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DOMAIN: FOREIGN LANGUAGES
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**ANTI-APARTHEID VOICES IN ATHOL FUGARD'S *MY CHILDREN!*
MY AFRICA! AND *SIZWE BANZI IS DEAD***

**Dissertation Submitted to the Department of English in Partial Fulfilment of the
Requirements for the Master's Degree**

Candidates:

Ms. Kheira Mariana TRIKI

Ms. Achouak BENNACEUR

Supervisor:

Dr. Bachir SAHED

2023

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DEDICATION

To my loving parents...

To my dear brother or my second father, Ayache...

To my sisters, Djamila, Hamida, Rayhana, and Sabah...

To my nieces and nephews: Yasmine , Ziyad and Nadjm Eddine...

To my best friend, Mariana...

To my soulmate, Abir...

With love and gratitude...

Achouak

DEDICATION

To the soul my dearest Grandma Kheira...

To my lovely parents, Kouider and Fatma...

To my niece, little sister, and my second half Loulou...

To my older brother and my second father, Mohammed...

To my dear brothers Farouk and Oussama...

To the best sister in law Ahlem, to my sisters in law, Sara and Safia...

To my lovely nephews, Dhiaa and Titou...

To my best partner, Achouak...

To the one and the only, Abir...

To all my dearest friends...

Thank you for all the best moments in my life...

Mariana

ABSTRACT

The present study examines the profound effects of the apartheid system on South Africans through Athol Fugard's *My Children! My Africa!* and *Sizwe Bansi Is Dead*. With a specific focus on the psychological effects stemming from coerced displacement, racial prejudice, and the denial of fundamental rights, the study aims to unveil the truths of a long history of racial segregation. Besides, it attempts to show how writers in South Africa actively resisted to the apartheid system through their literary works to subvert oppressive regimes. Employing the postcolonial approach to literary criticism, the study endeavours to investigate the blacks' alienation and dilemma of belonging in the light of Frantz Fanon's ideas on identity and the psychology of the oppressed. It maintains that Fugard's plays voice the plight of the oppressed and rise against the different stereotypes given to the blacks in South Africa.

Keywords: alienation; apartheid; Athol Fugard; identity; *My Children! My Africa!*; postcolonial discourse; *Sizwe Bansi Is Dead*

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INTRODUCTION

It is not easy for colonies to completely break with the restraining influence of the colonizers even if they gain their independence. Colonized people found themselves facing all kinds of ravaging problems such as land dispossession, economic impoverishment, racism and exclusion from citizenship of Africans. In South Africa, all these factors paved the way for the evil system of Apartheid.

South Africa was a victim of British colonizers who believed that Great Britain was destined to rule all over the world under the Apartheid system. Although slavery was abolished in the 19th century, the people of South Africa were divided by their race, and the different races were forced to live separately. This gave birth to racism.

Racism, oppression, dehumanization, discrimination and debasement of the black people are very common situations that most Africans experienced due to the struggle with colonization for years and years. The above mentioned concepts are considered as main issues that depict the reality of the Apartheid system in South Africa and its negative impact on South African people.

For a long time, the Black majority lived under the mercy of oppressive regimes; although that they were the original and rightful owners of the land, they struggled with discrimination, deprivation, unemployment, subjugation, frustration, segregation and any possible way of dehumanization in the world.

The struggle of the third world countries with colonization and its endless effects has been an important subject of many writers in the world. Novels, short stories, articles, and plays all endeavoured portray the situation of colonized black people during and after colonization. Apartheid, this western evil system opens the

mind of postcolonial writers to reveal the facts about this regime, its roots, laws and the most important is its restraining influence on black people and the different ways they adopted to fight it.

Postcolonial literature is a genre of writing that deals with the cultural legacy of colonialism and imperialism, including the effects of colonialism on the colonized societies, the interactions between colonizers and colonized, and the political, social, and cultural changes that resulted from colonialism. It often explores themes of power, identity, cultural displacement, and resistance. Postcolonial literature continues to be a vibrant and relevant genre, reflecting on the ongoing impacts of colonialism and imperialism and exploring the intersections of race, culture, and power in a rapidly globalizing world.

Postcolonial literature can encompass a wide range of styles and forms, including fiction, poetry, drama, and non-fiction. It is often associated with writers from countries that were once colonies of the greatest leading powers in the world mainly the European powers, such as Afghanistan, Jamaica, Nigeria, and South Africa.

Many postcolonial writers aim to challenge and subvert the dominant narratives and stereotypes perpetuated by colonial powers, and to reclaim and celebrate the diverse cultural heritage of colonized peoples. They often use techniques such as magical realism, hybridity, and cultural inter-textuality to explore the complexities of the colonial experience.

Athol Fugard is a South African playwright, actor, and director. He is widely regarded as one of the greatest playwrights of the twentieth century. Born in 1932 in Middelburg, South Africa, he is known for his powerful and deeply moving works

that address issues of race, oppression, and social injustice, particularly in the context of apartheid South Africa .

Athol Fugard, a highly acclaimed playwright, has received numerous accolades, honors, and honorary degrees throughout his illustrious career. Notably, in 2005, he was awarded the Silver Order of Ikhamanga by the South African government in recognition of his exceptional contributions and accomplishments in the field of theatre. The negative impact of the Apartheid system on Africa has always been his main focus. Having grown up in postcolonial South Africa and lived through the various phases of apartheid, he has been always known for his penetrating and pessimistic analysis of South African society during the apartheid period.

Fugard's works often feature characters struggling against the political and social conditions of their time, and are notable for their vivid and powerful dialogue, as well as their exploration of universal themes such as human condition, freedom, and dignity. Some of his most famous plays include *The Blood Knot*, *A Lesson from Aloes*, *My Children! My Africa!*, and *Sizwe Bansi Is Dead*.

Fugard's works have been performed all over the world. He has received numerous awards for his contributions to theatre and human rights activism. Athol Fugard, renowned for his extensive body of work comprising over thirty published literary pieces, primarily in the form of plays, has dedicated his craft to exploring this very subject matter. His profound examination of apartheid-related themes not only earned him the prestigious title of "The Greatest Active Playwright in the English Speaking World" by Time magazine in 1985 but also led to his recognition as an Honorary Fellow of the Royal Society of Literature.

Having chosen opposition to the inhumanity of apartheid as his key theme through his playwriting, acting, and directing career, Fugard faced an ambivalent situation when apartheid, this racist ideology, finally gave up its frightening spectre in the early 1990s. This left Fugard somehow without a subject, but it did not prevent him from being creative, and his last works show that even in his 70s and 80s he is still resilient enough to seek new horizons. He continues to write and direct new works today and his plays remain an important part of the theatrical canon and a powerful voice in the struggle for social justice and equality.

The present study attempts to analyse Athol Fugard's two plays, namely *My Children! My Africa!* and *Sizwe Bansi is Dead* to show how Fugard used theatre to depict the negative impact of an oppressive system which violently quells the innocent black people and keeps them away from the paths of development. The imperial government took over much of colonized people's lands for their own personal or commercial use; it deprived colonized people from their traditional life style and culture, and gave birth to racism. Whites were seen as superior and had more wealth and rights than indigenous people. The reason behind choosing these two plays is to depict Apartheid and its evil shadow. Fugard gives indications of the end of this oppressive system, and he uses theatre as a weapon to fight it.

My Children! My Africa! and *Sizwe Bansi is Dead* are considered as two of hundreds of literary works on Africa that depicts the real face of colonialism and imperialism. The two plays continue to deal with problems of oppression, racism, dehumanization, debasement and psychological effects of the apartheid system on the blacks, besides the different relationships between blacks and whites.

The first play *My Children! My Africa!* takes place in 1985 in South Africa during apartheid, the system of racial segregation and discrimination. The play tells the story of the three South African characters, a white teenage girl called Isabel, a black teenage boy called Thami, and the teen boy's teacher Mr. M. The play centres mainly on the relationship between the young black student Thami and his teacher Mr. M as they prepare for a debate competition. Thami is a charismatic and ambitious student who is determined to use his education to make a difference in his community, while Mr. M is a dedicated teacher who is torn between his commitment to the apartheid system and his growing awareness of its injustices .

The play explores the themes of education, race relations, and the impact of apartheid on individual lives. As Thami and Mr. M engage in a heated debate about the future of South Africa, they are forced to confront their own biases and beliefs, leading to a powerful and thought-provoking confrontation. The play explores the rising tensions between the blacks and whites at the end of apartheid South Africa and serves as a poignant commentary on the struggle for freedom and equality in a deeply divided society.

The second play *Sizwe Bansi Is Dead*, written by Athol Fugard in collaboration with John Kani and Winston Ntshona was first performed in 1972. The play is obviously set in South Africa also during apartheid and follows the story of Sizwe Bansi, a black man who is forced to leave his wife and children in order to find work in the city. When Sizwe is told that his identity book, which is required for all black people in South Africa at the time, has been revoked, he is faced with a difficult decision: to live as an illegal or to shed his name and assume a new identity by obtaining a dead man's passbook. The play explores themes of identity, dignity,

dehumanization of South African black people, and the harsh reality of life under apartheid.

Oppression, racism, dehumanization, debasement and psychology of the blacks in South Africa are considered as main issues that depict the reality of the apartheid system and its negative impact on South Africa. The black majority lived under the oppressive apartheid regimes, this western system opens the mind of postcolonial writers to reveal the reality of this system, and one of these writers who attempted to fight this oppression is Athol Fugard.

My Children My Africa! and *Sizwe Bansi Is Dead* are expressive plays that are considered as a weapon to fight this oppressive system. These two plays are considered as a strategy for decolonization. Therefore, this study investigates how Athol Fugard depicts the psychology of the black majority under the oppressive regimes. The examination of the apartheid system's reality will reveal the impact of apartheid on blacks' psychology. Additionally, Fugard's works delve into the various avenues of resistance and opposition against this oppressive system, seeking to uncover ways to dismantle it. Through his insightful narratives, he illuminates the potential strategies and means by which individuals can challenge and ultimately bring an end to the shackles of apartheid. This dissertation will use elements to show readers the reality of this governmental western system and the different ways to confront it.

Nancy Clark and William H. Worger wrote a book entitled *South Africa: the Rise and Fall of Apartheid*. The book charts the history of South Africa from 1948 to the present day, beginning with the establishment of the oppressive policy of apartheid, through the rising opposition of the 1970s and 1980s, and its eventual collapse in the

1990s. It highlights the inner contradictions of whites' sovereignty; it illustrates how a position of blacks finally led to the end of the white minority rule. It also provides a wide range of documents to give insight into the minds of those who framed and those who opposed apartheid. This what brings out readers curiosity to undertake the research and what motivates them forward to unveiling the unjust practices against blacks.

The aim of this study is to reveal the continuation of colonial rules and put limit to them. Apartheid system is a big example that gives a clear vision to South African people. Athol Fugard's *My Children! My Africa!* and *Sizwe Bansi Is Dead* were written as a way to fight the oppressive apartheid system, he shows us that despite the differences between black and white people, they can live peacefully. The main objective of the study should be achieved, which is applying the postcolonial theory to Athol Fugard's two plays and to deal with the negative impact of colonialism on black South Africans.

As such, the study seeks to provide answers to the following main question: How does Athol Fugard respond to the apartheid policies in South Africa? In order to answer this main question, the study attempts to answer the following sub-questions: What are the negative effects of Apartheid on the blacks' psychology? How does Athol Fugard use literature and theatre to challenge this harsh system? To what extent postcolonial approach succeeded in disrupting the apartheid regime's ideologies?

Many researchers have shown interests in apartheid system in South Africa, and in Athol Fugard's literary corpus for their investigation. Obiora Eke and Aloy Nnamdi Obika in their article *Apartheid Laws and the Oppressed in South Africa*, used Athol Fugard's play *Sizwe Bansi Is Dead* as a case study in order to reveal the disastrous

effects of apartheid on black South Africans. This play depicts the political situation in South Africa and dramatizes life in response to specific apartheid laws such as the pass laws, those pass laws in South Africa were designed to segregate the population and were one of the dominant features of the country's apartheid system. In addition, the immoral acts, Fugard gives an image into the living conditions of the workers in Port Elizabeth. Sizwe's visits for a snapshot gives an insight into the subtle effects of apartheid pass laws on the individual, the importance of Port Elizabeth and its economic significance cannot be overemphasized (Eke & Obika 9-10)

Moreover, Flora Likezo Mabuku, in her article *Exploring Apartheid and the Erasure of an African's identity*, addresses Athol Fugard's representation of the apartheid system in his plays *Sizwe Bansi Is Dead* and *Master Harold*. This article examines how apartheid and erasure of an African's identity are presented in these plays. 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 employed as inexpensive labourers by white South Africans which gave the impression that they were defenceless.

Another researcher who has shown interest in this apartheid issue is Olamide D. Ijadimine in his article "Intimations of the End of Apartheid in South Africa: A Critical Look at Athol Fugard's *My Children! My Africa!*". Olamide depicts the suffering of the black people during apartheid era. He just focused on educational system but he did not ignore that Fugard was seeking for change through his writings by using education as an effective tool to put an end to the apartheid policies. It is clear that these critics and researchers have approached the issue of apartheid in Athol Fugard's works from one perspective to some extent by focusing mainly on the

postcolonial theory investigating how the black man's identity had been disrupted by the unjust system of apartheid.

However, this study will focus on the psychological effects of apartheid on the different characters of the plays which resulted in the attempt to change identity. These negative effects pushed the African writers to fight this system. Furthermore, the study also addresses Athol Fugard's representation of resisting the apartheid regime in South Africa.

This study is going to examine Athol Fugard's depiction of people during apartheid era. Therefore, these plays will be studied from the post-colonial perspective. Ato Quayson, fellow of the British academy, explained "Post colonialism ...involves a studied engagement with experience of colonialism and its past and present effects" (1). It means that post-colonialism involves the discussion of experiences and effects of colonization such as slavery, oppression, race, difference, and dehumanization. The term is as much about conditions under imperialism and colonialism proper as about conditions coming after the historical end of colonialism.

In an attempt to understand the disastrous effects of apartheid system in particular racial discrimination in South Africa, postcolonial theory provides answers to some questions: the existence of colonial rule in South Africa after independence, the effects of apartheid system on blacks, and the most effective ways to respond to this evil system. It provides answers to complex concepts such as third space, alienation, colonized mind, and otherness.

