



**T.C
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**HOW THE OTHER IS TREATED IN ‘BLOOD KNOT’, ‘MASTER HAROLD AND...
THE BOYS’ AND ‘A LESSON FROM ALOES’ BY ATHOL FUGARD**

by

Serra DEMİRCİOĞLU

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
English Language and Literature**

ISTANBUL, 2009



**T.C.
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**HOW THE OTHER IS TREATED IN ‘BLOOD KNOT’, ‘MASTER HAROLD
AND... THE BOYS’ AND ‘A LESSON FROM ALOES’ BY ATHOL FUGARD**

by

Serra DEMİRCİOĞLU

**Supervisor
Prof. Dr. Cevat ÇAPAN**

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
English Language and Literature**

İSTANBUL, 2009

T.C.
YEDİTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ

“How the Other is Treated in ‘Blood Knot’, ‘Master Harold...and the Boys’
and ‘A Lesson From Aloes’ by Athol Fugard”

by

Serra DEMİRCİOĞLU

Approved by :

Prof. Dr. Cevat ÇAPAN
(Supervisor)



Prof. Dr. Ayşın CANDAN



Yrd. Doç. Dr. Ayşe Nur DEMİRALP



Date of Approval by the Administrative Council of the Institute 28/05/2009

TABLE OF CONTENTS

ACKNOWLEDGMENTS.....	V
ABSTRACT.....	VI
ÖZET.....	VII
1.INTRODUCTION.....	1
2. INNOCENCE X EXPERIENCE.....	9
2.1 INNOCENT BLACK X EXPERIENCED WHITE.....	10
2.2 LOSS OF INNOCENCE.....	16
2.3 MASTER & SERVANT.....	20
3. PREJUDICED BEHAVIOUR	33
3.1 PREJUDICE.....	33
3.2 ZACHARIAH X ETHEL.....	36
3.3 ZACHARIAH X MORRIS.....	46
3.4 DISSOLUTION IN THE UNITY.....	48
3.5 THE IDENTITY CRISIS.....	49
3.6 VICTIMS.....	56
3.7 UNDERESTIMATION.....	72
4. VIOLENCE.....	76
4.1 AGGRESSION.....	76
4.2 VIOLENT MASTER.....	86
5. CONCLUSION.....	94
REFERENCES.....	98
CURRICULUM VITAE OF THE AUTHOR.....	100

ACKNOWLEDGMENTS

I seek a united world where peace is prevalent on every yard. I seek people to broaden their minds, without apartheid or discrimination. I want people to get together happily not thinking about their differences, just enjoying life, just because of the quality of their being humans. All of us share the same land but there is chaos we, humans have created, just because of our egos, prejudices based upon the appearance and the roots we belong to. People are spiteful for the past, for the wars between the other countries, other cultures, but most of the time, they are spiteful to themselves. Everyone see themselves higher than any other person and thus arrogant to each other because they see themselves greater than any race or religion they do not belong to. That behaviour creates the crash between the cultures and spoils the world's unity, in which we create our own disconnection on the same earth. We put away the positivism and surround ourselves with hate and despair. We make the chaos in our minds and reflect to the world, making it unbearable to inhabit for ourselves. We create our own disaccord, making the world impossible to live on smoothly, just because of our own passion, ambition or limitation.

Do we really need to discriminate, separate people from their being unity? Cannot we just give up our egos to be superior? Is it too hard for us to see each other equal or should everyone be regarded more different than each other? Do we really need a concept as 'the other' in every part of our lives and watch the violence in the news related to this point? Why cannot we live in peace?

In my opinion, discrimination in life is unnecessary and has to be prevented. We have to be all together, living in peace, mingling with every race. We have to regard the fact that we are all human-beings sharing the same planet, nowhere else to go. It is in our hands to live in unity and be respectful to every race. Although it may not be easy to live together happily without any conflict, it is an art to be fulfilled. Discrimination is a primitive act to be kept away from, thus we have to know our humanity and transcendent to have a better world both physically and psychologically. Every race and culture is equal, without any difference in status. We should be in acceptance and accordance to each other. We have to be in tolerable sense in every kind of people, belonging to different races than we belong to.

ABSTRACT

In the plays ‘Blood Knot’, ‘Master Harold...and the Boys’ and ‘A Lesson from Aloes’, written by Athol Fugard, there is discrimination and apartheid the society has created, source of all of the troubles for the people, living on the same land. Basically, there is innocence and experience of the people, and also prejudice, for both blacks and whites in the society. From all of these concepts and mentality, chaos and problems occur, which cause them to suffer. Thus, violence and aggression break out and the society is torn apart although it has to be together, in unity, where peace should be prevalent since they all share the same land. Being ‘The other’ is enough to be alienated as being ‘different’ than the rest of the society. Even though there seems coherence with everyone, in the aggression times, the person labeled as ‘the other’ is blamed upon and usually degraded, by stating the differences, which is the main theme. Combined with the society’s norms, aggression and violence, discrimination is man-made, which also signifies that it can be overwhelmed. The main reason for segregation is the mentality of the people, shaped by the society, coming from the ancestors and going on and on. All the people living on earth should be more sensible to each other and peace should be prevalent in the world. The unity of the people can be provided once prejudices are cracked and equality is taken as a main concept in every sense.

ÖZET

Athol Fugard, ‘Blood Knot’, ‘Master Harold...and the Boys’ ve ‘A Lesson from Aloes’ oyunlarında aynı topraklar üzerinde yaşayan insanların genel problemi olan toplumun yarattığı ırkçılık ve ayrımcılıktan bahsetmiştir. Temel olarak, toplumdaki hem siyah hem de beyaz insanların, masumiyet ve deneyim, aynı zamanda önyargısı vardır. Bütün bu kavramlardan ve düşünce yapısından, insanların acı çekmesine sebep olan kargaşa ve problemler oluşur. Bunlarla beraber, şiddet ve huzursuzluk doğar. Bu nedenle, toplum, aynı toprakları paylaşmalarına rağmen ve huzurun hüküm sürdüğü bir birlik içerisinde yaşamaları gerekirken ayrı düşer. ‘Öteki’ olmak, toplumun geri kalanından ‘farklı’ olduğu için, yabancılaştırılmak için yeterlidir. Toplum içinde herkesle bir uyum var gibi gözükse de, huzursuzluk zamanlarında, ana tema olan, farklılıklar belirtilerek, ‘öteki’ olarak etiketlenen kişinin üzerine suç atılır ve genellikle küçük düşürülür. Toplumun değerleri, huzursuzluk ve şiddetle birleşen ayrımcılık insan kaynaklıdır; bu da gösteriyor ki, üstesinden gelinilebilir. Atalardan gelip sürmekte olan ayrımcılığın en büyük nedeni toplum tarafından şekillendirilen insanların düşünce yapısıdır. Dünya üzerinde yaşayan her insan birbirine karşı duyarlı olmalı ve dünyada barış hüküm sürmelidir. İnsanların bütünlüğü ancak önyargılar kırıldığında ve eşitlik her açıdan temel kavram olarak alındığında sağlanabilir.

1. INTRODUCTION

Merry-Go-Round

Where is the Jim Crow section
On this merry-go-round,
Mister, cause I want to ride?
Down South where I come from
White and colored
Can't sit side by side.
Down South on the train
There's a Jim Crow car.
On the bus we're put in the back—
But there ain't no back
To a merry-go-round!
Where's the horse
For a kid that's black?

Langston Hughes

Every qualification of a human-being was, and still is, a concrete ground for discrimination. We, as the people living on earth, have been dealing with the issues of apartheid since we labelled ourselves, which occurred from the people's need of classification of every living and non-living thing. Firstly, people set their identities to define themselves and then, because of the alter ego, as people just wanted to feel superior to the rest of the world, they began to rate –literally- every person according to their status, profession, nobility, beauty, religion and the most strikingly to their race. Since the race is the most visual aspect of the people and thus usually cannot be hidden, the reaction is much harsher towards it than the rest. People automatically judge people- who do not belong to their own race, especially when the colour difference is involved- negatively, and they are prejudiced to that people. They are united only in their communities and always define the ones who do not belong to them as “the other” and behave differently than they do towards their own group by either alienating them or acting aggressively in a degrading manner. This is the typical behaviour towards ‘the other’ between races no matter what

colour the person is, which is human-made, based on the society's values leading to a life to the people accordingly.

The segregation of the races, in terms of colour, is the most common concept of apartheid of all. So many coloured people have suffered so far because of this discrimination. Not only have they suffered, but also they have seen a different kind of treatment in every aspect of life. They have been despised and sometimes in some territories, they have been treated like a secondary genre. Because of this attitude they face, their behaviour changed in accordance with what they get. As a feed-back, the coloured people are filled with grudge, anger and greed because of the pressure and oppression they face with. As they are repressed and treated in a bad manner, when it comes to express themselves, it may not sometimes be in a manner that is so pleasant as a reaction. This is also related to the human-nature, as we all reflect what we get. Since they are treated like a secondary genre, their limit is up because of the treatment they usually get. In some ways, they may not be able to have sympathy or trust for the people other than themselves as they are usually treated in a bad manner, which can be likened to master and servant relationship in some ways.

Meanwhile, as the oppressed part is getting abrupt as a reaction, the treatment for the other can be thought to be a proper way unless it is observed and looked through. With this way, the segregation between the races is emphasised. The more the gap gets bigger between the two races, the more the treatment towards each other becomes harsher, leading us to a non-unified world where there is neither agreement nor equivalency between people just because they are born into a different race or colour. People just forget to live in peace only because of that, surrounded by the political advantages they might possibly get after creating duality and chasms between the different ranges of people.

Although the different kind of treatment is not shown openly in the period of time that we live in, since there is no more slavery or legal kind of difference in treatment to the different kind of races; in most of the human-beings subconscious, the protest against the other race may lay behind. It only comes to the surface during the moments of anger when the aggression and violence occur beyond people's control of behaving themselves.

Athol Fugard, who is the witness of this discrimination and the observer of his own society, takes up this delicate subject very sensibly and in a questioning manner towards the system of segregation of the human-kind through the visions of the both races. He wants this subject to be heard by the people all around the world and the perfect fit was theatre. His African friend, Ngxokolo, who is the actor of his plays, also shares his ideas of expressing himself and his environment. "...as Ngxokolo put it, "because I feel that I have something to say and theatre is an outlet or a medium of self-expression." (Walder, 1993). Fugard thinks the same as he does that he chooses to take steps to change the world by using theatre.

In his plays, the subject is usually based on the dialogues and the treatment between coloured and non-coloured people who try to live together on the same soil but with different treatment and vision to each other, lacking the accordance and the unity. "As Fanon long ago observed, the colonial world is a world divided, a world cut in two, and nowhere more obviously than in South Africa (29)" (Walder, 1993). The best example of segregation lays in Fugard's homeland which is extremely familiar to him. The reason why he is so passionate about highlighting apartheid also comes from the place he stands for. He is surrounded by and grown up in the struggle of the races they go through in his life and thus he reflects them in his plays, emphasising their sufferings, inner thoughts and aggression along with the causes and results.

In his plays, the plot is usually set up like that: the black and the white try to live their lives smoothly as possible but every time something bad happens and then life becomes intolerable for the both. Their lives are ruined and they are conscious that they will not be able to be back to the happy times when there is still the harmony and understanding mutually.

Fugard uses his own experiences and takes extracts from his life as a ground for his plays. Because of his situation, being an Afrikaner, which is a result of post-colonialism- his being a white living on the ground that was a possession of the blacks, is being ruled by the whites but the majority is still the blacks- he experiences many events with the native people, some of which were not pleasant. "...as a writer you can only write about yourself. In other words, it's a form of misguided liberal apartheid." (Hattenstone, 2002). As he is the witness of what is going around in his home land, South Africa, he is more aware of the

apartheid and more sensible to it rather than those who are far away from the happenings that actual events takes place. He was occasionally criticized for writing much like an autobiography as the themes are taken exactly from his life.

In his youth, Fugard was more influenced by the general prejudiced idea of the post-colonial whites, but as he grew older, he settled his own mind and could look through the world in a more humanitarian way. The unpleasant memories of his past, which led him to question his doings, in some ways helped him to assess his political ideology afterwards. When he chose to be a liberal, he could judge everything more open-mindedly, and saw the world with a broader vision. His standing against the world also shaped his relationships and his friends. Historical facts of that time also witnessed and assessed by his wife, Sheila Fugard. "Liberal whites, especially those who were politically involved, socialized with young black intellectuals." (Fugard, 1993). Fugard was a liberal white and there is politics involved due to his subject. His friends mainly consisted of blacks like the other liberal whites, as Sheila Fugard witnessed in her life.

As an intellectual, he was in the side of friendship and equality between the races no matter how much he had to fight for his ideology. In his essay Walder talks about this articulation and its need for black people to be heard. He gives the date of 1948, which is the turning point in the history of Africa in terms of apartheid. As it is the beginning of apartheid, the politics wanted to silence the black people living on the continent. Fugard took an action against this policy and that was the reason why he became politically involved then. When the black are silenced, there occurred a need for them to be heard from someone else instead. They are made mute by the politics; their voice became Fugard and his ideas on the stage to the whole world. "This need for articulation, for space for black people to be heard, had been recognized by other white liberals during the slow but remorseless silencing of their voices after 1948 elections." (Walder, 1993). To sum up, the voice of the black people has been heard by the liberal whites, after the year 1948.

In this perspective, he gives voice to the blacks on the stage, which is something unexpected and unusual for the time he writes his plays in. They are not only given voice but also seen on the stage. As a witness of his life time period, Sheila Fugard tells about the time they have passed and experienced together with Athol Fugard. She mentions about the audience in the South Africa, consisting of whites, and blackness. "It seemed strange to

them to have blacks on a stage, even if they were played by whites.” (Fugard, 1993). No one had been brave enough to give the blacks voice, talking about their problems and status in their lives, up to Fugard. His plays are significant in this aspect. His brilliant ideas are quoted in Walder’s article. “achieving an authenticity and vitality never before seen on the South African stage.(Anon. Athol Plans)” (Walder, 1993). His plays support the blacks, reflecting the ideas and thoughts of the two cultures and races with a merit.

In the past, in the plot of the plays, instead of showing their problem or their suffer, they used to play the roles that are usually unimportant without having a voice, such as a loyal servant only dealing with his labour to be done. But Fugard pioneered to the people after him. “The passage of time in South Africa since Fugard first began his career has now at last produced the sound of many voices, previously silenced, belittled, or degraded, demanding to be heard...” (Walder, 1993). By giving voice to the blacks, he opens up social problem which are caused by the idea of segregation. Once they are given voice, they are no longer unknown and stand in a mute secret. They can talk about what they feel, face with or experience. The relationship between the different cultures is also shown in the social context and what the majority thinks is emphasized generally. In this way, everyone in the society is able to explore what is going on, by hearing from the both sides since one perspective is not enough to evaluate the norms.

The playwright Athol Fugard takes up this subject in such a manner that he shows everyone is suffering because of this segregation. Both the black and the white are involved in this man-made conception of discrimination which is resulted in the deterioration of the peaceful atmosphere. Everyone is outraged because of this reason and they are not able to express themselves due to apartheid. However; Athol Fugard is the one who reacts against this social situation. Both of the races Athol Fugard states are his reasons for writing about these subjects in this way: “I mean, so much of the energy I used in my writing came from my sense of anger and outrage with what was happening in apartheid in South Africa. With the big transition, I said to myself: Is that it now? Am I going to be South Africa’s first literary redundancy as it were?”(Swarns, 2001). He is so outraged that he could no longer stand the conception of apartheid. Accumulating his ideas and his experience, he could do nothing but to express himself since he was so fed up with the violent things happening, in every aspect of life, in his surrounding.

Athol Fugard wanted to show the reality of the discrimination between two races and for the people to understand this vehement subject from a broader view, he felt obliged to do something as an intellectual as he is dealing with it and saw that so many people are suffering because of this segregation. Politically, he wanted to change the world in some aspects, thus he needed to be heard. Literally he was the saviour who is mentioned in his play 'Master Harold and...the boys', brave enough to take an action to change the world. The theatre is his choice to express himself for the world and assess his voice. He showed the human nature and what is going around between two colours in a shocking and unexpected way. His plays are written in such a clever way that it is not possible not to get impressed after having read or seen them. It mainly shows that although everything may seem perfect for a while, the spite in each race is so oppressed that when it finds a suitable time, it explodes like a bomb and destroys every little particular which was once seem to be as a whole.

In all of the Fugard plays, there are prejudice, aggression, violence and the social norms of the society, shaping the views of the people living in the country, which are resulted from the duality of the races, black and white. Due to these subjects in the country and thus in the people's minds, the society is full of spite and anger, suffering. 'The other' is always isolated, oppressed and ill-treated by the majority of the society.

Fugard expresses himself and his society in his plays, which are mainly autobiographical, as a reaction to the society and its norms causing apartheid. His plays are the basic elements to understand the human nature of the both racial sides especially in 'Master Harold...and the Boys', 'Blood Knot' and 'A Lesson from Aloes'. These plays show every perspective of the discrimination since every relationship of them is different.

