt by seeing Hally implementing white supremacy while Willie and Sam employ black inferiority. After the two's (Hally and Sam) debate on the great Man of Magnitude, Hally tells Sam that it is deeply gratifying to know that he (Hally) has not wasted his time talking to him (Sam). Hally further notes that Tolstoy may have educated his peasants, but he (Hally) has educated Sam (Fugard, 1993, p. 18). When Hally speaks to Willie, he (Willie) springs to attention like a soldier and salutes him (Hally). Willie also utters, "At your service, Master Harold" (Fugard, 1993, p. 7). This evidently denotes inferiority which is jam-packed in him (Willie) by apartheid laws. Fanon (1967) justifies this inferiority complex by asserting that the European invasion on the African continent has caused the Africans to be tattered, torn and stripped off their culture, language, and most importantly their humanness.

On the other hand Hally's behaviour is also bursting with apartheid laws dictated to him by the Nationalist Regime. He speaks to Willie and Sam as if he speaks to little children. "Act your bloody age. Cut on the nonsense now and get on with your work. And you, Sam, stop fooling

around” (p. 10). In this understanding, the skin colour speaks and signifies power and subordination.

Fugard further enlightens the reader that apartheid is noticeably marked in Hally’s character by the language he uses to Sam in the climax of the play. He orders Sam to address him as ‘Master Harold’ as this will serve as a lesson to respect him. He also tells Sam that his parents will be happy to learn that he (Hally) has finally given it to him as they always nagged him (Hally) to teach the boys to show him more respect and also not to be too familiar with them. The fact that his father has the armour of apartheid surrounding him and the racial supremacy installed in him, gives him the right to dictate to his son to teach the boys to show him more respect. The two servants who are expected to show him more respect are in their forties, the age of his father, while Hally himself is only seventeen.

It is through this racial supremacy that Hally comes up with a disgusting and dehumanising joke about a kaffir’s arse which is not fair. This dehumanising treatment which Hally treats the so called ‘boys’ with, may be related to the relationship Jordan (1968) refers to as formalised slavery, a situation where the status of the master and subordinate is made clear. The master does as s/he wishes and the slave cannot retaliate. Hally’s apartheid behaviour gets to its climax when he spits in Sam’s face for he (Hally) feels safe inside his fair skin. Sam is unable to harm him as his status as servant does not allow him to do so but accepts the apartheid ideology, as reacting only lends the victim (Sam) to more sufferings. Thus, apartheid exposes black South Africans to all sorts of bad treatment.

The play further portrays how apartheid has taught both Willie and Sam to believe in their status in society. This is quite evident in an altercation between Hally and Sam. When it gets to its peak, Hally reminds Sam of his position and his (Hally) father’s. ‘You’re only a servant in here and don’t forget it...he is your boss’ (Fugard, 1993, p. 42). It is in this altercation that

the two's positions in the South African society become apparent. Hally brings forth his white supremacist position and Sam displays his black inferiority position further by reminding Hally not to forget the comic books for his father, disregarding the fact that he has spat in his face. Spitting on Sam's face denotes Sam's nothingness, emptiness and his nonexistence. It further signifies Sam's emasculation by a seventeen year white boy who is empowered by the apartheid system. This act may mean more than castration to Sam as he is being reduced to a status of an outcast.

Hally employs a dehumanising act to show his superior position to the inferior Sam as he (Hally) is protected by his white skin which is also shielded by the apartheid laws. Sam becomes a victim of the situation because of his skin. This is also the reason for Sizwe Bansi's suffering as captured by Sizwe Bansi himself in 'Sizwe Bansi is Dead' : "Our skin is a problem" (Fugard, 1972, p. 191).

Sam cannot retaliate against Hally, the seventeen years old white master. Sam is inhibited by the apartheid law. In this understanding, Hally selfishly abuses the structure of apartheid as Sam, the black man, is vulnerable to the apartheid laws as the title of the play reveals, '*Master Harold*' ... *and the Boys*, outlining the status of both.

4.4.4 Race and class structure

The play, moreover, demonstrates racism by bringing to the fore the theme of race and class structure. Fugard's use of 'Master' and not Harold alone implies that Harold is in command and superior class. Superiority is further brought to the attention of the reader by the use of inverted commas around 'Master Harold'. These punctuation markers signify Harold's importance in the text as compared to the 'boys'. Fugard's use of the word 'boys' simply suggests that the two men, in their forties, though older than 'Master Harold' are of lower class

and subordinates of 'Master Harold', the teenager. Fugard employs derogatory language (the boys) to signify racism and the identity of the black man as perpetual children whose rational capacity never mature beyond that of a boy. The title of the play is ironic as there is only one boy (Hally) in the text and two men, Willie and Sam. The white boy is referred to as 'Master Harold' and the two men as 'boys'. Van Niekerk, (1990) asserts that Hally's importance or position in the play is emphasised in the title by mentioning it first and also through the use of punctuation markers such as quotation marks and capital letters. The boys seemingly are in unimportant position as it is reflected in the title. Moreover, Van Niekerk (1990) asserts that Fugard's use of lower case and unmarking the phrase, 'the boys', indicates that they (boys) are of lower class.

Similarly, in 'Sizwe Bansi is Dead', Fugard communicates the same notion. Mr Bradley is referred to as 'Baas', an Afrikaans word for boss in English. It literally means master. The blacks in this text are referred to as 'boys'. Thus, the status of the characters in both texts is the same.

Capitalisation as a symbol of superiority is also demonstrated through Fugard's use of 'Mom and Dad' in '*Master Harold* ... *and the Boys*'. Fugard employs upper case throughout these references as they refer to people of the upper and superior class. From a Marxist perspective, this shows that the dominant class uses its power to make the prevailing system seem to be logical and natural, therefore, it lures the proletariat into holding the sense of identity and worth that the bourgeoisie wants to hold, one that will allow the powerful to remain in control (Parkin, 1981). Thus, capitalisation of the references allows Hally's parents to remain in control of the blacks as Parkin (1981) asserts and also deceives the blacks (Sam and Willie) of South Africa to hold onto their inferior identity toward the whites. One can also argue that the use of capital letters for 'Mom and Dad' indicate that Harold's parents are of importance and they are in a position of authority as compared to the boys who work for them. In this understanding Fugard

has justified the ideology of apartheid that is manifested in writing and belief of white South Africans.

In 'Sizwe Bansi is Dead' Fugard also points out how apartheid has taught whites to belittle blacks as Bass Bradley puts it, "Tell all the boys that Mr Henry Ford, the Second, the owner of this place, is going to visit us. Tell them that Mr Ford is the big Baas" (p. 153). In his use of language, Fugard intends to bring to light the socio-economic, political status and issues that prevailed in South Africa at that time. Furthermore, Fugard's use of capital letters for 'Baas' (Mr. Bradley), signifies that whites are in authority, thus, they need to be respected as bosses. In this understanding 'Baas', 'Mom' and 'Dad' are regarded as proper nouns, hence, they suggest that whites are more human than the blacks, whose (blacks) status is reduced to nothing.

Furthermore, Fugard emphasises that Mr Ford is the big Bass for whom the boys should wear fake smiles for. Fugard's use of the word 'boys' implies that the blacks are inferior to their bosses, the whites. Fugard writes the word 'boys' with a small letter to signify their inferiority and that they are unimportant, and therefore, the word 'boys' remains a common noun, hence the black's valueless status in the apartheid society.

Fugard employs ellipses between '*Master Harold*' ... *and the Boys* to denote racial segregation. The ellipses separate 'Master Harold' who represents the entire white South African population from the boys who represent South Africa's black population, thus, justifying 'The Group Areas Act' that sets aside specific residential places for each of the races (Marino, 2010). The title and its punctuation marks therefore justify Verwoed's idea of separate residential areas, education systems and many more laws passed by the apartheid government. In this understanding Fugard illustrates how apartheid manifests itself in '*Master Harold*' ... *and the Boys*. In a nutshell, the title of the play suggests segregation, slavery, and power relationships

(Prece, 2008). The black man's identity is erased, thrown into question by Fugard's use of 'boys', and his manhood is castrated, too. The ellipses might not only denote the distance Fugard positions between the black man and his white opponent but they may also denote class disparity, implying that the black man may not get to the class of the white man. Thus, Fugard sets a class division by employing the title as the Marxist literary theory denotes.

4.4.5 Racial stereotyping

Racial stereotyping is a crucial point in this text as it falls within the umbrella of apartheid. As mentioned earlier, Fugard refers to the two servants, Willie and Sam as boys. According to Van Niekerk (1990), this assertion is an obvious indication of racial stereotyping. All black men are boys irrespective of their age and all women are girls as depicted in Naidoo's (1997) *Stories of conflict and hope: Out of bounds*. Fugard also employs the same term in 'Sizwe Bansi is Dead' to reveal the insignificance of the blacks in South Africa. This reference in both plays 'Bansi is Dead' and '*Master Harold*'... *and the Boys* reduces the black men to nothing, therefore, erasing their identities as adults or men. Fugard's reference to Hally as 'Master' also speaks volumes about racial stereotyping. This implies that all whites are masters regardless of their age. Fugard illustrates this form of stereotyping by using Hally, a teenager, aged seventeen whose white identity is linked to that of a 'master' and the blacks stereotyped as perpetual servants whose identity is akin to that of a cursed race as Jordan (1968) argues.

Fugard introduces the theme of subordination by bringing to light how the boys (Sam and Willie) act toward their young white master. They act as if Hally owns them. This is evidently shown by their voluntary actions, when Hally returns from school that rainy day, Sam without being asked by Hally, fetches a towel for Hally to dry his (Hally's) hair. Furthermore, Sam asks Hally whether he (Hally) wants his lunch. When Hally does not respond, Sam insists till

he responds and gives it to him. Willie springs to attention and salutes as he speaks to Hally. Van Niekerk (1990) argues that the boys do not only wait on Hally's every physical need and whim but they also care for his emotional needs. For example, Sam makes Hally a kite so that he can look up and be proud of himself again after his (Hally's) father's embarrassment at the Central Hotel Bar. Therefore, according to the researcher's understanding, it appears that in apartheid South Africa a black man is inclined to reduce his manhood identity to that of a boy to survive the ruthless attitude of the white man.

Fugard further portrays Hally as the privileged intellectual boy who educates the less privileged and illiterate 'boys'. This in itself serves as a typical stereotyping which implies that whites are more educated than blacks as Hally claims to have educated Sam, a black man (Fugard, 1993, p. 18).

Moreover, Fugard further employs language usage to illustrate racial stereotyping. The three characters, Hally, Sam and Willie use language differently. This takes the reader back to the notion of class and race. Despite the fact that Hally's mother is an Afrikaner, his command of English is excellent due to the fact that he receives better education. Though Sam speaks better English than Willie, he (Sam) is not proficient in English, the word 'magnitude' seems to be unfamiliar to him. Therefore, one may argue that language and class are inseparable as Fugard illustrates class through language usage. Willie's English vocabulary is weak. It is for this reason that he uses both Xhosa and weak Afrikaans to substitute his English vocabulary. 'Haaikona, Boet, Sam.' 'I donner you, Sam! Struegod! (Fugard, 1993, p. 30) This is also the case in 'Sizwe Bansi is Dead' where Fugard continues to utilise stereotyping through the use of the English language. The black man who walks into Styles' studio for a snapshot to celebrate his achievement for a standard six, third class certificate speaks weak English, "I work twenty-two years for the municipality...I didn't write well..." (Fugard, 1972, p. 160). This suggests that blacks speak weak English resulting from their poor education system which

is deliberately designed by the apartheid government. This is so as to make a black man not to compete for employment at the market place with a white man (Rangarajan, 2011). Thus, according to Rangarajan (2011), the apartheid system saw it fit not to prepare white and black youths to live and work together.