Postcolonialism is a theoretical approach that attempts to disrupt the dominant discourse of colonial power, it is an academic field that explores the cultural, political, economic, and social effects of colonization on colonized societies and cultures. The

field emerged in the late 20th century as a response to the study of colonialism, imperialism, and the ways in which they have shaped the world today. Postcolonial theory focuses on the ways in which colonized people and cultures have been affected by the legacy of colonialism and imperialism as well as the ways in which they have resisted and challenged colonial powers. Furthermore, it examines the cultural and intellectual production of the colonized people, including literature, art, and other forms of cultural expression.

The field draws on a range of disciplines, including history, cultural studies, literary studies, and political science. It seeks to uncover the complex and often contradictory relationships between the colonizers and colonized, as well as the ongoing legacies of colonialism and imperialism. Some key concepts in postcolonial theory include subalternity, hybridity, and the relationship between power, knowledge, and culture. The field also grapples with issues such as nationalism, identity, and representation, as well as the ways in which colonialism has shaped the global distribution of wealth, power, and resources.

Postcolonial theory has been influential in many fields and has helped to shape the way people think about colonialism, imperialism, and their aftermaths as well as the ways in which they understand and engage with the cultural and political realities of our world today. Postcolonial literature and postcolonial theory are interrelated and often used in conjunction to understand the effects of colonialism on various societies. Postcolonial literature is a body of literary works that emerges from the former colonies of European empires and deals with the themes of cultural identity, displacement, power relations, and the effects of colonialism. On the other hand, postcolonial theory is an academic discipline that critically examines the

cultural, political, and economic implications of colonialism and imperialism, and how they shape the world today.

Postcolonial literature provides a creative representation of the experiences and perspectives of colonized peoples and serves as a source of evidence for postcolonial theorists. In turn, postcolonial theory provides a theoretical framework for understanding and interpreting postcolonial literature, as well as a critical lens for examining the broader impacts of colonialism and imperialism. In summary, postcolonial literature and postcolonial theory are complementary, with one enriching the other. They both serve as a means of exploring and challenging the legacy of colonialism and its ongoing effects on society.

Frantz Fanon is a leading voice in postcolonial discourse; he plays a crucial role in depicting the postcolonial era and proves that Fanon's works are useful. His book *Black Skin, White Masks* is meant to liberate the black man from the restraining negative influence of colonial discourse in particular the psychological effects. In other words, Fanon believes that it is necessary for the black person to overcome the psychological effects of colonialism.

Edward Said has a leading voice in the postcolonial discourse. His concept of 'Otherness' refers to the way in which the West has constructed and represented non-Western cultures as exotic, primitive, and inferior. Said seeks to decipher this wrong image, his work on African-European encounters emphasizes the importance of recognizing the complex and often contradictory ways in which cultures interact and shape each other .

Albert Memmi made important contributions to the field of post-colonialism. He is best known for his book *The Colonizer and the Colonized*, first

published in 1957 that highlighted the ways in which colonialism creates a complex relationship between the colonizers and colonized this complex relationship shaped by psychological, cultural, and economic factors. It kept both of them away from the sight of tranquillity.

Homi Bhabha's work is an important contribution to the field of post-colonialism. He is best known for his book *The Location of Culture*, first published in 1994. In this book, Homi Bhabha discusses the effects of conflicts. He carefully investigates numerous subjects including mimicry and belonging. He argues that colonizers are cut off from their own cultural roots and are forced to create a new identity.

Therefore, this study examines the issue of anti-apartheid voices in Athol Fugard's *My Children! My Africa!* and *Sizwe Bansi Is Dead*. These plays have been chosen to be examined in the light of the postcolonial approach to literary criticism.

The dissertation is divided into two main chapters. The first chapter is devoted to the socio-historical context and theoretical framework. The first section explores the socio-historical background of the plays and examines the situation of South Africa before and during the apartheid era. In the second section, the post-colonial theory is precisely tackled along with its main concepts such as alienation, identity crisis, otherness, the colonizer and colonized, and the psychology of the oppressed.

The second chapter, however, is devoted to the analysis of the plays from a postcolonial perspective in order to reveal the facts of apartheid, its influence on people, and the ways of fighting it. Furthermore, this chapter addresses the representation of the protagonists as anti-apartheid voices. Precisely, it underlines issues of racism, oppression, the differences between blacks and whites, and the

different relationships between them, relying on the concepts brought by of Frantz Fanon, Edward Said, Albert Memmi, and Homi Bhabha.

CHAPTER ONE

SOCIO-HISTORICAL CONTEXT AND THEORETICAL FRAMEWORK

The civilizing mission ideology was a justification used by colonizers, particularly European colonial powers to legitimize their colonization by claiming to bring civilization to uncivilized populations. In South Africa, this ideology played a crucial role in creating the Apartheid system, which institutionalized racial segregation and discrimination; it aimed to maintain the dominance of the white minority over the black majority.

Despite of the oppressive nature of the apartheid system, resistance movements emerged within South Africa especially within literary and artistic communities. Writers, poets, and artists began to challenge the status quo and use their talents and creativity as a form of resistance against the apartheid system.

1. Redefining the Mission: Unveiling the Dark Path of Oppression

The term of a civilizing mission has been used historically to describe the idea that a more advanced society has a duty or obligation to spread its values, culture, and political systems to less developed or “uncivilized” societies. The notion of a civilizing mission has been used by many empires and nations throughout history to justify colonization, imperialism, and territorial expansion. As Edward Said affirms,

Every single empire in its official discourse has said that it is not like all the others, that its circumstances are special, that it has a mission to enlighten, civilize, bring order and democracy, and that it uses force only as a last resort. And, sadder still, there always is a chorus of willing intellectuals to say calming words about benign or altruistic empires, as if one should not trust the evidence of one’s eyes watching the destruction and the

misery and death brought by the latest mission
civilizatrice (Said 3).

The idea of a civilizing mission emerged during the period of European colonialism in the 19th century, when European powers began to colonize and subjugate much of the world. The idea was that European powers, with their superior technology, education, and cultural values, had a responsibility to “civilize” the peoples of the lands they colonized.

The civilizing mission was often used as a justification for colonization. European powers believed that they had a duty to bring their culture, language, and religion to the peoples they colonized, and that by doing so, they were helping to uplift those societies and bring them into the modern era (Beckman 1).

Bruce Gilley in his article “Case for Colonialism” claims that colonization is a positive work. He wrote, “colonialism can be recovered by weak and fragile states today in three ways: by reclaiming colonial mode of governance; by re-colonizing some areas; and by creating new western colonies from scratch” (Gilley2); this is an overstatement because colonialism was commonly seen as harmful, thankless work, and the idea of a civilizing mission in itself was often used as a tool of domination and oppression; European powers would often force their cultural values and political systems onto the people they colonized, often at the expense of indigenous cultures and traditions.

Amaro Rodriguez responded to him in his article *A Case against Colonialism*, “There is no need to downplay or make excuses for the misery and horrors that afflict so many third world nations. All of it is tragic” (Rodriguez5). The civilizing mission was also used to justify the exploitation of natural resources and labour from colonized territories.

Critics of the civilizing mission argue that it was a form of cultural imperialism that sought to impose European values on non-European societies. They contend that the idea of a civilizing mission was used to justify the subjugation of non-European peoples and the exploitation of their resources. Today, the concept of a civilizing mission is generally seen as outdated and colonialist. Many scholars argue that societies should be allowed to develop on their own terms, and that cultural diversity should be celebrated and preserved. The idea of a civilizing mission is seen as a relic of a bygone era of colonialism and imperialism, and is generally viewed with scepticism and criticism (Beckman 1).

The White Man's Burden is a phrase coined by the British poet Rudyard Kipling in 1899 in a poem that celebrated American imperialism in the Philippines. The phrase is often used to describe the idea that Western powers had a moral obligation to 'civilize' and 'modernize' the peoples of other parts of the world (Brown 12).

The concept of the 'white man's burden' was closely associated with the ideology of imperialism and colonialism, which involved the acquisition and control of territories outside the borders of the imperial powers. This ideology was based on the belief that the Western powers had a duty to bring their superior civilization and values to the rest of the world (Brown 13).

In practice, this often meant the imposition of Western political, economic, and cultural systems on the peoples of colonized territories. It also involved the exploitation of these territories for the benefit of the imperial powers through the extraction of resources and the establishment of trade networks that favoured the interests of the colonizers.

However, critics of the “white man’s burden” argued that it was a racist and paternalistic ideology, which assumed that the peoples of other parts of the world were inherently inferior and in need of Western guidance. They also pointed out that imperialism and colonialism had devastating consequences for the peoples and societies that were subjected to them, including the destruction of traditional cultures and the displacement of millions of people.

Historically, Africa was the most affected continent by this civilizing mission. European powers believed that they had a duty to “civilize” the peoples of Africa, whom they viewed as uncivilized and inferior. The colonial powers that claimed African territories believed that they had a responsibility to bring their culture, language, religion, and political systems to the people they colonized. They saw themselves as superior to the African peoples, and believed that they had a moral obligation to “civilize” them and uplift them from their supposed primitive and backward state.

To achieve this goal, European powers imposed their cultural values and political systems on African societies, often at the expense of indigenous cultures and traditions. European powers also exploited the natural resources of Africa and forced Africans to work in labour-intensive industries, such as mining and agriculture, to fuel the industrialization of Europe.

The civilizing mission also had a significant impact on African politics and society. European powers carved up Africa into artificial borders and created new states based on their own interests, often ignoring the ethnic, linguistic, and cultural diversity of African societies. This legacy of colonialism has had lasting effects on

African politics and society, including ongoing conflicts over resources and power, as well as a persistent sense of cultural and political fragmentation.

Today, the civilizing mission to Africa is widely viewed as a form of cultural imperialism and exploitation. Critics argue that European powers used the idea of civilizing the African peoples as a pretext for their own economic and political gain, and that the legacy of colonialism has left many African nations struggling to overcome the challenges of poverty, inequality, and political instability.

Two of the most important empires that adopted this idea of “civilizing mission” are the Dutch colonialism and the British colonialism, which were two distinct periods of European imperialism that played significant roles in shaping the modern world.

Dutch colonialism refers to the period of time when the Dutch Republic, later known as the Netherlands, established colonies in various parts of the world, including Indonesia, Suriname, South Africa, and the Caribbean. Dutch colonialism began in the early 17th century, and by the 18th century, the Dutch had established a significant colonial empire (Oliver & Oliver 4).

One of the most notable aspects of Dutch colonialism was their focus on trade rather than settlement. The Dutch East India Company which is known as VOC, established in 1602, was a major force in Dutch colonialism, alongside with The Dutch West India Company or WIC 1621, played a critical role in the colonization of many parts of the world (Oostindie 1-2).

The Dutch colonial empire was characterized by its reliance on forced labour, particularly in the form of the slave trade. In addition, the Dutch were known for their exploitation of natural resources, including timber, spices, and precious metals.

On the other hand, British colonialism refers to the period of time when the British Empire established colonies in various parts of the world, including India, Australia, Canada, and Africa. British colonialism began in the 16th century, and by the 19th century, the British had established a vast colonial empire.

One of the defining features of British colonialism was its focus on settlement and the establishment of permanent British communities in their colonies. In many cases, the British displaced indigenous populations and imposed their own culture and values.

British colonialism was characterized by its exploitation of natural resources, particularly in the form of raw materials such as cotton, tea, and rubber. The British also relied heavily on forced labour, particularly in the form of indentured servitude, which involved the temporary enslavement of workers to meet labour demands. Another notable aspect of British colonialism was its impact on language and culture. English became a dominant language in many of the colonies, and British cultural practices and values were often imposed on indigenous populations.

Both the Dutch and the British arrived in South Africa under the pretext of a “civilizing mission,” as they asserted their colonization and dominance over the region. According to Edward Said, “Every empire, however, tells itself and the world that it is unlike all other empires that its mission is not to plunder and control but to educate and liberate” (Said 2).

The Dutch civilizing mission to South Africa refers to the period of Dutch colonial rule in South Africa, which began in the 17th century and lasted until the early 19th century. The Dutch East India Company (VOC) established a refreshment station in Table Bay, South Africa in 1652, and this eventually grew into a colony known as the cape colony (Thompson 32-33).

The Dutch believed that their mission in South Africa was to “civilize” the indigenous peoples and convert them to Christianity. They also sought to establish a settlement that would provide a halfway point for ships travelling between Europe and Asia. The Dutch initially encountered the Khoikhoi people, who were pastoralists, and the San people, who were hunter-gatherers. The Dutch viewed these peoples as primitive and uncivilized and sought to impose their own cultures and way of life upon them (Thompson 10-45).

The Dutch colonial administration enforced strict laws and regulation that were designed to control and regulate the behaviour of the indigenous population. The Khoikhoi were forced to work for the Dutch, and their traditional lands were taken away and used for grazing cattle. The Dutch also brought slaves from other parts of Africa and Asia to work on their farms and plantations (Thompson 36-38).

Over time, the Dutch settlers began to reshape identity through their interactions with the indigenous peoples, as well as their experiences as a minority group in a hostile environment. This culture, which became known as Afrikaner culture, was characterized by a strong sense of identity and pride in their Dutch heritage, as well as a determination to maintain their way of life in the face adversity (Thompson 56).

The Dutch civilizing mission in South Africa was ultimately a failure, as it did not lead to the full integration and assimilation of the indigenous peoples. Instead, it

resulted in the displacement and marginalization of these peoples, as well as the establishment of a system of racial segregation and discrimination that would persist for centuries to come.

On the other hand, the British civilizing mission to South Africa refers to the period of British colonial rule in South Africa, which began in the 19th century and lasted until the mid-20th century. The British took over the Cape Colony from the Dutch in 1806, and went on to establish a number of other colonies and territories in the region. Like the Dutch before them, the British saw their mission in South Africa as one of “civilizing” the indigenous peoples and bringing them under their control. They also sought to establish a settlement that would provide a strategic location for trade and commerce with Asia (Thompson 52-53).

The British colonial administration imposed a system of governance that was based on their values and traditions, and sought to impose this system on the indigenous peoples of South Africa. They introduced English as the official language, and imposed their own legal and educational systems (Thompson 68).

However, the British also introduced a number of reforms aimed at improving the lives of the indigenous peoples, such as the abolition of slavery, the establishment of a system of land tenure that recognized the rights of African landowners, and the introduction of measures to promote economic development. (Thompson 58- 68-98)

However, the British civilizing mission in South Africa was not devoid of imperfections, despite these endeavours. The British did not fully appreciate the complexity of the indigenous societies they encountered, and often imposed their own values and traditions without regard for the local culture. They also introduced

policies of racial segregation, which eventually led to the establishment of the system of apartheid in the mid-20th century (Thompson 121).

In summary, the British civilizing mission in South Africa was a mixed bag, with some positive efforts aimed at reform and modernization, but also with significant negative consequences, including the imposition of colonialism and racial segregation.