The most important element of his plays is the relationship between the black and the white which differs in each play. In 'Master Harold...and the boys', as it is stated in the title, it is the master and the servant relationship whose verbal violence leads to a physical action of the white master's spitting, whereas in 'Blood Knot', it is the brotherhood, which is problematic in so many aspects, showing the different standards of their lives physically, mentally and socially, just because there is a difference of colour, along with showing the contrast of white and black in terms of love affairs, since the black brother's pen friend is a white girl who is not aware of the fact that he is black. Thus, due to the oppression from

their social fears and conception in their mind reveal. 'A Lesson From the Aloes' suggests a kind of different relationship, since there is friendship involved whose total element, that is trust, is cracked because of the society's prevalent judgement of the different races. And as a change in this play apart from the formers, we see that the ill-treated part, who is abandoned to isolation by the majority of the society, is the white people, and they treated as 'the other', being the minority.

By laying the subjects as they are happening in the real life, Fugard presents the reader the actuality of the life. He helps us to see what is going on from their point of view. He does not state them from one side only. He shows both the repressed and the repressor. They both have reasons for their statements and they both suffer from their behaviour towards each other. Their reaction is not the same to the people from their own community for 'the others' The people labelled as 'the others' are united in their minority and due to repression they face with, they are outraged for the oppressors. Because of this anger, whether subconsciously or consciously, they feel hate and a need of revenge as a reaction against their treatment. There is no balance in the society according to the power struggles. Every race stands in a group which excludes the community defined as 'the other'. The most important point in this subject is that, every race or every person is 'the other' for each other since nobody can be the same in any aspect. Even though their race may be the same or they are brothers, any slight difference could be regarded as a cause for discrimination.

The behaviour towards the people who are called 'the other' should not be different than the treatment towards the people who belong to that people's race. People have to accept the fact that everybody on earth is a human-being and deserves to be treated in an equal way, without any difference in the mentality.

As a result, living together in a community is an art which may not very easy, but not at least impossible. One should accept every person just the way they are no matter which race or colour they have. The differences should be put aside and not be considered since we all need a unity on the same earth. We may look different, we may react in different ways to different kind of situations but we have to consider the fact that we are all human beings sharing the same planet. No one is different than the other, basically. The elements which make human-beings must be the qualifications of being beneficial to the

rest of the world, instead of colour, race or the other factorial differences for the appearance.

2. INNOCENCE AND EXPERIENCE

The difference between the races, first of all, is shown in the aspects of being experienced and innocent. The experienced part is considered to be the white people and the innocent ones are the blacks since they are not experienced enough, particularly, they are not seen as knowledgeable as the formers. This is basically shown in the plays, “Blood Knot” “A Lesson from Aloes” and “Master Harold...and the boys”. The relationships between the characters in these two plays are based upon these elements to express the difference mentally and psychologically. By being experienced, the whites are shown to be more knowledgeable, and thus the blacks are shown as just the opposite, being not aware of what is going on around the world, they are suggested like a kind of illiterate.

In “Blood Knot”, there are two brothers, one of whose skin is lighter than the other, Morris, which can be considered as a white since there is not much colour difference than the white, whereas the other one is a black man, Zachariah. Morris is back to home, near his black brother to live with him again. Zachariah is a working man, who provides home, he supports living with doing labour as a hard worker and Morris does the housework and manage money and future plans in which the mind is involved and intellectuality should be necessary. Zachariah thinks that after Morris’ arrival, everything has changed negatively and their being together does not bring happiness as they have to live in the same house, but there is nothing to be done because they are tidied with brotherhood no matter what their colour is. “ ‘Blood Knot’ which first proposed a kind of theatre involving performers crossing the racial divide to fulfil their given roles as characters whose destinies are intimately, indissolubly linked.” (Walder, 1993). Whether they like it or not, they are destined to be together as they have a ‘blood knot’. Their tie can be likened to the human-being’s tie in the world in general that we can not go anywhere except earth and this means that whether we like each other or not, we have to live together, because we are all tied up in a way, even if there is disaccord or destruction between us; there is no escape from the world and its facts.

2.1. Innocent Black X Experienced White

Being whether experienced or innocent can be seen as the basic element in the play, except for the brotherhood and the sufferings they go through because of the difference of colour. According to some literary critics, “Blood Knot” is seen as Fugard’s black “Godot”. First of all, there are two main characters and the events are all based on their dialogues between each other. The characters are also alike; Morris is like Vladimir, whereas Zachariah is likened to Estragon in terms of their mental status. Morris is the experienced part; whereas Zachariah is the one who is always having difficulties in understanding of what is going on and Morris needs to explain everything. As a result of this, Zachariah is seen more sensitive and emotional, whereas Morris is more logical and want to take actions accordingly, knowing the world and can see the possibilities of happenings for the future. No matter how different they are both physically and mentally, they are brothers. For instance, even they are brothers, Zachariah is dark skinned and Morris is light skinned. Morris is much more like a white as his skin is light and thus he can conform to the society better than Zachariah. Their relationship, which can be a model for the relationship of all the blacks and whites all over the world, is problematic in many aspects. What’s more, they are not happy together but still they are not able to leave each other because they are brothers and they are ‘tied up with blood knot’. They just can not go anywhere; their tie is much tighter than we can think about. They have no option instead of living together, like the people living on earth. The necessity of having themselves and being together is in fact much stronger and beyond their consideration.

Morris: ...I was leaving, Zach.

...

Morris: Stop it, Zach! I’m still here. I know I can’t go... so I’ve given up instead.
(Scene VII, 111)

Considering the bonds they are tied with, it is seen that there is nowhere else they can go instead. Although they sometimes do not get on well with and quarrel, they are the ones who sacrifice themselves for each other. For instance; Zachariah sacrifices both Ethel and all of their money for their future plans and Morris sacrifices his freedom and comfort just because of their brotherhood. And they see that there is no other way than that, they have to put aggression away and stand together due to their bond.

Zachariah: What is it, Morrie? You know, the two of us...in here?

Morris: Home.

Zachariah: Is there no other way?

Morris: No, Zach. You see, we're tied together. It's what they call the blood knot...the bond between brothers.

(Scene VII, 122-123)

It is possibly the strong message of the play as the main theme to the whole world that you can not escape from your ties wherever you go and you return some day and eventually you see that it is the best way to be together because of the bond you have. In our world, we are all tied with a bond, whether we are aware of it or not, we cannot change the fact that we have to live together, although it might not be very easy for all of us to live peacefully, the ties can not be broken.

To be back to the theme of innocence and experience again, in terms of literacy, Zachariah is illiterate and always asks Morris about every little thing for him to explain. He even asks the meaning of the words to his brother Morris, in which we understand his illiteracy. He is not depicted as a clever man, he is simple and hysterical, usually dealing with his labour and he is complaining about his life and job constantly. He is not tend to be getting better, without any intellectual activity, as his views are not so complicated and he can not see what is going on behind the scenes. He even does not find an appropriate word to use in his sentences that is why he asks Morris to remind him the words he used before.

Morris is not illiterate and we understand easily that he is the intellectual one in the play rather than Zachariah. He is both literate and thus his mind is working in a way that he directs the events and his brother in the play. It can be understood that Morris' vocabulary is richer than Zachariah's just because of the fact that he had probably used the words that Zachariah is asking before, as he is referring to them.

Zachariah: What's the other one?

Morris: Injury!

Zachariah: No, no. The long one.

Morris: Inhumanity!

(Scene I, 56)

To expect him to write letters to his pen friend is not appropriate, of course, because he even asks which words to be used to the others. He is also not capable of writing or reading as he is illiterate so his brother is a volunteer for these kinds of activities for him. He is a helper for his brother's intellectual activities such as writing and reading. As he wants to help him and thinks that finding a pen-friend for Zachariah will be best way for him to interact with women. After proposing him his plan, he proposes to be the medium for the letters, taking the responsibility:

Zachariah: I don't write letters.

Morris: I will write them for you. (Scene I, 64)

...

Zachariah: I don't read letters.

Morris: I'll read them to you.

(Scene I, 65)

Morris is aware of Zachariah's illiteracy thus he wants to assess it and wants him to understand that he does not know anything and he is not capable of doing anything related with literacy. In this situation, Morris wants to differentiate himself from him by emphasizing the knowledge he has, where Zach does not. By doing so, he will be seen as the literate part between the two and by this way he is thought to deserve more respect than his brother. He wants to highlight the difference so that Zach will be humiliated in the eyes of everyone including himself as a low character and the audience. To support his idea, Morris wants him to spell his own name to Zachariah. He knows that he is going to fail in doing this, because he is well aware that he is not capable of any literacy activities even spelling his name.

Morris: ... How do you spell your name, Zach? Come on, let's hear.

Zachariah: [after a long struggle]. Zach...ar...ri...yah.

Morris: Oh, no, you don't! That's no spelling. That's a pronunciation. A b c d and e ... that's the alphabet.

(Scene IV, 89)

It is found out in this quotation that he does not know what spelling means let alone spell his name. His illiteracy is depicted in a way that he nearly knows nothing, which leads us to think that his world view very much narrow and we may not trust what he says, as he is labelled as ignorant and thus may be wild, who is not tamed enough to judge anything.

No matter how ignorant he is, he knows histrionics well and can manipulate people in such a way. Most of all, he wants to justify himself by saying that he is a slow man and with Morris' idea of burning the letter and stopping writing letters, after logically thought, to his pen-friend, Ethel, it will not be a good idea after they have found that Ethel is white and ignorant about the fact that her pen-pal Zachariah is black. He supports his will for

continuing writing letters to her by giving examples and explains that Ethel's heart is broken unless he writes again.

Zachariah: ...I'm a sort of a slow man. ... And this pretty picture of a lovely girl? I burn it! What sort of doing is that? Bad. Think, man, think of Ethel, man. Think! Sitting up therein Oudtshoorn with Lucy, waiting...and waiting...and waiting...for what? For nothing. For why? Because bad Zach Pietersen burnt it. No, Morrie. Good is good, and fair is fair. I may be a shade of black, but I go gently as a man.

(Scene III, 80)

Then, we see that his illiteracy is not a ground for his being stupid, and to be manipulated. To the contrast, he can direct the things according to his benefits, which means he is as clever as Morris that he cannot hide behind his illiteracy and blame the others, once he can give reasonable explanations about his wills. He is good at using his wits when he faces with a problem to be solved although he is not as experienced as his brother.

Nevertheless, as Zachariah is innocent, he cares about the society's norms a lot and he wants to be accepted by the society as a normal human-being who is capable of doing whatever he likes without having boundaries for that. He does not want to be limited just because his skin colour, which is different than the ruling majority. That is why he is always in struggle with himself. He does not want to be the repressed part in the social context because of his different colour.

Zachariah: ... Some things are only skin deep, because I got it, here in my hands, I got beauty...too...haven't I?

(Scene VI, 109)

He is aware of the fact that he does not conform into the society because of his race and colour. He can feel the different treatment due to his appearance, but still he wants to be accepted. Moreover, due to his statement he feels alienated to himself, also. This alienation makes him feel painful as he does not feel integrated as a whole in his identity. There was a chance of being white like his brother, but instead he is black. He blames his mother for that and in his dreams, he sees his mother and he talks her in a manner that is a kind of revenge. He is full of spite, through the rage he has because of the repression he faces. That means this subject is lying in his subconscious so much that even his dreams are fulfilled with it.

According to the brothers, even dreaming, in terms of desiring, is a crime for the blacks. It is not a convenient thing to do in the white society. Zach's dream and desire for Ethel must be oppressed and not even be talked about. If they continue writing to her and when they settle to meet, still hiding the fact that Zachariah is black, they can foresee what bad happenings may possibly come through. Morris is experienced enough to guess the possibilities. Zach may not be the one who can predict about their future caused by his innocence but they feel that they need to face the reality.

Morris: ...They don't like these games with their whiteness, Zach. Ethel's got a policeman brother, remember, and an uncle and your address.

Zachariah: What have I done, hey? I done nothing.

Morris: What have you thought, Zach! That's the crime. I seem to remember somebody saying: 'I like the thought of this little white girl.' And what about your dreams, Zach? They've kept me awake these past few nights. I've heard them mumbling and moaning away in the darkness. They'll hear them quick enough. When they get their hands on a dark-born boy playing with a white idea, you think they don't find out what he's been dreaming at night? They've got ways and means, Zach. Mean ways. Like confinement, in a cell, on bread and water, for days without end. They got time. All they need for evidence is a man's dreams. Not so much his hate. They say they can live with that. It's his dreams that they drag off to judgement.
(Scene IV, 92)

This speech is the articulation which is made by the white's repression to the blacks. They are intimidated by their behaviour and afraid to do anything which they think to be

considered as an action against the white mentality. They are so frightened that even dreaming scares them in case they are heard or sensed with their behaviour unconsciously. If they are found guilty in desiring a white girl by the whites, that means they will totally be in trouble. However; in this speech the most important thing is not their act of dreaming but rather the oppression and its affects in terror that the whites created towards the blacks. As the governing power, who is in charge, is the whites, they create their own punishment systems, where the blacks still remain as 'the other' and if the guilt is made towards them, the blacks are afraid that the punishment will be even harsher than to the rest of the society. Here, the power is shown to be doubled with stating manhood by mentioning the brother and uncle of Ethel and also by police forces, since her brother is a policeman. They are afraid of being put into a cell, which is literally to be silenced again, taking everything from them, combined with an image of a bad treatment as well as bad nutrition. Although all Zachariah does is to think about Ethel and dream about her, it is a crime for a black to do to a white girl, let alone mentioning the possibility of their being together. Thinking is a crime, especially to the other. If what you think is against the power and its norms, it is probable that you are on the way of being punished severely. And here the one who reminds this fact to behave himself is Morris, to the black Zachariah who is naïve and tempered to go with the flow of the idea of Ethel. Morris knows the world and its order rather than Zachariah. In a way, apart from being too innocent to judge the world, he may be over enthusiastic and willing towards love and women, which is here shaped under the white idea, in the name of Ethel.

2.2. Loss of Innocence

Being innocent, however, is not a concept only for the blacks. It is also for the whites who are not politically aware of what is going on, besides they are not the ones who

are being looked for, thus innocent. In 'A Lesson From Aloes' Piet and Gladys, two white people, living in the post-colonial black territory, suffers from being isolated by the majority of the society. They are seen dangerous just because they have a different skin colour, and regarded as 'the other' in that society. So, having the difference in colour and race creates this duality and the concept of otherness, no matter which colour you are. The main element is to have a difference appearance apart from the prevalent majority. In this play, Piet is accused of being the informer that the blacks think him to be against them, and Gladys, as being his wife, is also treated in the same way.

In this play, no one is experienced enough to stand against the norms of the society, or even stand for themselves. Although Piet and Gladys are educated, there is nothing else they can do against the system of discrimination and the power. However; we see that in these three plays only Piet is mature enough, as a human being, to have the idea of wholeness on the earth and the only one who acts in a humanitarian way. He is literate and well-educated, which can be understood that he sometimes recites from poetry, and therefore, his view is broader than the others, that means he is indeed experienced in life to get the meaning of it, but on the other hand he is innocent, he is not the actual informer; moreover he is not trusted because of the conception of segregation. They are alienated and all of their old-friends leave them for that suspicion. They no longer want to see them for the fear that he is the informer, and may go on his deeds.

As a couple, they both suffer from being alienated by the society. Moreover, they also treated in a bad way by the police and the government forces as their house is raided by them in order to find any evidence on the grounds of being the informer which is against the government. In this raid, their belongings and every piece of paper is read and examined in case they find evidence for that. Even Gladys' diaries are read which should remain personal, as it is her diary. Several police-men come to their house and read her diary which is resulted to her deterioration of her psychology and paranoia for her. She feels like, although she is innocent, and has done nothing against the order, she is raped by their reading of her diaries which must be private for her. She feels helpless and defenceless since they can raid anytime again.

Piet: The search that night had nothing to do with you personally. They were looking for...God knows what!...banned literature, political secrets that didn't exist.

Gladys: And instead they found my diaries, and they did take them away and they haven't given them back!

(Act I, Scene II, 26-27)

She doesn't feel safe, and this leads paranoia that they may raid their home again and by penetrating their private life, they may ruin their psychological and physical life. Because of this fear, her mental stability is gone and she is rehabilitated. After the raid, she every time changes the place of her diary and to Piet's surprise, at the end of the play, it is revealed out that she has not written anything down in her diary because of her doubt that the police can raid and her diaries can be read again.

Gladys: I'll...I'll just... (She enters the bedroom and unlocks a dressing-table drawer and takes out her personal diary. She looks around the room and then hides it under the mattress on the bed. She steadies herself and returns to Piet) Safe and sound.

(Act I, Scene I, 8)

When the subject is 'the diary', it is a very intimate and a private thing therefore what is written there should not be seen by anyone since it is personal and must remain so. Privacy is very important. A diary is the closest friend of Gladys, as she and her husband are isolated from their friends. There is not a friend of her to talk with and share her secrets; therefore she has needed a diary. She writes all of her inner feelings and emotional

experiences in her diary, thinking that no one will ever see them. She has been secure before the raid but she has lost all her security with the raid of the police.