Class disparity is however brought about by racial discrimination which can be attributed to the poor education system offered to blacks by the apartheid government. Sam and Willie are not educated and therefore they can only work for Hally's mother as waiters and cleaners because they have no skills. Hally is going to school and that will earn him a skill that will enable him to revive the apartheid's trend. He will also employ Sam and Willie's children as they will also be uneducated and hence unskilled. This trend leads to class stratification that continues for generations as a result of apartheid justified by its policies (Van Niekerk, 1990). Thus, apartheid as an ideology is designed to segregate the South African society and this play evidently portrays it.

Robert (2005a) argues that social classes breed real divisions of society that are also manifested in people's behaviour as depicted in the selected texts. Robert (2005b) argues that behaviour is caused by hidden and unconscious motives including the experiences of childhood and adolescence. In assessing Fugard's characters it can be argued that Sam and Willie, as blacks, have always felt inferior to the white man, as a result of their education, the apartheid system and the reference, that is, the childlike identity that portrays them.

Hally is white, therefore, given the situation of whiteness and class, he feels superior. He replaces his parents and gives orders to Willie and Sam in their absence:

Get back to work. You too, Sam... Suppose a customer had walked in here? Or the Park Superintendent. And seen the two of you behaving like a pair of hooligans. That would have been the end of my mother's license, you know. And your jobs! ... But what

makes me bitter is that I allow you chaps a little freedom in here when business is bad and what do you do with it? (Fugard, 1993, pp. 30-31)

This power is accorded to him (Hally) as a result of his class which goes with colour in South Africa. Superiority is further manifested in the play through the type of relationship the three characters share. Though the three characters seem to be friendly, Hally realises that he is different from the other two because he is white. He tells Sam that his father has always told him to keep his distance from them, black servants, who he (Hally's father) refers to as boys. This proves how powerful the white skin is in apartheid South Africa.

In this regard it will be appropriate to note the powerful political instrument which apartheid as a system of government has become in the exploitation of the blacks in South Africa. As a segregation system, apartheid has drawn a racial discriminatory boundary between the black majority and their white minority, thus, empowering the minority whites politically, socially and economically at the expense of black majority (Kontein, 2014). This seems to be one of Fugard's themes in both 'Sizwe Bansi is Dead' and '*Master Harold*' ... *and the Boys*.

4.4.6 Symbolism in '*Master Harold*' ... *and the Boys*: a desire to reform the apartheid South Africa

Fugard makes use of the ballroom dance and the cripples to explain the situation in apartheid South Africa. The ballroom dance represents the world without collisions - a world where everyone lives in peace and harmony with each other. It provides the two black men with a means to escape reality and dream of a world without collisions. Through the dance they forget that they are in a world governed by the apartheid laws and that they are not allowed the freedom to sit on the 'White Only' bench or enter the Central Hotel Bar. They also forget that they are mere boys and not men.

Similarly, in 'Sizwe Bansi is Dead', Sky can be said to be a symbol of happiness where black men come together to forget about their sorrows. Sky can also be likened to a home Styles mentions where black men finally rest from the miseries they encounter in apartheid South Africa. "...He has reached Home. 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" (Fugard, 1972, p. 176). Sky gives one a good treat where one forgets about his tribulations here on earth. The fact that Sizwe Bansi is experiencing difficulties in his life, he is taken to Sky where he is made to forget about his sufferings. In other words both Sizwe Bansi and Buntu escape reality just as the ballroom dance relieves Willie and Sam from the hard times they experience in their merciless society.

Fugard presents the ballroom dance as beautiful, and a possible means of reconciliation between the blacks and the whites. It is an ideal way in which the two races may live together as it is "A World Without Collisions" (Fugard, 1993, p. 38). With this, Fugard implies that if all people were equal and without prejudice, they would be able to live lives without collisions and bumps. Yet to achieve this, people have to practice. This ideal free world does not just happen, however, one has to practice to become part of it.

Ironically, it is only Sam and Willie who practice to become part of it. Hally still has to decide whether he is going to start practicing to become part of it, or whether he is going to remain seated on the 'White Only' bench by himself (Fugard, 1993, p. 48) and to keep asking for permission to allow Sam to enter the Central Hotel Bar. Therefore, Fugard employs the ballroom dance as a symbolically unifying factor.

Fugard also employs the cripples to represent apartheid which prevents peace and harmony in South Africa, for cripples are said to spoil the dance floor with their crutches (Fugard, 1993, p. 41). In apartheid South Africa, the cripples symbolise the whites. They are the masters though they are the cripples. Metaphorically, Hally's father is heavily drunk with "apartheid" and

cannot walk. In other words he is crippled by apartheid. Sam has to carry him on his back to his house. This might mean that whites exploit blacks by making them do their dirty work which they (whites) cannot do, yet blacks do not benefit from that work, as advocated by Marxists. This is also exhibited in 'Sizwe Bansi is Dead'. The Ford Motor Company gives blacks heavy chores and yet blacks only receive meagre wages in return as the total benefits go to the whites.

Despite their (blacks) identity that is portrayed as unthinking brutes, the playwright describes their natural ability as reliable, capable and mentally capable full human beings upon whom the supposedly superior white people have to rely upon. Thus, Hally admits that he can never fly a kite alone and that there is no chance of him succeeding without it being strange. This statement is loaded with information which is two folded. On one hand it is indeed strange in apartheid South Africa that if there is going to be any success in flying the kite, Sam must be there and he is a black man. This emotionally affects Hally for the fact that he flies a kite with a black man and the other white children may laugh at him seeing him with a black man. On the other hand it is true that Hally needs a grown up to help him fly the kite and this grown up cannot be his father because he is irresponsible, a drunkard, a cripple, crippled by apartheid. A cripple can only distract the kite from flying for it will clash with his crutches and block the hope for the future (Njoki & Ogogo, 2014). Thus, the label of immaturity and perpetual 'boy' status given to the black man is repudiated and lampooned by the playwright.

In this understanding, Fugard suggests that though Sam is black and therefore supposedly inferior due to his skin colour, there are things the white boy (who represents the white population of South Africa) cannot do on his own despite the assumed superiority of his skin colour. Hence, the kite is a symbol of hope for a better future, that is, future South Africa in which people are not judged according to the colour of their skin but by the context of their brain. The kite also represents hope and the undying spirit of black South Africans. "The part

that scared me, though, was when you showed me how to make it dive down to the ground and then just when it was on the point of crashing, swoop up again” (Fugard, 1993, p. 24). This signifies that blacks can attain unexpected heights by just believing (Njoki & Ogogo, 2014).

Despite having the ability to make Hally’s kite fly, Sam’s position in apartheid South Africa is still below that of Hally who is a child and cannot fly a kite by himself. Fugard indirectly reveals that the blacks are responsible for bringing a future South Africa, the world free from collisions, that is, free from apartheid. This world is presented by Sam who makes a kite for Hally and says to him:

There is no collision out there, Hally. Nobody trips or stumbles or bumps into anybody else. That is what that moment is all about. To be one of those finalists on that dance floor is like...like being in a dream about a world in which accidents don’t happen. (Fugard, 1993, p. 36)

Fugard further reveals that the blacks in apartheid South Africa represented by Sam and Willie want to live a peaceful life that is why they take part in the ballroom dance as it is a harmless pleasure and it doesn’t hurt anybody (Fugard, 1993, p. 31). On the other hand the whites represented by Hally see ballroom dance as rather simple and they are shocked to hear the blacks (Sam and Willie) asking them to take ballroom dancing seriously as Hally argues: “For God’s sake, Sam, you are asking me to take ballroom dancing serious, are you?” (Fugard, 1993, p. 31). This utterance tells one that the whites still want the blacks to live lives full of misery. Fugard makes Hally (whites) visualise this beautiful dream world which through Hally, the representative of all whites, later find it beautiful, too. Sam, moreover, gives Hally a beautiful picture of this dream world (future South Africa) by stating that:

And it is beautiful because that is what we want life to be like. But instead, like you said, Hally, we’re bumping into each other all the time. Look at the three of us this

afternoon. I've bumped into Willie, the two of us have bumped into you, you have bumped into your mother, she bumping into your Dad... Those are big collisions, Hally. They make for a lot of bruises. People get hurt in all that bumping and we're sick and tired of it now. It has been going on for too long... (Fugard, 1993, pp. 36-37)

This means that apartheid has been in South Africa for too long and change is needed as apartheid has brought nothing but a lot of bruises to the people and particularly heartrending is the bruise on the black man's identity which is not out of his making but imposed on him.

Fugard also implies that young Hally bumps into his father. His relationship with him is proven to be a distant one through his conversation with his mother over the telephone. This can be explained by the burden left to Hally, that of being in charge of emptying his father's stinking chamber pots which are full of phlegm and piss when his (Hally) mother is not at home (Fugard, 1993, p. 38). The phlegm and piss can be interpreted in literal terms or they can be a metaphor which implies that he is stuck in apartheid which hinders him from attending to Hally's physical and emotional needs. All he teaches Hally is to be like him. That is, to be dead drunk with apartheid and also to teach him (Hally) to show his supremacy to the boys (Sam and Willie) so that they can treat him (Hally) with more respect. "You must teach the boys to show you more respect, my son" (Fugard, 1993, p. 44), yet respect has to be earned not demanded. As a young boy, Hally needs to be emotionally connected to his father. Contrary to this, his father is physically and psychologically absent from Hally's life. Hence, Hally comes to resent his father's absentness and negative political views (Njoki & Ogogo, 2014).

The ballroom dance is described earlier as a means for Sam and Willie to escape reality and keep on dreaming about a world without collisions. It can also be interpreted as a symbol of solidarity. In the case of Hally, his solidarity is felt when he spits in Sam's face a sign of being in solidarity with other whites. This act proves that Hally is in total solidarity with his fellow

whites and chooses to sit on the 'White Only' bench which surfaces as an image of displacement and separation from the blacks. Hally is cramped to the 'Whites Only' bench, the bench that signifies a seat of absolute power, high status and supremacy. He is bound to it as he returns to the home of his parents where apartheid is nurtured.

Fugard in the character of Hally, is not to be happy with the situation (apartheid) in South Africa. He captures this with the following words: "Anybody who thinks there's nothing wrong with this world need to have his head examined... If there is a God who created this world, he should scrap it and try again" (Fugard, 1993, p. 28).

Fugard brings to the fore the impact of apartheid in South Africa through various ways. Firstly, through the use of the derogatory slang 'boys'. The term which has been used to refer to the black servants. Secondly, through the use of a kite. It is quite strange that a small white boy is seen in the company of an old black man, old enough to be his father flying a kite, thirdly, the Central Hotel Bar and finally, through the use of a 'Whites Only' bench. The incident of flying a kite does not strike Hally who through his childhood innocence does not realize that Sam cannot sit with him and watch the kite since it is a "Whites Only" bench (Fugard, 1993, p. 47). This negative impact of apartheid, dehumanises and leaves degenerating bruises in the heart of the black man and above all, erases his identity.