As mentioned above, the concept of the “civilizing mission” was a key justification for European colonialism, particularly in the 19th and early 20th centuries. It was the belief that Europeans had a duty to bring “civilization” to what they saw as “uncivilized” parts of the world. This idea was popularized in literature, both fiction and non-fiction, of the time.

Some examples of literature that promoted the idea of the civilizing mission include: Rudyard Kipling’s poem *The White Man’s Burden* (1899), as mentioned earlier, which urged the United States to take up the mantle of empire and bring civilization to the Philippines, which had recently come under American control (Brown 12).

There is also, Joseph Conrad’s novel *Heart of Darkness* (1899), which critiques the idea of the civilizing mission and shows the devastating impact of colonialism on African societies (Hawkins 286).

Another example is Edward Said’s book *Orientalism* (1978), which analyses the way in which Western literature and scholarship has portrayed the East as inferior and in need of civilizing (Magnier 1). There is also Chinua Achebe’s novel *Things Fall Apart* (1958), which depicts the impact of British colonialism on traditional Igbo

society in Nigeria and challenges the idea that Europeans were bringing civilization to Africa (Kenalemang 2).

The last example is Athol Fugard's play *My Children! My Africa!* (1990), which shows the audience how colonialism gave birth to racial discrimination and led the peoples of South Africa to live separately depending on their races and skin colour.

To conclude, literature has played an important role in both promoting and critiquing the idea of the civilizing mission. While some works have portrayed colonialism as a benevolent force for good, others have shown the devastating impact of European imperialism on indigenous societies.

2. South Africa in the Time of Apartheid

Racism, oppression, dehumanization, and all the sufferings of black people in South Africa can be traced back to the period when European powers were fighting for supremacy. Each country was eager to gain political and economic control over the world dependent on their imperial ties. South Africa was one of the victims of these European powers. Its natural resources were the focus of ambitions for many countries for their growing economies. South Africa was occupied at the beginning by the Dutch in 1652, then by the British and the French, later on, after the discovery of diamond in the period between 1881 and 1886, it was occupied by Germany, Sweden, and Portugal, this was the main factor that made the number of settlers increase (Eke & Obika 6).

All these countries began a competition to gain control over the economy of South Africa by dominating the mineral producing areas. Although the Dutch were a minority group, they successfully competed with the other European nations and achieved their goal which is building a republic (Eke & Obika 6).

The intermingling between white settlers and indigenous blacks gave rise to a distinct population known as the “coloureds” or “Mulattoes”. This term refers to individuals belonging to a multiracial ethnic group who do not fit into the categories of pure white or pure black. The fusion between the different races and cultures was clear but blacks were absorbed by the white majority (Eke & Obika 6).

The socio-political situation of South Africa was a result of European exploitation as an example South Africa, which was a source of strength for these European countries. The government passed a set of repressive laws which restricted the black’s movement. These laws led them to search for jobs, lands, and most important, an identity. The imperial government took over much of colonized people’s lands for their own personal or commercial use (Eke & Obika 6).

The white settlers were seen as superiors; they enjoy a privilege position over the blacks only for their skin colour, and they had more wealth and rights than the indigenous people. Martin Legassik asserts this in his statement on the crises in South Africa, Eke and Obika quoting, “These whites find themselves in the unique and preposterous situation in which they are called upon to surrender their most coveted god-given rights, privileges and superiority for centuries now, they have been pampered and led to believe that colour of their skin is indeed the deciding factor” (Eke and Oika 6).

During the era of racial discrimination in South Africa, which began in the late 19th century and lasted until the early 1990s, society was divided along racial lines. The policies of Apartheid were instituted in 1948 by the National Party, which was dominated by white Afrikaners, and were aimed at preserving the power and privileges of white minority (Eke & Obika 6-7). In fact, the concept of “Apartheid”

means “the state of being apart”; as Obiora Eke and Aloy Nnamdi Obika quoting the American People’s Encyclopedia describes apartheid as “the doctrine of complete racial discrimination” (7).

Under apartheid, people were classified into different racial groups based on their appearance and ancestry, and each group was subjected to different legal and social treatment. The four main groups were the Whites, Dutch (Afrikaner/Boer) and British Isles (Anglo) descent; the Blacks, comprised of nine distinct nations (Zulu, Xhosa, Venda, Tsonga, Pedi, Tswana, Swazi, Ndebele, and Sotho); the Coloureds (people of mixed race), and Indian/Asian. During this time, the white minority government maintained strict control over the majority black population through a series of laws and policies that denied them basic human rights and freedoms (Marino 3-4).

Society during Apartheid was highly stratified and segregated, with people being classified into different racial groups based on their skin colour. The white minority had access to the best jobs, education, and healthcare, while the black majority was relegated to poorly paid jobs and inferior schools and hospitals. Mixed-race people known as “coloureds”, and those of Indian descent known as “Asians”, also faced discrimination and segregation (Eke & Obika 6-7).

The political landscape during Apartheid was dominated by the National Party, which was comprised mostly of white Afrikaners. The party implemented a series of laws that aimed to protect the rights and privileges of the white minority, while suppressing the political aspirations of the black majority. This led to widespread protests and resistance from the black population, as well as from some white and coloured South Africans who opposed the apartheid system (Eke & Obika 6-7).

White South Africans, who made up around twenty percent of the population, held most of the political and economic power. They lived in affluent neighbourhoods, attended well-funded schools and universities, and had access to high quality healthcare and other services. Black South Africans, who made up around eighty percent of the population, were subjected to a range of discriminatory policies and practices. They were denied the right to vote, to own land in most areas, and to move freely without a pass. They were also forced to live in designated areas known as “homelands” or “township”, which were often overcrowded and lacked basic infrastructure like running water and sanitation (Eke & Obika 6).

The coloureds and Indian/Asian communities were also subjected to discrimination and segregation, but their treatment varied depending on their particular circumstances. As Walellori quoting Martin Orkin said, “... it has been estimated that by 1936, 38 percent of the people classified as white in the Cape Province were of mixed descent ... Laws were passed to introduce segregation on trains for “coloureds” to separate their living areas from white and deprive them of the vote” (Eke & Obika 6).

The socio-political situation in South Africa during racial discrimination was marked by significant inequality and injustice, as the government implemented a series of policies and laws aimed at preserving the power and privileges of the white minority at the expense of the black majority. The National Party, which was dominated by white Afrikaners, came to power in 1948 and immediately began implementing the policies of apartheid, which institutionalized racial segregation and discrimination. This included the creation of separate residential areas for different racial groups, the denial of political and economic rights to black South Africans, and the imposition of

restrictions on their movement, education, and employment opportunities (Eke & Obika 6).

There are many examples of these repressive laws of apartheid, one of them is The Group Areas Act of 1950 in which government established different areas which allowed both whites and blacks to work but they took industrial and agricultural areas for whites own, and prohibited blacks from having properties in “white-only” zones (Eke & Obika 8).

Another law is The Bantu Authorities Act of 1951 that deprived blacks from their right to participate in national government, the act led to the creation of ethnic government to function as independent states restricting blacks’ political right to his designated “homeland”, including the right of vote and citizenship. These homelands were created in the period between 1916 and 1981 depended on passing strict laws which prevent blacks from entering their mother country without passport (Eke & Obika 8).

Also, The Pass Laws Act of 1952 which required blacks to carry a passbook or also known as “Dompas”, this document is similar to a passport; it contained information about the person. Whites were given total right to move freely and work wherever they want, while if one of the blacks forget to carry his passbook he will be expelled, “Forgetting to carry a Dompas, misplacing it, or have it stolen resulted in arrest and expulsion to a Bantustan”(Eke and Obika, 8). This can be seen in Athol Fugard’s *Sizwe Bansi Is Dead* when Sizwe did not have a passbook and this declared him as illegal to stay in Port Elizabeth (Eke & Obika 8).

The apartheid government used violence and repression to maintain its hold on power, often resorting to brutal tactics such as the Sharpeville Massacre in 1960, in

which many people were killed during a peaceful protest against pass laws, and the Soweto Uprising in 1976, which saw police open fire on school children protesting against the use of Afrikaans as the language of instruction (Marino 7-8).

Cultural expression was also heavily regulated during apartheid. The government imposed strict censorship laws that limited freedom of speech, and banned books, films, and other forms of media that were deemed subversive or critical of the government. Many artists and intellectuals who spoke out against Apartheid were arrested, exiled, or silenced.

Black South Africans were also deprived from their traditional styles of life and cultures. Diverse cultures were a source of confusion because Blacks' and Whites' ways of life were totally different. They had various ways of behaviour, beliefs, systems, values, and customs. Native South Africans did not welcome the European culture to the mainstream culture; the new culture destroyed the family unit.

This system affected all the aspects of Blacks' life, this is clearly evident in Athol Fugard's play *My Children! My Africa!*, the protagonists of the play, the black boy Thami and the white girl Isabel were going to different schools and living in different places and situations. So, the effects of colonial discourse and the diversity gave birth to racial discrimination.

Resistance to Apartheid grew in the 1960s and 1970s, with the emergence of organizations such the African National Congress (ANC) and the Pan Africanist Congress (PAC). These political organizations that had long been fighting for the rights of Black South Africans, called for the overthrow of the apartheid government and the establishment of a democratic, non-racial South Africa. In response, the government intensified its crackdown on dissent, and many political activists and

leaders including Nelson Mandela were jailed or killed. Despite this, these organizations continued to mobilize resistance against apartheid, both inside and outside the country. In summary, the socio-political situation in South Africa during racial discrimination was characterized by significant inequality and injustice, political repression, and widespread resistance against the apartheid regime (Marino 4-8).

The tide began to turn against Apartheid in the 1980s; South Africa was subjected to international sanctions and boycotts, as many countries and organizations in the world sought to pressure the apartheid government to end its discriminatory policies. The release of Nelson Mandela from prison in 1990, after 27 years of incarceration, marked a turning point in the struggle against apartheid. In 1994, the first democratic elections were held in South Africa, and Mandela became the country's first black president. This marked the end of Apartheid and the beginning of a new era of freedom and democracy in South Africa. The eventual end of apartheid was a significant milestone in South African history, since then, South Africa has made significant progress towards building a more equal and just society, but the country still faces many challenges in its ongoing efforts (Marino 4-8).

South African Resistance: Literature and Art

After the end of the Second World War, the racism that South Africa was suffering from for decades became institutional when the National Party came to power in 1948. The government established Apartheid, an evil system of racial discrimination; it was a source of a hard and endless suffering for the South African people. This situation needed resistance in each area and in all fields, which means

responding to the political, economic, or social acts and ideologies that prevail in the government or in the society.

Since literature and arts are the mirror of society and a reflection of the authors' and artists' life experiences, they responded to this oppressive system, apartheid was always their main focus at that time. They sought to disrupt this evil system; both played a crucial role in the fight against apartheid in South Africa. They used their talents and creativity to raise awareness about the injustice of this regime and to challenge the status quo.

Resistance literature is a genre of literature that typically emerges during times of political oppression, social injustice, and other forms of resistance. It includes works of fiction, poetry, and nonfiction that express opposition to a dominant regime or social order, and often aims to inspire readers to take action against it.

Resistance literature can take many forms, ranging from overtly political works to more subtle critiques of society. It can also be found in many different cultures and historical periods, such as during the Nazi regime in Germany, the Civil Rights Movement in the United States, or Apartheid in South Africa.

The writers of resistance literature often use literary devices such as irony, satire, and allegory to convey their message and their works can be powerful tools for inspiring social and political change. In South Africa, apartheid was the prominent theme for all authors, writers, and playwrights.

There are many anti-apartheid writers such as Nadine Gordimer, Alan Paton, and Es'kia Mphahlele. They spoke out against the apartheid regimes; they wrote novels, shorts stories, and essays that challenged the apartheid policies. Their works explored

the experiences of black South Africans under apartheid and the impact of the system on all aspects of society. They used their writings to raise awareness and to advocate change despite the fact that the possibilities of publication were very limited but they did not give up trying and fighting.

One of these authors is Nadine Gordimer who became famous all over the world as anti-apartheid novelist. Many works had been written by Nadine including novels and stories, like her famous novel *The Lying Days* which was an instrument to fight the apartheid system, this novel depicts the disastrous effects of this oppressive system on the lives of South African people, she passed a set of messages to raise people's awareness about the harsh apartheid regimes (Ogungbesan 45).

Another example is Alan Paton's novel *Cry the Beloved Country* (1948) is a famous novel that depicts the realities of racial segregation and discrimination in the apartheid era. The novel was a reflection to the crime that was prevalent in urban areas of South Africa (Clark 653).

Also, Es'kia Mphahlele's novel *Down Second Avenue* (1959) is a powerful critique of the oppressive social and political system of apartheid, and it is notable for its frank portrayal of the realities of life for black South Africans during this time.

Theatre played a great role in the fight against the apartheid system. It challenged the regimes by depicting the realities of it to the audience. It made them live, smell, feel, and taste the sufferings.

Playwrights such as the very famous Athol Fugard wrote several plays that tackled the complexities of life under apartheid to enrich the blacks' awareness. His plays, such as *Master Harold, The Boys, Sizwe Bansi is Dead, and My Children! My Africa!*

Discusses issues such as race, identity, and resistance, and analysed the South African society during the apartheid era in a creative way, his works were always a weapon to fight this oppressive system.

Resistance art is a form of art that is created to challenge and resist dominant cultural, social, and political ideologies. It often arises during times of oppression, social injustice, and political conflict, and aims to provide a voice for marginalized groups to inspire social change.

Resistance art can take many forms, including visual arts, music, film. It may include direct political messages or use more subtle forms of expression to convey resistance to the status quo. It can also challenge dominant cultural narratives and ideologies by highlighting alternative perspectives and ways of thinking.

Resistance artists often use their work as a means of social and political activism, seeking to provoke thought and inspire action. Their works can be a powerful tool for promoting social change and raising awareness of important issues. Some examples of resistance art in the apartheid era include music and visual arts.

Music played an important role, musicians such as Miriam Makeba and Hugh Masekela used their music to express their opposition to apartheid. Their songs addressed issues such as segregation, inequality, and police brutality. They also used their music to raise funds for anti-apartheid organizations and to spread their message around the world (Power 17).

Artists such as William Kentridge created artworks that challenged the apartheid system. His works explored issues such as racism, inequality, and the impact of

apartheid on society. He used his art to challenge the dominant narrative of apartheid and to create a space for alternative perspectives (Brooks 1).

At the end, authors and artists played a vital role in the fight against apartheid in South Africa. Through their writing, music, theatre, and visual arts, they challenged the injustices of the system and helped to raise awareness about the struggle for freedom and equality. Their work inspired and mobilized people around the world to join the anti-apartheid movement and to support the struggle for justice in South Africa.