Gladys: ...They were very intimate and personal things in those diaries, things a woman only talks about to herself...Must I tell you what I've been trying to do with this all day? Hide it. It's been behind the dressing table...under the mattress...Can you think of somewhere really safe? Where nobody would find it, including yourself? There isn't, is there?...

(Act I, Scene II, 27-28)

Gladys wants to feel safe in her home, naturally, but they are not safe even there. Every time, she feels that she has to change her diary's location in order not to be found again. There is no safe place in the house, that is why, being unguarded, makes her feel paranoid. By reading everything they find, the police literally rape her, getting closer and personal. She writes so many intimate things that she could not even talk about to anyone. They must remain as secret but the police come and read everything, they in a sense, spoil her innocence. After having her private writings been read, she is no longer innocent. She is now experienced so that she knows what happens during and after the rape of her diaries. She is psychologically damaged because of this event, and she has lost her confidence along with her innocence and sanity.

Gladys: ...They violated me, Peter. I might just as well have stayed in that bed, lifted up my nightdress and given them each a turn...

(Act I, Scene II, 28)

The police's action is a violation that creates terror for especially Gladys, as it is her privacy that is penetrated. The raid and the reading of her diaries are likened to a sexual rape as the action is unwilling and with force of the one who has the power. She feels that she has been raped by each of them. Because she has shared all of her intimate secrets with unknown men, who come to their house to investigate what they have, and search evidence.

They are no longer innocent and from that moment, they are experienced. Their experience in life however; is not a total experience. They only lose their innocence; they can no longer be naïve. Their perspective in life is different than before. They now think in a different way, not like the past, before the rape.

Without trust and confidence, their life is shaken to the roots. Basically, it will never be the same again for anyone. Neither Gladys, nor her diaries can be hidden from the government and the power. This affects to every part of their life including their relationships with the society. Gladys needs to be rehabilitated again and Piet is all alone, as he is known as the informer to the blacks that once they were united with friendship. They feel deserted, also. Their best friend and his family are moving to England to be free there, leaving their homeland, since they believe that there is no freedom in their country within this society. Whether, they are black or white, they are all limited, insecure and not free on that territory. They all feel hopeless for the future, tearing themselves apart.

2.3. Master & Servant

When it comes to "Master Harold...and the boys", the main theme is the master and the servant relationship, which is based on innocence and experience. Everyone in the

play, Sam, Willie and Hally, has different qualities in different perspectives. They are both experienced and innocent, in any other way than the other one is not.

This play is a real extract from Fugard's life, which is autobiographical. Hally stands for Athol Fugard's youth and he was the real 'Master Harold' in the play, after many years, he was so ashamed of himself that this actual event shaped his ideas and led him to consider and revise his thoughts about apartheid.

In the play, the blacks are positioned as servants, and the white is the master, because of his parents' status as they are the owners of the café. The most striking thing is that the white person of the play, Hally, is only seventeen years old but he still is the master of the two men who are in their mid-forties. Hally is the master of them because of his parents, which is also a parody of the world that suggests every race's status has been going on within stability, without any change for years on and on. Everyone is aware of their status in the world and behaves in accordance with it. There is no disobedience in the first stage, whereas everything changes through the end.

In this play, each character is both experienced and innocent in different ways. In terms of age, Sam and Willie are more experienced, whereas Hally is not, as he is only seventeen. Because of the years they have lived, they must certainly be more experienced than him, no matter what they pass through. They are also experienced in their ideal world that they created for themselves- that is dancing world, where Hally is totally ignorant. Nevertheless, they are working people, who are able to stand in life by doing hard labour, and they are not intellectuals, as they are not educated. Hally is a high school student and experienced in life in terms of education although he is not mature enough. He is an intellectual, however; his being intellectual is not a base for him to be a humanitarian. At the end of the play, it is him, who creates chaos and violence, within the idea of apartheid which is inherited by his father.

There are three characters in the play, two of whom, which makes the majority, are coloured, but they are stated as servants and the other one, who is positioned as the master, is a young white. In this play, they are all 'the other' to each other. Especially after the aggression moment, the chain of equality is broken and then Hally wants to assess himself as the master and be called as 'Master Harold'. Sam protests against it and struggles calling him as the master. Before that event, Sam and Hally were like father and son. Sam is like

Hally's surrogate father although they are different in colour. However; the segregation is at its height especially in terms of physicality after Hally's spitting.

Although Hally is young at age, he is experienced than the two older men. He is an intellectual. But, his intellectuality is not enough for him not to make apartheid. He is not mature enough in every aspect. At the beginning, there is peace although his attitude towards them is not pleasant. He treats them like they are absolutely ignorant and wild; he is astonished when he sees that they have also a world view he has never predicted before. They also know the historical figures in detail.

Dancing world is another surprising fact for Hally. Though he is delighted with the idea of the dancing world, where there is no 'collisions', he equals it to a primitive act, as he is subconsciously thinking that their action cannot be higher than his own actions. He thinks that, if that was ideal and superior, he would know it instead of them. Because the image of the blacks may be seen as wild and ignorant in the eyes of Hally which can not be merited subconsciously.

At the beginning of the play, we see that equality is prevalent but Willie, who is more innocent and considered to be ignorant in some ways than Sam, accepts the position as a servant and addresses Hally as 'Master Harold':

Willie: [Springing to attention like a soldier and saluting] At your service, Master Harold!
(7)

Sam and Willie are different in some ways. The most significant difference is that Willie has more acceptance of being mastered than Sam. According to Willie, being a servant is not a degrading fact and he must obey the master without questioning the system. He believes that everything will go on with the way it is and not change. That is why he does not feel bad about obeying the master and the system, because he is naïve and innocent. But Sam is different. He believes in equality, moreover he is more aggressive and

experienced than Willie. Being a servant is not an easily accepted fact for him. He wants to conform to the society and he gets emotional and sensitive when he is not accepted as a part of it. As he is older than Hally, it is not easy for him to accept his situation as a master especially when he is the one, who has spent so many years bringing up him, whose relationship is a kind of father and a son, regardless the differences between them. However; Hally still acts like a master after all the efforts Sam have made. Hally is harsh for the both without considering their bonds.

Hally: Act your bloody age! [Hurls the rag back at Willie] Cut out the nonsense now and get on with your work. And you too, Sam. Stop fooling around.
(10)

Although Hally is just seventeen years old, he is bold enough to talk with elder men in this rude way. He is not kind, what is more he talks in imperative which is not a pleasant way when it is looked through in the social etiquette. He uses his status as being a master and he puts himself into a more experienced position like his parents. When he behaves in that way, he does not feel that he is Hally but he thinks he is in the position of his mother or father. He sometimes speaks on behalf of them so that he strengthens his position as the master. If there is a case that they do not obey or not willing to, their name is a reminder for the big master, whose word must absolutely be obeyed. He reminds them the authority they have to obey, even though they are not present there physically. Hally represents the prevailing power.

Hally: ... Mommy says that when you're finished with the floors you must do the windows.
(26)

Giving instructions puts him in an experienced status, since it implies that he knows what is to be done perfectly rather than the two coloured men who have been working there for so many years. It also implies that they need to be instructed. They are thought to be ignorant even about what is to be done. Giving instructions also assesses the status of superiority. That means they are inferior, whereas he is not. He also believes that he behaves in such a good manner that they even do not deserve.

Hally: ...I've been far too lenient with the two of you. ... (31)

Hally talks about being lenient in such a way that, by putting himself in an upper position, they must be grateful for his being soft and not behaving them in a bad manner, as though he was not. As a boss, he controls their behaviour, too. By assessing that he has been far too lenient, he also implies that they do not deserve such a soft manner and he is the one who is far too soft to be the master. He thinks that as a master, he has to be hard than he has been so far. This is also his father's opinion. He wants more respect from the servants for his 'master' boy. His father advises him to teach them to show more respect, and as Hally is not experienced, he thinks that the respect can only be achieved by being rude, rigid or oppressive. He cannot think any other way apart from this for being respected. Being violent and hurt the others are thought to be the best way of mastering them by Hally.

Hally:...He's always going on about it as well. 'You must teach the boys to show you more respect my son.'
(44)

Hally wants to fulfil the status of 'the master'. But because of his inexperience he is not successful in the proper way of having the relationships in a smooth way where nobody is hurt. This also implies that his will for being the master and being respected comes from the idea by his father, generation to generation. It is imposed on Hally on purpose and there is no escape for him to feel in a way, different than that. He is brought up in that manner which means he has to behave accordingly to the doctrines that his father and his family make him think. In his childhood, it can be understood that he saw that mentality and there is no other way of thinking apart from that. Because of the mentality he has brought up with, he feels superior to the black and he is quite arrogant. His arrogance makes him feel that he knows everything best. This gives him the power to criticize every little thing, even if he is not perfect. When he sees the magazines on the table, he suddenly criticizes them and the people who read them. For Hally, being an intellectual is very important. He evaluates everything with regard to intellect. If his situation in terms of his brought up is taken into consideration, it is not surprising for him to feel himself superior to 'the other', especially even when they are the black people and their activities.

Hally: I didn't say it was easy. I said it was simple- like in simple-minded, meaning mentally retarded. You can't exactly say it challenges the intellect. (31)

Hally thinks that he is very intellectual and thus he feels superior to the others, especially to his servants. As he is in the position of the master, he feels that he has to make his servants degrade by stating and emphasising their status. As he is educated, he thinks that this is an extreme distinction for him to be counted as a high person. This leads him to be arrogant, without sometimes noticing it. He states himself to the highest position as the controller. He has the power to judge everything around him. As he is thought to be the ultimate power, he has a view in any subject. He even judges the comic books in his territory. As he is the owner of the café, he feels that he has to comment on every little thing and if he does not like them, he has to change and shape his world accordingly. He is

the boss to take decisions. He feels like the ultimate power, positioning himself to a godly status.

Hally: [examining the comics] Jungle Jim...Batman and Robin...Tarzan...God, what rubbish! Mental pollution. Take them away. (9)

By degrading the comic books, apart from showing his power, he suggests that he is the intellectual one, whereas 'the others' are not. It is also a statement that only he can decide what is best to read or what the 'mental pollution' is. He sees himself as the best among them intellectually. Again, like the educational difference between Morris and Zachariah, he differentiates himself from them and he is sure that he has the capacity to be the leader of all in terms of education and intellectuality.

Like Zachariah in 'Blood Knot', Sam is also suffering from mispronunciation and sometimes he is not able find the right word to say., As a result of his being uneducated, his vocabulary is not rich enough thus he has a problem of mispronunciation. Of course, Hally feels obliged to correct his faults satisfactorily.

Sam: ...[He mispronounces the word 'magnitude'.]
Hally: [correcting him without looking up.] Magnitude.
Sam: What's that mean?
Hally: ...Tolstoy may have educated his peasants, but I've educated you. (18)

When Hally finds their faults, he feels content somehow. Correcting and explaining them make him feel that he is educating them up to some extent. He equals himself with Tolstoy, in terms of teaching and educating people, he even feels superior to him. When he says that Tolstoy has educated his peasant but he has educated them, he merits himself. He equals his intellectuality with Tolstoy's, and in fact; he thinks that he is even better than him. What Tolstoy does is to educate 'peasants', but Hally educates the servants who he thinks that are not capable of learning. This is also related to his arrogance. He is so arrogant that he thinks he is the best and the others have no capacity to do anything intellectual except hard work. They are thought to be simple and empty-headed, so lack of understanding is seen suitable for them by Hally.

Hally: Don't try to be clever, Sam. It doesn't suit you. (27)

Hally argues that cleverness is not a thing that can be considered as Sam's subject. Hally thinks that it does not suit him to be clever and all his effort seem to be pretence. He believes that he is too innocent to be thought as clever. Yet, Hally seems to be civilised in the world with "his great experience" and he believes that we are living in a progressed world, where peace is prevalent.

Despite his harsh behaviour to them, Hally thinks that the world they are living in is not like the primitive times. There is a progress in the world in the side of the white community whether they may behave badly. He thinks that the white improved throughout the history. They are now experienced as the time passes, according to Hally. He argues that the white world is no longer as savage as they were in the past. Day by day, they are being experienced. Hally sees himself as a whole with the white community.

Hally: ... There is something called progress, you know. We don't actually burn people at the stake anymore. (12)

Hally accepts the history but denies the present. This also implies that he is not experienced enough. He thinks that the humanity has been enlightened and progressed. But the question here is: has it been really?

To strengthen his thesis on progress of the world, he reminds Sam that they are not slaves anymore. But he ignores the fact that they are servants instead. Only the form has been changed, but status has not. There is also a different kind of treatment, however; still with the concept of inferiority. He also clarifies the location of South Africa to mention the special subject of slavery and relates it with their ancestors.

Hally: ...Don't get sentimental, Sam. You've never been a slave, you know. And anyway we freed your ancestors here in South Africa long before the Americans.
... (16)

When he tells Sam not to get sentimental, there is also underestimation. Since in the patriarchal societies, being sensitive is related to being effeminate and primitive, he highlights these implications along with his innocence. In the social context, he believes that, as he is innocent, he is also sensitive and thought to be not to be able think in a way that Hally can do. By using that word, he, indeed belittles him and his self-esteem again.

Moreover, by saying that they freed their ancestors there, what he says unconsciously is something really degrading since he positions his ancestors to the highest level who has the great power to set somebody free or just take their freedom. This is a kind of godly power. Mentioning it also is another step for the understanding of the order

in the world and how it is going on for ages. So many years ago, the situation was like that, that is, the whites were the ones who had the power to set the blacks free; and after so many years they are still in the power, without ever losing it. Their power comes from history and with the stability, they have come to this time and this is also a ground that they will be like that afterwards in the future.

However; Hally defends the idea that the situation of them are getting better, as they are no more slaves like in the old times. He also compares his ancestors to the Americans and shows with reasons that they are better than them because they freed the blacks long before, which suggests that they were merciful and should be merited. Thus, the coloured society should be grateful for them.

After talking about history and slavery, Hally talks about the social reformer the world has been looking for as the subject of his homework. To change the world's present situation, they are sure to get somebody called a social reformer. That reformer is going to take an action on behalf of everyone and will pass through the struggle for them. They are hopeful for this, but they are looking for the saviour far away, they never think about changing the world or do something about it. They do nothing but consideration.

Hally: ...One day somebody is going to get up and give history a kick up the backside and get it going again.

Sam: Like who?

Hally: They're called social reformers. ...

(12)

Throughout the history, there have been so many social reformers who are extremely brave to step forward to change the world. They are acted as the milestones of the societies and affected the whole world. When the situation is devastated, all the peoples from all over the world look for a reformer to be their leader, but they do not consider being a leader, instead. They all want and wait for the saviour to change the world and rescue them from the ongoing disasters of humanity. Like the title 'Waiting for Godot' can be inferred and interpreted. The mere hope is based on another human-being, whereas everyone could be together to help altering the world, but they can not help waiting and waiting, doing nothing about it.

Sam: So we just go on waiting. (13)

Sam is desperate for today, but hopeful for tomorrow, so that he needs to keep on waiting for someone to save them to better the world. The progress Hally has mentioned can only depend on a social reformer. But they are not courageous enough to be the social reformer; they are so naïve and innocent in this way. They want somebody to make their challenge instead of taking an action. Although they are experienced throughout the history in suffer, the only thing that they depend on is someone else, rather than themselves; they can do nothing but to wait.

On the other hand, regardless the differences between the black and the white, Hally considers Sam to be his surrogate father. In his childhood, they were tidied up stronger than Hally and his father. Despite their experience they are both innocent since they are nothing but human-beings in the core. The emotions and ties between people cannot be altered by the difference of the appearance and the feelings are universal. They are different in their skin, hair or eye colour. If they feel the father and a son relationship, they live it fully in the inner part of themselves.

When it is solely looked outside and without recognizing the humanity, it may seem strange as they look different. In the people's mind, family members take after each other so each difference is thought to be a gap, especially here, the gap is great because the colour difference is striking, where the father is black and the son is white even though he is just positioned as a surrogate father. Caldwell-Smith explores this point by analyzing Fugard's own speech. " Fugard has said that he had had problems looking at Sam as a father because Sam was black, and an Afrikaner boy cannot conceive of a having a Black father, not even as a surrogate." (Caldwell-Smith, 2001). Since Hally has this kind of problem, he alienates Sam whether willingly but mostly subconsciously. Although their relationship states a kind of fatherhood, it is not surprising that they are suffering from non-acceptance. Hally could not accept the colour reality that he faces.

Hally: Strange, isn't it?
 Sam: What?
 Hally: Me and you.
 Sam: What's strange about it?
 Hally: Little white boy in short trousers and a black man old enough to be his father flying a kite. It's not every day you see that.
 Sam: But why strange? Because the one is white and the other black?
 Hally: I don't know. Would have been just as strange, I suppose, if it had been me and my Dad...cripple man a little boy! Nope! There's no chance of me flying a kite without it being strange....But we'd have a twist in the ending.
 Sam: Twist?
 Hally: Yes. Something unexpected. The way it ended with us was too straight forward...me on the beach and you going back to work. There's no drama in that.
 (25)

...