Fugard also establishes a sense of guilt and hierarchy in *'Master Harold'...and the Boys*. Willie is seen being on his knees scrubbing the floor as the play opens, an act which explains the emasculation blacks go through. In another incident, Sam instructs Willie not to look down (Fugard, 1993, p. 4) as he rehearses the quick step. The same idea of looking up and down is also employed to mould and groom Hally to become a man the world would like see. Sam informs Hally that he only made him a kite because he wanted him (Hally) to look up (Fugard, 1993, p. 47). Looking up signifies a hope for the future. The significance of Willie, Sam and

Hally of looking up implies that, they all look up to a power that is higher than them and that is not concerned with race. Thus, Sam wants Hally to visualise the coming of the golden age, the new South Africa without apartheid. Njoki and Ogogo (2014) argue that Sam's role as a mentor and surrogate father, offers Hally choices on how he (Hally) should live his life in the apartheid South Africa. Sam confronts Hally and says: 'That is not the way a boy grows up to be a man ... You sit on the bench or you walk away from it' (Fugard, 1993, p. 47).

Sam warns Hally of the repercussions that can befall him if he continues to support apartheid. He (Sam) emphasises his point by saying, "If you're not careful... Master Harold... you're going to be sitting up there by yourself for a long time to come, and there won't be a kite in the sky" (Fugard, 1993, p. 47). Up there refers to the 'White Only' bench which is a symbol of apartheid. Sam points out to Hally his loneliness and isolation that he risks if he chooses to support apartheid. Hally in this case risks losing the friendship and companionship he has with Sam and Willie and by extension, the entire black population (Njoki & Ogogo, 2014).

Hally does that because of his skin colour, thus, he fails to leave the 'White Only' bench and chooses isolation, in fact strengthening the apartheid system of South Africa. Fugard further presents apartheid in this play by employing the issue of the weather. Fugard informs the reader that even though the act of flying the kite is a symbol of racial unity, it can only be meaningful in certain situations. That is, the kite can only fly in good weather. This implies the atmosphere where apartheid does not prevail. For now the situation is tense, apartheid is at its highest peak. "It is still raining. You can't fly kites on a rainy day, remember" (Fugard, 1993, p. 47). Fugard views apartheid as a double edged sword affecting both the whites and the blacks. In this play Hally is affected by apartheid the same way Sam and Willie are. Hally does not understand why Sam does not sit with him on the 'White Only' bench and watch the kite as it soars.

Fugard further elaborates the issue of racial tension in South Africa using Sam and Hally's altercation. Sam reprimands Hally's treatment of his father and his attitude towards him. Hally is angered when Sam tells him that he is treading on dangerous ground (Fugard, 1993, p. 42). In retaliation Hally tells Sam that his mother is right by warning him not to allow himself to be too familiar with the boys. This argument climaxes to an extent that Hally ends up telling Sam his father's lecture to him (Hally) which only emasculates and stripes off Sam of his masculinity.

Furthermore, Fugard presents apartheid as a shield which Hally uses to protect himself. Hally employs racism when he utters his resentment out on Sam. He assumes a boss like character and does away with their relationship. He orders Sam to address him as 'Master Harold' (Fugard, 1993, p. 43). Sam warns Hally that if he (Hally) forces him to call him 'Master Harold' then it will be the end of their relationship. In this understanding Hally depicts a character similar to that of his father and other whites in the then apartheid South Africa. It is for this reason that Hally spits on Sam's face thereby earning his title 'Master Harold'. In this act apartheid brutishly triumphs as Hally assumes his place in a racially prejudiced South Africa (Njoki & Ogogo, 2014). In a nutshell, Fugard captures the above with the following quotation: "If you're not careful... Master Harold... you're going to be sitting up there by yourself for a long time to come, and there won't be a kite in the sky" (Fugard, 1993, p. 47). With this quotation Fugard implies that if that is the attitude Hally displays, there will be no unity among the two races and apartheid will be in their society for a long time to come.

There is a wide gap between blacks and whites which is also presented in the title by the use of ellipsis. This is also through Fugard's use of the 'Whites Only' bench. The racial gap emerges prominently when Sam gives Hally his reason for not staying with him as the kite soars because it is a 'Whites Only' bench (Fugard, 1993, p. 47). To a large extent, this barring notice 'for use by white persons' as asserted by Marino (2010), reinforces the mechanism put

in place by whites. This is the Reservation of Separate Amenities Act of 1953 which controls and confines blacks to homelands. However, by the incident of flying a kite significantly symbolise hope for a future South African society free of racial barriers. This hope is expressed by Hally and Sam as they both raise their heads to look at the flying kite up in the sky. This act of Sam and Hally jointly looking at the sky symbolises blacks and whites coming together for their common good, which is peace and reconciliation. The kite serves to give hope to an otherwise depressed and dejected South African society, that a day is coming when whites and blacks are going to stand together with their heads held high with pride and dignity (Njoki & Ogogo, 2014).

Through the use of the kite Fugard has been able to forecast his social vision of racial unity as Hally and Sam acknowledge that it is only possible to fly a kite in good weather (Fugard, 1993, p. 25 & 47). Good weather in this case can only refer to peace and harmony, when blacks and whites speak with one voice and consider each other as equal members of their South African society. Fugard has, therefore, symbolically employed the kite to highlight the need for co-existence and an end to apartheid. In this understanding one can come to realise that there is one vision in *'Master Harold' ...and the Boys*, the vision presented by two symbols, the ballroom dance which is the new South Africa without collisions and the kite which symbolises pride and unity as well as soaring above impurities, corruption, flaws and stigmas.

It therefore appears that there are two ways of narrating this text, from Sam's version and Hally's. Sam feels that apartheid can be overcome, thus, he presents his account in a form of the kite and he has full hope that the kite would fly. On the other hand, one gets to know the naivety that is involved in dealing with apartheid in South Africa. This is exemplified by Hally's feelings as the two go up the hill. He is of the opinion that the kite may not fly. That is, there may be no hope for unity in South Africa for the park where the kite is flown is reserved for whites only. Hally shows lack of faith in Sam doing the act by saying:

...what the hell does a black man know about kites?... I had no hopes for it. If you think I was excited and happy ...In fact, I was shit - scared that we were going to make fools of ourselves. When we left the boarding house to go up onto the hill, I was praying that there wouldn't be any other kids around to laugh at us. (Fugard, 1993, p. 23)

The kite presents Hally with a moment of marvel. However, in as far as the kite denotes freedom, it also alludes to restrictions. In a similar manner Hally and Sam's relationship can blossom up to the end of Hally's youth or ignorance (Njoki & Ogogo, 2014). Fugard has employed the kite to symbolise the limitations existing in the South African society, the racial boundaries. These limitations can only be overcome through acceptance which seems to be lacking on the side of Hally and other Whites at large. Sam deserts Hally once the kite soars to the end of the string since he is not allowed to sit on a "Whites Only" bench (Fugard, 1993, p. 24). His identity as a black man is the reason that hinders him from sitting on that reserved bench.

The bench is another symbol employed by Fugard in his attempt to illustrate the oppressive nature of apartheid. Sam and Hally take the kite to the park to fly it. Young Hally is taken aback by Sam's absence soon after the kite soars. Through this, Fugard is bringing to the fore that even at a tender age, young whites in South Africa were subjugated to certain social injustices that they were unaware of. It is for this reason that later in the play, Sam tells Hally that, "All you have to do is stand up and walk away from it" (Fugard, 1993, p. 48). Sam's statement suggests that Hally is now knowledgeable and it is within his resolution to choose to leave it or to sit on the bench by himself. This act portrays South African whites' inability to confront the evils of their society (Njoki & Ogogo, 2014) as Fugard portrays Hally.

4.4.7 Relationships, and the paradox of identity in ‘*Master Harold’... and the Boys*

Hally’s relationship with Sam, the waiter and subordinate is also crucial to the play ‘*Master Harold’... And the Boys*, and to Hally’s life as a boy. Sam is a waiter at the Jubilee Residential Hotel. This contact brings about an absurdity characteristic of apartheid South Africa. Young Hally is barely a teenager but is in charge of men old enough to be his father (Fugard, 1993, pp. 30-31). This absurdity accords Hally the ability to recognise manly qualities within Sam that makes Hally adapt him as his surrogate father. Hally is seen desiring to model himself after Sam, “It’s time for another one, you know”. (Fugard, 1993, p. 25), Sam moulds Hally into a man the world desires and he (Hally) is fond of Sam though in the end Hally finds himself cramped to the ‘White Only’ bench.

Though the situation is tense, Sam still wants the unification of the two races. This is captured through Sam’s persistence of making Hally another kite. However, Hally reminds him that the atmosphere does not allow them to do so. Fugard still imply that blacks show much willingness for reconciliation while whites show negative attitude toward this unification.

Sam: Should we try again, Hally?

Hally: Try what?

Sam: Fly another kite, I suppose. It worked once and this time, I need it as much as you do.

Hally: It’s still raining, Sam. You can’t fly kites on rainy days, remember.

Sam: So what do we do? Hope for better weather tomorrow?

Hally: I don’t know. I don’t know anything anymore. (Fugard, 1993, p. 48).

Fugard also discloses that after the act of spiting on Sam’s face, Hally realises what the bench means. Therefore, he does not need to sit on the ‘White’s Only’ bench. He can leave it anytime

he chooses and that all he has to do is to stand up and walk away from it. The bench as stated before is a symbol of apartheid. Walder (1986) also portrays Hally's resentment by asserting that he (Hally) later realises that Sam is the most significant, the only friend of his boyhood years. Thus, he regrets his act.

The song of Sarah Vaughan construes the feeling of Hally when he leaves the tea room that afternoon. Hally is sad because his dad took his happiness away but his surrogate father, Sam, will make him happy again. All that Hally has to do is to go to sleep and have his mind freshened up.

4. 4. 8 Apartheid as presented by Fugard in 'Sizwe Bansi is Dead'

Athol Fugard presents apartheid in this play through the use of 'otherness'. Power relation is implicated in excluding blacks as the other. According to Orabueze, Ogbazi and Ohaeto (2014) otherness is believed to be the process by which societies and groups exclude others whom they want to subordinate or who they feel do not fit into their society. Otherness always involves the demonisation and dehumanisation of groups which further justifies an attempt to civilise and exploit these inferior others. Othering, according to Foucault (1997) has to do with power, acting through knowledge to achieve a particular political agenda and its goal is domination.

Otherness is the result of race and class as presented in Section 4.4.4. Orabueze et al. (2014) argue that in a bid to keep Africans as the other, even in their own land, Africans are stereotyped and branded as minors because of their skin pigmentation. Nwahunanya (2007) suggests that 'Sizwe Bansi is Dead' focuses on various social problems which the black South Africans face in their country as a result of the apartheid policy.

Apart from the passbook which is an identity and a second skin for the black South African, there is also the Influx Control Act which is used to abridge the movement of black South Africans from one part of the country to the other (Orabueze et al. 2014). As mentioned earlier, this Act hinders them to move freely in their country, their mother land, the country of their birth.

Fugard brings forth corrosive effects of apartheid which restricts Sizwe Bansi from staying and seeking jobs in Port Elizabeth. Sizwe Bansi is astonished to find out that the lives of the black South Africans are restricted by the laws the white South Africans have enacted. The fact that Sizwe Bansi does not have a valid passbook; he is repatriated like an alien in his own country because of the influx Control Act. He is given three days within which to report to the Bantu Affairs Commissioner in King William's Town, his home town, from the date of the endorsement of the repatriation.