4. The Rise of the Postcolonial

Postcolonialism is a critical approach to understanding the complex and ongoing effects of colonialism and imperialism on societies, cultures, and individuals. Rana; Doctor at Chaudhary Charan Singh University, contends that,

The term 'post-colonialism' was used approximately after the 80s. Imperialism became a concept of the past. Now all native countries that were colonized by England are in the process of trying to retrieve their lost identities, identities that were almost destroyed. Their own culture, literature, and language were affected by the colonizers. Post-colonialism is a period/phase which tries to find a lost history and identity (45).

Post-colonialism emerged as a field of study in the late 20th century, primarily in response to the political and social changes that followed the end of European colonialism in many parts of the world. Post-colonialism seeks to analyse and critique the power dynamics that existed between colonizers and colonized peoples, and the enduring legacies of those relationships. This includes examining how colonialism shaped the social, economic, and political structures of societies, as well as the cultural norms and values of those societies (Rana 44).

Central to post-colonialism is the idea that colonialism was not just a historical event, but an ongoing process that continues to shape the world today. It is also concerned with issues of representation, particularly how colonized peoples have been represented and misrepresented in the media, literature, and other forms of cultural production (Rana 46-47).

Post-colonialism is an interdisciplinary field that draws on a range of theoretical perspectives, including Marxism, feminism, and psychoanalysis, among others. It has been particularly influential in literary and cultural studies, but has also had an impact on fields such as history, anthropology, and political science. Postcolonial literature is a type of literature that emerged in the 20th century as a response to the aftermath of colonialism. It explores the experiences of people who were colonized and how they negotiate their identities and cultural heritage in the aftermath of colonialism (Myers 207).

Postcolonial literature includes a diverse range of genres such as novels, poems, essays, and plays, and it is written in various languages, including English, French, Spanish, and Portuguese. There are many examples of postcolonial literature include Jean Rhys's *Wide Sargasso Sea*, Salman Rushdie's *Midnight's Children*, Toni Morrison's *Beloved*, Gabriel Garcia Marquez's *One Hundred Years of Solitude*, Chinua Achebe's *Things Fall Apart*, and Athol Fugard's *My Children! My Africa!* and *Sizwe Bansi Is Dead*.

Postcolonial literature often addresses themes of identity, culture, power, resistance, and displacement. It explores the experiences of those who have been colonized and marginalized, and it challenges dominant narratives and structures of power. Through their writing, postcolonial writers seek to reclaim their histories,

cultures, and identities that were suppressed by colonialism and to create a more equitable and just world.

Postcolonial literature has had a significant impact on the literary world and has helped to shape contemporary literature and critical theory. It has also inspired new ways of thinking about the relationship between literature and politics, culture and power, and identity and representation.

Postcolonial literary study is an interdisciplinary field of study that emerged in the latter half of the 20th century. It focuses on the cultural, social, and political consequences of colonialism and imperialism, with an emphasis on the literary texts that emerged from the experience of colonialism (Rana 44).

The field of postcolonial literary study is concerned with examining the ways in which literary works from colonized or formerly colonized societies respond to and engage with the legacies of colonialism. It also seeks to explore the power dynamics that exist between colonizers and the colonized, and how these are represented in literature.

Postcolonial literary study is an important area of inquiry because it provides a framework for understanding the historical and cultural context of literature from colonized societies. It helps to expose the ways in which colonialism has shaped our understanding of literature, and how literature has been used to reinforce or challenge colonial power structures.

Postcolonial literary study is a dynamic and diverse field, with scholars drawing on a wide range of theoretical approaches and methodologies. Some of the key figures in the field include Edward Said, Frantz Fanon, and Albert Memmi. Their work has

had a significant impact on the study of literature and culture, and has helped to shape our understanding of the relationship between colonialism, literature, and identity (Rana 46).

To conclude, post-colonialism is a rich and diverse field of study that continues to evolve and expand as scholars engage with new questions and perspectives. It has had a significant impact on the way people think about the legacies of colonialism, and how these legacies continue to shape the world today.

Frantz Fanon was a leading voice in post-colonial discourse. He was a highly influential writer and activist who made significant contributions to the fields of post-colonialism and critical theory. Born in Martinique in 1925, he was a psychological analyst of oppression during the 20 century .Fanon was trained as a psychiatrist and worked in Algeria during its struggle for independence from France. Fanon's writings on colonialism, racism, and violence continue to have a profound impact on contemporary postcolonial thought. His most famous works include *Black Skin, White Masks* and *The Wretched of the Earth*, both of which explore the psychological and social effects of colonialism on the colonized (Mondal 2966).

In these works, Fanon argues that colonialism not only exploits and oppresses the colonized but also creates a sense of inferiority and self-hatred among them. Decolonization has been his main focus in particular decolonization of the mind, he sought to resist the oppressed people by instilling the idea of resistance by raising their awareness to challenge the status quo, Fanon quoted the Front de Libération Nationale, in a famous leaflet, stated that, "Colonialism only loosens its hold when the knife is at its throat" (Fanon 62), Fanon saw that the colonial rules brought the violence into the minds of natives, it push them to decolonize their nation,

he argues that decolonization requires a complete rejection of colonial ideologies and the creation of a new, anti-colonial consciousness (Mondal 2966 & Rana 46).

Fanon's work also emphasizes the importance of violent resistance to colonialism, arguing that only through armed struggle can colonized peoples reclaim their dignity and sovereignty. This idea had a significant impact on liberation movements across the Global South, including in Algeria, where Fanon was an active participant in the struggle for independence (Fanon 94).

To conclude, Fanon's work was instrumental in shaping postcolonial theory and continues to be widely studied and debated today. His insights into the psychological and social impacts of colonialism remain highly relevant to understanding the ongoing legacies of colonialism and imperialism in the contemporary world.

In 1952, Frantz Fanon published his first incredible work *Black Skin, White Masks*, which is a foundational work, played a crucial role in major intellectual trends psychoanalysis, existentialism ...etc, this book gave a deep understanding and made readers more conscious about the foundation of anti-black racism, white were seen as "superior" and had more wealth, rights, and privileged than the indigenous people that they kept them from spaces and resources which whites access.

Fanon speaks out in *Black Skin, White Masks* against the disastrous effects of colonialism on black's psyche. It seeks to fight the colonial discourse. He argued that colonialism not only exploits and oppresses colonized people but also creates a sense of inferiority and self-hatred among them. He argues that the process of colonization leads to a kind of internalized racism, where colonized people come to see themselves as inferior to their colonizers. This internalized racism manifests in various ways, such as self-hatred, feelings of inadequacy, and a sense of cultural dislocation; white

superiority put the black on the inferior position, and whites instil their culture to the blacks and even instil it among the whites themselves for continued dominance (Gonzalez 1).

Fanon tried to free blacks from this hard feeling; according to him if black people feel inferior they will never ever to improve themselves. He also sought to awake blacks from their mindlessness that always made that feel surprised and inferior, according to him all people whatever if they are whites or blacks are essentially unique, everyone has a destroy this uniqueness, he tried to erase this feeling and pushed black people to feel superior, he said, “Violence is a cleansing force, it frees the native from his inferiority complex, and from his despair and inaction; it makes him fearless and restores his self-respect” (Fanon 94).

The title of the book, *Black Skin, White Masks* refers to the idea that colonized people are forced to adopt the culture and values of their colonizers in order to be accepted as equals. This process of assimilation creates a kind of split identity, where colonized people feel disconnected from their own cultural heritage and identity; it leads to create to a kind of internalized racism, where colonized people come to see themselves as inferior to their colonizers. This internalized racism manifests in various ways, such as self-hatred, feelings of inadequacy, and a sense of cultural dislocation. His book also emphasizes the importance of resistance to colonialism and the need to reclaim one's own cultural identity in order to overcome the effects of colonization. To conclude, *Black Skin, White Masks* remains a relevant and important work in contemporary discussions of colonialism, race, and identity (Custodio 2).

Frantz Fanon's ideas on alienation were a central theme in his book *Black Skin, White Masks*. Alienation means estranging people from one's self and one's

surrounding, Fanon used this concept to describe the existence of blacks in relation to others, they glorified whiteness rather than their own blackness, because they were forced. Fanon argued that colonialism creates a sense of alienation among colonized people, who are forced to adopt the language, culture, and values of their colonizers. Fanon also argued that colonialism creates a fundamental split in the psyche of colonized people, where they are torn between their own cultural identity and the identity imposed on them by their colonizers. This split creates a sense of disorientation and a lack of grounding in one's own identity (Ndlovu 58-63).

At the end, Fanon's ideas on alienation highlights the profound psychological and social effects of colonialism on colonized peoples, and the urgent need to challenge and dismantle colonial structures of power in order to reclaim a sense of cultural identity and self-determination. According to Fanon, the only way to overcome this sense of alienation is to reject the ideology of colonialism and reclaim one's own cultural identity (Ndlovu 58-63).

5. Otherness and the Need to Belong

Edward Said was a Palestinian-American scholar who made significant contributions to the field of post-colonialism. His book *Orientalism*, published in 1978, is widely regarded as a seminal work in the field.

Said's main contribution to post-colonialism was his critique of the way in which Western scholarship and discourse have constructed and represented the "Orient" (i.e., the Middle East, North Africa, and Asia) as a homogeneous, exotic, and inferior "Other". Said argued that this Orientalist discourse served to justify Western

colonialism and imperialism by creating a binary opposition between the “civilized” West and the “uncivilized” East (Hamadi 40).

In addition to his critique of Orientalism, Said also emphasized the importance of recognizing the agency and resistance of colonized peoples in their struggles against imperialism. He argued that the colonized have their special histories and cultural traditions, which must be acknowledged and valued in any attempt to challenge and overturn colonial structures of power (Postolea 105).

Edward Said’s concept of “otherness” is central to his critique of Orientalism and to his broader project of challenging Western hegemony and imperialism. Otherness refers to the way in which the West has constructed and represented non-Western cultures as exotic, primitive, and inferior (Hamadi 40).

Said argues that the construction of the other has important implications for how people understand the world and ourselves. It shapes our perceptions of non-Western cultures and reinforces stereotypes and prejudices that perpetuate inequality and injustice. It also limits our ability to recognize the agency and resistance of non-Western peoples in their struggles against imperialism (Said 26).

In order to challenge the construction of otherness, Said argues for a more critical and self-reflective approach to knowledge production and cultural representation. This requires recognizing the historical and political contexts that shape our understanding of the world, and acknowledging the diversity and complexity of non-Western cultures (Hamadi 41).

Said’s concept of otherness is a crucial contribution to postcolonial theory and has inspired a range of critical interventions into the representation of non-Western

cultures. By exposing the ways in which otherness is constructed and perpetuated, Said's work has opened up new spaces for critical reflection and resistance against hegemonic discourses and practices.

While Edward Said is perhaps best known for his work on the Middle East and Asia, he also wrote about the interactions between Africa and Europe in his later work. In particular, his book *Culture and Imperialism* (1993) explores the ways in which European colonialism shaped cultural representations of Africa and its people.

Said argues that European colonialism in Africa involved not only economic and political domination but also a cultural domination, in which African peoples were represented in European literature and art as exotic, primitive, and inferior. This representation of Africa and Africans served to justify European imperialism and to reinforce racial hierarchies that perpetuated inequality and injustice (Hamadi 40).

At the same time, Said also recognizes the agency and resistance of African peoples in their interactions with European culture. He notes that African writers, artists, and intellectuals have challenged European representations of Africa and have used cultural forms to assert their own identities and cultural traditions (Postolea 105).

Said's work on African-European encounters emphasizes the importance of recognizing the complex and often contradictory ways in which cultures interact and shape each other. It also underscores the need for a more critical and self-reflective approach to cultural representation and knowledge production, one that recognizes the historical and political contexts that shape our understanding of the world. Said's contributions to the study of African-European encounters offer a valuable perspective on the legacies of colonialism and imperialism in shaping cultural representations and power relations (Postolea 108).

Said's work has had a significant impact on postcolonial theory and has inspired a range of critical interventions into the representation of the "Other" in Western discourse. His emphasis on the importance of understanding the agency of the colonized has also influenced the development of subaltern studies and other approaches to postcolonial history and politics. To conclude, Edward Said's contribution to post-colonialism has been crucial in exposing the ways in which Western discourse and power have shaped our understanding of the world and in opening up new spaces for critical reflection and resistance.

Albert Memmi was a Tunisian-born French writer and sociologist who made important contributions to the field of post-colonialism. He is best known for his book *The Colonizer and the Colonized*, first published in 1957, in the period of huge national liberation movements, this incredible book provides a critical analysis of the relationships between colonizers and colonized peoples in post-colonial period (Aveling 158).

Memmi's central argument of his book is colonialism. He highlighted the ways in which colonialism creates a complex relationship between the colonizers and colonized. It creates a sense of alienation and dislocation for both the colonizer and the colonized. He argues that colonizers are cut off from their own cultural roots and are forced to create a new identity in relation to the colonized. They were subjective illegitimately-privileged ones; they were seen always as superior. They had more wealth, rights, and privileged than the indigenous colonized people while the colonized are denied access to their own cultural traditions and are forced to adopt the cultural norms of the colonizer, black's minds did not seem to be filled with thoughts

of their own. Colonizers instilled their western culture and values on those black people (White 3).

The disparities between these two different lives that resulted by colonialism creates a complex relationship between them shaped by psychological, cultural, and economic factors. He argues that both parties are trapped in a cycle of domination and subordination in which the colonizer seeks to maintain power and control over the colonized, and the colonized are forced to resist and struggle against this domination, colonizers seek to remain power. They explicitly made their position. They agree to be colonizers. They sought to legitimize colonialism and to glorify their existence. They considered themselves as superior and others as inferior, powerfully instilled the complex inferiority on the colonized people, feelings of inadequacy and a sense of cultural dislocation (Aveling 160).

According to Memmi, there is another type of colonizers who reject their role as colonizers “some colonialists attempt to refuse colonialism”. They lived their lives under the sight of a contradiction. they prevent themselves from living in tranquillity (Memmi 78).

The same thing for colonized people are forced to resist themselves from the harsh restraining effects of colonialism, they fight to keep their own culture and life style heritage, they sought to awake from their sleeping and being always surprised and inferior (White 03).