Sam: We're still together. (26)

In a family what is usually seen is that the father is the authority in the social context; but due to the fact that Hally has no respect for the blacks makes this relationship struggle. Hally, indeed needs a figure of authority. His relationship with his father is also problematic as his father is alcoholic and causes trouble in the family, so every image related to fatherhood is strange for him, apart from the colour difference.

However; he is more close to Sam than he is to his own father. When Sam had to leave him without an explanation in the flying kites part in the past, because of the obligation of the 'whites only' area, caused by apartheid, Hally feels that he is not important for Sam. That is the most unforgettable image of his childhood. The bond between Sam and him was very special; they were as close as flying kites together, where happiness prevails. But at the end of that image, he feels upset because he leaves him without saying a word. That action makes the trust fade weaker for their relationship since he conceived it as his lack of love and will to break the bonds of fatherhood before strengthening it. Of course, this is a misinterpretation, caused by apartheid in the society and Hally's ignorance of the fact when he was a child, as he was innocent.

Nevertheless, Sam emphasizes the reality that they are still together, no matter what they have passed through together. He also says it because he is not willing to tell the truth about the apartheid's fact on 'the whites-only bench'. If he says that, he will feel degraded and the difference between their races will be more stressed upon, therefore he hides the reality. Being labelled as the one with lack of love is more preferred than talking about the

difference. Their being together is also another fact that cannot be ignored, because whether they can be happy or not they are obliged to live on their world, like Morris and Zachariah and the people from all over the world, with every race mixed.

3. PREJUDICED BEHAVIOUR

“ I have a dream. That my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.”

Martin Luther King

3.1. Prejudice

People’s judgement against the others is not stoppable, everybody has a first impression and thus, each person is evaluated at the first moment in this way. But if it goes on within the first impression which has no basis for a concrete ground and it affects our beliefs and behaviours, then it leads us to a wrong way. Not surprisingly, people judge everyone just by their appearance without ever knowing them. Even though it is a cliché, the most important thing should be the humanity behind the outlook.

Sometimes prejudice is based on a concrete ground, which can be named as a sign of expressing the difference. It can either be born with it, or human-made. That sign of difference reveals or makes people believe that the person does not belong to the society he or she is living in. For not belonging to the society, the people of the community tend to feel hostile towards them. When they see and comprehend the symbol of the difference, they can no longer be positive about that person and automatically prejudge her/him.

However; there are some facts that a person can not change such as the skin colour, the shape of the eyes or any other racial difference that are stable for rest of their lives. They are unchangeable along with their visibility. So there is nothing anyone could do

about it and they are present without any mission to serve as a purpose to differentiate the people. In this context, all humanity has to accept everyone.

These prejudices construct the basis of the society. The general ideology is consisted of these prejudices against 'the other', and by them, people's behaviour is affected and they are inclined to see the people within the context of the dominant vision. With this attitude, the interaction between people and the image for them, created in the mind are formed. Therefore, for every difference, there is a concept that is stuck to be used as a ground for the society's beliefs. By stating the differences of the people, which are not in accordance with the majority, what we do is to constitute the prejudices and the beliefs, probably only a myth having no basic or reality.

In all of these three plays of Fugard, there is prejudice to 'the other', reflecting the reality of the world. This is both the main reason and the result of discrimination. Because if there is discrimination, there is prejudice against the other and if there is prejudice, there is also discrimination, not surprisingly.

The prejudice in the plays is applicable for both of the races in either positive or negative terms. They all constitute a misjudgement for the individuals. General view imposes the inferiority or just the opposite, superiority of the races. Therefore, the prejudices are formed in this light of belief system to make people segregated without ever being realized. When the difference is mentioned, that acts as a preparation for the prejudice and that prejudice creates chasms between the races.

Personally, apart from the natal differences, I do not quite in the side of expressing any difference against the majority. Because it also means to emphasize the difference, where the other wants to be cared for more and thus, the differentiation is created by them instead of the society. In a situation they create, they alienate themselves and since there is little hope for people to better themselves mentally, the otherness could not be regarded as a difference by stating.

In all of these Fugard plays, prejudice is against the other race, whose skin is different in colour. In "Blood Knot", Ethel's being a white girl, constructs a difference for the brothers, and thus they think that she and the entire white world are prejudiced against the brothers. They think that what they are doing is a crime for a black man, as they believe, as a reflection of the society, there are great differences between a white and a black so they think that they are not appropriate for each other, thus he cannot continue

writing letters. And they know that if they go on in this way, the consequences for that will be severe, and they will be punished by the whites. They also see whiteness as a high quality and especially Zachariah thinks that if he was white, his life would be different than it is and he would be happy whereas he is not as he is black. He even compares himself with his brother Morris, who is lighter than him in terms of colour to be counted as a white, since there is not a big difference. The brothers are also alienated to each other for that. Because of the skin colour they have, they think that they are the part of another society, which creates disagreement between them. Their thinking in that way is also their prejudice against the white, since there is a slight chance for Ethel that she would behave well to them if they met.

In “A Lesson from Aloes”, prejudice is seen much more than the two plays. It can be regarded as the whole play is based on prejudice and people’s behaviour resulting from that. In the play, every character is prejudiced against each other although once there was friendship. Once the trust is broken in a problematic situation, everything goes back to the norms the society that is shaped by, occurred from prejudice. Although people’s humanity does not want to accept it, they are so rigid that it is very hard to live without them as they are a part of the belief system in the community they live in.

Piet is able to crack the prejudice, the moment he decides to join the blacks when he was driving the bus and stops it to watch them. However; Gladys and her family have some struggle to accept the black society, which they do not express to them, but talks about it by their selves. The same thing is also applicable to Steve and his family, who are black. They are prejudiced as they have been suffering in living on that land for so many years. His father also suffered from that and understood that there would be no way to live together peacefully. Although Steve and his friends have accepted Piet to be one of them in terms of ideology, in a critical time he is the one to be doubted, due to the lack of trust, existing through the prejudice.

In ‘Master Harold...and the boys’, it can be associated with the Hally’s vision for the blacks, as he combines dancing with the idea of primitiveness. He would have merited it maybe if the dancers had been white people. Hally is prejudiced against the blacks whether his relationship with them is close and they have been together for so many years. He still cannot change his mentality which is shaped by the prejudices that the white society formed.

3.2. Zachariah X Ethel

To come back again to “Blood Knot”, the story starts to get chaotic as soon as Morris understands the duality, that Ethel, Zachariah’s pen-friend is a white woman. The first step of prejudice comes within the recognition of the difference. After they have realised that Ethel’s advert is in the white’s newspaper, it is the beginning of the end of their dreams. Because of the difference they have, they think that the brothers will be in trouble when their different colour is revealed.

Morris: Can’t you see, man! Ethel Lange is a white woman!

(Scene III, 77)

Morris: Oh for God’s sake, Zach- use your eyes. Anyway, that paper you bought was white. There’s no news about our sort.

(Scene III, 77)

There is a distinct differentiation between Ethel and the brothers for sure, in the eyes of the society. They even got different newspapers to read. This is a striking example for discrimination, stating that their world and world views are completely different. Since their worlds are apart from each other, they do not want to mingle it and they even think that it is not good and appropriate to do that. What is more significant in the segregation is that, as the brothers are aware of apartheid, they are scared that the outcome of writing to

Ethel will be very bad for them and they will be punished for their act when it is discovered.

Moreover, the brothers can only exist in their world where there are only blacks, no whites. The play takes place in the non-white location, but in a shabby room. This also states their status in the society. It can also be likened to their psychology during the play. It is chaotic and simple in some terms, and there is no way out, ending in desperateness.

Stage-direction: All the action takes place in a one-room shack in the 'non-white location' of Korsten, Port Elizabeth. (Scene I, 52)

It takes place in Port Elizabeth, which is a post-colonial place, thus politically chaotic when power and apartheid are involved. Like the white, the black have also their own places where they isolate themselves and not allow any other race to disturb them because 'the other' means trouble.

The only real white in the play is Ethel. Her presence of thought is enough to make the brothers scared, leading to the problems and chaos by themselves even only with dreams and future possibilities. Even if she is not present throughout the play, her letters and the photograph which the audience do not see are enough to put them into an irritated situation when both she is coming into their life and quitting it. It would not be wrong to say that they are happy neither with her presence, nor without; although her presence is not even physical, her image is sufficient, mostly in their minds.

The duality between the black and the white is strengthened when it is mentioned that Zachariah is not appropriate for Ethel as he is black. Morris believes that it will be a disaster for Zachariah to continue his adventure with her. Although their communication is only through writing, when it comes to the real life, the consequences of their relationship are not tend to be good on the side of Ethel and the society just because they are different

in colour. Through writing, they seem to be equal without having Zachariah's image and his status. It signifies that when they are evaluated in the form of humanity, they are both equal but when the social norms and prejudices are involved they fall apart in an unpleasant way with imagery of isolation for the blacks in order to step aside.

The gap between their skins in terms of colour is so great that they stand like two complete opposites. This difference is also accepted by Zachariah, rather than the society, not easily, though; and he states that he is so black and she is so pure white that they can never be together. The hindrance is Ethel's whiteness and the prejudice of the whiteness for the black. After Zachariah accepts his colour, no matter how hard it is to do, he realizes that Ethel will not want him and he can never have her. He feels desperate and belittled. Because of the results may possibly occur both in psychological and physical ways, he has had a hard path to accept his identity. But it is inevitable to escape from these facts and his identity.

Zachariah: Ethel is so...so...snow white.

Morris: And...Come on...

Zachariah: And I am too..truly...too black.

...

Zachariah: I can never have her.

Morris: Never ever.

Zachariah: She wouldn't want me anyway.

Morris: It's as simple as that.

Zachariah: She's too white to want me anyway. (Scene IV, 94)

By thinking that way, they state no difference than the idea of the majority. That is, they do not challenge this idea and they do nothing to change this concept the society admits. They accept the inferiority that is labelled to them and they also think that being white is a high concept quality. Although they believe that this is the truth of the society to

be accepted, they do not want to create their own world so as not to be isolated from the social boundaries like Sam and Willie. They have their ideal world of 'dancing', but these brothers can only survive in the society by writing letters, with only hiding their real identities. They are not integrated to the society. They also support discrimination, by stating and accepting the differences. They do not ignore it but they accept the segregation, leading apartheid.

By differentiating the two races, unconsciously they elevate the other race, whites. They feel so low that they do not feel equal to them and assess that they can never be desired by them since they feel they are treated inferior. Zachariah argues that "Ethel is too white to want him." The ability and power of choosing is beheld by Ethel and he feels so degraded that she will not choose him ever because they are not equals. They also believe that the concept of the highness of the whites creates the duality.

For Morris, to be a white is very significant and a very high quality concept which cannot only be provided by colour, the roots are significant. They should be based on the race that is, not only the colour should be white, but also the race should belong to the whites. Because Morris argues that his skin is also lighter but he can not be regarded as 'a white' since he does not belong to that race. To be regarded as a white, the appearance is not enough. It is based on the manners which are rooted in the inner side of the person you can only be born with. It can not be made unless you have them from the birth. The manners of the white are seen so high, by the concept they create and this affects Morris, that it is impossible for any other race to have them.

Morris: Well, the suit then. Look, Zach, what I'm trying to say is this. The clothes will help, but only help. They don't maketh the white man. It's that white something inside you, that special meaning and manner of whiteness. I know what I'm talking about because... I'll be honest with you now, Zach... I've thought about it for a long time. And the first fruit of my thought, Zach, is that this whiteness of theirs is not just in the skin, otherwise... well, I mean... I'd be one of them, wouldn't I? Because, let me tell you, Zach, I seen them that's darker than me.
(Scene V, 103)

This is also his prejudice against whiteness. Prejudice is not always negative, it can also be positive, of course. Here it is exaggerated in over-well terms by Morris. He has a prejudice against the white that has the concept of seeing them superior. Despite his light colour, and a possibility of being considered as a white without any difference noticed, he does not feel sufficient to feel like a white because of the race he belongs to. He believes that race matters instead of the colour itself. The main reason for his feeling inferior is that he has seen the apartheid in the whites' eyes as a social concept or because of feeling inferior without any reason that is also possible for him to misinterpret their behaviour.

Morris suggests that the white's behaviour and their world view are completely different from them. He adores their superiority. This also derives from the fact that he can never feel in a way that they feel or see the world in their eyes. He even thinks that they walk differently. He suggests that their manners completely differ from theirs.

Morris: White living, man! Like... like... like looking at things. Haven't you noticed it, Zach? They look at things differently. Haven't you seen their eyes when they look at you? It's even in their way of walking.

(Scene V, 103-104)

What is more, Morris thinks that the white are quite a lot elegant than themselves even he can not compare. He exaggerates their importance in the society. He also creates the segregation by feeling inferior to them. Here, prejudice acts in the opposite way. Whether positive or superior way it is, it creates discrimination because it plays a role of seeing people 'the other' than the people who have the prejudice. As Morris' status can be both seen as a black and a white, he can also sympathize with the white by thinking himself as a part of them. He alienates his roots where he comes from. In his speech and mind, he feels closer to them, putting a distance towards Zachariah.

For Zachariah, the admiration for the whites is in a different form. He is attracted to Ethel with regard to sexual appeal. He sees and examines photo of her then he thinks that she is really attractive and beautiful. Then when he takes a response, he is delighted however; Ethel thinks that he is a white. By hiding his real identity, he likes to be seen as a white especially when the consequences are concerned. This idea of being considered as a white is highly liked by Zachariah. His identity is transformed in this way without any special effort.

Zachariah: [studying the photo]. Hey-you're right, Morrie. [Delighted] You're damn well right. And this white woman has written to me, a *hot-not*, a *swartgat*. This white woman thinks I'm a white man. That I like!

(Scene III, 77)

Hiding his real identity gives him the power he needs. He can only reach his dreams by not mentioning his being black. This is not fair, but there seems nothing to be done. Hiding his identity is the same as stating himself as 'a white'. He likes the idea of being white instead of being black. As it is impossible to be a white, only in Ethel's imagination he wants to be seen in that way, which means that he is accepted in the society somehow. If she had known that he is black, probably she would not have replied him back. Taking a response from a white girl also encourages him and makes him feel better, like he is in a dream. Because he is sure that it can never happen if she knows his real identity. He thinks that she will never respond or write to him if she holds the reality that he is black. This is also his prejudice.

He also belittles himself by saying 'a hot-not', 'a swartgat' to himself, which are the unpleasant words of talking about the black in an abusive way for description. By seeing himself inferior and swearing himself, he elevates his dream and Ethel's response. He thinks that it is very significant thing to be mentioned leads him to be content. Taking responses also positions him in the whites' status. The feeling of being seen equal makes him feel enthusiastic. With this idea, he feels the superiority and can feel in a way that the whites feel.

Zachariah is delighted with Ethel's being white. For him, she is more important than anything. Because with her image, he may have the feeling of elevating himself, as he sees the whites in the higher position. By the image of Ethel, he will have left his inferiority and be equalled to the whites. The idea of having her, since they think that it is impossible, can be considered as a dream where he holds the power. Everything becomes in the secondary position when he thinks of Ethel. Their boring and stable life is joyful with her image. Everything loses its importance in their life, including their present and future plans but Ethel.

Zachariah: ...It's because she's white! I like this little white girl! I like the thought of this little white girl. I'm telling you I like the thought of this little white Ethel better than our plans, or future, or foot salts or any other damned thing in here. It's the best thought I ever had and I'm keeping it, and don't try no tricks like trying to get it away from me. Who knows? You might get to liking it too, Morrie. ... That sweet, white smell, they leave it behind, you know. ... I'm a man with a taste for thoughts these days.

(Scene III, 81)

He is attracted to Ethel due to her being white; she becomes a fantasy for him. It can also be seen as another prejudice because he would like any other girl as long as she is white. It is like he is in a trance. His desire for the white makes him equal to them in terms of status since he is entitled to appreciate them. He also idolizes Ethel in the social context. He sees her in the highest position to be adored. The more he sees her superior, the more he sees himself inferior.

By feeling inferior to the other, the concept of admiration is brought about with the fear for the superior because the superior side has the power and the ability to act in the way that they please. They possibly do not want to get mingle with the inferior base. The feeling of the fear for the other and thus the man-made isolation makes them believe that

they should not be involved in the white's society and if they do, their behaviour will be labelled as 'an error' therefore they will be punished for their action.

Morris: But it's an error, Zach! Can't you see? The whole thing is an error.
(Scene III, 78)

Morris is afraid of the fact that they will be caught and punished by the whites holding the power. It is a scary image for the blacks so he is doctined that he has to keep away from the whites otherwise the consequences will not be pleasant and they suffer because of their 'thoughtless' action. They cannot dare mingle with whites. This also suggests their seeing themselves equal in social terms, and because of this, the white can get angry. Morris knows how they are seen in the society and accepts his status thus behaves accordingly, whereas Zachariah has some problems accepting it. Although he is aware of how he is behaved in the society, he suffers more than Morris since his colour creates more distinction. Morris wants Zachariah to accept his situation and obey the social rules the white created. Morris says that he has to tell Ethel the truth about his being black and apologize from her for being so and for not mentioning to her it before or he has to cut the connection with her without saying anything. Morris also feels that, by hiding Zachariah's colour, they are indeed playing with the idea of whiteness like they are doing something disrespectful. It is also considered by the prevalent idea that what they are doing is inappropriate for a black to do to a white, although Zachariah only wants to communicate and there is no other cruel intension behind it.