Besides the hurdle of Influx Control Act, the black South Africans have to carry a residence permit that allows them to live in townships. Their houses are raided in order to evict illegal black squatters who do not have valid passbooks. Sizwe Bansi who stays with Zola is dragged out and driven to the administration office where his book is endorsed for deportation to King William's Town. Without a residence permit which enables him to look for a job, Sizwe Bansi has to either go back or change his identity to that of the dead man, Robert Zwelinzima in order for him to stay in Port Elizabeth. In this act (of identity change) Sizwe Bansi dies a metaphorical death as the title implies. His identity as Sizwe Bansi is erased, thus he acquires a status of 'living dead'. This death is captured in the following quotation:

Man: No, Buntu! What's it mean? That me Sizwe Bansi...

Buntu: Is dead. (Fugard, 1972, p. 183)

Robert Zwelinzima (whom Sizwe Bansi has taken his identity) stays in a concentration camp with rows of things that look like train carriages. Six doors to each. Twelve men behind each door (Fugard, 1972, p. 34). This implies the suffering the black man endures under the apartheid system as compared to the luxury enjoyed by whites. Due to the nature of their dwelling quarters one can tell why these black workers do not bring their families along. The apartheid government does that with the intention of breaking down the black race's strength in numbers as is asserted by Marino (2010).

Fugard reveals that it does not matter whether a black South African is born in a certain town, for example Port Elizabeth, s/he does not get an advantage of that bona fide status but is still regarded as an alien by the white South Africans. This is the case with Buntu who struggles to get the right stamps in his book even though he is born in Port Elizabeth (Fugard, 1972, p. 174).

The notion of othering of the Blacks denies them decent jobs, and only exposes them to white exploitation as Fugard reveals through Styles:

Come on Styles, 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 for what, Styles? Gold wrist watch in twenty-five years' time when they sign you off because you're too old for anything anymore... A bloody circus monkey! Selling most of his time on earth to another man. Out of every twenty four hours I could only properly call mine the six when I was sleeping (Fugard, 1972, p. 9).

Furthermore, Fugard brings to the fore the level of education a black man celebrates. Fugard relates a story of a forty-eight year old man who comes into Styles' photo studio for a snapshot in celebration of his success as a holder of a standard six certificate, third class. His story is full of irony, it is coupled with his exclusion from power as his race is regarded as the other of the society. This also justifies the Education Act which prepares the black man for his type of work

and for him to accept white domination. Sikakane (1977) argues that this type of education is substantiated by Verwoerd (apartheid's chief architect and prime minister) who argues that:

What is the use of teaching the Bantu child Mathematics when it cannot use it in practice? The school must equip him (the Bantu child) to meet the demands which the economic life of South Africa imposes on him. I just want to remind the hon. members that if the Native in South Africa today in any kind of school in existence taught to expect that he will live his adult life under a policy of equal rights he is making a big mistake. (p. 289)

Verwoerd's statement is a true reflection of apartheid as the white government could not foresee any possibility of political change in South Africa. Sikakane (1977) notes that the kind of education blacks were offered by the apartheid system, is evident that the educational system in Soweto like that of all African children in South Africa was planned by the Nationalist Regime to retard the progress of blacks in general. It was designed to create barriers in their development, to humiliate blacks by producing mentally retarded graduates who could not think beyond their repressed blackness. In this manner it was meant to make money out of the blacks as subservient labour force. Similarly, Parkin (1981) argues that the bourgeoisie ensure that they manipulate and exploit the blacks to maintain their position of superiority and also control the means of production by owning the natural resources and the proletariat who supply labour that allows them (bourgeoisie) to make a profit.

This education system clearly manifests itself in 'Sizwe Bansi is Dead'. One notices how the Ford Motor Company's Black workers labour for the benefit of the whites. Styles captures the black man toiling for the white man with the following words: "Double speed on the line! Make up for production lost. It ended up with us working harder that bloody day than ever before" (Fugard, 1972, p. 155).

Marino (2010) argues that though Ciskei was proclaimed a self-governing homeland for Xhosa speaking people, however, in practice it was an impoverished area and self-government had no meaning for the Ciskeians. This pseudo independence was a means to paint apartheid fair in the eyes of the outside communities. In reality it meant that the Xhosa speaking people lost their identity as South Africans, in other words they lost their rights and their South African nationality.

Due to its impoverishment, the Ciskeians flock to the white man's developed area in search for employment. In this way they have to obey the Influx Control Act by carrying a passbook which entitles them to access the white man's area. Upon entering the white man's area, the black man is confined under the watchdog of the white man in concentration homes where the black man is raided by the white authorities to make a clean-up for those (blacks) who do not have valid passbooks. These passbooks become monitoring devices to control the movement and activities of the blacks, yet, they are the rightful owners of South Africa, however, they cannot express their fundamental rights and freedom (Berner, 1976). Fugard portrays Sizwe Bansi as an alien in his own country. He is found without a valid passbook and, is therefore, deported to King William's Town by authorities.

Fugard presents the reader with the pain and torture which the black man endures in order to survive. The black man experiences the above when Henry Ford visits the Ford Motor Factory. The black man's horrifying experiences and hypocrisy of the whites are, therefore, brought to an ironical climax in the vehemence with which the workers are ordered back to their duty stations by their white bosses after the departure of Henry Ford, which proves that the status quo is reversed as they had to make up for production loss of their fake display (Kontein, 2014). However, the black worker's pay packet does not reflect the amount of the work he does.

Fugard still brings to the fore the black man's economic dilemma which is captured in Sizwe Bansi's anxiety and frustration when Buntu recommends the mines jobs to him. Sizwe responds in apparent dismay:

I don't want to work in the mines. There is no money there. And it is dangerous under the ground. Many black men get killed when the rock fall. You die there. (Fugard, 1972, p. 26)

The socio-political and economic structure in apartheid South Africa, places the white minority as the only superior and legal ruling group. This is evident through raids, the Ford Motor Company, the mines, adverts made by white ladies and many more.

Furthermore, Fugard brings to light one of the direct consequences of the exploitation of apartheid as the mere destitution of the blacks. Apartheid plunges the black man into complete state of lack, materially and spiritually, besides political (Marino, 2010). This is due to the apartheid laws introduced, and implemented by the white man which are among others, the Population Registration Act, the Group Areas Act, Separate Amenities Act, and the Education Act. Practically, these Acts make the blacks in South Africa to own nothing, not even themselves as justified by Styles: "Your life doesn't belong to you. You have sold it...What the hell is the use of that?" (Fugard, 1972, p. 9). This means the black man's life in apartheid South Africa has been turned into that of a slave. Fugard further reveals that the black man is also unable to clothe himself with luxury clothes. He only affords to buy from the Sales House that bears the slogan that echoes his impoverishment: "Where the black world buys the best" (Fugard, 1972, p.186). This slogan is full of irony. It evokes a sense of a place where rejected items are stored and consequently sold at cheaper prices. Sizwe Bansi is worthy of this situation as Fugard portrays him. In this understanding Fugard has succeeded in reflecting the realities of the ills of the then South African society through 'Sizwe Bansi is Dead'.

Fugard moreover demonstrates how whites take blacks for granted that they are fools who can be ordered to act against their will, that is, even with their emotions. This is evident when Bass Bradley tells Styles to tell the boys to look happy and that the speed of the work will be slowed down so that they can sing and smile while they work to impress Mr Henry Ford (Fugard, 1972, p.153). This is also the case in *'Master Harold' ...and the Boys*, corporal punishment is administered to the black man by talking to him gently and making him lie down on a bench. One police man pulls his trousers and holds his ankles while another one pulls his shirt over his head and holds his arms. The one who gives him the strokes talks to him gently and for a long time between each stroke (p.12). Although Hally also receives corporal punishment at school, his is less stiff because he is white and protected by the law. This implies that whites portray blacks as semi humans, clowns, puppets and monkeys as Seymour (1980, p. 23) asserts: "They are conniving in their alienation, they are playing the role of monkeys, puppets, and clowns formerly allotted them".

The system's heartlessness is also depicted in its treatment of its subjects, the blacks; and how it teaches blacks to become criminals. This is practised by Sizwe Bansi and Buntu who demonstrate how Sizwe Bansi should react when the police approach him for a passbook:

Buntu: ... Police!...What is your name?

Man: Robert Zwelinzima

Buntu: Where do you work?

Man: Feltex.

Buntu: Book! (*Sizwe hands over the book and waits while the police opens it, looks at the photograph ...*). (Fugard, 1972, p. 42)

In 'Sizwe Bansi is Dead', Fugard aims to elucidate how the South African society under the apartheid system and its minority white population exploits the black majority and how this affects the lives of the black majority. Fugard focuses on the political and economic exploitation of the South African society of that time. In this understanding Mitchell (1976) asserts that it will be relevant to note the powerful political instrument which apartheid as a system of government has become in the exploitation of the blacks in South Africa.

The system is enacted to further exploit and dehumanise the black man. Sizwe Bansi captures this when he states: "I was in big trouble" (Fugard, 1972, p. 171) "Sizwe wants to stay in New Brighton and find a job; passbook says, NO! Report back. Sizwe wants to feed his wife and children; Passbooks says, No. Endorsed out" (Fugard, 1972, p. 180). This frustrates Sizwe as the initial explanation of the passbook by the whites does not seem as it is. "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 a lie" (Fugard, 1972, p. 181). Besides, the apartheid laws as applied by the authorities deprived blacks of their basic rights. Fugard depicts the inhumane treatment the black man receives from the white man as a result of his skin colour. The consequences of that offence as Okoronkwo (2011) asserts is his immediate endorsement back to King William's town, for the purpose of further repatriation to his home district. Seymour (1980) asserts that 'the pass laws are shown to be inhuman and absurd; but they are also shown to be deep-rooted in the system as they appear to steer the social structures that rob the black man of his humanity and manhood'.

Fugard further relates the suffering of the black man under the apartheid system by portraying a 48 year old man's experience which also speaks volumes of the oppression and economic exploitation of the blacks in South Africa. This old man can only get a promotion if he presents an educational certificate despite his long years of service. Yet, the system seem to have completely deprived him of the opportunity of going to school as a child or during his youth

days, either because he did not have the opportunity or his parents were not exposed to education (Rangarajan, 2011).

In 'Sizwe Bansi is Dead', Fugard puts emphasis on the impacts of the apartheid system and its pass laws. Fugard creates two authorities: Styles' and the apartheid's. However, apartheid denies blacks and other people of colour (Asians and Coloureds) any freedom, whilst Styles allows his clients freedom. Styles takes his clients photos the way they want, not the way he wants (Rangarajan, 2011). Styles claims that his world is a strong-room of dreams because he does what his clients want unlike the apartheid South Africa where whites reserves for themselves rights and privileges which are not granted to other racial groups (Harper, 2012).

Fugard portrays Styles as a "South Africa" where democracy prevails as opposed to "apartheid South Africa" where autocracy is the order of the day. In apartheid South Africa blacks are not persuaded to dream, however, they are denied of their rights. Styles' description of his relationship with his clients and the way he handles them symbolizes democracy. He recognises the existence of his clients and observes their right to pursue and achieve their dreams (Rangarajan, 2011). Rangarajan (2011) further asserts that Styles' democracy illustrates a sharp contrast to what the apartheid system does to the black people outside the studio where the black people are not recognised as human enough to be treated as equal to whites. This can be compared to what Hally does inside the tea room in '*Master Harold*'...and the Boys. He allows a little democracy as Sam, himself and Willie are seen enjoying a mutual relationship inside the tea room, something which does not happen outside it, as it rains dogs and cats outside the tea room. The atmosphere outside the tea room is tense since apartheid reigns, therefore, blacks and whites do not interact outside the tea room.