Memmi also indicated that those colonized people who accept the colonial discourse glorify the western culture. They imitate the western people and their minds did not seem to be filled with thoughts of their own, simply because they considered that colonialism is a beneficial work. It was the deserved result of technical,

civilization and moral superiority, colonizers did their best to civilize and modernize. According to Aveling, Albert Memmi shows that colonialism negatively affected the colonizers and colonized psychology. It kept both of them away from the sight of tranquillity (Aveling 161)

To conclude, *The Colonizer and the Colonized* is a seminal work in postcolonial studies and have contributed significantly to understanding the complex relationships between colonizers and colonized peoples. Albert Memmi's contributions to post-colonialism have provided important insight into the complex and often fraught relationships between colonizers and colonized peoples, and have helped in shaping understanding of the legacies of colonialism and imperialism in the modern world .

Homi K. Bhabha, born in 1949, is a prominent postcolonial culture theorist, literary and cultural critic and active supporter of the humanities. Although he is easily recognized as a prominent of postcolonial theory, it may be more accurate to describe his work as vernacular he gives breathe to his interests.

Homi K. Bhabha is a renowned postcolonial scholar and cultural theorist. He is best known for his influential work in the field of postcolonial studies, where he has made important contributions to our understanding of colonialism, nationalism, identity, and cultural hybridity. He is particularly known for his concept of the “third space”, which refers to the cultural and psychological spaces that emerge in colonial and postcolonial societies as a result of the encounter between the colonizer and the colonized. Bhabha argues that this “third space” is a site of negotiation and contestation, where new cultural forms and identities are created, and old ones are transformed (Rana 48).

Bhabha's work has been widely influential in the fields of literary and cultural studies as well as in the broader intellectual and political debates around colonialism, globalization, and cultural identity. Athol Fugard has been influenced by Homi Bhabha's theories in his plays *My Children! My Africa!* and *Sizwe Bansi is Dead*, these plays address themes of colonialism, identity, and cultural hybridity, which are central to Bhabha's work.

Fugard explores identity issues to disrupt the dominant discourse of colonial power. According to Homi Bhabha, identity crises arise from the clash between these cultural forces and can lead to a sense of dislocation, ambivalence, and uncertainty, but they also present opportunities for the emergence of new and hybrid forms of identity. According to Homi Bhabha, identity crises are closely intertwined with the concept of belonging. Bhabha argues that in postcolonial contexts, the dominant culture often imposes its own norms and values, which can create a sense of exclusion and alienation for individuals who do not fit within those norms (Rana 48).

9. The Art of Athol Fugard

Athol Fugard is a South African playwright, novelist, actor, and director; who has made a significant contribution to the world of theatre. His works are known for their social commentary on the apartheid system in South Africa and the human condition .

Fugard's *The Blood Knot* (1961) portrays two mixed-race brothers who share a shack in apartheid South Africa. It deals with themes of race, identity, and brotherhood. *Boesman and Lena* (1969) follows the lives of two homeless people who wander the desolate landscape of apartheid South Africa. It is a powerful portrayal of displacement and marginalization. Besides, *Master Harold...and the Boys* (1982) is

set in Port Elizabeth, South Africa in 1950. The play explores the relationship between a white teenage boy and his two black servants. It deals with themes of power, racism, and the corrosive effects of apartheid .

My Children! My Africa! (1989) is set in a South African township during the time of the student uprisings in the 1980s. It explores the relationship between a black teacher, a white student, and a black student as they struggle to come to terms with the realities of apartheid.

Sizwe Bansi is Dead (1972) follows the character of Sizwe Bansi and his struggle to survive in the oppressive system of apartheid. It explores themes of identity, memory, and the struggle for survival in the face of overwhelming oppression.

Fugard's works have been widely performed around the world and have won numerous awards, including Tony Awards and Obie Awards. He is considered one of the most important playwrights of the 20th century and continues to be a vital voice in the world of theatre. Fugard is known for his politically charged and emotionally intense works that explore the complexities of life under apartheid in South Africa. Fugard's writing style is characterized by several key elements.

Fugard's works are deeply rooted in the realities of life in South Africa during the apartheid era. His plays often deal with themes such as racism, oppression, and social injustice and his characters are drawn from the lives of ordinary South Africans. His plays are known for their powerful and emotionally charged dialogue. He has a gift for capturing the rhythms and nuances of everyday speech, and his characters often speak in a poetic and lyrical style that is both authentic and deeply moving.

Fugard frequently uses symbols and metaphors to convey complex emotions and ideas. For example, in *Master Harold...and the Boys*, the kite that the characters fly symbolizes freedom and escape, while the broken glass on the floor represents the shattered dreams of the characters.

Fugard's characters are often deeply flawed and complex, with a mixture of strengths and weaknesses. He is particularly skilled at creating characters that are torn between conflicting loyalties or desires, and his works often explore the psychological and emotional struggles of his protagonists (Mwihia 184-193).

Fugard's works are deeply political, and he uses his plays and novels to comment on the social and political issues of his time. He is critical of apartheid and its legacy of racism and oppression, and his works often call for social justice and equality. Fugard's language is rich in imagery. He uses vivid and evocative language to describe the physical environment, the emotions of his characters, and the social and political context of his work (Gqibitole & Bello 01.(

My Children! My Africa! is a play written by Athol Fugard. It is characterized by several key elements. His dialogue is a central element of the play, and it is powerful and emotional, capturing the tensions and conflicts between the characters. The dialogue is naturalistic and authentic, reflecting the rhythms and nuances of everyday speech in South Africa.

Fugard's characters in the play are complex and multi-dimensional, reflecting the complexities of South African society. The characters are not stereotypes, but fully realized individuals with their own strengths and weaknesses, beliefs and values, and emotional struggles.

Fugard uses symbolism throughout the play to convey the deeper meaning of the characters' actions and thoughts. For example, the title of the play refers to the conflicting desires of the characters to protect their children while also fighting for a better future for them. Fugard's play is deeply political, offering a critique of the apartheid system and the way it divides and oppresses people. He explores the complexities of the struggle for justice and equality, and the role of education in promoting social change. Fugard's writing is emotionally charged, conveying the intense emotions and struggles of his characters. He creates a sense of tension and urgency that engages the audience and encourages them to think deeply about the issues the play addresses.

To conclude, Fugard's writing style in *My Children! My Africa!* is characterized by its powerful dialogue, complex characterization, symbolic elements, political commentary, and emotional impact. The play is a moving exploration of the human cost of apartheid, and a call for social justice and equality.

Sizwe Bansi is Dead is a play co-written by Athol Fugard, John Kani, and Winston Ntshona. The play is a powerful and moving exploration of the lives of black South Africans under apartheid. Fugard's writing style in *Sizwe Bansi is Dead* is characterized by several key elements:

Fugard's writing in this play is firmly rooted in the realities of life in South Africa during the apartheid era. He paints a vivid and authentic picture of the harsh living conditions, social and economic inequalities, and political repression experienced by black South Africans.

Fugard uses powerful symbols throughout the play to convey the emotional and psychological struggles of his characters. For example, the identity card that Sizwe is

forced to carry with him at all times represents the dehumanizing effects of apartheid, while the changing of his identity represents the sacrifices one must make to survive under apartheid.

Fugard's dialogue in *Sizwe Bansi is Dead* is naturalistic and authentic, capturing the rhythms and nuances of everyday speech in South Africa. The dialogue is also powerful and emotional, conveying the intense emotions and struggles of his characters.

Fugard's characters in the play are complex and multi-dimensional. They are ordinary people struggling to survive under extraordinary circumstances. The characters are deeply flawed, but also sympathetic and relatable, which makes the play more emotionally engaging and powerful. As with much of Fugard's work, *Sizwe Bansi is Dead* is deeply political, offering a commentary on the social and political issues of the time. The play is a powerful critique of apartheid and the oppressive system it created, as well as a call for social justice and equality.

To conclude, Fugard's writing style in *Sizwe Bansi is Dead* is characterized by its realism, powerful symbolism, naturalistic dialogue, complex characterization, and political commentary. The play is a powerful indictment of apartheid and a moving exploration of the human cost of political oppression.

CHAPTER TWO

THE PERILS OF PREJUDICE: ANTI-APARTHEID VOICES

Apartheid is a plague that destroys South Africa; it enforced strict racial separation in education, healthcare, and other public services. Non-White individuals were subjected to inferior facilities and limited access to a discriminatory employment practices and restricted from skills jobs. Athol Fugard seeks to resist South Africa from this system. He successfully promotes social cohesion, equality and justice for all South Africans.

1. Psychology of the Oppressed in Fugard's Plays

Frantz Fanon was a well-known author and thinker who studied the psychological impact of racism and colonialism on those who were oppressed and colonized. Fanon's ideas had a big impact on Athol Fugard, who used them in his plays. The portrayal of the psychological anguish endured by the black South Africans living under the apartheid rule is one of the most noteworthy examples of Fanon concepts in Fugard's plays. Additionally, Fugard's plays offer insights into the actual realities of the oppressed in South Africa by addressing important concepts like resistance, liberation, and cultural identity that are fundamental to Fanon's ideology.

In *Black Skin, White Masks*, Fanon analyses how colonialism affects the minds of those who are colonized. He contends that colonialism causes the colonized to feel inferior, and that this inferiority internalizes and becomes a part of their identity. Similar to this, Fanon argues the necessity of violence in the battle for freedom in *The Wretched of the Earth*. According to him, using violence is the only way to free

oneself from the psychological bonds of colonialism and to forge a new sense of identity and self-worth.

The idea that racism and colonialism have a significant psychological influence on the oppressed is one of the main ideas of Fanon's writing. He contends that colonized people are frequently compelled to embrace the cultural norms and values of the colonizer, which can cause them to feel alienated and lose their sense of self.

My Children! My Africa! may be considered a potent exploration of the feeling of alienation in the regard of apartheid South Africa, as well as the ways in which this feeling of alienation can lead to both despair and hope, as people struggle to assert their own identities and fight for justice in the face of oppression.

Fanon contends that because colonized people are compelled to adopt the language, culture, and values of the conquerors, colonialism causes a sense of alienation in them. Mr. M, a black educator in South Africa during the apartheid era, represents this feeling of alienation in the play. Even though Mr. M is intelligent and articulate, the white characters in the play nevertheless treat him poorly because they believe that his skin colour makes him less than human. Mr. M's attempt to teach his pupils about the principles of democracy and equality while residing in a society that openly rejects those principles for him and his people only serves to exacerbate this feeling of alienation, for example he tries to teach them to vote as respectable, he says "If you believe that we have the right to vote out there in the big world, then show here, in the classroom, that you know how to use it" (Fugard 17).

According to Fanon, the sensation of alienation can result in psychological and emotional anguish as the person tries to balance their personal identity with the expectations of the prevailing culture. One of Mr. M's students, Thami, who is torn

between his allegiance to his instructor and his mounting rage and disgust over the injustices of the apartheid regime, personifies this conflict. Thami's sense of alienation is particularly severe since he is torn between his traditional Xhosa culture and the South African society that is predominately white and into which he is supposed to assimilate.

The sensation of alienation, according to Fanon, can also spur political activity as a person attempts to assert their own identity and demand justice and equality. Both Mr. M and Thami exhibit this political inclination; as the play goes on, they both become more radicalized. Despite his initial support for non-violent protest and resistance, Mr. M eventually realizes that only armed conflict can bring about change similar to Thami who adopts a more militant stance and rejects Mr. M's calls for restraint in favour of calling for a bloody revolution.

Sizwe Bansi is Dead is also a striking examination of the ways in which racism and colonialism cause people of colour to feel alienated and disconnected. It is necessary to think about what it might take to overcome this kind of alienation through the character of Sizwe Bansi, who demonstrates how it can be quite detrimental.

In *Sizwe Bansi Is Dead*, Sizwe Bansi's struggle with the alienation he feels as a black man residing in South Africa during the apartheid era is the main theme. Sizwe Bansi is forced to live in constant fear and uncertainty because the white South African government denies him basic human rights and treats him like a second-class citizen, Sizwe said "I am afraid how do I get used to Robert? How do I live as another man's ghost?" (Fugard 38). He is continually bothered by the cops and unable to find meaningful employment.

According to Fanon, racism and colonialism both contributed significantly to this form of isolation. He claimed that colonial powers rejected the humanity of people of colour, and that this denial led to a feeling of alienation and estrangement from oneself and one's communities .

This feeling of alienation is represented in the character of Sizwe Bansi in *Sizwe Bansi is Dead*. Due to the denial of his basic human rights and treatment as a second-class citizen by the white South African government, he is forced to live in perpetual fear and uncertainty. He is continually bothered by the cops and unable to find meaningful employment.

Sizwe Bansi struggles to restore his humanity and feeling of power throughout the entire play. In order to gain employment and a sense of belonging, he ultimately resolves to take on the identity of a dead man, but as he does so, he becomes aware of how his actions support the apartheid system that has so badly alienated him.

Black Skin, White Masks emphasizes the idea of internalized oppression as one of its main ideas. According to Fanon, black people in colonial nations frequently adopt the racist beliefs of the dominant culture, which results in feelings of humiliation and self-hatred. The term internalized oppression used by Frantz Fanon describes the psychological process through which people internalize unfavourable stereotypes and attitudes about themselves, which causes them to feel inferior and hate themselves (Song 3-5).

My Children! My Africa! by Athol Fugard specifically uses the character of Thami Mbikwana to explore this concept. As part of the apartheid system of racial segregation and oppression, Thami is a black student residing in South Africa. Despite his intelligence and aptitude, Thami has internalized the white supremacy myths that

permeate his society, which has caused him to doubt his own worth and potential. This is especially clear in his relationships with Mr. M, his instructor, whom he idolizes and looks to for approval. Fugard emphasizes the negative repercussions of internalized oppression on people and society as a whole through Thami's struggle. Because of his ingrained ideas, Thami is unable to reach his full potential and participate in the fight for justice and equality. However, the apartheid system itself is strengthened by his internalized oppression, which further oppresses him and his community.

In Athol Fugard's *Sizwe Bansi is Dead*, the idea of internalized oppression, which Frantz Fanon popularized, is also heavily referenced. Through the perspective of Sizwe Bansi, a black South African worker enduring apartheid, Fanon's theory is examined in this play. Sizwe Bansi is a guy who fights to uphold his self-respect and dignity in the face of the harsh and degrading apartheid regime. He has accepted the idea that his life and identity are worthless and that he is inferior to white people. This can be seen in his unwillingness to challenge the status quo and his acceptance of the humiliating living and working conditions that are forced upon him.

Sizwe, however, is forced to consider his own identity and how apartheid has affected it after meeting a photographer who gives him the chance to change his name, identity, and way of life. In the end, Sizwe makes the decision to oppose the system through this encounter, rejecting the promise of a new identity in favour of upholding his original identity and dignity even if it meant endangering his life.