Morris: Then listen, Zach, because I know it. 'Dear Ethel, forgive me, but I was born black a dark sort of boy who wanted to play with whiteness...'
Zachariah: [rebellingly]. No!
Morris: What else can you say? Come on. Let's hear it. What is there a man can say or pray that will change the colour of his skin or blind them to it?
(Scene IV, 92)

All Morris does is to hide his real identity which occurs because of his colour difference. Morris states that it is a crime to be born in that colour because there is no way to hide it or 'blind' people towards it. It is a visible fact that can not be hidden. And once Ethel sees him, she will get frustrated according to their theory, which occurs from their prejudice.

Although Zachariah's colour is different, he does not want to be alienated from the society just because of that. He wants to be a part of it. However; Morris believes that it is impossible and this belief makes Zachariah devastated. Acceptance is hard for him. He does not want to accept the position that the society imposes on them. The pressure of it is so heavy that they feel to be alienated with the force, or with the idea, they are going to face. The moment he accepts his being different than the others, he faces the possible reality. He and his brother can guess what Ethel will think when she sees Zachariah and his skin colour.

Zachariah: [severe and bitter] Ethel is white, and I am black.
Morris: That's a very good beginning, Zach.
Zachariah: If she sees me...
Morris: Keep it up.
Zachariah: ...she'll be surprised.
Morris: Harder, Zach.
Zachariah: She'll laugh.
Morris: Let it hurt, man!
Zachariah: She'll scream!

(Scene IV, 93)

Their fear of the power will later be turned into Ethel's fear of the other. His skin will make her surprised and possibly feared as the brothers can imagine. They do not think that she will be in a positive way for Zachariah. They think that she will fear and mock him for being black. The difference between them will create her fear and teasing him. Because of his identity, they think that he will be degraded by 'the white Ethel'.

However, this is also their prejudice. It may not be in a way that they foresee. Ethel can be positive about the difference, but the truth is never revealed as she never meets them. Due to the brothers' prejudice against the other, the white race, they are not courageous enough to reveal their real identity. This is also parallel to the majority of the society's idea that the brothers cannot think in any other way, since the equality of the races may be seen as a utopia. Their prejudice goes along with the society's prejudice which makes them unable to feel different than they are treated.

Along with the prejudice and its sequences, Zachariah feels terrible as he is not accepted to the society. Even though being born in any colour is very natural on the world for the human-beings, as each of us belongs to some race or colour somehow, the prejudice for the other makes him feel that he is not in a way that he is supposed to be. The prejudices of the society make him suffer. He curses and teases himself for being black, he is not content with his identity.

Zachariah: The whole, rotten, stinking, lot is all because I'm black! Black days, black ways, black things. They're me. I'm happy. Ha Ha Ha! Can you hear my black happiness? What is there is black as me?

(Scene IV, 94)

His skin's being black is not the only black thing in his life. He related blackness in every part of his life metaphorically. He relates his being black with darkness in every aspect like days and ways. These are all associated with the reflection of the general prejudice. He expresses his unhappiness for that, by saying 'black happiness'. He outbursts his repressed feelings up to which he has tried to hide and not accept. When he accepts his identity, that

means he has to accept his status in the society and face the pressure he feels. At this point, his anxiety and discontent for being black come into the surface.

3.3. Zachariah X Morris

Up to this point, the duality is seen between the brothers and the society. The brothers are united with regard to their race and thus their colour is to act as an opposition to the society. They differentiate themselves for being black, acting in a unity against the majority. However, their colour also differs from one another. They cannot be accepted as a unity. Morris is lighter than Zachariah and therefore he can be perceived as 'a white'. At this point, the discrimination between the brothers occurs. The unity between them is broken and they fall apart. Even the brothers fall apart because of the colour of the skin.

For a solution, Zachariah wants Morris to take on his alleged identity, become 'the Zachariah who writes to Ethel'. As she knows him as 'a white', because of Morris' lighter skin, she will not recognize the difference when they meet so there will not be any problem. He will not be belittled or scared by Ethel for the colour he has in their consideration. To solve their problem, Zachariah sacrifices himself and his desires, formed in Ethel. Although he was very enthusiastic for her at the beginning, for her brother due to their blood knot, in order to solve the problem they have, he gives up his dreams so that they will go on with the adventure of Ethel, but the man involved is going to be changed.

Zachariah: ... You're on the lighter side of life all right. You like that...all over?
Your legs and things?
Morris: It's evenly spread.
Zachariah: Not even a foot in the darker side, hey! I'd say you must be quite a
bright boy with nothing on.
... I bet if it was you she saw and not me she wouldn't say nothing.
... I am sure she wouldn't be surprised, or laugh, or swear or scream. No one
would come running.

(Scene IV, 95)

Having accepted his own status, Zachariah also accepts the situation of Morris no matter how hard it is. He seems to have supported the idea of Morris' having Ethel despite of the fact that he ignores Morris in involving in 'Ethel subject' by refusing to mention him in his letters. After organizing this thought, he makes efforts to settle his plan. He spends all of their money to be spent for their future plans in order to buy him clothes for the great meeting of Morris and Ethel. He wants to fulfil his dreams through Morris. The moment he realizes that he can never have Ethel; he tries to find a solution without making her leave out of his life. He wants her to be a part of his life even though he cannot have her. The medium of his solution is Morris and his light skin.

Nevertheless, when he states their different skin colour, which leads the dissolution of the unity of the brothers, it shows itself in aggression. Assessing difference always ends in sharp violent terms. As people are located to represent 'the other', they are taken back from their union and peace. As a result, even the brothers can be alienated to each other in the situation of discrimination due to a difference matter, caused by the prejudice of the society.

3.4. Dissolution in the Unity

When we look through “A Lesson from Aloes”, prejudice is mostly against Piet, who is an Afrikaner. He is ‘the other’ for the dominant society. The majority of the society here is the black. Thus, Piet and his wife, Gladys are isolated and left alone by the majority. Piet is softer to the society than Gladys. Gladys is more outraged towards the treatment they face. Because of the treatment she faces, she also has the concept of ‘the other’ to the blacks. She has a fear of the black which is rooted in her ancestors. She is angry with the people she is surrounded by and also with the country she lives in as a reaction to the society.

Everyone is ‘the other’ even the identity and home country cause a problem for them because it is very difficult to think people out of their labels. Aloes are the image of ‘the other’ but they are also survivors like Piet, Gladys and even Steve. As Piet is isolated from the society, he is labelled as the informer, although he is not indeed. He is the one to be doubted as the society does not accept them as a part of them.

Assessing the identity is the beginning of the events. Accepting the land is home or not comes together with that idea of accepting. For Steve, going to England is a way to liberty, breaking the chains of racism. Steve’s problem is the same with Piet’s but he feels it deeper because the racism he faces has been an issue from his father.

All of these subjects occur from the prejudice the people has towards each other no matter what race they belong to. Because of the prejudice they have as a concept, they are far away from living together in peace. In the beginning of the events, starting from their friendship, rooted to the past, everyone was in unity and working for the same ideals. Afterwards, they fall apart when the problems broke out. The person to be blamed is the one who is the other in the community. Since Piet is the other, like aloes, he is prejudiced to be the starter of the problem being labelled as the informer. The theme of the play is based upon these prejudices which then turn out to be wrong which suggests that they are usually inappropriate apart from the general idea of their being correct. They do nothing but to ruin innocent people’s lives and happiness, which is formed living in the society

peacefully. The prejudices hinder people from being together in a unity, destroying even the friendship and trust. The event and the people in this play are all extracts from real life Fugard has witnessed. In his article, Weales takes a quotation from Fugard on the characters in the play and their being real; “ “I need to locate Piet, Gladys and Steve in a world of real things, not ideas.” Fugard says.” (Weales, 1993). All of the prejudice and the events caused by them are real, not only composed of ideas or thoughts as Fugard states because there needs a concrete ground for this kind of assessment to show it is taken from the part of life to make it credible.

3.5. The Identity Crisis

First of all, the identity crisis is the main concept, the source of every problem, leading all the trouble since it creates its double as ‘the other’. Aloes are the best vague image for it. When Piet tries to find aloes names, he struggles a lot. He is very eager to name and label everything on earth. For Piet, names mean a lot, because they are not only labels. Once something is labelled, it is also fulfilled with the meaning of the label suggests. This also where prejudice starts for the human-beings.

Piet: Names are more than just labels. (Act I, Scene I, 4)

Once labels are settled as a concept there needs the identification of the self. Piet identifies himself after talking about aloes, positioning himself as such, he gives his detailed

identification. It is significant because the play is opened with the issue of identification and labels which shows that the main theme behind the action is ultimately the identity problem.

Piet: ...For better or for worse, I will remain positively identified as Petrus Jacobus Bezuidenhout; Species, Afrikaner; Habitat, Algoa Park, Port Elizabeth, in this year of our Lord, 1963...and accept the consequences.

(Act I, Scene I, 5)

Piet sets his identity in the beginning of the play to the audience so that it is understood that he is an Afrikaner, 'the other' for Africans. After 'post-colonialism', the concept of being an Afrikaner came into being and it created the duality between the people from the home-land. However; there is nothing Piet can do about hiding his identity because it can be seen outside because of his colour difference. Contrary to the other plays, in this play the one who is not accepted is the white person, instead of the blacks. Therefore, it is understood that the quality to be isolated in a community is just related to be 'the other' apart from the society. Although it may have bad consequences for setting his identity, Piet still goes on defining himself in such a brave manner without ever worrying about them. He has nothing to do to change his identity. He is an Afrikaner and this is unchangeable. He states his names and this also sets the location where he is originated from, along with the place where he is living.

Although Piet is an intellectual, he still classifies people according to their identities. His intellectuality can be understood from the quotations he takes from literature. He also modifies them into his status. For instance he takes a quotation from "Romeo & Juliet", to give example on his identity, comparing himself with Romeo from Juliet's speech.

Piet: ...Petrus Jacobous Bezuidenhout. "So, would Petrus, were he not Petrus called, / Retain that dear perfection which he owns without that title?" (Act I, Scene I, 4)

In the original quotation, instead of Petrus, there is Romeo. Juliet tries to peel off Romeo's identity even argues that without having his name and thus identity, he is still Romeo she loves. This shows that identities are not important in the core. It has no effect on people's personalities or 'perfection' as Juliet suggests. By quoting and modifying it to himself, Piet thinks the same as Juliet on the identities. However, there is also another point here, by changing the name Romeo into Petrus, he puts himself the position of the one who is not accepted without noticing. Romeo is 'the other' in the play, the same as 'Petrus Piet' here. Romeo's identity is not accepted in the side of the family of Juliet, making a community where he is excluded. He alienates himself by identifying with Romeo. His ideas are in struggle about the identity. It then turns out that the identity is not important when he approaches the subject with his intellectuality. He looks at it in a broader perspective, analyzing it from the side of the literature. The reader or the audience can foresee that these assessments about the identity and its analysis will lead to the problems in the play, and these are the base for the future contradictions. Also it reveals that Piet is the only character in the play that is the most positive person about everyone and disregards racism, which can be related to his being intellectual and thus, a reasonable person.

As for Gladys, she is prejudiced against the black community. She and her family have the fear towards the black skin. She tells us her memory that once she was on holiday with her mother and she got sunburnt. Her mother was terrified that her skin would remain that dark colour forever.

Gladys: ...On the first day I pick up too much sun on the beach...Mommy was terrified that I was going to end up with a brown skin. ...

(Act I, Scene I, 6-7)

Neither her mother, nor Gladys was happy with her being in brown skin. She just cannot stand being in any other different colour and her family has the fear of it. This also shows the fact that it is not accepted in the side of the whites to be a black because of the social standards.

At this point, both the black and the white are regarded as ‘the other’ in the both sides. They are likened to the plants of aloes. Aloes have so many versions, not only one. They differ in shape, colour and type in every aspect, like people on earth. Even though they differ from one another, their common name is aloes, like human’s common name is ‘people’. Differences affect the sub-identity, which Piet tries to find. People are also identified according to their differences moreover every little difference leads them to be discriminated.

Aloes also are the image for the people to have been labelled as the other who can survive through the pain and suffer they face in their lives. No matter how they are treated, they are still the survivors in their unpleasant segregated life. They are not accepted in the society. Fugard associates humans with aloes. As Walder points out in his essay; “For Fugard, the issue became how to reach the “other man” (127)” (Walder, 1993). It is also the effort of recognition and self-assessment in the life we live in. He reminds us the problems the humanity suffers from and by being aware of them; we should take an action towards it just by being reasonable and humanitarian.

Every little analysis for aloes can be associated with segregation for ‘the other’ as it is the source of the conception. Piet thinks about aloes a lot and their position in the plants society which can be taken metaphorically. He mentions their limited places to be kept. They are in a can without having freedom they may look for. He suggests that they may have feelings like humans or animals do. They are destined to fit in a can and ‘crawl’ in it until they die whether they have the care and attention they get from Piet. It is apparent that Piet loves aloes. This is an outlook of the way he is likened himself with them and because of this identification he is tend to understand them. He is also sorry for their situation which cannot be bettered.

Piet: ... If plants have feelings, this is as bad as keeping animals in cages. It is the roots that upset me. Even with all my care and attention they are still going to crawl around inside this little tin and tie themselves into knots looking for the space creation intended for them.

(Act I, Scene I, 8)

Piet again alienates himself from the society by identifying himself with aloes. His sympathy comes from the fact that he is an aloe, too. In his speech, it can be understood that no matter what can be done to change the other's situation in terms of otherness, nothing will basically change. The others are destined to live in their 'can', having the roots the same as themselves in history. They are the ones to be left outside alone, isolated because of the limitations they have in the society. This is what upsets Piet the most. However, aloes are looking for a change in their life to be free.

Piet: (Looking around his collection) This is not fair to them. An aloe isn't seen to its best advantage in a jam tin in a little backyard. They need space. The open veld with purple mountains in the distance. ...

(Act I, Scene I, 14)

As an intellectual, he ends up with the assessment that how the other is treated is not fair just because of their difference. They also deserve space and liberty as the majority who are not thought to be 'the other'. Everyone is equal and they should not be limited in a 'tin', having left isolated in their own tins at the backyard from the society. They should be

set free, as a part of nature and society. It is very natural to think every species together. Every kind needs its own liberty to feel free in the society for being the part and live together happily. This should not be a dream or utopia. This is how it should be in reality that is also pointed out by Piet to remind us the segregation and its consequences which show itself in isolation and limitation.

As for Gladys, she does not like aloes, since she sees them as the ugly other, not fitting to the beauty the other plants have in their own society. She strengthens the image of the other in terms of the different appearance of aloes. She complains of their not being 'pretty', and this makes her feel not to touch and accept them.

Gladys: Well, they are not pretty plants, you know. Is there a good word for something you can't and don't want to touch? That would describe them. (Act I, Scene I, 14)

The people who are labelled as 'the other' are just like the description of Gladys for aloes by the society. They are not accepted in the society due to their different appearance which does not conform into the majority. The society thinks about them like Gladys does towards aloes. They are not content to have them as their part between them because they arouse dislike and discomfort. They think that, since their appearance is not a part of the look of them, they are ugly to be loved or cared. The society's beauty values are also formed in the values that they are accustomed to see every time. They cannot fit into it in that term.

No matter how they are perceived, they are still the survivors in the society. They never give up. They face with hard times such as four years of drought, yet they are still alive. The world is too hard to live in because of its tough conditions. However, they do

not fail in surviving, whereas people can just give up in the same situations. Piet says that aloes survived in life where he has given up.

Piet: ... it's a defiant glory, Gladys. That veld is a hard world. They and the thorn trees were just about the only things still alive in it when I finally packed up the old truck and left the farm. Four years of drought, but they were flowering once again. ...when I drove away and saw them there in the veld, surviving where I had failed.
(Act I, Scene I, 15)

What aloes do is a glory for Piet. They should be an example for the human-kind, especially for the ones who are perceived as 'the others'. Aloes are the survivors and so should be the others. They should still survive even if they are in tough conditions, for instance aloes were able to survive in drought for many years. 'The others' have the strength to survive against all the prejudices and the different treatment because of that.

Piet: For the aloe it is. Maybe there's some sort of lesson for us there. Gladys: What do you mean?
Piet: We need survival mechanism as well.
Gladys: Speak for yourself, Peter. I'm a human being not a ...prickly pear.
(Act I, Scene I, 15)

Piet clearly speaks up what it has been implied, at the end of the conversation. He openly says that they should be like aloes and they need survival mechanisms as well. As the title suggests, it should be "A Lesson from Aloes" for them, as well. Their effort to survive in

the society against all prejudices can be associated with their being aloes. In the play, every character has to survive in harsh conditions because they are all considered as the other in different aspects.