4. 4. 9 Education and the systematic institutionalisation of apartheid, the cause of the black man's poverty

Through the identity of being black or white meant also how your future would be lived as master or servant. In 'Sizwe Bansi is Dead' one clearly perceives how Sizwe Bansi struggles to get a job in Port Elizabeth. He wants to become even a 'garden-boy' but the fact that he is not able to read, deprives him from meeting the conditions set in the advertisements. The blacks in the selected plays take the rank of low class workers due to their low education as compared to their white rivals whose ranks are high as a result of their better education. Thus, one's education determines one's future, position and class in society.

In '*Master Harold*' ... *and the Boys*, it is evidently the same. Fugard brings forth the theme of education to verify the inequality brought by apartheid through Sam and Hally. Fugard uses a young white boy, Hally and a black old man, Sam to bring about the inherent differences. Education is one of the themes that prominently feature in Fugard's two plays under discussion. The issue of education is important to Fugard's mission to elucidate on apartheid as it offers one the ways to show the policy's inequality status amongst its two races.

There are different reactions to the issues of education from Fugard's characters. Hally's education the one he receives from his parents lacks moral principles due to apartheid. They teach him to belittle the two black men and demand them to treat him with respect. There are also different levels of learning in '*Master Harold*' ... *and the Boys*'. That is, how Sam learns from Hally and how Hally learns from Sam and Willie. Fugard presents the irony described in the education depicted in this play. Though Hally indicates his resentment to the kind of education he receives, on the other hand he prides in instructing Sam with the same content. It is evident that Sam has been a good student since Hally was in grade four.

Though Willie is uneducated, he teaches Hally about the fundamentals of ballroom dancing that have a purgative effect and its inherent beauty. Willie captures this cathartic effect with the following words: “It is when the people clap their hands and whistle and make a lot of noise, Master, Hally” (Fugard, 1993, p. 35). Willie’s words offer Hally the much needed inspiration to attempt his homework. However, the reality is, Willie teaches Hally about the world free from collisions which is full of moral principles. This is so when Willie’s lesson acts as an eye opener to Hally who seem to have taken it simple and otherwise ignored the aspect of the dancing, that is, the total moral behaviour imbedded in it which Hally lacks. It is through this lesson that Hally also learns that ballroom dancing might bring some hope for mankind to live lives without collisions.

As Sam goes through Hally’ notes he encounters words he cannot comprehend and Hally provides Sam with easier words. Sam’s limited grasp of the English vocabulary can be attributed to Bantu Education. Sam’s limited vocabulary shows that he had not got access to the same educational resources Hally had. On the other hand Hally’s mastery of the same vocabulary which Sam fails to comprehend illustrates the hierarchy in education as stipulated by apartheid laws; where whites are learned while blacks are not. This may also be interpreted as evidence of the way educational expertise and authority are misused in order to portray colonising power in a good light (Marino, 2010).

Fugard further portrays Hally as the privileged intellectual boy, who seem to be educating the less privileged and illiterate boys, the black men. “Oh, well, so much for trying to give you a decent education” (Fugard, 1993, p. 31). This in itself serves as a typical stereotype which implies that whites are more educated than blacks as the Nationalist Government boasts: Through Bantu Education Act, the white government supervises the education of all blacks. Schools condition blacks to accept white domination’ (Marino, 2010, p.9). In this understanding one may argue that this condition fulfils the Apartheid Education Act. It is ironic

to admit that Sam who is old enough to be Hally's father is receiving formal education from a teenager, Hally, though Sam provides him (Hally) with moral education just as Willie does.

In 'Sizwe Bansi is Dead', Fugard argues that a black man's education can only afford him unskilled jobs like that of a "bass boy", however, he cannot be promoted to that of a manager like a white man as his education is low. This is also justified with the following words:

You see, Mr Styles, I'm forty-eight years old. I work twenty-two years for the municipality and the foreman kept on saying to me if I want promotion to Boss-boy I must better my education. I didn't write well, Mr Styles. So I took a course with Damelin Correspondence College. Seven years, Mr. Styles. At least I made it. (Fugard, 1972, p. 160)

With the above quotation, one can also claim that blacks in apartheid South Africa are not educated as it is believed that standard six, third class seems to be an achievement to be celebrated. The quotation explicitly states that blacks are very lowly and poorly educated as the errors in his (forty-eight year old municipal worker) English language justify it.

The type of education the black man receives makes him not to own anything, except himself. Styles points out the immense burden the black man has to bear as a result of the apartheid system and the status of his education.

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 live behind when we die, except the memory of ourselves. ... I had a father, and he died, in his rotten suitcase among his old rags, I found that photograph ... That's all I have from him. (Fugard, 1972, p. 164)

Fugard further presents the pathetic treatment of the apartheid system imposed on black South Africans by using Styles who illustrates that evil treatment. He (Styles) gives an example of

his father whom the apartheid regime has used to fight in World War II, in France and Egypt so that South Africa and other countries could be free. He says that after helping the white South African regime accomplish its mission, his father was stripped of his gun, uniform and the dignity they had instilled in him for a few mad years of the war because they only needed him to fight and sacrifice himself for something they called freedom, something that would not benefit him. His short lived identity was erased from him immediately on his arrival at the dock (Fugard, 1972, p. 163). This implies that the apartheid regime only needs the services of the black South Africans for their own benefit. This also suggests that Styles' father's identity which he carried during the war was soon erased on his arrival in South Africa because the South African system does not share such identities with its black majority race.

Fugard, moreover, reveals the traumatising effects of apartheid through Styles who works at Ford Motor Company for six years and is treated without dignity. Because of his lack of education, he sells his time to the white man. He has no time for himself or for his family. The only time he calls his are the six hours he spends when he is asleep, the rest are for his employer (Fugard, 1972, p. 156), and in return he is given peanuts as wages. This sort of treatment is justified by Parkin (1981) who claims that one of the basic assumptions of Marxism theory is the forces of production, the manner in which goods are and services are produced in a capitalist society will inevitably generate conflict between social classes which are created by the way economic resources are used and who profits from them. This exploitation compels Styles to quit his job.

In this understanding it appears that a black man does not have a retirement package. When a black man gets old he is only signed off (like Outa Jacob in 'Sizwe Bansi is Dead') by the apartheid system because he is too old for anything (Fugard, 1972, p. 156). This in itself implies that the apartheid system only needs the services of the black man and not him as the Marxist theory claims. The system does not care how this old man will live his life in his old age as

Fugard does not tell whether this old man has a retirement package or not. With this understanding, Fugard denotes that the black man owns nothing as stated before. This might also be the reason Sizwe Bansi has gone to take a photograph of himself at Styles to leave behind as memory for his children when he dies, for he too has nothing except himself. Therefore, Styles' photo studio has become a symbol of the assertion of Sizwe Bansi's manhood, and immortalisation of his people, the 'other' of the white South Africans, who have been denied of meaningful dignity, who have been demonised, who have been the unknown, the strange, and who have been chased out of power in the relationship between two races (black and white) in apartheid South Africa (Orabueze et al., 2014).

4. 4. 10 Black solidarity as identity reclamation

Black solidarity is also depicted in Fugard's selected plays. In 'Sizwe Bansi is Dead' one notes how the black men present the notion of fellowship in order to achieve a common goal, identity reclamation. Fugard creates this brotherhood by creating a link. Thus, when Zola realizes that Sizwe Bansi is no long able to stay with him, he sends him to his friend Buntu. The name "Buntu" means humanity or humanness. "Ubuntu" is generally seen to be pointing to the values and principles that it represents and mankind's humanness and the value of community. It is also thought to be about caring and sharing (Mfuniselwa, 2006). This can also be linked to the concept of "Ubuntu" as articulated by Tutu (2014):

One of the sayings in our country is Ubuntu – the essence of being human. Ubuntu speaks particularly about the fact that you can't exist as a human being in isolation. It speaks about our interconnectedness. You can't be human all by yourself, and when you have this quality – Ubuntu- you are known for your generosity. We think of

ourselves far too frequently as just individuals, separated from one another, whereas you are connected and what you do affects the whole World. (p. 1)

Fugard illustrates this brotherhood with the use of words like “brother” and “my friend” (Fugard, 1972, p. 179/180). This emphasizes interconnectedness as observed by Tutu (2014) and also proves that blacks do not give up on each other. Sizwe Bansi and Buntu connect immediately at first sight. The spirit of camaraderie is immediately created among the two, Buntu and Sizwe Bansi. This again shows how determined they are to help each other to win the battle they have against the whites. As a matter of fact, Buntu finds Sizwe Bansi a way to stay in New Brighton and encourages him to take the chance. “It’s your only chance... you’ll have a real chance to do something for them” (Fugard, 1972, p. 185). The two (Buntu and Sizwe Bansi) find tactics on how Sizwe Bansi should react if he is confronted by the police. Solidarity is also justified through the advice Buntu gives to Sizwe Bansi of making sure that he stays out of trouble as being in trouble will mean getting back to the status of Sizwe Bansi. Buntu does not only reclaim Sizwe Bansi’s identity but also promises to find him a job.

Tomorrow I contact my friend Norman at Feltex. He’s a boss-boy there. I tell him about another friend, Robert Zwelinzima... You! Who gets the pay on Friday? You, man! (Fugard, 1972, p. 183/4)

The word ‘another friend’ suggests that blacks have been assisting their needy fellow blacks long before Sizwe Bansi’s arrival in Port Elizabeth. Thus, it appears to be an old trend among themselves. Fugard brings the theme of black solidarity to the fore to illustrate that though blacks are oppressed and dehumanised by the apartheid regime, they are unified by the act of solidarity. They do not live in isolation but stand by each other to attain their goals, that is, to secretly fight the whites in order to reclaim their identity.

Fugard creates a strong link whereby each link plays a vital role in creating a livelihood for Sizwe Bansi. Fugard presents Zola as the starting point of the great link. When Zola is not able to keep Sizwe Bansi at his home. He links him to another friend, Buntu who manages to obtain him (Sizwe Bansi) a work seeker's permit. Fugard reveals that Buntu does not stop there but he also extends the link. He connects Sizwe Bansi to another friend, Norman, whose role is to find Sizwe Bansi a job. In this understanding one notes how strong the issue of black solidarity is in 'Sizwe Bansi is Dead'. Therefore, one can also argue that unity is indeed strength, without the assistance of Zola, Buntu and Norman, Sizwe Bansi couldn't have reclaimed his identity, his masculinity back. In a nutshell, to be able to reclaim his identity and continue to feed his family as is expected of a man. The new name that Sizwe Bansi acquires brings back his identity and takes away the ghostly image that he has carried as Sizwe Bansi.

Fugard has brought to light how blacks in apartheid South Africa assist each other to overcome the ruthless situation in that society. Though they suffer, they are able to lift those who seem to drown in their suffering. In this way Fugard has shown how the theme of brotherhood, which is black solidarity, is of utmost importance in 'Sizwe Bansi is Dead'. This actually means that blacks do not sit back and watch their identity carried away by the white man and his apartheid regime but they find a tactful way to reclaim it.

In "*Master Harold*" ... *and the Boys* solidarity is presented through ballroom dancing. The two men escape reality through this act. Fugard reveals that the play starts with ballroom practice and it ends with ballroom dancing. Metaphorically, the dance is the moral behaviour each person should master in their apartheid society, be he white or black to avoid the prevailing chaos of apartheid South Africa. Black solidarity is further depicted in the person of Willie who consoles Sam when he (Sam) is deeply hurt by Hally. At the end of the play, the two men are seen dancing together, an act that seals their solidarity.