The idea of "double consciousness", which describes how Black people must manage both their own cultural identity and the identity that is imposed upon them by the predominately white culture, is another one of Fanon's key concepts. Frantz

Fanon's thesis of the "colonized mind" and "double consciousness" is particularly important to Athol Fugard's *My Children! My Africa!*. The story addresses the problem of apartheid in South Africa, which featured the white minority government's segregation and mistreatment of black South Africans (Moore 751-755).

The colonized mind, according to Fanon, is generated by the psychological impact of colonialism, which involves the imposition of a foreign culture and values on the colonized people. The colonized are pushed to abandon their own culture and accept the culture of the colonizer, creating feelings of inferiority and self-hatred. This is demonstrated in the play by Thami, a black student divided between his commitment to his community and his ambition to achieve in the white-dominated educational system.

According to Fanon, Thami's double consciousness is also a result of colonization. This relates to the notion that the colonized person must manage two competing identities: their own cultural identity and the one imposed by the colonizer. Thami's struggle to reconcile his cultural identity with the expectations of the white education system is an excellent example of this.

Additionally, Fanon contends that the colonized individual may only overcome psychological trauma and reclaim their sense of identity by rejecting the colonizer's values and embracing their own culture. This is demonstrated in the play by the character of Mr. M, a black teacher who pushes Thami and his white buddy Isabel to work together to promote education and social justice in their town. Frantz Fanon's idea of the "colonized mind" and "double consciousness" is equally applicable to Athol Fugard's play *Sizwe Bansi is Dead*.

As previously stated, Fanon contends that the colonized mind is the product of psychological damage inflicted on colonized people by the colonial system. The colonized are pushed to abandon their own culture in favour of the colonizer's, which leads to feelings of inferiority and self-hatred. This is demonstrated in the play by Sizwe Bansi, a black man compelled to create a false identity in order to survive in a system that denies him basic human rights. According to Fanon, Sizwe's double consciousness is also a result of colonialism. Sizwe's effort to balance his own cultural identity with the demands of the oppressive system is a perfect illustration of this.

Additionally, Fanon contends that the only way for a colonized person to restore their sense of identity is to reject the principles of the colonizer and embrace their own culture. The character of Buntu, Sizwe's companion, exemplifies this throughout the play by encouraging Sizwe to oppose the system and regain his own identity.

The colonial gaze or the white gaze, as defined by Frantz Fanon, refers to the way the colonizing authority looks at the colonized people, objectifying and defining them purely in terms of their claimed inferiority and otherness. This colonial vision promotes colonial power dynamics, prolonging colonized subordination and dominance (Song 3-10).

In Athol Fugard's play *My Children! My Africa!* the character of Mr. M, a black teacher in apartheid-era South Africa, is acutely aware of the colonial gaze and its repercussions on himself and his children. He realizes that white authority regard him and his students as inferior, and he fights to find ways to empower his students while resisting this demeaning gaze.

Mr. M attempts to inspire his students to think critically and to challenge the prevalent narratives that perpetuate their oppression throughout the play. He acknowledges that education may be a great tool for emancipation, but he also sees that the colonial gaze is a formidable impediment to this goal.

While Athol Fugard's *Sizwe Bansi Is Dead* does not specifically address Frantz Fanon's concept of the "colonial gaze," it does explore the repercussions of colonialism and apartheid in South Africa, and how these oppressive regimes generate a degrading stare on black people.

The play portrays the story of Sizwe Bansi, a black South African who must navigate apartheid-era South Africa's complex and restrictive rules in order to acquire a work permit and support his family. Throughout the play, Sizwe is subjected to countless humiliations and injustices at the hands of white officials, revealing the colonial gaze's dehumanizing and objectifying nature.

One case of this is when Sizwe is obliged to assume the identity of a dead person in order to obtain a work permit. Sizwe assumes the identity of Robert Zwelinzima, a man who may pass for a "respectable" member of society. But, this new identity necessitates Sizwe's rejection of his own past and cultural heritage, as well as submission to the authority of the white-dominated state.

The play also looks at how the colonial gaze affects the relationship amongst black South Africans. Sizwe is compelled to confront his friend Buntu, who has stolen money from Sizwe's employer, in one scene. Sizwe is torn on whether to report Buntu to the authorities, knowing that doing so will endanger Buntu's life. This quandary exemplifies how colonialism and apartheid destroyed trust and unity among black South Africans, fostering a culture of distrust and fear.

In Athol Fugard's *My Children! My Africa!* Frantz Fanon's beliefs on the significance of resistance and unity in the face of oppression are also reflected. The play takes place in South Africa during the apartheid era, when the black majority is subjected to institutionalized racism and segregation. The characters in the play are fighting an oppressive system, and their interactions emphasize the need of resistance and solidarity in this fight.

Mr. M, one of the key characters, is a white teacher who works to promote understanding and collaboration between the black and white populations. He urges his black students, particularly Thami Mbikwana, to pursue higher education and utilize it as a tool to combat discrimination. Thami, who has acquired racial superiority ideals, tries at first to defy the system and establish his own identity and value. Yet, he soon becomes active in the anti-apartheid battle and collaborates with other black militants to confront the system.

The play underscores the value of solidarity and collective action in the fight against oppression through the interactions of the characters. It also emphasizes the importance of education and critical thinking in this struggle, as well as the importance of individuals recognizing and resisting internalized beliefs that perpetuate the oppressive system.

Frantz Fanon's beliefs on the need of resistance and unity in the face of oppression are also reflected in Athol Fugard's play, *Sizwe Bansi Is Dead*. As mentioned earlier, set in apartheid-era South Africa, the drama tells the tale of Sizwe Bansi, a black man forced to make a difficult decision in order to survive in a system that dehumanizes and deprives him of his dignity. The play underscores the necessity of resistance and solidarity in the liberation fight via Sizwe's experience.

Sizwe must choose between maintaining his genuine identity and facing the repercussions of his deeds, and assuming a false identity and continuing to live under persecution. He eventually decides to defy the system and keep his true identity, even if it means putting his life in danger. This decision is not only an act of resistance against the system, but also an act of solidarity with other black people experiencing similar challenges.

In the play, the character of Buntu, who provides Sizwe with the chance to adopt a new identity, represents a symbol of the system's desire to eradicate black identity and uniqueness. Sizwe's determination to resist erasure by preserving his own identity is a tremendous act of resistance and unity with other black people resisting the oppressive system .

2. African-European Encounters in Fugard's Plays

Edward Said was one of the most prominent public intellectuals in the world. He was a leading voice in postcolonial studies, his book *Orientalism*: published in 1978 is widely regarded as a seminal work in the field, according to Said, since Napoleon's occupation of Egypt in 1798, western explorers, poets, writers, philosophers, political theorists, economists and imperial administrators have created a wrong image of the Orient of the east, this is the major foundation of his idea of post-colonialism; he criticizes the way in which western scholarship and discourse have represented the orient as a homogeneous, exotic, and inferior other.

According to the concept of "otherness", the universe is split into mutually exclusive opposites, if the self is orderly rational and good, then the other is chaotic,

irrational, and evil; in another word otherness refers to the way in which the west has constructed non-western cultures as exotic, primitive, and inferior .

The characters in most of Athol Fugard's plays exhibit the dialectic of the self and the other, who are influenced by the people around them, and circumstances they find themselves, these plays do not just show the political and social situations in South Africa under the vicious apartheid government, but they also depict black and colored people's situations.

My Children! My Africa! was one of these plays which represents Fugard's vision of united, democratic, and non-racial South Africa run by wise leaders; Fugard examines South Africa's aspiration for a brand-new democratic and multiracial republic in which all races enjoy rights without any form of social and political prejudice the play depicts the emergence of the "new self" that represents a sign of optimism following apartheid's impending demise.

This new self will steer the nation toward a bright future, teachers and students revolted against Bantu education Act, because it denigrated the colonizer and extinguished the history of the colonized and glorified the colonizer, this law distinguishes students based on their race, *My children! My Africa!* takes place during the Bantu education system protests; Thami is pitted against his beloved instructor Mr. M who received a "necklace" for working with the white authorities.

Mr. M represents the self because he seeks to preserve his country the harsh restraining effects of apartheid system, he is also seen as "other" because he represents black educator who views the Bantu educational model as instrument of segregation, he is fully aware that this kind of education is unfair and that his duty is to sabotage it, he finds a way to change towards the better and to build his own self

and strive to be better than stupid animals, according to him this change can be got through the books and the internet which can help human being transfer himself because of the information they offer, the books he teaches turn into a vital component of his life, he obviously thinks that the relation between him and the texts is traditional in the sense that they carry wisdom morals that should be transmitted to other generations, it the traditional role of the teachers .

Mr. M is a professional man since he transforms people from states of slavery, ignorance, servitude, and "otherness" to states of mastery and self-sufficiency, he explains the value of literature and education as a tool for mastery, dictionary is a metaphor that repeats and escalates intensity meaning, this is a reference to a future South Africa's current social and political climate after the end of apartheid, it is considered as an inanimate character in the play. Mr. M brings up a crucial point on how to vote as respectable, free South African deprived under the apartheid government only white people were allowed to vote; Mr. M is a self-assured and knowledgeable man asked students of the Zolile High School to demonstrate their eligibility to vote (Abdul et al. 41-42).

The distinctions between the "self" and the "other" became clear when the black boy Thami and the white girl Isabel Dyson are left alone without any other participants, teacher's prior to joining a team work was crucial to offer then chance to know one another and to learn them that each one of them is able to envision the other's reality (Abdul et al. 42).

Isabel is a white girl from Camdeboo has a promising future ahead of her. She enjoys going to school but Thami does not. Thami is a black boy from Breakwater his family is poor he does not live with his parents. He has a very unclear future simply

because he has black skin. Thami represents the “other” while Isabel pretends to be herself for a variety of reasons; first of all, she has a master-slave relationship with the black people, she is oblivious to the colonial rule, she consumes a morning cereal called “Jung oats”, second, the black maid must travel from Thami’s village to earn life and went to Isabel's home, to a young woman in need to awaken, enjoy breakfast, and then get up better than the variety of the African women represented. When black people are severing as her servants she solely interacts with them, she has a black Maid who assists her and a black boy who helps her father in his pharmacy (Abdul et al. 42).

The most significant thing is a satirical question from Thami about Isabel's breakfast, it distinguishes between the two races, their lifestyles and who is considered to be the “self” and who is considered to be the “other” according To Edward Said’s perspective who is one of the authors who breaks the silence of “cultural exploitation” by exposing the reality that it takes place in the relationship that exists between the colonizer and the colonized emerged from the colonial project (Abdul et al. 42).

Athol Fugard’s *Sizwe Bansi is Dead* also represents the concept of otherness; the repercussions of the otherness are that the apartheid policy enacted numerous regulations that prevent black people from living meaningful lives and being free citizens in their own countries as Sizwe Bansi who uses a stolen passbook of a dead man, the problem is explained by Robert Zwelinzima, “a black man stay out trouble? Impossible, Bantu, our skin is trouble” (Fugard 43), every adult in South Africa is required to carry a passbook due to their skin colour and the native identity number on the passbook is more significant than the names of the black people.

The apartheid regimes and its practices reduce the lives of black people to numbers, it is because of the significance linked to the number. Sizwe must grab the dead man's name in order to survive in hostile to the number, and Bantu reveals to him that Zwelinzima's pass book ok number N-13811863 "he should burn that into your head friend. You hear me? It is more important than your name" (Fugard 39).

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 35).

There is another apartheid law represents the otherness, it knows as "influx control" to draw attention to another dividing tool employed in South African politics to mainstream dominance and hegemony, this law was designed to stop blacks and Coloreds from floating the town to quest for work, they were required to always have their cards, and reference books with them, in another word it intended to divide black South Africans between different regions of the country (Orabueze et al. 207.)

Sizwe Bansi who lives in King William decided to move to Port Elizabeth in search for a better job after leaving his family behind. He is dismayed to learn that the laws that the white South Africans passed have a chilling effect on the life of black people there, despite of the fact that Port Elizabeth is a relatively large city with many factories, but Sizwe Bansi was sent to his nation like an illegal alien because of the influx law from the date of the endorsement for reparation, he has three days "to report to the Bantu Affairs Commissioner, King William's Town" (Fugard 24), only if the black migrants labourer is going to mine for gold for the white man might the influx control be waived for him, there are drawback to becoming mineral, such as

there is no money there, also it is risky because when the rocks fall from above many black men perish there is a death risk (Orabueze et al. 207).

In addition to the barrier of the influx control law, a black South African is required to have a residence permit due to his race in order to reside in any of the townships, the homes. Bansi who is staying with Zola is dragged outside and taken to the administrative building where his book is approved for repatriation to King William's town in order to remain in Port Elizabeth without a residence permit which would allow him to hunt for a work. He must either return home or assume the name of the deceased Robert Zwelinzima (Orabueze et al. 207).

Moreover, “the Othering” of the black South Africans are unable to obtain proper employment and they forced to work as menial labourers in white Africans’ homes or offices, factories, or government, black employees at blue-chip firms are not any better off than black miners save them from the fact that they work as miners for white males, where they are paid little and the labour is extremely risky (Orabueze et al. 207-208)

Styles must left the Ford factory in South Africa where he has worked for six years as the business grows quickly but “never in the pay-pocket” (Fugard 4) of the black factory menial workers for six years. There had been no safety precautions in this factory with such large, heavy machines, where “one mistake then you're in trouble” (Fugard 5). The factory is being visited by Henry Ford. Ironically, he treats everyone at the factory like the "other" including the white employees Styles quotes himself as saying, “one ... two... three ... OUT! Into the Galaxies and gone! That's all. Didn't talk to me. Mr. Baas Bradley,line Supervisor, or anybody. He didn't even look at the plant” (Fugard 8-9) (Orabueze et al. 208)

Styles determines he likes the independence and flexibility that comes with starting his own photographic business studio, he describes his experience in the factory as follows

Come on, Styles, you're a monkey, man, and you know it. Run up and down the whole bloody day! Your life doesn't belong to you. You've sold it. For what, Styles? Gold wrist-watch in twenty-five year time when they sign you off because you're too old for anything anymore? I was right. I took a good look at my life. What did I see? A bloody circus monkey! Selling most of his time on this earth to another man. Out of every twenty-four hours I could only properly call mine the six when I was sleeping! (Fugard 9).

The apartheid system has transformed the "other" into a ghost and in order to survive his hostile environment where he is only identified by a number, Sizwe Bansi is conceived to steal the passbook of the deceased Robert Zwelinzima and pretend to be him. Bantu counsels him to avoid problems as he encounters problems, the police will fingerprint him, to avoid difficulties and troubles, Sizwe and Bantu steal the dead man's passbook without reporting his murder to the authorities, this harsh law forced them to reject their identity (Orabueze et al. 209).