3.6. Victims

In her essay Benson analyzed from Fugard's "Notebooks" that every character suffers because of being the other and they survive despite hard conditions. "His characters were all ultimately survivors- in South Africa's harsh political landscape aloes symbolized that survival. In his notebooks Athol had written of the play's "dark ambiguities". Two characters, Piet and Steve, were "victims of a system...which they have tried to resist,...something manmade," whereas Gladys was "God's victim" (Notebooks 230)" (Benson, 1993). According to her, Piet and Steve suffer because of the man-made system-apartheid, the human-made conception. They are the victims of the society, whereas Gladys is considered to be God's victim, because she suffers both due to her husband and the police who read her private diaries. Thus, she cannot be considered as a survivor since her psychology is damaged as she hardly goes on her life happily. After her diaries having been read, her mental sanity is not the same as it was, it devastated.

Gladys is fed up with the system, both human-made and Godly, she is struggling to live in, therefore she knows well the effects of the efforts of the survival. Trying to go on her life as if nothing happened and everything was going on smoothly is very hard for Gladys. She is affected from the system in such a bad way that she has lost her sanity. The consequences are all bad due to the fact that living in discrimination and prejudice.

Gladys: Is that the price of survival in this country? Thorns and bitterness.
(Act I, Scene I, 15)

Thorns and bitterness are the results for the survival for Gladys. She defines the loss of sanity and struggle in these images that are unpleasant. All she wants is to live her life without any misunderstanding or prejudice, with privacy and respect to mingle with the society. Her life turns out to be bitter due to the thorns she has in her struggle of living. For her, life is not a thing to be struggled, but just lived through in smoothness. As they are not the conditions Gladys believes in life, she is aroused with anger and spite. She is so full of spite that she doubles her negativity by mentioning them. She is extremely realistic and she expresses herself in a sharp manner. She wants to find a reason for her suffering and her anger caused by it.

Gladys: ...He might have cursed you Afrikaners, but not the whole human race. I want to live my life, not just survive it. I know I'm in this backyard with them, but that is not going to happen to me.
(Act I, Scene I, 16)

Her speech is so remarkable, considered in many points. She says that discrimination is made by God, instead of human-kind. She argues that the Afrikaners could have been cursed, but not all of the humans. Gladys becomes aggressive as she tries to survive in the society, being an Afrikaner. She wants to have a normal life where she is not prejudiced to

be isolated or struggle. She wants to be a part of the society, being accepted like any other person. She does not want to be an ugly aloe in the backyard. However; she is also aware of the fact that she is one, indeed. The truth hurts her and makes her angry since she does not want to accept it.

Since she does not want to accept her being an aloe, which she mentions it as being prickly and ugly once; she blames everything in the country for being treated differently and making her suffer.

Gladys: ...They're turgid with violence, like everything else in this country. (Act I, Scene I, 17)

She argues that everything in the country is full of violence and this is the reason why she suffers. Her situation is just as bad as Steve's. Apartheid is for both the white and the black, everyone suffers because of this. Every 'other' person thinks that the segregation is against him or her, yet it is against everyone. It is not against blacks or whites only. Moreover, this play is to show that the white people also suffer because of discrimination and prejudice. Both Piet and Gladys suffer from being 'the other', as they are the victims of the black society.

Gladys: ...I am just a white face on the outskirts of your terrible life, but I'm in the middle of mine and yours is just a brown face on the outskirts of that. Do you understand what I'm saying? I've got my own story. I don't need yours. I've discovered hell for myself. It might be hard for you to accept, Steven, but you are not the only one who has been hurt. Politics and black skins don't make the only victims in this country. (Act II, 74)

With anger, Gladys feels free to say anything she thinks without ever evaluating the consequences. For her, her struggle in life and the place she lives is much harder than anything. She finally reveals her feelings that have been repressed for a while in aggression. She has no time to express them before as she is left isolated without any company. When Steve talks about his sufferings, it becomes the utmost point for her to explode. Her anger plays an important role for this outburst. She says that her story hurts worse than Steve's and she does not need any other story, caused by apartheid, which positions them in the place of aloes.

She gets harsher for the next time. As she has been filled with anger and it is the time of the revelation of her repressed feelings, she just cannot stop expressing herself. She is so outraged that her images can be considered almost as an insult, but the fact that her equalling herself to Steve means that what she is trying to say only is their equality in being discriminated. Thus, not only blacks, but also whites suffer from discrimination in terms of the treatment they see both from the society and the power, which are basically the government and the police forces.

Gladys: ... They've burnt my brain as brown as yours, Steven... (Act II, 76)

She refers to the police forces by mentioning 'they'. Her brain is burnt, which is related to her loss of sanity especially after the event that her diaries being read. This also implies her otherness, compared with Steve's. The image of brownness is associated with blackness, so Gladys uses that colour to differentiate herself from the society.

All of the anger comes from the different treatment they face in the society, by not being a part of it. The most striking point is their being isolated by the majority who are the black community. Although at the beginning, they seem to be accepted after the problems have broken out, they are seen as the responsible for them and thus left isolated. Although

they are politically at the same side and therefore, they should support each other at all times, they just give them up. Gladys realizes their isolation after some time and thinking over and over she starts to feel responsible for it as her mental sanity is not all right.

Gladys: And you don't find it strange that in all that time not one of our friends has been around to see us, or invited us to see them? Solly, or Mervyn, or Betty... there was never any shortage of comrades in the old days. Is it because of me?
(Act I, Scene II, 20)

Gladys states their happy times when they were all together with their friends now leave them and do not come to their home like they used to do once. They neither invite them to their houses to be together. However; in the past, they were always together somehow. She is afraid that it may be the result of losing her mental sanity after the hard times she has gone through. However; Piet also confirms his being isolated, not only Gladys'. She is not the only one to be deserted.

In the good times when there is peace in the society and there was no problem, they were in a unity. There was friendship when Piet and Gladys were not isolated. As I mentioned before, prejudice and discrimination, as a consequence for that, comes into being in a crisis time, when there is a problem and anger in the modern times. When everything is going smoothly, there is no disaccord. However, in bad times, when there is a need for a victim, it is always 'the other' in every perspective.

Piet: ...there were meetings to which I wasn't invited and then as I said, I realized people were avoiding me. There is only one conclusion. (Act I, Scene III, 42)

On the contrary to Gladys' thesis of being the reason for their isolation, Piet is the main reason for that as he argues. The community once he was a part of now isolates him and tries to avoid his presence, thinking that he is the cause for their problems, by being the informer.

The issue becomes more serious and they are aware of that fact that everyone is avoiding Piet and Gladys. They are excluded from the society and left outside alone. To emphasis the image of isolation, Gladys says that:

Gladys: ... the others have been avoiding us as if we had the plague...(Act II, 70)

Their friends have left them and have been avoiding them as if they had the plague and if they go on being together with them, there might be the possibility of having that disease, too. Because of isolation, the plague image comes into her mind and she likens herself to be ill, due to otherness. It is hard for her to be in that situation where everyone is avoiding them and isolation is the sole result of it.

Although it is very hard for her, by giving strong images, it is understood that she does not hide the reality but faces it. Piet is also aware of segregation they are put into. They struggle to accept it, as it is not easy to talk about it bravely and face it. In fact, it takes some time for them to accept it. They are not willing to accept it very easily.

Piet: I don't accept it easily, but there is nothing else to do. I can't change human nature.
(Act I, Scene II, 21)

Having accepted the behaviour towards them after a while, Piet finally gives up and states that there is nothing to be done to change people's attitude towards them. He believes or makes himself believe that it is all caused by the human nature, apart from the culture or intellectuality. He believes that they are all born with it. By assessing this belief, he unconsciously states that he has given up challenging for survival. He may be too tired to continue his struggle for a better life, to be alone. By believing the fact that there is nothing else to be done, it is clearly understood that he will not do anything else more. They accept their being victims of the society because of the prejudices human-nature possess and the change seems impossible for both the mentality of the society and the position of Piet and Gladys, as he states.

The prevalent idea behind the play, without any doubt, is racism. It opens up with racism towards blacks by Piet and Gladys; yet it then turns out to be racism towards them by blacks as an opposition. However; Piet's racist thoughts change after he has become friends with them. To describe the first encounter with them, he uses the word 'ugly' for the black territory.

Piet: ...it was into that *ugly Coloured* area...

(Act I, Scene III, 33) (emphasis added)

Along with people, areas are also discriminated due to their owners. Piet states that the location is not pleasant for its being 'coloured'. It is clear that he also has prejudice even against their territory. It is also stated that blacks have segregated locations to live, apart from whites and they are called 'coloured area'. The apartheid cannot be more apparent than it.

Piet: ...I got a little nervous with all of them watching me as I walked over. I was the only white there...

(Act I, Scene III, 34)

He feels a little bit nervous, for being the only white there, as he is in the strange land whose majority is composed of blacks. He is like an aloe in that territory. To their surprise, they all watched him as he was walking over. They might have doubted at that moment because of the colour difference he had. In that situation, both blacks and whites have the fear for the other and the unknown as they are all prejudiced and ready to be faced with an extraordinary event. They are 'the other' for each other and the psychological effects of it are very hard to get through.

Because of all the prejudices blacks have for Piet, he is labelled as the informer among them despite the fact that he is not. Having been seen as the informer in his society, he becomes a victim. This is the reason of this play as Fugard mentions it, as Jordan argues in his article: " "I wasn't writing about a hero," Fugard told to Gussow. "I was writing about a victim. I've never written about a hero. I don't understand heroism. Piet is a very simple man, saying, 'I've lived through one drought. I'll try to survive this one as well.'"(90)" (Jordan, 1993). Fugard is dealing with a victim of the society. He is not a hero, but only a simple man struggling in life to be a survivor because of his position in the society he lives in.

His position in the society can be regarded like he is stuck between the two identities as Jordan argues. He is both Afrikaner and African, born in the same territory as the Africans. "There is something of him in Piet too, the Afrikaner who cannot conceive leaving South Africa, who both understands and does not understand why Steve is going." (Jordan, 1993). He also states that for being a victim, he is stuck between the ideas, especially the solutions. He can understand Steve for leaving his homeland, yet there is also a dilemma. It is something that is not clear for him. He is a victim to be in effort to survive against all the pain he suffers. Thus, one side of him does not understand why

Steve is leaving. He is not angry with Steve although he also thinks that the informer is him.

As for Piet, it is really hard for him to accept the fact that he has been treated as if he was the informer. He is alienated because of this belief and the reaction of the society.

Piet: Yes. It looks as if ... they all think ... I am the one. (Act I, Scene III, 41)

Until that moment, Piet has been hiding the fact that he has been comprehended as an informer lest Gladys is hurt and furious. He does not want her to feel in a bad way because of him as her psychology is not well. But when everything is revealed, there is no need for the truth to be hidden anymore. If he had not revealed his being doubted as an informer, Gladys might have thought that she was the reason for their isolation in the society. For her to feel herself better, he revealed the truth about the doubts he conceived.

Piet: He didn't cross to the other side of the street when he saw me coming.

Gladys: (outraged) Who did that?

Piet: It doesn't matter. (Act I, Scene III, 41)

When he gives more details about their being isolated, Gladys becomes shocked and furious for the new information she gets. She just cannot accept their status in the society and go on her life happily, like aloes. Truth hurts their feelings although the treatment has been obvious for a while, she was not aware of the reasons before. At the end, she

understands that even Steve is one of them who is suspicious of Piet to be the informer. This new information is shocking for her.

When Steve comes for dinner, Gladys plans a play to perceive the real thought of him for Piet. It is so shocking to learn the reality that she does not tend to believe what she has heard from Piet about the doubt that his being the informer that all the values she has before are shaken. At first, Gladys states that they have the knowledge of the suspicion for Piet.

Gladys: ... They all suspect Peter of being a police informer. Did you know that?
Yes. They all think he is the one who told them you were going to be at that party...
(Act II, 70)

By telling what she knows on the subject of being the informer, she encourages Steve to talk about what he really knows and feels about Piet. Gladys tells the story as if Steve did not know what happened. After Gladys' speech, Steve reveals the truth about his and his family's attitude towards Piet. Steve's wife Mavis is sure that Piet is the informer. Although they are invited to dinner to Piet's that night, only Steve comes without his wife and children. As soon as he comes to their home, he apologizes for their not coming and makes up an excuse for it. But after Gladys tells what she knows about it, Steve can no longer hide the reality.

Steve: ...That's why Mavis isn't here. There's nothing wrong with the children. It's just that she's got no doubts. She is certain it was you, Piet. I had a hell of an argument with her before coming here. She said it was a trap...That's why I was late...

(Act II, 71)

Finally, he tells the truth about his being late. His wife Mavis is sure about Piet's being the informer. He reveals her real thoughts about Piet. His excuse on children's illness is a complete lie. No longer does he hide the truth. All of their prejudices against Piet are revealed after the explosion of the feelings. Even though at first, they think that it is more appropriate to hide their thought about him, everything comes into the surface as the turning point. At this time, Gladys' plan works to learn what is kept as a secret and she succeeds in getting the prejudices.

Gladys works as a detective or a police to find out the truth. Having learnt what Steve really thinks, Gladys can no longer stay calm, it is time she revealed her feelings now. She believes that it is unfair for them to see Piet as the informer. Her bluff really worked out, her anger is revealed in turn. She counts every reason to be his being regarded as an informer and their basic grounds of prejudice.

Gladys: Careful, Steven! He looks like one of them, doesn't he? The same gross certainty in himself! He certainly sounds like them. He speaks English with a dreadful accent. What else, Steven? He's poor enough to do it for money.
(Act II, 73)

What Gladys mentions is the main reasons for Piet to be considered as an informer. The qualities she talks about are the basics of his being the other from the society. He is confident, has a good accent in English and moreover he is so poor that he can be an informer for money. These qualities of Piet differentiates him from the majority, his being poor strengthens the image, too.

The prejudices which form apartheid are mainly because of these reasons and also of the different colour, shown in the appearance. People tend to doubt since they do not see 'the other' as a part of the society just like they do to Piet.

The concept of home is another reason which arouses the apartheid. People are so tend to call their land as their home that they do not want to share their territory with the ones who do not belong to them in terms of race and colour. They want unity according to their own race as if there is one. Their concept of home is so narrow that they just cannot see the world as a whole and this is the main cause for all of the racism, besides their prejudice.

Apart from Piet and Gladys, Steve also thinks that he is the victim of the society, inherited from the past times. He and his family are not happy on their home-land. They also feel isolated by the power in the country although they are the majority. Due to post-colonialism, he is not content with the social treatment they see, especially manipulated apartheid. With the accumulation of these problems, Steve is leaving his home-land in order to be free in England, basically running away from his country. However; it is not easy for him to go away; because he is passionate for his home-land, Africa and he is an African.

Piet: I don't think it's all that easy for him. This is his home as much as it is ours.

Gladys: No. I know I was born here, but I will never call it that...

(Act I, Scene III, 37)

Moreover; Gladys is not at least content in her home-land where she was born. She has never been happy there and that affected her so much in shaping her thoughts on her country. She is always treated badly and she is isolated because she is in the minority. Piet is more temperate in that situation. However; both of them are far from being happy to live in their country, even though they do not leave it.

As Steve is leaving soon, he wants to ease his pain by supporting his idea and thus showing the freedom England possesses which can also be considered as a prejudice. He again does the same mistakes because his assessments are based on what he hears from

someone else. He believes what he hears from the others to direct his life. Although he is talking about Hyde Park in London, life is not only takes place in the parks. To be honest, there is not a place on earth to be ideal in every perspective because it is all covered with people and people have prejudices along with their desires.

Steve: Piet Bezuidenhout will be there at the end even if it means being the last one left. You're fooling yourself, Piet, if you think there's any hope. Do what I'm doing, man. Get out. Join my in England. We can sit back and talk as much and as loud as we like...because that's all we ever did here. Somebody was telling me there's a place over there where you can stand up on a box and say anything you like.
(Act II, 69)

He wants them to join them because he does not want to feel isolated in his dream journey. He wants his supporters to go with him. What is the most upsetting thing is he believes that there will not be any hope in his home country. He thinks nothing will change, he is very pessimistic. Moreover, he wants Piet to give up all his hope from his country and follow a dream to a land which is unfamiliar for them, far away from where they belong.

Seeing their lives from a far perspective, Steve thinks that whites do not suffer but they are privileged which is also another prejudiced idea for them. He even thinks that if he was not dark-skinned, he would not be about to leave his country, because as a white-skinned person he would find reasons to live in it in peace without being faced to apartheid. In that way, he would go on living in his country that is his desire.

Steve: If I had a white skin, I'd also find lots of reasons for not leaving this country.
(Act II, 67)

Steve's harsh reaction is, in fact, to the human-kind that live in his home-land, along with the governmental power as he is politically involved, he argues that there is no freedom in his country. His need of immigration is not willingly. He still loves his country no matter what he has experienced there. The main reason for his need of going away is that the prejudices people have in their lives and minds, shaping the outcome as apartheid.