Black solidarity is further depicted in the language Willie uses when he refers to Sam. “Boet, Sam”, meaning “brother, Sam”. With this brotherhood the two are able to realise that they are men as Willie states after Sam and Hally’s altercation “He’s a little boy, Boet, Sam. Little white boy. Long trousers now, but he’s little boy” (Fugard, 1993, p. 47). This is said in the presence of Hally who acts “master” and treats the two men as “boys”. In this way the two men reverse their status quo in “*Master Harold*” ... *and the Boys* and reclaim their identity by revealing it to Hally that they are men and he is just a boy.

4. 4. 11 Spook them to hell: Devising survival strategies in *Sizwe Bansi is Dead*

The apartheid system has enacted the pass documents in order to restrict the movement of non-whites as Saunders and Southey (1998) assert. Fugard (1972) claims that these pass documents turned blacks into ghosts. Buntu captures this with the following words: “All I’m saying is be the real ghost if that is what they want, what they’ve turned us into” (Fugard, 1972, p.185).

Similarly, Orabueze et al. (2014) echoes the same sentiments by asserting that the ‘other’ appears to have been turned into a ghost by the apartheid system. Therefore, in order for Sizwe Bansi to survive his hostile environment when he is simply represented by a number, he is persuaded to accept the late Robert Zwelinzima’s passbook and to impersonate the late man’s identity. Buntu, therefore, advises him to stay out of trouble for if he gets into trouble and the police fingerprint him, Sizwe Bansi will live again (Fugard, 1972, p. 191). This means that if he is caught, his identity as Sizwe Bansi will come back and he will be endorsed again.

Moreover, Orabueze et al. (2014) assert that the ‘other’ therefore lives in a society that reduces Sizwe Bansi to a criminal as Sizwe Bansi and Buntu snatches the dead man’s identity but do not report his murder to the police, for reporting the murder would bring them trouble in a society where being alive only means trouble to them (Fugard, 1972, p. 191). The fate of the

black man who is dispossessed of his identity is not identified for he lives in Sizwe Bansi. Sizwe Bansi has taken a new identity, the identity which he will use to bluff the white man.

Sizwe Bansi is forced to adopt a new name in order to ensure his livelihood in New Brighton, and above all, to provide support to his wife and children (Prece, 2008). Thus, Sizwe Bansi's new identity (Robert Zwelinzima) will enable him to provide for his family. Nothing human has changed in Sizwe Bansi, only the identity structures of control. His children will continue calling him 'Daddy'. His wife will still call him 'Husband'. According to Prece (2008), his life and past will be Sizwe Bansi's. His future will be Robert Zwelinzima's. Sizwe Bansi lives as Robert Zwelinzima for Robert Zwelinzima is a brother who is smiling because Sizwe Bansi has resurrected him (Fugard, 1972, p.191).

Names are at the heart of the play's meaning. 'How do I live as another man's ghost?' (Fugard, 1972, p. 185). Sizwe Bansi seems not to be ready to lose his names, however, Buntu cautions him with the following words:

Shit on names, man! To hell with them if in exchange you can get a piece of bread for your stomach and a blanket for winter... If that is what you call pride then, shit on it...
(Fugard, 1972, pp. 190/191)

It is for this reason that Buntu convinces Sizwe Bansi that the real Robert Zwelinzima would be happy to give up his name to permit him (Sizwe Bansi) to earn a living for his family (Berner, 1976) which Fugard justifies as follows:

Look, brother, Robert Zwelinzima, that poor bastard out there in the alleyway, if there are ghosts, he is smiling tonight. He is here with us and he is saying, 'Good luck, Sizwe! I hope it works! He is a brother, man. (Fugard, 1972, p. 191)

Resurrecting the dead by renaming them to the living is practiced in Zambia, Botswana and Namibia's extreme north eastern region. The dead live in the living. After a certain period of

time of about six months or even one year (that is, after the funeral of the deceased), the dead is risen from the dead through the inheritance of his/her names. One of the living members of the dead inherits the name of the dead. This can be an elder son/daughter, grand child or any suitable closest family member of the deceased. A person who inherits is dressed in new clothes as a symbol of rebirth, just as Sizwe Bansi puts on a double breasted suit to symbolise his rebirth.

A ceremony is held on behalf of the deceased. Every member is happy because the deceased is being risen from the dead. If one inherits the name of the dead s/he also inherits her/his position in the family. This person will be respected in the same way the person s/he has replaced was respected and that person will be referred to as granny, uncle and so on depending on the position or title the deceased held, just as Sizwe has inherited the name of Robert Zwelinzima and his identity (N.I. number). Thus, in these parts of Africa the dead are risen just as Robert Zwelinzima is risen by giving his name and identity to Sizwe Bansi. Buntu captures this resurrection by stating that: “That poor bastard I pisses on out there in the dark. So he is alive again. Blood miracle, man” (Fugard, 1971, p. 190).

The point is that the real Robert Zwelinzima is now ‘Sizwe Bansi’ as he has risen in Sizwe Bansi and as a matter of fact the white man is being spooked by the document he devised to restrict the movement of the black man. Therefore the black man ends up doing the will of the white man, “... if that is what they want...” (Fugard, 1972, p. 185)

To cement the resurrection of Robert Zwelinzima, Styles the photographer, alters Sizwe Bansi as Robert Zwelinzima, thus, transforming him by art into a new man who can survive the unjust apartheid society. At the same time Styles transforms Sizwe’s appearance to that of Robert Zwelinzima by photographing him in a double breasted suit –not in the clothes he wore in King

William's Town. Therefore, Styles in his New Brighton studio is in a position to capitalise on this aspect of apartheid (Seymour, 1980).

Transforming characters seems to be at the heart of Fugard's method in using Grotowski's techniques of improvisation to transform actors, flesh- and- blood, human beings and their social ordeal into an artistic structure which gives form to that ordeal and makes it meaningful and valuable in human terms (Berner, 1976).

In Brink's (1993) view, the nameless 'Man' who is both the old Sizwe Bansi and the new Robert Zwelinzima, appears to affirm the idea of an identity divorced from all processes of naming. Sizwe Bansi becomes nameless - dies and resurrects in Robert Zwelinzima. As a result, the black man does as the white man wishes and Fugard justifies this by asserting that black men have to shit on their pride and not deceive themselves that they are men (Fugard, 1972, p. 190).

Moreover, Fugard argues that blacks are like ghosts, a metaphor used not only for dead people but also for the resemblance of people in a state to consciously take action against the oppressive apartheid regime and life in general. Instead the system dictates the way they have to live, behave and are considered as owned by the system (Rangarajan, 2011).

'Living dead' is an extended metaphor in 'Sizwe Bansi is Dead'. It is also a device Fugard employs to reclaim one's (Africans) lost identity. Fugard presumes that if a person dies and appears to have valid documents, those who are still alive should give away their names and consequently their identity and pride and assume the deceased's identity in order to be free from trouble and above all to spook them (the whites) to hell (Fugard, 1972, p. 185).

Fugard also presents the survival techniques of the indigenous South Africans by employing criminality in order to secure a living in the ruthless apartheid South Africa. Thus, in 'Sizwe Bansi is Dead', Fugard wishes to share with the reader the political and economic exploitation

that prevails in apartheid South Africa. The play also displays the apartheid system and its effects on black South Africans as Styles explains by recalling the risky atmosphere at the Ford Motor Company and the reality of violence and crime in New Brighton as retold by Buntu.

4. 4. 12 Language as a counter discourse: A cross textual analysis

The language of the two plays, “*Master Harold*” ... *and the Boys* and ‘Sizwe Bansi is Dead’ is realistic and identifiable to the people in its raw, vulgar and colloquial dimensions, coloured by clichés and slangs of the masses of people (marginalised black South Africans) aptly summarises the social, economic and political reality of the setting which is South Africa. However, Darton (2013) argues that the rawness and vulgarity of language does not shock the speaker nor the audience who otherwise would have been outraged, because the same environment produces both the speaker and the audience. This environment is the apartheid South Africa which has produced the two plays.

In both texts foul language is used by the playwright’s characters who endure the malicious social, economic and political situation executed by apartheid. Styles translates Mr. Bradley’s description of Mr Henry Ford to the boys as: “Big-short cunt from America” (Fugard, 1972, p. 152). Styles further captures this language by asserting that: “Gentlemen, this old fool says this is a hell of a big day in our lives” (Fugard, 1972, p. 153). Noteworthy also is the foul statement that describes Mr Ford as “Big bastard” or the workers’ curiosity to know whether Mr Ford is a bigger fool than Mr Bradley. This shows how Styles and the other blacks are reclaiming their space and identity as thinking human beings and not just sleepwalkers.

Foul language is also depicted in ‘*Master Harold*’ *and the Boys*. This language is mostly used by Hally due to his frustrations and anger sourced by his father. Some of Hally’s foul statements and remarks are: “Ha! This will teach the old burger a lesson” (Fugard, 1972, p. 34) (referring

to his English teacher). He goes on and says: “Life’s a fuck-up and it’s never going to change” (Fugard, 1993, p. 40). “I want to lock up and get out of here. And then go where? Home-sweet-fucking-home” (Fugard, 1993, p. 40). “It’s not fair, is it...A kaffir’s arse” (Fugard, 1993, p. 44). Hally uses swear words to express his sorrow and frustrations. This is also the case with Willie. To express his unhappiness with Hilda and his failure to get the quick step right, he employs foul language to justify his state of mind. “She’s fucking around all the time I turn my back. Hilda Samuels is a bitch!” (Fugard, 1993, p. 5).

There are also several cases of the use of ‘shit’ and ‘bloody’ in both plays and many more. The plays are, therefore endowed with parody and express the anguished and abused psychology of the people. In a nutshell, the plays mirror their language to the extent of exploitation and injustice in South Africa as Darton (2013) asserts, “the words we use in speaking and writing are an expression of our inner thoughts and personalities. We don’t always think, feel and behave in the same way; it depends on the situation we are in, the people around us and many more”. In this understanding Fugard employs foul language to represent the hostile atmosphere prevailing in apartheid South Africa of that time.

The language that Willie uses to Sam is a language that demonstrates solidarity as stated earlier. He always employs the word ‘boet’ when he refers to Sam and not to Hally. ‘Boet’ is an Afrikaans word for ‘broer’, brother in English, coined by blacks and coloureds of South Africa. Willie does not use the standard word ‘broer’ instead he chooses to use ‘boet’ as an expression for solidarity and his social class. This type of language is further elucidated by Van de Rheede (1985) cited in Louw-Potgieter (1991) who argues that Cape Afrikaans, spoken by nonwhites is regarded as inferior Afrikaans by the white Afrikaans speakers. However, the nonwhite Afrikaans speakers regard their inferior Afrikaans as a medium through which they can give effective expression to their deprivation and suffering and also as a sign of solidarity which signifies loyalty to the struggle against apartheid (p. 328). Van de Rheede (1985) further argues

that the nonwhite Afrikaans speakers have changed the evaluation of Afrikaans from the language of the oppressor to the language of struggle against oppression. Therefore, Fugard's use of foul language in these two selected plays is a way the blacks of South Africa reclaim their identity.

The same can be said to Willie. He uses the weakest form of the word 'broer' to avoid the typical language of the oppressor and emphasises his struggle against apartheid. In Louw-Pitgieter's (1991) opinion, Afrikaans is regarded as the language of the oppressor and is associated with apartheid.