Styles is aware of the heavy burdens that black South Africans must bear because their "otherness" puts it, "you must understand one thing. We own nothing except ourselves. This world and its laws, allows us nothing, except ourselves. There is nothing we can leave behind when we die, except the memory of ourselves. I know what I'm talking about, friends. I had a father, and he died" (Fugard 16).

Styles actually understands that he is fully aware of the apartheid laws that label black South Africans as the "other" of the country's dominant race, he had the experience of working six years for a pitiful wage in the Ford factory. He endured the horrific experience of his father who battled in France and Egypt, "so that this country

and all the others could stay free when he came back they stripped him at the docks – his gun, his uniform the dignity they'd allowed him for a few mad years because the world needed men to fight and be ready to sacrifice themselves for something called freedom" (Fugard 17).

Styles is regarded as a revolutionary figure who staked claims to his selfhood, freedom, and manhood in light of these harsh experiences of the "Othering" in South Africa that denies them power and independence.

Styles claims that despite his father's opposition to him leaving the Ford factory, unlike his father and others. Styles does not view "being a man" in the same manner others interpret it in its denotative sense which includes being a man as opposed to a woman, having been circumcised and married, he interprets it as having a deeper connotation of independence and freedom in order to do this, he opens a photography studio with dual objectives (Orabueze et al. 210).

First and foremost, he will be a self-employed professional photographer who makes his own decisions and earns his living. Second, the images he takes of his people who have been marginalized, stripped of authority, and erased him from history. He makes them eternal because he knows the other of the society, "there is nothing we can leave behind when we die, except the memory of ourselves" (Fugard 16); "the old man, the grandfather" (Fugard 14), will be remembered by his family through the family photos he has shot, even though he passed just two days after taking the picture of his entire family. Via the photographer, the memory of the deceased will be preserved as Styles' experience was following the passing of his father "when he died, in rotten old suitcase among some of his old rags, I found that photograph. That's all. That's all I have from him" (Fugard 17).

To conclude, the idea of Otherness transcends academic fields, it is a fundamental idea if human awareness as whole is based on the binary opposition where the self puts up the other against itself, this other perceived as weird and it is demonized as a result of perceived dissimilar qualities or attributes innate to him or her. Every human community's characterized by a strong sense of "otherness" and Athol Fugard's play exemplifies this (Orabuezo et al. 214).

Author and researcher Edward Said wrote after a series of lectures he gave in 1985 and 1986, it is an elaboration of the concepts outlined in his ground-breaking earlier book, *Orientalism*. Said, who is regarded as one of the pioneers of the discipline of post-colonial studies, examines how the historically colonized peripheries affect the urban centres and vice versa.

Said contends that almost all interactions between the West and the rest of the globe are supported by the imperialist project, Said argues that European colonialism in Africa involved not only economic and political domination but also cultural domination in which African people were represented in European literature and art as primitive and inferior, it is a sort of imperialism in that the dominant subjugates the under- populated population by either eradicating or substituting elements of the under-populated community's culture.

Said notes that African writers and artists challenged European representations of Africa, and they have used cultural forms to keep their own identities and cultural tradition. Said's work on African-European encounters emphasizes the importance of recognizing the complex and often contradictory ways in which cultures interact and shape each other.

It also underscores the need for a more critical and self-reflective approach to cultural representation and knowledge production. Athol Fugard in his play *My Children! My Africa!* depicts how Westerners encounter South Africans and how South Africans react and challenge Westerners representations of blacks, they were represented as primitive and inferior, Mr. M tries to destroy this wrong image, he finds a way to change towards the better and to build his own self and strive to be better than stupid animals.

Mr. M's method, which Thami views as "the old-fashioned", is based on learning, reading books, and acquiring knowledge. Mr. M's method, which Thami views as "the old-fashioned", is based on learning, reading books, and acquiring knowledge he is seen as a revolutionary educator who employs his training, literature, and teaching skills to build a civilized society that is regulated by rules. Mr. M brings up a crucial topic relating to voting, specifically how to do so as respected and free residents of South Africa who have been denied this right for many years. Before, only the white people had the right to vote during the apartheid government, and only white politicians and political parties are entitled to participate in to be elected and nominated (Abdul et al. 41-42).

Voting reform affected everyone, the students to their own state of being; they both possess the students to their own state of similarity to white people rights being. He tries to break down the barriers based on race and gender, he convinces Thami and Isabel to join a quiz competition about English literature, and Isabel enthusiastically agrees. The audiences share Mr. M's joy at witnessing the academic and social power created when the white and black students collaborate working as a team, it is an occasion to celebrate liberal sentiments of South Africans following the end of

apartheid, but Thami pulls out of the competition due to the anticipated school boycott, but he has not yet told Mr. M about his choice.

Thami is pitted against his beloved instructor Mr. M who received a “necklace” for working with the white authorities but in the reality Mr. M appears to be a casualty of the colonial educational goal to isolate educated blacks from their indigenous culture and history, Mr. M says Thami is eager to learn and insatiably curious, he is a natural leader who can advance South Africa, he has greatly emancipated Thami's thoughts and gave him the shrewd ability to play with words and control his allies through language, but unfortunately the same students that he used to teach murdered Mr. M (Abdul et al. 44).

Athol Fugard's *Sizwe Bansi is Dead* depicts how Styles reacts and challenges westerners representations of blacks, they were presented as primitive and ignorant, Athol Fugard made an effort to instil this type of awareness in the lives of South Africa's disadvantaged people, in this play Athol proved that black people are equal in intelligence.

Styles was an intellectual figure, translating Mr. Bradley's statement has piqued Styles' curiosity. He feels important and superior to this, with the aid of his education and literacy, Styles aids the oppressors in their repression of his own people. He is seen as an example of the well-known “kotma” character from Achebe's novels, which is skilled and with the purpose of aiding in the exploitation of the colonizer's instructions persons of colour.

Styles is considered as a self-reflective, he thinks about South Africa's future, he worked in a Ford Vehicle Factory for six years prior to starting his own photography business under the racist white management of Bradley, who made Styles feel like a

“tool” and a “circus monkey”. His experience of feeling like a “man” due to his self-employment exemplifies how crucial it is in the play’s setting for characters to live out their particular identities and pursue their aspirations.

Although Styles does take pictures for passbooks and other official papers, he thinks that the real goal of his photography is to preserve the hopes and idealized selves of oppressed people, he portrays Sizwe in his images as a joyful husband on his way to see his wife after first portraying him as a prosperous businessman, these portrayals demonstrate Styles’ skill at discerning other people’s dreams. Sizwe sincerely desires to succeed financially, provide for his family, and reunite with his wife (Orabueze et al. 208).

To conclude, *Sizwe Bansi is Dead* demonstrates how the oppressive ties in the play represent a global trend of economic and social marginalization and specifically focuses on the relationship of subjection and the cultural and social identity issues it causes. The tensions and conflicts between the many levels of power in South African society are depicted in the play, as well as the ensuing ongoing acts of resistance. Athol Fugard in this play depicts how the characters react to oppressive ties in particular cultural dominance, the traditional African culture, westerners did not have any interest in traditional African culture and showed no concern for them. South African people were represented as exotic, primitive, and inferior, the characters tries to erase this wrong image.

3. Identity Crisis in Fugard’s *Sizwe Bansi is Dead*

Many literary figures spoke out against all forms of cultural oppression did not keep quiet and did not keep quiet about the experiences they had endured throughout

the post-colonial period, African and Asian writers who were experiencing shell shock depicted the negative effects of colonialism to the readers to raise awareness about the injustices and to challenge the status quo, in particular problem of identity at that time and narrates the terrible realities of Africa under apartheid (1950s). Identity crisis will be explained by Athol Fugard in relation to sense of belonging, a concept that Homi K. Bhabha uses and discusses in *The Location of Culture* (1994) (Ayar and Sahin 47).

Homi Bhabha deals with the identity crises, he believes this because he perceives himself as being unimportant and worthless, and his life is not as precious as those of white people (Nazarenko et al. 181).

There are notable writers who have examined these issues throughout colonial times. Athol Fugard's *Sizwe Bansi is Dead* represents identity crisis in relation to self of belonging. Homi Bhabha shows how difficult it is for colonies to develop their own identities. Athol shows us how the characters lose the feeling of security and support. They receive no sense of acceptance, inclusion, and identity. Sizwe yearns to have or experience a sense of belonging to his family because Human's nature has a need for acceptance and a need for support, *Sizwe Bansi is Dead* confronts this theme head-on in a big way (Ayar and Sahin 54).

Sizwe Bansi the main character is coerced into making a dreadful choice stealing the "formal" identity of a deceased person by taking his identity book in order to carry on with his life and maintain contact with his family.

It is difficult to change one's identity; Sizwe's hesitation to give up his passbook and seize the deceased man's is an evidence of this, "I don't want to lose my name" (36). This indicates that he is opposed to changing his identity, it is crucial to

understand that the passbook is a product of the apartheid regime and the term SizweBansi is an emblem of the people's nationalist ambitions are intertwined. The passbook makes no mention of Sizwe Bansi's gender, marital status, or number of children instead it reflects the white man's definition of individuals of colour.

The White man attempts to describe them under the dominant regimes of apartheid rhetoric through passbook. According to Sizwe the passbook depicts Black people in such a way that it is seen as superior to their will, "My passbook talks of good English too, big words that Sizwe cannot read and does not understand, Sizwe wants to stay here in New Brighton and finds a job; passbook says, 'No! Report back', Sizwe wants to feed his wife and children; passbook says, 'No! Endorsed out'. They never told us it would be like that when they introduced it. They said: 'Book of life! Your friend! You will never get lost! They told us lies! That bloody book...! People, do you know? No! Wherever you 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 35). Thus there is a connection between the passbook and Sizwe Bansi's survival, his declaration, "I don't want to lose my name" (36). He says he does not want to lose his "bloody passbook" (36).

The legacy of colonialism is a postcolonial conundrum keeping ourselves apart from the fabrications that the white man has imposed on our identities is a difficult undertaking. Sizwe despite his reluctance and feels obliged to change his identity because he lives in a racist culture under apartheid .

Buntu becomes irritated with Sizwe and shows his anger when he hesitates to assume the persona of the deceased, "All right, I was only trying to help. As Robert

Zwelinzima you could have stayed and worked in this town. As SizweBansi...? Start walking, friend. King William's Town. Hundred and fifty miles and do not waste any time!” (Fugard 36). Sizwe is suffering from an identity crisis, he must assume Robert Zwelinzima's identity in order to remain in Port Elizabeth; if he wishes to maintain his own identity, he must return to King William's Town because anyone with invalid documentation is not permitted to remain in Port Elizabeth under the current government regulations.

Although the passbook accomplishes the “pass laws” goal of forcing the non-White population to work in dangerous and low-paying jobs to mine gold for the White man, Sizwe finds it difficult to return to King William's Town because he has a duty to his family, his wife, and their four kids make up his family because of this, he is left with no choice when given the chance to assume Robert Zwelinzima's identity. It was not however a joyful or eager choice because he appears to be through an identity crisis when he loses his name and chooses a new one. In these circumstances blacks are ghosts in this world and have no actual identity of their own. Sizwe will be able to stay in town to avoid difficulties, find employment, provide his family with money, and lead a posh lifestyle if he takes on a new identity (Yesapogu 37).

Nonetheless, Sizwe is in a dilemma but he is aware of his obligation to provide money for his family, he considers changing his identity hesitates once more when he thinks of his wife and kids in connection with his name,

“Man: What about my wife, Nowetu?

Buntu: What about her ?

Man: [maudlin tears]. Her loving husband Sizwe Bansi is dead !

Buntu: So what! She is going to marry a better man .

Man: [bridling]. Who ?

Buntu: You....Robert Zwelinzima .

Man: [thoroughly confused]. How can I marry my wife, Buntu ?

Buntu: Get her down here and I'll introduce you .

Man: Don't make jokes, Buntu. RobertSizwe.....I'm all mixed up .
Who am I? (Fugard 37).

That is a tough and challenging circumstance. What would happen if Sizwe changed his name to Robert Zwelinzima to his wife and kids? His children are listed as having Bansi as their father on their school records.

Sizwe also believes that changing his name signifies he has passed away. As a result, Sizwe's metaphorical death appears difficult because it represents both his and his family's deaths. As a married man he shares that name with his wife and kids. How does he carry on his family name under a phony name? Buntu encourages him in the following way, "Are you really worried about your children, friend, or are you just worried about yourself and your bloody name? Wake up, man! Use that book and with your pay on Friday you'll have a real chance to do for them" (Fugard 37).

Sizwe is uncertain of his belonging in this situation "I am afraid how get I used to Robert? How do I live as another man's ghost?" (Fugard 38). Buntu told him not to worry about becoming a ghost because the white man created his identity, "All I am saying to be a real ghost, if that is what they want, what they have turned us into. Spook them to hell" (Fugard 38). Buntu counsels Sizwe Bansi to understand the significance of his advice to become a spook to ensure his survival, which is his last remaining option if he wants to survive (Yesapogu 38).

Sizwe is reminded by Buntu that the person he takes on depicts him as a ghost but was not Sizwe Bansi a ghost, too. Sizwe is uncomfortable with this. Sizwe finally begins to comprehend his situation when Buntu reveals the reality,

No? When the white man looked at you at the Labour Bureau what did he see? A man with dignity or a bloody passbook with an N.I. number? Isn't that a ghost? When the white man sees you walk down the

street and calls out, 'Hey John! Come here' to you, Sizwe Bansi... isn't that a ghost? Or when his little child calls you 'Boy'...you a man, circumcised, with a wife and four children... isn't that a ghost? Stop fooling yourself. All I'm saying is be a real ghost, if that is what they want, what they have turned us into. Spook them into hell, man! (Fugard 38).

Sizwe is kept silent while he thoughtfully considers changing his identity. As a result of their lack of a meaningful identity in South Africa's apartheid system, the subject people do not place much emphasis on giving up their identities. Nonetheless, despite the fragmented and disjointed existence of the colonized, Fugard frequently expresses his appreciation for their importance and raises his voice in opposition to the dominant South African worldview that views native South Africans as worthless (Yesapogu 38).

The central theme of the play is that Black or coloured South Africans are not recognized by the apartheid regime's authorities, which is what Fugard and his accomplices wish to emphasize. They create a setting where the native South Africans (whether black or coloured) feel uncomfortable, there is no other choice except to forfeit his distinctiveness and assume another man's identity. Sizwe is faced with the choice of choosing between maintaining his dignity and providing for his family by accepting a job in Port Elizabeth. It is a skewed and unfair competition for Black South Africans. The competition is unfair to unbalance in favour of Black South Africans (Yesapogu 38).