Steve: I don't want to leave this country, Piet. I was born here. It's my home. But they won't give me a chance to live. And they'll do the same to my children...
(Act II, 77)

Steve obviously does not want to leave his home country; he finally confesses his real thoughts on his home-land. He is so bound to his country that it is not easy for him even to choose freedom compared to his suffer in his home land. He argues that he has to leave it since he is not given a chance to live and the fear of the future possibility of the same treatment to his children. The issue of apartheid has been going for many years and he thinks that there will not be an end for it. It will go on as it has been before. Thus, his children will also suffer because of this. Steve does not want his children to pass through suffer he has done.

The reason why he is so certain about the future of his home-land without any hope for a better change is that he is living the same pain that his father also lived. His father suffered because of apartheid and there has not been any change and he suffers, too. That is why he thinks that his children will go on being affected by segregation. For him, time does not help to better the world or at least the place he lives in. It is just the continuation of the same events without any change to get united.

In the past, he and his ancestors suffered because of apartheid and the different treatment they get from the segregated residential areas. The problem of their struggle in

their home land goes up to that incident. His father only wanted to live his life, work and feed his family, like everyone else wants. But they were not free to live wherever they want in their country, because of the coloured areas they were forced to be taken out from their houses which was located in Fairview. As a contrast to its name, it was not fair.

Steve: ... All he wanted from life was to work, feed his family and wait for another big one. That's not asking for a lot, hey? But it was still too much for a Coloured man. They kicked us out, Gladys. Separate Group Areas. Fairview was declared white and that was the end of us... it's still standing empty, you know. No whitey has built on it yet.... (Act II, 63)

It is certain that Steve has been suffering from apartheid since his childhood. He is affected both physically and psychologically. Without any doubt what he has been facing is not easy for a human-being to accept. Their being taken out of their home is not a good childhood memory. It is not surprising that he is pessimistic about his home-country and cannot see a solution or a change in the mentality of his home-land in the future.

Nevertheless, Piet loves his country, indeed he has patriotic feelings. Yet, the reason for his being so outraged against it is that he is passionate about his country. His passion is so strong that he has great feelings to express himself in a tough manner, however; they are not enough for him to stay in his home-land. Benson also points out in her article that, taking quotations from Fugard about his style and his reasons for writing in this manner: “ “So I think like an Afrikaner,” he explained, “and believe that certain things about South Africa achieve their truest statement made from an Afrikaner background. The tragedy,” he added, “is their love of country has become a passionate but shrivelling emotion.” ” (Benson, 1993). This thought is the motive for both Steve and Piet. Piet can be identified with Fugard as he is also an Afrikaner, but Steve is also passionate about his country not less than Piet.

His passion for his country combined with his position leads him to pessimism that has been ongoing for many years; he even thinks that being in that race is a mistake which

is very upsetting for a human-being to think because of the treatment he gets. He victimizes himself for his situation. Having born black is not a pleasant thing, he argues. It is a shame to think and to be thought like that, just because the different behaviour and discriminated attitude they get in the society even in their home country.

What Steve says here is the repetition of the history; the quotation was said before by his father. It seems that there has not been any change. He says it in African language that his race is a mistake. The most striking point is that the contradiction lies behind the situation. In his own country, Africa, he feels desolate and like an error in life. Yet, he expresses his being African, thus 'the other' after colonialism, but in African language which contradicts itself. He is 'the other' on his country.

Another point to be considered is that, Piet also repeats Steve's and Steve's father's sentence which also assesses that Piet's race is also a mistake there. For him, after post-colonialism, as it is stated in English, he is a mistake to be there, in Africa. Automatically, he becomes 'the other' since he does not belong to the land where he was born.

Steve: ... He just shook his head and repeated himself: "Ons geslag is verkeerd."
Sorry, Gladys. That means... how would you say it in nice English, Piet?
Piet: Our generation...our race is a mistake. (Act II, 64)

When historical facts are considered about Africa, what they talk about seem to be based on the treatment they see from the forces of power, as a reality rather than a total fiction. In 1948, apartheid began in South Africa. In 1950, the Suppression of Communism Act was passed in South Africa and law was so ambiguous at that time that anyone opposed to the National Party could be at least censored or arrested. And at that time, the Population Registration Act classified South Africans according to the race and the Group Areas Act split cities and towns into segregated sections. By 1983, more than 3.5 million Blacks had been cruelly expelled from towns and white rural areas. In 1994, apartheid ends with the election of Presidency of Nelson Mandela. (Caldwell-Smith, 2001)

Nevertheless, it is not as hopeless as Steve sees the future of his home-land. Politically there have not been any segregated places since the date of 1994, it does not mean that everything is going on smoothly but every little step in the mind to be taken as an action later is a big one to change the world.

Moreover, no one and no race is a mistake on earth, contrary to their belief, as every one of us is a human-being sharing the same planet, only with slight differences in appearance outside that makes it colourful and interesting.

3.7. Underestimation

In “Master Harold and...the boys”, the prejudice acts in the side of Hally against the blacks that are formed as Sam and Willie. Although they create their own ideal world with dancing, Hally underestimates them by associating it with primitiveness. He can not see what they see and create something in his mind as he is prejudiced. He creates the concept of inferiority for them due to his prejudice for the blacks.

Hally: ... Old Doc Bromely – he’s my English teacher- is going to argue with me, of course. He doesn’t like natives. But I’ll point out to him that in strict anthropological terms the culture of a primitive black society includes its dancing and singing. To put my thesis in a nutshell: The war-dance has been replaced by the waltz. But it still amounts to the same thing: the release of primitive emotions through movement.

(34)

As a homework Hally deals with the subject of ‘What does dancing mean to the blacks?’ Although at the beginning, it seems that he is very interested in dancing and fascinated by it, he then reveals his real thoughts. Even if he likes the ideology behind it- “a world without collisions”, combined with his prejudice he is not interested in that part. What is more interesting for him is his analysis of dancing which is based on the fact that the waltz is the new form of the war dance of the primitive. He feels free to state that he associates dancing with the primitiveness and he talks about it in sociological terms as if it is the reality although it was only his opinion and assessment. He argues that in history, the black were involved in war-dancing and singing, whereas now in the present, as they no longer do that, they express themselves by dancing waltz. According to Hally, they release their ‘primitive emotions’ by waltz. Although waltz is a European dance, originated in Austria, it is not a ground for Hally to see them less African as they are dancing it. No matter what they do, they can not elevate themselves in his point of view. His prejudice is settled to shape the facts apart from the reality or subvert it. For sure, dancing is a kind of human expression by using the body with the coherence of the mind. In dancing the body’s being more focused makes Hally think that it is not related to the mind. He disregards the mind and thus grounds it with primitiveness.

As for Jordan, dancing is a self- expression where creativeness is involved. As waltz is a European dance, rather than Hally, he suggests that the hegemony of the white forms in dancing, which also means that it is a medium between the two societies, combining each other. It can also be seen as the will of the black community for the world- ‘the world without collisions’. “Just as dancing is a means of transforming the obligation to stand into a form of creative self-expression, so the fact that the two men rehearse European dance steps like the quickstep can be understood as their way of transforming and appropriating white cultural hegemony for black cultural purposes. Dancing is thus much more than a sentimental metaphor for social and political harmony, the “world without collisions” of Hally’s homework assignment. It is also a form of disciplined social practice that has specific cultural meaning within the black community.”(Jordan, 1993). Jordan’s way of thinking is very much different than Hally’s point of view. Hally cannot put aside his prejudice against the black society, whereas Jordan explains the reasons for dancing in a more cultural and political background, not only talking them as thesis.

Apart from the prejudices and assumptions, for Sam and Willie, dancing happens to mean them more than it is interpreted by anyone else. It is their ideal world where “there are no collisions”. The world is not a utopia to be ideal and there are collisions in every place every time. There is no peace in the world; the countries always collide to each other. It is much harder if the people’s position in life is labelled as ‘the other’. Moreover, there are wars, illness and death; the images that are not ideal for a happy life. However dancing creates an illusion in their life like a dream where everything is smooth and peaceful, alienating and making people forget the bad side of the world.

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

Although they create their ideal world to be in, their effort to make their life better is interpreted in a different way. For them, the dancing moments are special when they ignore the realities of the violent and unfair world. Everyone is dealing with his/her own dance, without any bumping to anyone. They deal with their own business. They do not care about anyone else rather than their steps. There is understanding and apparently a unity between the dancing communities. They become superior on the dance floor apart from anyone. They leave their actual position in the society. In their dreams they want the world just like that.

Sam: ...And it’s beautiful because that is what we want life to be like. (36)

Dancing is also a rebellion to the savage world for not accepting its harsh realities. Since it is very difficult to change the world, almost quite impossible, they substitute it with another one they create. Apart from the fulfilled meaning of dancing with primitiveness, Sam says that it is beautiful. The beauty lies as a matter of fact that it is the ideal and the desired world without any prejudice where they are free and everyone is equal, at least they are not inferior. They forget the realities they have to face in their lives, which is a lotus effect for them.

4. VIOLENCE

Due to segregation, the reaction has the effects of outbursts in the society inevitably. It is usually expressed in violence, either verbal or physical. It is sometimes symbolic even if it does not hurt, but degrades, such as spitting. No matter how it is expressed, the outcome is psychologically maleficent to the victims of the society and the humankind.

In Fugard's plays, violence reveals when there becomes aggression after a while of recession in terms of emotions. At the beginning of the plays, everything seems to be going on very smooth and friendly between the races. However, as a turning point, it is seen that the aggression comes out and thus triggers the violence. The perfect picture of happiness is broken through the play and there explode the emotions, having been suppressed before. It shows us that, the ideal world, in terms of unity of the races are not quite optimistic and usually whether we get the image, not everything is what it seems. They all burst in the time of aggression.

4.1. Aggression

Analyzing the behaviours, it is obvious that the spite for the white occurs in the side of blacks due to the oppression they face and the force of mastery occurs in side of whites towards the coloured race. In fact, what Fugard suggests is that, these kinds of feelings have always been in the inner side no matter how they successfully hide the fact. The only revelation time is their turning points when the peace can no longer be provided by either race.

When all of three plays are considered, in "Blood Knot", the violence is seen, firstly as an image, mentioned by Zachariah and Morris, of the whites being violent to

them for their will of mingling with them. It occurs because of the fear of blacks for the white community. In their minds, as whites are the authority, they are thought to see violent acts from them. They associate their power with patriarchy and constitutions such as police forces and prison. Violent acts are coming of the surface of the pressure for the suppressed feelings by the way how they are stimulated. These physical acts are not the reality that they face; they are just future possibilities if they go on in the same path. Their imagination works in that way because of the behaviour and general treatment they act. The reason for their imagination is the Western traditions towards the black people and a kind of superior behaviour proposed as Walder also argues in his essay; "The resulting synthesis of indigenous and Western traditions had a racial impact upon prevailing assumptions about the nature of theatre in South Africa, and its role in a situation of oppression." (Walder, 1993). As theatre is a reflection of the real life, the images can be seen clearly for these reasons. Therefore; violence is an image, occurring as an outcome of the treatment of the white to the black people, stick to them from the past which is too hard to get rid of.

Later, along with the created image; the aggression, combined with their desperateness, bursts between the brothers since one of them is lighter than the other to be considered as a white. Morris and Zachariah show their aggression while they are role-playing when it is the time they leave their real lives and act in a manner far away from reality, even though it is not true. In fact, it is the time when the real aggressive thoughts of them for each other are revealed.

In "A Lesson from Aloes", there is not much related to violence, unless it is counted as the discrimination and the isolation of the society, only there are few implications upon otherness for the violence, consisting of madness that can be considered as an insult even it is done in a friendly way.

For the third play, "Master Harold...and the boys", violence is seen from Hally to Sam and Willie, especially Sam, starting with an argument and later expressed by spitting. Even though everything begins smoothly in the beginning of the play, with the arousing aggressiveness, Hally loses his control and hurts Sam's feelings. His verbal violence is so tough that Sam is hurt intensely. Willie soothes Sam and makes him think in a reasonable

way, showing that the unity of the same race again where there is an aggression, and thus violence, between the different races.

Turning back to “Blood Knot” again, violence image begins with Ethel in the beginning. Although she is not directly related, she represents the white, having the connotations of power, violence, oppression and ‘the other’ according to the shape of the Western idea. The general belief that is constructed is that whites have the fear of the black in terms of the idea which is imposed on such a manner that every race is not equal. Because of this, Morris believes that Ethel’s reaction to Zachariah will possibly be very harsh, even it can be considered as violent since it has the potential of hurting the feelings of him. The imagery of violence begins with their consideration of Ethel and her reaction.

According to their belief, she might have the possibility of screaming and swearing because of the surprise she gets when she sees that Zachariah is in fact a black man. Her alleged reaction can be considered as a violent act. Moreover, their image gets more violent when they think about the patriarchal white forces to punish them for their desire for Ethel. Behind her, there are her male relatives that are brother and uncle. She is not alone in the society; she represents all of the white forces in a unity. Even the police are on Ethel’s side, even if they are right in this occasion, they will be conceived as having a fault and thus be punished for their act, as the authority for the law and order is biased and discriminates people.

Morris: Good! Now for yourself. She’s surprised, remember?

Zachariah: I’m not strange.

Morris: She swears?

Zachariah: I am no dog.

Morris: She screams!

Zachariah: I just wanted to smell you, lady!

Morris: Good, Zach. Very good. You’re seeing this clearly, man. But, remember there is still the others.

Zachariah: What others?

Morris: The uncles with fists and brothers in boots who come running when a lady screams. What about them?

Zachariah: What about them?

Morris: They’ve come to ransack you.

Zachariah: I’ll say it wasn’t me.

Morris: They won’t believe you.

Zachariah: Leave me alone!

Morris: They'll hit you for that.
Zachariah: I'll fight.
Morris: Too many for you.
Zachariah: I'll call a policeman.
Morris: He's on their side.
Zachariah: I'll run away!

(Scene IV, 93-94)

When they talk about the violent forces they have the possibility of being faced to, the image is quite enough to make them fear. They think that Ethel's brother and uncle will possibly use their fists and boots to fight with them for a punishment. Their physical act of violence as an image should be regarded in such a way that, the Western culture imposes on the blacks to the fear from the white. The consequences for messing with them hold a certainty of being punished and beaten wildly. The physical violence is also in the forms of hitting and ransacking.

Since Morris is more experienced in the world, as it is mentioned in the first part, the source of all of these images comes from him, for Zachariah to warn him. He thinks that he should be aware of the facts of the real life and thus behave accordingly. As a part of life, violence is also involved like the other realities. Mentioning them is another way of violence; make the images occur in the mind, affecting people's psychology. It also causes fear that makes them act any other different way than they will possibly do, so they change their minds and make a plan in which Sam takes Zachariah's place and as Zachariah says, the most appropriate way for him is to 'run away', run away from his dreams, his life.

They are the white who are associated with violence and the black to be the victim of the act. In that sense, they are both innocent and prejudiced as a reason for all these. The bad treatment they get from the outside of their community is due to the fact that they are seen inferior and impotent. They are seen, or they see themselves, weak or unable to react in a situation of a violent act because even if they want help from the constitutions, they will be on the white's side. This also suggests that whatever they do, they are not able to defend themselves in any way because all of the ways are locked up for them. This also

shows that the violence is not only with physicality but it is also formed in limitation for 'the others'.

However; it should be kept in mind that they are all the images in their mind. They have neither done by Ethel nor her relatives. The brothers just assume the possibilities of the acts they will probably and likely to have. The suppressed inferior feelings, imposed on them by the other culture, of them are prevalent in their perspective.

Towards the end of the play, the real thoughts of the brothers for each other are revealed. The reason is that they are aggressive and desperate so they are being wild to each other and talk about their inner life under the camouflage of role-playing. In this way, they both express themselves mutually and freely, and they are not sorry for it, because they try to convince themselves that they are solely role-playing.

The role-playing can also be seen in 'A Lesson from Aloes' by Steve and Piet. In the play, their identities are hidden for a moment and they act as if they are someone else, but they look for the other's real identities.

Steve: I'm looking for a mad Afrikaner, who recites English poetry.

(Act II, Scene I, 47)

Steve: I told you he was mad, sir.

(Act II, Scene I, 47)

The emphasis here is Piet's madness as he is 'the other' in the society. He is also alienated and labelled as "a mad man who recites English poetry". His otherness is doubled when Englishness and the poetry are involved. His intellectuality is made to be based on his madness. Furthermore, he defines him as being an 'Afrikaner' and excludes him from being African and belonging to Africa and to its society.

When we look back to the brothers in "Blood Knot", their violence is based on words, hurting each other. Their play also shows their state of mind, cultivated by the white idea that they are important high class people and positioned as a master, whereas the black are servants for them, and from the low social status. The striking point in their role-playing is that they call each other as a master and a servant in African language, which implies that they should indeed be regarded as a unity as they also share the same language. It can also be conceived as what they are doing is the imitation of the behaviour and the concept after colonialism.

Morris: [with brutality and coarseness] Hey, *swartgat*! (Scene V, 106)

Violence lies behind the way he addresses him, brutal and coarse. Moreover, 'swartgat' is "an abusive name for black South African, literally, 'black-arse' " (Glossary of the Fugard's plays 255) They emphasize the master and servant relationship in their role-play in which the darker one is servant and the other one is the master, the fair one.