4.4.13 Identity erasure, pragmatic morality and survival: A cross textual analysis

Fugard shows how black South Africans are treated as sub-humans and reduced to nothingness because of the othering of the society. The consequences of the otherness are that the apartheid policy propagated several laws which make it impossible for the black man to live a meaningful life and be a free citizen in his own country (Orabueze et al. 2014). This is demonstrated by Sizwe Bansi who has to abort his name by accepting the passbook of the dead man, Robert Zwelinzima, though he seems not to be comfortable with it. "I don't want to lose my name, Buntu? What about my wife, Nowetu? Her loving husband, Sizwe Bansi, is dead?" (Fugard, 1972, pp. 184-185). Similarly, in *'Master Harold' ... and the Boys* the two men (Sam and Willie) also lose their masculinity due to the fact that they are black. They are degraded to the status of boys by the system. "Sam, Willie ... is he in there with you boys?" (Fugard, 1993, p. 19).

Due to the colour of their skin every grown up South African is obliged to carry a passbook. This passbook contains the details of the bearer, however, the most significant detail in the passbook is the Native Identification number. It is more important than the name of the bearer,

the black man. This is captured by Bantu who states that: “Our skin is trouble” (Fugard, 1972, p. 191). This suggests that the status of a grown up black man in the apartheid system is reduced to that of a minor or a number. It is because of this importance attached to the number that Sizwe Bansi has to take the dead man’s passbook that bears the dead man’s Native Identification number which is valid and enables Sizwe Bansi to survive in a hostile environment of the apartheid South Africa. Buntu encourages Sizwe Bansi to memorize the “N-1-3-8-1-1-8-6-3”, Zwelinzima’s passbook number. “Burn that into your head, friend. You hear me? It is more important than your name” (Fugard, 1972, p. 187). In this understanding the passbook controls the life of Sizwe Bansi and those of the other black South Africans. Fugard illustrates the above with the following:

That bloody book...! People, do you know? No! Wherever you go...it’s that bloody book. You go to school, it goes too. Go to work, it goes too. Go to church and pray and sing lovely hymns, it sits there with you. Go to hospital to die, it lies there too. (Fugard, 1972, p. 183)

Therefore, Sizwe Bansi is confined and limited by the number that identifies him. His name and all that it represents has been his objection all along. Clinging to his name is worthless if he wants to work and remain in the township. It is for this reason that Sizwe Bansi’s name becomes meaningless in a society like South Africa, and his number is the only currency and liberty he has as Prece (2008) argues.

Sizwe Bansi dies a metaphorical death in order to live in Robert Zwelinzima and get a job seeker’s permit. The late man’s passbook is in order and without it the law does not allow Sizwe Bansi the freedom to be a hawker as he desires. It is also impossible for him to be a domestic servant either because the white ladies demand the following in their advertisements: “...good manners, knowledge of seasons and flowers and book in order” (Fugard, p. 172).

The black skin in the South African society has an awful stigma imposed by the whites. This stigma portrays the black man negatively as he is perceived by the whites as immoral, evil and guilty as Jordan (1968) argues. Sizwe Bansi justifies the above by confirming that: “Our skin is a problem” (Fugard, 1972, p.191). Otherness as a result of race may be likened to imperialism and colonization (Orabueze et al, 2014, p. 209) as the blacks of South Africa are oppressed by the whites.

In ‘Sizwe Bansi is Dead’, and ‘*Master Harold*’ ... *and the Boys* Fugard has employed stereotyping as mentioned in Section 4.4.5. His black characters are referred to as boys. In other words full grown men are presented as minors. This reference is utilised by the white characters, for example, in ‘Sizwe Bansi is Dead’, Mr Bradley instructs the black labourers of the Ford Motor Company, in his words, he orders: ‘Come on! Spotless, my boys! (Fugard, 1972, p.151). In his instruction to Styles on how the black workers should behave, he says: ‘Styles, tell the boys that when Mr Henry Ford comes into the plant, I want them to look happy’ (Fugard, 1972, p. 153).

The white women also use the same reference in their newspaper advertisements, “Domestic vacancies, I want a garden boy with good manners...” (Fugard, 1972, p. 172). The same is said by the forty-eight year old labourer of the municipality who wants the position of a Baas-boy, meaning ‘boss of the other boys’. White children also refer to the black men as ‘boys’, irrespective of their age. The same disparaging language is depicted in ‘*Master Harold*’ ... *and the Boys*. This is quite derogatory as this does not only belittle the black man but also serves as an insult and erasure of his virility. In this understanding one comes to realise that the black man’s identity in apartheid South Africa is erased to nothingness and only provides him with a ghostlike image. In other words, this nothingness elucidates his nonexistence as depicted by Fugard in these selected plays.

Sizwe Bansi fails to understand this insult and nothingness as he claims to be a man because he has a wife and four children. However, Fugard reveals that the effect of otherness brought about by apartheid on the black man is enormous. This is an appalling situation to Sizwe Bansi who still want to cling to his name and the following quote justifies Sizwe Bansi's nothingness:

When the white man looked at you at the Labour Bereau, what did he see? A man with dignity or a bloody passbook with an N. I. number? Isn't that a ghost? When a white man sees you walking down the street and calls you 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. All I'm saying is be a real ghost if that is what they want, what they've turned us into. Spook them to hell (Fugard, 1972, p. 185)

Apart from denying the blacks of their rights in their ancestral land and grossly marginalising them in many vital areas like politics and the economy, the apartheid system has also eroded every bit of dignity of the blacks. This lack of human dignity experienced by the blacks refers to the direct result of the policy of white supremacy which co-exists with black inferiority. The best recognition and identity apartheid has given the black man, is only as a number, the Native Identification number and the derogatory reference, 'boy'.

Fugard presents the passbook and its N.I. number as the black man's companion. Fugard also depicts how the white man reduces a black man to nothingness and pairs him with his passbook. "... Go to hospital to die, it lies there too!" (Fugard, 1972, p. 183). In this understanding the face of the black man alone does not bear his identity, however, his identity is engraved in the passbook. Thus, the passbook is more important than the black man as the two are inseparable. The white man perceives the black man through the Native Identification number. Without it he is nothing and results in him experiencing serious trouble with the law. The black man's

whole life and activities is therefore centred on his passbook. His loss of it becomes his complete loss of his identity.

It is for the above reason that Kontein (2014) also asserts that the individual black man, thus, becomes far less important than his passbook. This in itself portrays the level of dehumanisation to which the black man is subjected to. In this understanding Kontein (2014) argues that the introduction of the passbook involved a process of black depersonalisation. That is the implication the passbook gives. This also shows that the white man has no respect for the black man's identity, for the white man replaces his (black man) identity with a passbook. This matter finds better articulation with Fugard's metaphor of living-dead as portrayed by Sizwe Bansi whose identity is swapped with that of the dead man, Robert Zwelinzima whose adopted identity he (Sizwe Bansi) hopes would give him an authorisation to stay and find a job in Port Elizabeth (Kontein, 2014).

Precisely, the relationship between the passbook and depersonalisation, or the passbook as an object of depersonalisation receives dominance in the personification of that instrument over the dehumanised who carries it (Kontein, 2014).

The process of depersonalisation may also appear to be an attempt to portray the anonymity of the black man in apartheid South Africa. In this society a man loses his name and identity for the basics of survival. The passbook, however, emerges to become his ironic identity, stamped upon him by the state. It is a context where a black man is nothing but a mere ghost and the system sees him no differently. In this view of depersonalisation, one is confronted with another picture of manliness, emphasised not just by the idea of the living-dead or walking ghosts but also by the fact that even the white man's child calls a black man, "boy...you a man circumcised with a wife and four children...isn't that a ghost!" (Fugard, 1972, p. 185). Fugard raises an issue that circumcision, wives and children, are not measures by which a man is

defined by, even if they counted much in the traditional culture of the African (Kontein, 2014). Therefore, the system makes one what it desires and strips off his dignity.

Berner (1976) asserts that the black man is therefore, not considered as a human being, rather a number and a means of cheap labour. It is for this reason that menial and most dangerous jobs are his exclusive reserve, despite the meagre remuneration attached. The Ford Motor Company, the mines and the Port Elizabeth tea room are practical representations of this reality as depicted in 'Sizwe Bansi is Dead' and '*Master Harold* ... *and the Boys*'.

It is perhaps the pressure of the above dehumanising experience that drives Sizwe to tear off his clothes before the audience, apparently bewildered with the white man's inability to recognise him as a man. Similarly, this recognition is captured by Willie in '*Master Harold* ... *and the Boys*' who equates Sam to a dog. In this context Sam loses his identity by being dehumanised by Hally' in an act of spitting in his face. "It is not just that you have made me feel dirtier than I've ever been in my life... I mean. How do I wash off yours and your father's" (Fugard, 1993, p. 47). Sam's identity as a human being is erased. He does not feel human anymore as Willie states: "Spit at me like I was a dog? ... maybe all I do is go cry at the back" (Fugard, 1993, p. 45). These are the most heartbreaking scenes in these plays. Sizwe Bansi strips off all his clothes to reduce himself to the barest existence of the poor fork'd creature (Berner, 1976). Sizwe Bansi captures the above with the following words:

What is happening in the world, good people? Who cares for who in this world? ...I'm a man. I've got eyes to see... 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... Is he a man? What has he got that I haven't...? (Fugard, 1972, p. 182)

Sizwe Bansi finds himself to be nothing. This strange action by Sizwe Bansi is but an emotional portrayal of the abused psyche of the abused black South African whom he (Sizwe Bansi)

represents and who often is perhaps assaulted by an intense suspicion of himself as being incomplete and lacking some vital attributes of human species (Berner, 1976).

In 'Sizwe Bansi is Dead' Fugard brings to the fore the reality of the erasure of the black man's identity. Therefore, Sizwe Bansi metaphorically dies and lives as Robert Zwelinzima. Since the play is concerned with the issue of identity, Styles' photo studio is a symbol of Robert Zwelinzima, (Sizwe Bansi)'s place of birth. The photograph officially defines Sizwe Bansi's rebirth as Robert Zwelinzima in a society in which common humanity takes precedence. Sizwe Bansi finds it difficult to bury his name and answer to Robert's name. He fears the figurative death of transition as he points out "That me, Sizwe Bansi ..." and Buntu confirms that he is dead (Fugard, 1972, p. 183). This delimits the passing of all that is unique to him even as it points to his responsibility as the provider of his family. It is only in remembering his wife and children and their dependence that he accepts the transition (Prece, 2008). Moreover, Prece (2008) argues that Sizwe cannot live as himself; he can live as another in order to care for those he loves. It is for this reason that he destroys his passbook and burns Robert Zwelinzima's N. I. number into his head.

Seymour (1980) argues that behind Sizwe's appeals and the dialogue that follows, one finds a thinly-veiled indictment of the pass laws. However, there is more at stake: Blacks are less than a man, not simply because of their colour but because of their class. The reference of 'boys' in both plays signifies their lower class. Seymour (1980) moreover, argues that the problem of alienation in 'Sizwe Bansi is Dead' is specifically of class as is also depicted in '*Master Harold' ... and the Boys*'.

Seymour (1980) further observes that in the closing lines of the play, the reborn Robert Zwelinzima is asked to smile for the camera. The "smile" implies the adoption of a mask and identification with it. It also means accepting a split personality torn between a public image and a suppressed private reality with which it is inevitably at odds. In Brink's (1993) opinion

Sizwe Bansi's smile implies an affirmation of life. In another understanding 'smile' which concludes the play implies that Sizwe is asked to smile or to be happy as he has accomplished his mission of finding a way to survive in the ruthless world of apartheid. He has finally found a job and his troubles are over as he (as Man) also confirms: "So Nowetu, for the time being my troubles are over" (Fugard, 1972, p.191). Thus, in apartheid South Africa one has to find survival techniques in order to survive the harsh, ruthless and dehumanising system of the country.