Buntu thinks that living in the moment is more important than having self-respect and dignity. He advises Sizwe to prioritize his family's safety over his own pride and dignity. According to Buntu, since he is living alone and is responsible for only himself, there is no need for him to worry about anyone else. He might have to pay a

price for his sense of self-worth and dignity. Yet, he must put his wife and four children above his “small pride” if they are dependent on him,

If there was just me...I mean, If I was alone.....may be then I'd be prepared to pay some sort of price for little pride. But, if I had a wife and four children wasting away their one and only life in the dust and poverty of Ciskeian Independence....if I had four children waiting for me, their father, to do something about their lives....ag no, Sizwe. (Fugard 42).

Once again hesitating, Sizwe, Buntu snaps ,

Shit on names, man! To hell with them if in exchange you can get a piece of bread for your stomach and a blanket in winter. Understand me, brother; I'm not saying that pride isn't a way for us. What I'm saying is shit on our pride if we only bluff ourselves that we are men (Fugard 43).

According to Buntu, the name is the symbol of pride, “Then shit on it. Take mine and give me food for my children” (Fugard 43), Sizwe worries about how he would be able to support his family including his wife and kids under such an abhorrent and tyrannical environment, Should he consent to being degraded by for the benefit of his wife and children did he change his name? Should he continue to retaining his true identity with pride and dignity? In South Africa during the apartheid era, retaining one's identity or survival is the most difficult and frightening problem. When Sizwe eventually decides to adopt a new name, Buntu wants to train him by referring to him as "Robert Zwelinzima". Buntu treats him as a representative of a made-up Sales House :

Buntu: [pencil poised, ready to fill in a form]. Your name, please, sir ?

Man: [playing along uncertainty.] Robert Zwelinzima .

Buntu: [writing.] “Robert Zwelinzima.” Address ?

Man: Fifty, Mapija Street .

Buntu: Where do you work ?

Man: Feltex .

Buntu: And how much do get paid ?

Man: Twelve...twelve rand ninety nine cents .
Buntu: N. I. number, please ?
]Sizwe hesitates [.
Your Native Identity number please?
Sizwe is still uncertain. Buntu abandons the act and picks up Robert Zwelinzima's passbook. He reads out the number [.
N-I-3-8-1-1-8-6-3.
Burn that into your head, friend. You hear me? It's more important than your name (Fugard 39).

The play's plot changes as a result of this incident. Sizwe is able to stay in Port Elizabeth and provide for his wife and kids by transforming into Robert Zwelinzima. Sizwe's ambiguous and fragmented identity is a reflection of South African Blacks' ambiguous and fragmented identities. South Africa is a nation presently poised between a semi-colonial past and a rapidly emerging, decolonized future.

The only positive aspect though is that individuals are attempting to speak up as does Sizwe in the play. Even if he is prepared to assume the identity of the deceased man, it will be challenging for him to return to King William's Town and dig for gold for the white man although he is well aware that his safety is guaranteed as long as his fingerprints are not taken, it is still attached to another man's passbook, which is appropriate. Buntu responds to Sizwe's question about how long he is safe,

How long? For as long as you can stay out of trouble.
Trouble will mean police station, then fingerprints off to Pretoria to check on previous convictions...and when they do that...Sizwe Bansi will live again and you will have had it (Fugard 43).

Sizwe is taken aback by Buntu's claim because he knows well that a black guy cannot avoid trouble, "a black man stay out of trouble? Impossible, Buntu. Our skin is trouble" (Fugard 43). It is clear that Whites rule the entire globe. Black men find it difficult to imagine a life free from difficulties, he tries to navigate the intricate web of problems the White regime has created, but he is unable to do so. Despite having a properly organized passbook and stealing it from another man, Sizwe is concerned

about the effects of a complicated legislation in effect. Sizwe wants to make the argument that the black man's passbook is not the only thing that matters, if the passbook is present order does not necessarily indicate he is out of trouble because rather than just the passbook, the issue is his skin tone. After escaping one problem, he encounters another, It is merely because he has black skin; it is not because he is doing anything wrong with Sizwe's identity transformed. Sizwe Bansi is Dead ends he is currently known as Robert Zwelinzima-cum-Sizwe Bansi (Orabueze et al. 2006).

4. Blacks and Whites Relationships in Fugard's Plays

The colonizer and the colonized relationship will be explained by Athol Fugard, a concept that Albert Memmi uses and discusses in his book *The Colonizer and the Colonized*, Athol Fugard describes the complex relationship between the colonizer and the colonized, this complexity shaped by psychological, cultural, and economic factors, Athol Fugard's *My Children! My Africa!* depicts how relationships between people of different races grow and are impacted by apartheid rules.

This study examines how relationships between people of different races actually manage to grow and flourish in such circumstances. The Camdeboo Girls Debating Team brings the characters together, Mr. M extends an invitation to them to attend a debate at Zolile High School in Brakwater, the girls' team captain Isabel Dyson rapidly realizes the form of racial discrimination blacks suffer as if they still under colonization, she understands that South Africa is racially segregated, blacks do not enjoy any rights. This debate according to Comdeboo girls was a chance for a pioneering intellectual conversation between the two Schools (O'mara 8).

The conversation starts when Thami and Isabel are left in the room to gather their stuff. It was a short conversation the bell broke it up. The relationship between them progresses. Isabel took Thami as a friend. This friendship even develops between Isabel and Mr. M, the friendship between them proved the equality between blacks and whites. Isabel had only interacted with black people through her father's black delivery "guy" and Auntie, the family's maid. For the first time, she is on an equal footing with blacks in the high school of the black township, and not the superior's daughter.

Isabel's relationship with Thami makes her aware about the black's value, when she visited their school she believes that the black students would be grateful for her and would not regard her intelligence as equal. The first time Isabel ever dealt with black people as equals, when she stood up to speak and looked out at the audience. Instead of applauding her charity, they were there to judge her views on the basis of complete equality Isabel learned from them, Isabel rejected her role as colonizer she attempts to refuse colonialism (O'mara 8).

The friendship between Thami and Isabel even develops between Isabel and Mr. M, her relationship progresses in a manner that is similar to how Isabel and Thami's relationship does and additionally by the modifications in the bond between Mr. M and Thami. Isabel says she would like to be a part of Mr. M's extended school family and requests that he calls her "Isabel" rather than "Miss Dyson". Mr. M hears her admit that she feels like she is already becoming friend with Thami, and that it was one of the nicest visits to Zolile High (O'mara, College 9).

Mr. M wants to break down barriers based on race and gender, he joined Thami and Isabel for the quiz competition which serves as a metaphor for how black and

white South Africans must work together to end apartheid, Isabel is excited when Mr. M suggests that the two high schools enter a combined team in an interschool English literature quiz because it will allow her to get to know Mr. M and Thami better. As they get together for practice sessions for the competition, Isabel, Thami, and Mr. M, all get to know one another better because of the “reckless mood” in the place, Mr. M presses her for information about whether Thami has disclosed anything about being in trouble. Isabel is taken aback, Isabel asserts that Thami has not spoken, adding that Mr. M's concern for Thami is the reason he asked in the first place. When Thami comes, the romantic poets practice questions starts. The thrill and challenge of meet eleven appeals to Isabel and Thami alike. Thami and Isabel become close friends, they are not lovers no 'Jungle Fevers' vibes are present (O'mara, College 9).

Among the larger group of students taught by Mr. M they resemble brothers and sisters, yet, it is obvious that the intellectually and emotionally intimate friendship. Mr. M accepts Isabel's invitation to him and Thami for tea after he explains that he must leave, once Mr. M departs, Isabel remarks that Thami has changed in attitude and expresses her hope that he will visit her family, “It is not a polite invitation. They really want to meet you”, Thami answers, “Me? Why? Are they starting to get nervous?” (Fugard 52). Isabel responds that they want to meet him because she talks about him and the team so much.

The conversation shifts to Thami and Mr. M's connection, they argue primarily about how to improve black people's conditions, which is the main source of their disagreement, Mr. M's ways depends on learning and reading books and getting knowledge which Thami considers as the old fashion, he says, “Mr. M has old-

fashioned ideas". Isabel responds, "Are we an old-fashioned idea?" (Fugard 53), Thami answers, "Not our friendship. That is our decision, our choice" (Fugard 54).

For the competition, he is unsure once more, Mr. M comes up in conversation. Thami informs Isabel that Mr. M. has decided to align himself with the political structure that he and other opponents are fighting to overthrow, then Isabel makes the point that Mr. M, she, and Thami all depend on one another, Thami advises her to keep her advice to herself because he is still unaware of how much Mr. M means to him, she says as she walks away, "You used the word friendship a few minutes ago. It's a beautiful word and I'll do anything to make for us. But don't let us cheat Thami. If we can't be open and honest with each other and say what is in our hearts, we've got no right to use it" (Fugard 55).

The project of the competition is cancelled because Thami joins the school boycott, he sees violence and boycotts are the only way to get rid of Bantu education and the white control, it is a presentation of what is old, peaceful, and wise way of Mr. M and what is new, physically protests of the youth. Act two opens with Thami telling Isabel that he must withdraw from the competition from tomorrow; there will be a boycott of course. Although Isabel accepts that their team will not participate in the competition, she wonders if it signals the end of their friendship, Thami responds that other people will not have their perspective.

Having tea with Isabel when visiting her is illegal in this place, as a result, the connection is subjected to additional external pressures. Isabel and Thami eventually cross paths again after the mob has killed Mr. M. Thami's request for an urgent meeting has been addressed by Isabel. Isabel is aware of Mr. M's passing, she finds

out Thami's account of Mr. M's passing. They both acknowledge their love for Mr. M. Thami will depart the nation (O'mara College 10).

The play ends with Isabel standing at the top of a mountain pass that Mr. M. held in high regard. She guarantees to do everything in her power to making use of her life to make Mr. M proud of her. It is a sign of optimism despite all the challenges and the murder of Mr. M, which causes Isabel to re-evaluate her life. Through her association with the black community, especially Mr. M, Isabel has discovered a new world of truth and rejected her old one, which she thought to be perfect and rational, she becomes one of the best children who is wise, stubborn, temperate, rational, and determined to keep her master's faith in the future. Isabel says, "I'm going to try my best to make my life useful in the way yours was, I want you to be proud of me. After all, I'm one of your children you know. You did welcome me to your family, the future is still ours Mr. M" (Fugard 88).

To conclude, Fugard shows us instances of interracial partnerships where the parties involved find common ground in his plays. He creates characters that, despite being of various ethnicities, form meaningful relationships and promote intercultural understanding.

CONCLUSION

Apartheid system is a plague that destroys South Africans, it a system of institutional racial segregation and dehumanization that was enforced by government, this racial discrimination sneaks into the black mind and constructs a false belief that blacks are inferior to whites and worthless to living a free and independent life.

Athol Fugard literary corpus explores the intersection of the personal and public by placing the intimate details of the lives of his characters within the larger social and political forces in contemporary South Africa.

Fugard sketches the lives of South Africans people who live under the harsh apartheid system and shows us how this people fight to end the disastrous effects of this policy such as the feeling of alienation, racial discrimination, othering, search for identity intertwined with grief and sacrifice.

In the first chapter, the study provided an overview of the underlying socio-historical and theoretical background, the first part of this study briefly outlined the socio-historical background and the long history of apartheid policy in South Africa. The second part provided some theoretical background information relevant to subsequent analysis of the selected plays *My children! My Africa!* and *Sizwe Bansi is dead*.

The second chapter dealt with the analysis of the selected plays by applying the post-colonial theory, it divided the content of the analysis into the following concepts: psychology of the oppressed, otherness and African-European encounters, the relationship between blacks and whites and the identity crises; the concepts that were created by the post-colonial figures on their works, Athol Fugard adopted these

concepts to depict the apartheid system and its evil shadow and to give us intimations of the end of apartheid in South Africa; Athol Fugard's plays give South Africans a chance to look at themselves as humans to free their minds to be true citizens live side by side with the natives.

Fanon's ideas has a big impact on Athol Fugard, the portrayal of the psychological anguish is one of the most examples of Fanon concepts in Fugard's plays. The characters feel alienated and lose their sense of self and they attempt to assert their own identity and demand justice and equality.

Edward Said's ideas also has an impacts on Athol Fugard's plays, the dialectic of the self and other is present in the characters, the play witnesses the creation of "new self" that represents a sign of hope after the invertible end of apartheid, this new self will lead the country to promising future.

Albert Memmi's ideas has also an impact on the selected plays, Athol Fugard's *My Childre ! My Africa!* depicts how relationships between people of different races actually manage to grow and flourish in such circumstances.

Athol Fugard explained the identity crises concept that Homi Bhabha uses and discusses in his work *The Location of Culture* (1994) , *Sizwe Bansi Is Dead* represents identity crises in relation of self of belonging , Athol Fugard shows us how difficult it is for colonies to develop their own identities.

To conclude, Athol Fugard played a crucial role in the fight against apartheid in South Africa. He used his writing talent and creativity to raise awareness about the injustices of the system and to challenge the status quo.

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المخلص

تتناول هذه الدراسة الآثار العميقة لنظام الفصل العنصري على الجنوب الأفريقيين من خلال مسرحيات "أطفالي!" "أطفالي!" و"سيزوي بونصي مات!". بالتركيز بشكل خاص على التأثيرات النفسية الناجمة عن التهجير القسري والتعامل العنصري والحرمان من الحقوق الأساسية، تهدف الدراسة إلى كشف حقائق تاريخ طويل من الفصل العنصري. بالإضافة إلى ذلك، تحاول الدراسة أن تظهر كيف قاوم الكتاب في جنوب أفريقيا بنشاط نظام الفصل العنصري من خلال أعمالهم الأدبية لتقويض الأنظمة القمعية. باستخدام

المنهج ما بعد الكولونيالية في
النقد الأدبي، تسعى الدراسة إلى
التحقيق في اغتراب السود ومأزق
الانتماء في ضوء أفكار فرانتس فانون
حول الهوية ونفسية المضطهدين. وترى
أن مسرحيات فوجارد تعبر عن معاناة
المضطهدين وتنتفض ضد الصور النمطية
المختلفة المطبقة على السود في جنوب
أفريقيا.

الكلمات المفتاحية: الاغتراب؛ الفصل
العنصري؛ أثول فوجارد؛ الهوية؛

"أطفالي! "أطفالي!"؛ "سيزوي بونصي

مات!"؛ خطاب ما بعد الكولونيالية