4.5 Chapter summary

This chapter has focused on the literary presentation of the objectives. It briefly presented summaries of the two texts under discussion and how apartheid is presented in the selected texts under various sub topics. This chapter has also looked at how the black man loses his identity and how he regains it through black solidarity. The notion of brotherhood is thus strengthened as the fortunate blacks carry the less fortunate under their wings till they too (less fortunate), are able to fend for themselves. It is in this chapter where the twist is felt on the pass laws as it turns to spook the white man who has devised it and enable the black man to survive the loathsome conditions set for him.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

Though drama is perceived by many as a means of entertainment, playwrights perceive it as a vehicle in which protests are carried out. Therefore, Fugard employs the two plays, '*Master Harold*' ... *and the Boys* and '*Sizwe Bansi is Dead*' to protest against the apartheid system of South Africa. These two plays have become Fugard's anti-apartheid missiles to raise his voice against the merciless system which dehumanises the South African black population. The blacks of the then South Africa appear to be victims in these two plays.

This chapter therefore concludes the study and summarises the findings pertaining to the dehumanising practice of the white man and the marginalisation of the black man in apartheid South Africa. The exploration of apartheid and the erasure of the black man's identity were analysed as well as their effects. As stated in Section 1.2, the study was mainly concerned about how the black man's identity had been disrupted by the inhumane and unjust system of apartheid established by the whites in South Africa as reflected in the selected plays. The study was interested in the dehumanising practice by the apartheid white men, the marginalisation of the black man, his loss of identity and how he managed to reclaim his identity. The study was also interested in how apartheid inhibited equality between the two races (black and white) in other words, inhibited the recognition of a black man as a grown up and matured man. Two ways had been devised to enable the black man to reclaim his identity and these are: the black men's solidarity and spooking the white man to hell.

5.2 Summary of the study findings

In order to achieve the aims of the study, three objectives were suggested (see Section 1. 4). The findings are presented in the following subsections organised according to the research objectives, to determine ways to meet the aims of the study.

5.2.1 The dehumanisation practice of the white man, the marginalisation of the black man

During the apartheid era blacks were used by whites as cheap labourers and made them vulnerable. In both plays one sees that the blacks toil heavily for the white man. In *'Master Harold' ... and the Boys* Willie and Sam are servants who work for Master Harold's mother. In *'Sizwe Bansi is Dead'* the blacks work at the Ford Motor Company for white bosses, the whites of South Africa and Mr Henry Ford of America. The dehumanising effects of the apartheid system are prevalent. The two texts portray the blacks as unskilled labourers who toil heavily in their duties as waiters, cleaners and so on while the whites are portrayed as skilled. This is evident in both texts. Styles and other factory labourers are seen working heavily in the factory while Mr Bradley (a white) is seen supervising them. The forty-eight year old man who works for the municipality has to be promoted to a bass-boy position if he improves his education for which he does by passing standard six with a third place. This is the result of apartheid which dictates the type of education a black man has to take. This education only prepares the black man to work and be obedient to his white master. It does not prepare a black man to compete with a white man for work in the corporate world. Sam and Willie are obedient servants, they clean the floors and serve Hally and also take control of the tea room while Hally's mother goes to the hospital to fetch her husband home. They do not steal the money from the cash box, however, they follow every instruction laid down to them without questioning.

Apartheid as a tool invented by the Nationalist Party brings about the notion of 'baasskap' which literally means white supremacy. This idea is elaborated by employing the theme of stereotyping. Whites are 'masters', therefore, they are of a better class and blacks are 'boys' which depicts their lower class. Stereotyping is depicted in both texts. In 'Sizwe Bansi is Dead' even white children refer to a black man as 'boy' due to the black man's inferior class. In *'Master Harold' ... and the Boys* the same is true for the two servants, Hally's father refers to them (Sam and Willie) as 'boys'. Hally also perceives his mother's servants as boys though the servants are of his father's age. The title of the play also stereotypes and portrays the servants as 'boys' and Hally as 'Master' as it reads: *'Master Harold' ... and the Boys*.

The apartheid system treats the black man as nonhuman as the title 'Sizwe Bansi is Dead' suggests the theme of 'living dead'. In this text the workers of the Ford Motor Company are instructed against their will to sing and wear a smile on their faces as they work to impress Mr Henry Ford, to prove to him that they are happy at their work place and more importantly that they are treated fairly by their masters. The pace of their work on that day is slowed down but the speed is doubled after the departure of Henry Ford. Window dressing is also demonstrated as the black workers are told to take a bath at work and put on new overalls and gloves, something they might not do in future without the visit of Mr Henry Ford again. This act implies that the whites interpret the mind of the black man as that of a child, hence the reference 'boys'. In *'Master Harold' ... and the Boys*, Hally spits in Sam's face an act which can only be done to a dog as Willie argues.

The above act again draws one back to the notion of white supremacy and black inferiority. At this time of the act apartheid is seen as shielding Hally since he wears the white skin and exposes Sam to all sorts of vulnerabilities because of his black skin. Apartheid is also seen as denying power to the black race and empowering the white race. This is depicted in both texts. Though Hally spits on Sam's face, Sam has no power to retaliate because he has no political

power to do so but rather begs Hally for reconciliation which Hally (the white) refuses to accept.

In 'Sizwe Bansi is Dead', Styles admits that he worked like a monkey and had no time for himself. The only time he called his was the six hours when he was asleep. His life was therefore controlled by his white masters. The white man is thus, empowered by the apartheid system to control the life of the black man. Furthermore, the system continues to support the rights of the whites and denies the same to the blacks. Whites dictate the period of time the black man should stay in the township by enacting the pass law. Sizwe Bansi is given three days to vacate New Brighton and report to his home town. His passbook isn't in order thus it does not validate his stay as he wishes. The whites still have the right to raid the blacks at night as a way to get rid of the blacks who do not qualify to stay in the township due to their passbooks which are not in order.

Economically the system still exploits the black man as depicted in *'Master Harold' and ... the Boys* and 'Sizwe Bansi is Dead'. Sam and Willie labour for Hally's mother yet their wages do not afford them any luxury. Sam is unable to play the jubox for Willie as he has only the bus fare. This tells that the two servants receive meagre wages. The same is true for Sizwe Bansi, who cannot afford to buy clothes from better shops. He buys from 'The Sales Ware House' which sales rejected clothes, sold at low prices as its slogan insinuates.

Moreover, Fugard describes the poverty of the black man through Styles who clearly tells this poverty by using his father as an example. Fugard further portrays poverty through the person of Outa Jacob who dies a poor man. This also proves how the apartheid system exploits the black man to satisfy his greed.

The cruelty of apartheid is further presented in 'Sizwe Bansi is Dead'. The Ciskei Homeland is said to have been granted independence by the apartheid system. The system uses euphemism

to portray apartheid as a fair system, yet ironically, independence means more suffering to the Ceskeians. Sizwe Bansi is hesitant to return to King William's Town as its geo-physical and economic state is bone-dry. The Ceskeians are forced by these circumstances to seek employment outside their independent homeland which in return gives them more trouble and humiliation.

Apart from the above, apartheid is presented as creating settlements which are enacted by the system. In 'Sizwe Bansi is Dead', the black population is forced by law to live in King William's Town and the white population in Port Elizabeth. The black man has to carry a passbook if he wishes to stay in Port Elizabeth. This passbook should have a stamp endorsed by the white man to allow him (black man) to seek employment in the white man's area. Separate settlement suggests separate developments according the apartheid system. Thus, blacks should develop theirs as the whites develop their own. It is quite ironic as all means of production are taken away from the black man making him an alien in his own land. As stated before this act is only passed to create cheap labour for whites.

In '*Master Harold'... and the Boys*, separate dwellings are depicted through the use of the 'Central Hotel Bar' where Hally's father is found dead drunk and the 'White Only' bench, the bench where Sam, the black servant is not allowed to sit on. Thus, racial segregation is vividly presented stemming from the policy of apartheid.

5.2.2 Identity loss

In both texts apartheid is presented in such a manner that it erases the black man's identity. The black man is belittled to the status of a boy even by the white man's child. This change of the status quo frustrates Sizwe Bansi as he fails to understand why he has to be called a 'boy' yet he is a circumcised man, married, with four children. In '*Master Harold' ... and the Boys*, Sam

and Willie, all in their forties are not given the status of men, however, they are referred to as boys. Hally's father instructs Hally to teach the boys to treat him (Hally) with respect. Ironically, Hally is the one who should treat the two middle aged men with respect. However, the apartheid policy does not allow a white man to kneel before the black man irrespective of his age. As stated before, Hally strips Sam of his dignity as a man by making Sam look like a trash bin. Hally does this by spitting in Sam's face. Sam does not feel human anymore and Willie feels that an act like that can only be done to a dog.

The erasure of the black man's identity is further illustrated by Fugard in 'Sizwe Bansi is Dead' when Buntu swaps the photographs of Sizwe Bansi and that of Robert Zwelinzima in their passbooks. Sizwe Bansi's old identity is thus erased from him as a result Sizwe Bansi dies a metaphorical death.

Sizwe does not only erase his name but also erases his appearance. He goes to Styles' photo studio to complete the erasure of his identity. Styles transforms Sizwe Bansi by art into a new man, Robert Zwelinzima who can survive in an unjust society, which is jam packed with the evils of apartheid. In 'Sizwe Bansi is Dead', an African's name is less important than the number he receives from the apartheid government. Therefore, the number an African receives replaces his name, thus, it becomes that individual's identity.

The erasure of the black man's identity as a result of apartheid is also presented by Styles' father who partakes in the fight of World War II in France and Egypt so that South Africa and other countries could be free. Upon his return to South Africa, the white man strips him of his gun, uniform and his identity. Thus, erasing the identity he carried during the war. This is so as South Africa does not share such identities with its black inferior class.

5.2.3 Reclaiming identity

The apartheid system forces the black man to regain his identity through various criminal ways. The black man adopts the dead man's identity in order to suit his needs, that is, to enable him to survive the harsh conditions of the apartheid system. This is captured by Buntu who asserts: "All I'm saying be a real ghost, if that is what they want". (Fugard, 1972, p. 38). "What I 'm saying is shit on our pride if we only bluff ourselves that we are men" (p.43). This implies that the black man ends up doing the white man's will. The passbook and the identity number become the black man's identity, stamped upon him by the apartheid government. It is a context where a black man is seen simply as a ghost and the apartheid system sees him no differently.

Fugard creates a strong link through the black men's solidarity that enables the black man (Sizwe Bansi in this regard), the victim of the system, to reclaim his identity and spook the white man to hell. Lastly, Fugard has succeeded in reflecting the then apartheid South Africa as a society exercising racism, class disparities and above all, bringing to the fore superiority and inferiority complexes.

5.3 Recommendations

Basing on the findings presented in Chapter Four and summarised in this chapter, the following areas are suggested for future researchers:

- A critical desktop study can be conducted on the analysis of apartheid and deracination of the black race in South Africa and its sister country Namibia.
- Explore the theme of interpellation as expounded by Althusser (2000), that is, the process by which the working class is manipulated to accept the ideology of the dominant class.

- Another area of interest may be a comparative research on the portrayal of the black woman and man in apartheid South Africa by both black and white writers.
- Future researchers could consider examining the role of white women in collaboration with their male counter parts in preserving apartheid.
- Finally, it is suggested that future researchers could also consider looking at the themes of hybridity and mimicry as articulated by Ashcroft et al. (2000) and their effects on the black man during the apartheid era.

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