Morris: [stops, turns suddenly] Hey, *swartgat*!
...That's the way to take a joke. Hey, *swartgat*!
Zachariah: [playing aloud] Ja, *Baas*? (Scene VII, 114)

To assess their position, they choose that specific words, such as 'baas' which has the meaning of the boss or master as it can be figured out from the sounds. Zachariah accepts his being the boss as a white master and his acceptance is intensified with the acceptance word 'ja', that is 'yes'. It also shows that he is ready to do whatever is ordered. Morris repeats the word 'swartgat' twice for Zachariah to take his attention. After he says it once, he wants them to make himself and Zachariah believe that it is only a joke, so there is nothing wrong with it.

Later tension gets higher and everything gets out of control although it has just started like a role-play. Expression of themselves makes them be honest about their true feelings. Their theme in their play is that, Morris is going out for a walk with Ethel in his nice suit, as a white man, and on the way where they promenade, there is a seller, who is Zachariah, black again, even in their dreams. He is insulted and he has to obey the white man in his play. However, he can take no more, and he also expresses his real thought, shocking Morris.

Zachariah: Bastard!
Morris: [sharply] Who?
Zachariah: Don't spoil it, man! You can't hear me. It's just a thought.
(Scene VII, 116)

The conversation opens up with Zachariah's insult to Morris, with the word 'bastard', as a reaction to his position. His spite is expressed in that word and Morris is shocked. It is unpredictable to hear from him such a word as an insult, since he is supposed to be quiet and obey the rules that the white men give. As Morris gets shocked by this word, he reacts

sharply and he just cannot believe that Zachariah addresses him by saying it. However, to prevent violence, Zachariah proposes that it is not a word he gives voice to, although he says it. It is just a thought, thus he believes that he cannot be judged. He is spiteful to Morris not only in terms of his being lighter in skin but also his position like a boss, expressed in his treatment to Zachariah.

Morris' attitude towards Zachariah is degrading him and exposes 'the otherness' in every perspective. He points out his blackness and uses it as an insult, arguing that he has no whiteness in him. He thinks that being black is a mistake and Zachariah apologizes for that. He also addresses him as 'baas' many times, which puts him into the servant situation. However, Morris just does not stop and limits himself. He goes on insulting him, saying that he is 'horrible' and he also states that he 'stinks'. As an answer for that, he apologizes and begs him. This also suggests his inferior position as he is talking to his boss despite it is only a role-playing. Their suppressed feelings burst out in that time; it is as if their real identities are in a mask. Thus, they feel free to put away the boundaries.

Morris: ... What sort of mistake is this? A black man? All over, my boy?
Zachariah: Sorry, *Baas*.
Morris: Your pits and privates?
Zachariah: Ja, *Baas*.
Morris: Nothing white?
Zachariah: Forgive me please, my *Baas*.
Morris: You're horrible.
Zachariah: Sorry, *Baas*.
Morris: You stink.
Zachariah: Please, my *Baasie*...

(Scene VII, 120)

Morris' behaviour is very wild like a boss to Zachariah and he also exposes the discrimination between the black and the white, mentioning that Zachariah does not have any 'whiteness' in him in any sense, neither physical nor spiritual. His repetition of the word 'baas' also states the problematic situation about his position. Although he states it many times, it is in his subconscious that he rejects his position. Even though he mentions it several times, he is not volunteered for it, and he may get pleasure for being inferior.

That behaviour of Morris, regarding his attitude, is also a reflection of the white culture, influencing their mind.

Their spite has broken out with the role-playing. After that moment, it is not possible for them to stop themselves from being aggressive. Although Morris acts like a master in the role-play, he does not dominate at all time, especially when the beginning of the play is examined, he is the one who looks after Zachariah's health, such as caring his feet, and he does the housework which emasculates him in a way. Because of that pressure, he has been tense for a while and then in this aggression time, he reveals all of his suppressed feelings for the time he passes with his brother. For him, even though they continue their lives without any trouble; he is so sick and tired that anger has been cumulated in his subconscious along with the result of their discrimination in the society. He is angry to the society, angry to his brother and angry to himself.

For Morris, his brother is a burden to him. He feels his presence everywhere in the society and he does not like it. He thinks that it is the reason why he has failed in life and not reached his ambitions. Zachariah also represents his black side and reminds him from whom his roots come. That side forms his identity and thus he is discriminated and alienated in the society. That is the reason why he is not a part of the society. He has a low-esteem when he thinks of himself and his position in the community. His life is not the ideal life for him. He wants to get rid of that part, representing the black society that is his brother. His anger occurs to him because of the connotations he has. Wherever he looks, he sees Zachariah that means everywhere he faces with the fact that his race and roots have come from and thus it states his position in the society. He feels degraded in that way. He reflects his hate to his brother which is in fact, to himself. He says to him that there is always him and there is no escape from that fact. There is also another implication for that, it also means that in the world we live in there is no escape from any race as everyone is mingled together. Hating each other is not the point. However; Morris expresses his hate to Zachariah, as every race does to 'the other', in both verbal and physical terms later on.

Morris: ...So what was stopping me? You. There was always you. What sort of thing was that to do to your own flesh and blood brother? Anywhere, any place or road, there was always you, Zach. ...
(Scene V, 107)

Morris blames his brother Zachariah for the chances he has missed. He argues that he is the reason why he cannot succeed in life. He suggests that Zachariah spoils everything in his life. Without Zachariah, life would probably be a better place for him according to his speech here. But we have to keep in mind that this is the most aggressive time in the play when anger reaches its height.

He also considers him as a hindrance, yet he lives with him, and he earns the money for the house. He also says that he is embarrassed by him as he is around all the time. His aggression is formed in hate and he repeats 'hate' several times to Zachariah in order to express himself. He is entranced as if he does not know what he is doing or saying.

He gets blunter with the words that he chooses to address him. He defines him as 'a two-legged bloody embarrassment' which is no way pleasant. He also uses physical violence to him, hitting him with an umbrella. Later on he calms down when he is relieved from the stress.

Morris: What did you mean crawling around like that? Spoiling the view, spoiling my chances! What's your game ,hey? Trying to be an embarrassment? Is that it? A two-legged, bloody embarrassment? Well, we'll see about that. I hate you, do you hear? Hate!...Hate!...Hate!...
[He attacks Zachariah savagely with the umbrella. When his fury is spent he turns away and sits down.] (Scene VII,120)

Finally, he loses his mind completely and attacks Zachariah with the umbrella. This is the utmost point in the play where violence becomes physical, shown in savageness. It can be regarded as the violence of the white to the black, showing their oppression and brutality in terms of apartheid.

4.2. Violent Master

Violence is observed in “Master Harold...and the boys”, being performed by Hally to Sam and Willie. He not only insults them as a master but he also hits and spits them as a physical act which are all considered as violence.

In ‘Master Harold...and the boys’, aggression ascends gradually. Hally has been aggressive since the beginning of the play but not only towards the blacks but his father because of his family issues. He has been tense and ready to explode at any moment. From the beginning, he starts to give orders to ‘the boys’ to assess his position as a master. As he is angry, his attitude towards them is also aggressive, lacking gentility. His anger reflects itself from the beginning, as it even turns out to be physical. Furthermore, he insults them like a despot all around.

Hally: Sam! Willie! [Grabs his ruler and gives Willie a vicious whack on the bum.]
How the hell am I supposed to concentrate with the two of you behaving like
bloody children? (30) [... He struts around like a little despot, ruler in his hand,
giving vent to his anger and frustration] (30)

His manner is like a despot master, dominant in the scene, controlling the two coloured old men. He constantly insults and swears them. By the way, he gives instructions for them to continue their work since he is the boss. He is the despotic boss around. He uses imperatives for them to do their work. He is just aggressive generally and his behaviour is the outcome of his aggression.

Hally: Just get on with your bloody work and shut up.
Sam: Swearing at me won't help you.
Hally: Yes, it does! Mind your own fucking business and shut up! (42)

Hally wants to establish his mastery by being severe and rude. For him, only in that way they respect him, there is no other way for that. In fact, the reason for his being rude and swearing all the time to them may be that he is not self-confident enough as he is younger than these men. He wants to be dominant but as he does not know how to deal with it, his manners are not so appropriate. What he does constantly is to swear and yell at them. These can be understood as the symbols of a foresight for the future which will be formed in bitter words and the spitting scene, performed by Hally.

To remind Sam his position in the café and in the life, Hally says that he is only a servant there. By that way, he is also strengthening his image as a master. Their identities are set in order them to know their status. The duality between the master and the servant is emphasised. He again reminds them his family, his mother, as his mastery is not enough for him to get respect, or he believes so. He thinks that they do not know their boundaries about how to get on with him. He supports his point by mentioning his mother's thoughts on them. She has also warned him that he should be more careful about behaving them and not to get so familiar, as they are just workers there and he is the boss.

Hally: ... My mother was right. She's always warning me about allowing you to get too familiar. Well, this time you've gone too far. It's going to stop right now.
[No response from Sam]
You're only a servant in here, and don't forget it. (42)

After Hally has mentioned Sam's position again, he gives no response. It can be interpreted as an action of quietening him. Talking in that manner is also another action which leads violence and rudeness. Although Sam seems to be patient and calm that moment, it will not take so much time for him to get angry and react.

Hally constantly reminds them their positions, supporting his statement by mentioning his mother and father, and their being the owner, boss of the café. As a result, he is the boss to be taken orders from. Finally, Sam breaks his boundaries of his being quiet and starts speaking. He wants to give response to Hally after being provoked several times.

Hally: ...And as far as my father is concerned, all you need to remember is that he is your boss.
Sam: [Needled at last] No, he isn't. I get paid by your mother.
Hally: Don't argue with me, Sam!
Sam: Then don't say he's my boss.
Hally: He's a white man and that's good enough for you. (42- 43)

Sam accepts the fact that Hally's mother is his boss, yet he rejects Hally's father in that position. He supports his view by saying that he gets paid by his mother not by his father. Hally cannot stand hearing Sam's rejection and his argument. However; in that scene there is an effort to be heard and be dominant for Hally, by using his family members.

The tension gets higher as the play goes on. Both Sam and Hally gets angry after Hally's provocation. Sam can no longer stay calm after his words. Hally becomes tougher, though, without ever thinking the consequences and the damage he would probably cause. For Hally, in order to express his suppressed anger, words are not sufficient, therefore as the pressure becomes more, he uses physical violence.

[He (Hally) grabs Sam by the arm and tries to make him turn around. Sam reacts with a flash of anger] (43)

His anger has not been released totally, so it is just getting higher. He is not satisfied with Sam's behaviour as he replies him back and challenges. The stress between them goes on with physicality which connects them with the anger bounds. After thinking for a while,

Hally finds different ways to show himself as the boss, realizing that none of the actions he has done is efficient for him to be conceived as a master. This time, he commands Sam to call him as 'Master Harold'. In this way, he would be aware of their status every time he calls his name. Surprisingly, Willie has been doing this from the beginning of the play. However, it is not enough for Hally. He wants Sam to call him as a master, as well, to establish his reign in the café. On the other hand, Sam does not want to call him 'Master Harold' and he argues that once he calls him that, it will never be the same again between Sam and Hally. They will be formal from that moment he calls him as a master and that also means that he will be leaving behind the surrogate fatherhood. Sam states that he will never call him anything else apart from the master if he does it even only for once.

Hally: To begin with, why don't you also start calling me Master Harold, like Willie.

...

Sam: And if I don't?

Hally: You might just lose your job.

Sam: [Quietly and carefully] If you make me say it once, I'll never call you anything else again. (43)

Hally threatens him for losing his job unless he calls him 'Master Harold' and Sam threatens him for the deterioration of their relation. It becomes like a deal between them. As their relation gets full of anger, it can be foreseen that the turning point is coming towards. Hally goes on provoking Sam. When he sees that it is not enough, he just gets tougher in his attitude, it is obvious that he wants an explosion. For the next time, he shares a joke that his father used to make which is about the black in an insulting manner. In the joke, they make a pun about being 'fair', it is used for both being decent along with the colour. The thing which is not fair for them is 'a kaffir's arse'. 'A kaffir' is 'an abusive term for the African; nigger (US).' (Fugard's Plays Glossary Part 253) He finally mentions their being black and mocks them, seeing that calling them as servants have no affect on

them in terms of aggression. He is searching for their fragile side so that they can also be angry and his anger inside can explode.

Hally... He's got a marvellous sense of humour. Want to know what our favourite joke is? He gives out a big groan, you see, and says: 'It's not fair, is it, Hally?' Then I have to ask: 'What, chum?' And then he says: 'A kaffir's arse'...and we both have a good laugh. [The men stare at him with disbelief] What's the matter, Willie? Don't you catch the joke? You always were a bit slow on the uptake. It's what called a pun. You see, fair means both light in colour and to be just and decent. (44)

Hally insults them for their being black and makes fun of it as if it was something to be laughed at. He also blames Willie for being slow at understanding as they freeze after his 'joke' and none of them reacts. What Hally wants indeed is their reaction. That is why he goes on shocking them with his every new word. When he sees that words are no longer effective, he spits at Sam. This is the turning point of the play in which Sam gives in.

Sam: ...Ja, well, you've done it... Master Harold. Yes, I'll start calling you that from now on. It won't be difficult anymore. You've hurt yourself, Master Harold...you think you are safe inside your fair skin...and this time I don't mean just or decent. (45)

It then turns out to be black and white conflict. As Sam has mentioned before, he is hurt and his relationship between Hally will never be the same again because of his spitting and from that moment on, he calls him as 'Master Harold'. Sam says that the one who is hurt is not Sam but Hally himself. Finally, Sam gives up being quiet and reflects his stress in a

manner that is offended. He also refers his being white-skinned. He talks about his fair skin, referring to the joke Hally has done before about the blackness and fairness. Obviously, Sam is hurt both because of his spitting and his words about blackness. His provocation at the beginning, talking about their being servant was not that effective. However; Hally's racist speech and joke, coming from his father, combined with spitting, which is quite disrespectful, hurts him a lot more than anything else Hally has done before. He says that he thinks he is safe in his white skin, without any other meaning than the colour. Seeing what he is capable of doing, Sam says that Hally is not fair or just in any sense. In his speech, he calls him as 'Master Harold' twice, which indicates that from that moment on, he will go on calling him in that manner. He argues that he eventually succeed in his provocation for making him call as a master.

Even though, Hally has had a good relationship between Sam before, he was even in his surrogate father position, as it can be understood from their dialogues since the beginning, usually referring to the past, his aggression makes him talk in an unpleasant manner to be considered as a master. He is in trance, in a way that he cannot see the future and thinks about the outcome and the damage he will possibly get. On the other hand, he is just a teenager who is in his puberty. His mind is not clear on some of the subjects, although he is an intellectual, and he is confused because of his family affairs. No matter what, he cannot be justified. For Weales, Hally leaves his charm behind compared with the earlier scenes. "At the end, when he mistakes what being an adult means, demands that Sam address him as Master Harold, takes on his father's racist vulgarity, he is more obviously the child, but without the charm of the earlier scenes." (Weales, 1993). He is no longer the innocent boy at the beginning, who is fairer, with the meaning of just. According to Weales, Hally wants to be an adult, passing his childhood, with the wrong way. He takes on his father's racist behaviour as he grows older, meaning that the society has no hope to change, as people, whether educated or not, follows their family in the social movements about the common manners against races. That is also Fugard's implication on that issue, which can be interpreted that there is no ending to discrimination as it goes on through the ages, generation to generation. Although the next generation may be milder to that subject, sooner or later with the aggression inside, it is possible that they will explode somehow, being unpleasant to the other race, reflecting the behaviour they have seen from their relatives. Even though he is not a perfect gentleman in the earlier

scenes, he has been sympathetic to the audience. His anger can be understood emphatically. However, he has gone too far with his words and especially his spitting action. Thus, he has not got that charm which he has before as Weales also argues. Although Sam is not the subject for his being aggressive, besides he is the one who wants to help him, by using the racial issues, Hally wants to take revenge on him instead of the related people. Sam and Willie has wanted to sooth him against his father, suggesting that he should be respectful as he is his father and there is nothing that he could do about it apart from being kinder.

After the explosion point, with spitting, Hally goes away, taking all of his anger from Sam, he disappears. There is Sam and Willie left on the stage like the beginning of the play. They are together, apart from the white's presence. Sam is apparently insulted and he does not know what to do at this point. Should he fight back or say anything about it to Hally? He discusses this situation with Willie after the spitting event. Willie wants to sooth him and states that he is just a little boy.

Sam: ... Should I hit him, Willie?

Willie: [Stopping Sam] No, Boet Sam.

Sam: [Violently] Why not?

Willie: It won't help, Boet Sam.

Sam: I don't want to help! I want to hurt him.

Willie: You also hurt yourself.

Sam: And if he had done it to you, Willie?

Willie: Me? Spit at me like I was a dog? [A thought that had not occurred to him before. He looks at Hally] Ja. Then I want to hit him. I want to hit him hard! But maybe all I do is go cry at the back. He's little boy, Boet Sam. Little white boy.

(45- 46)

At the end of their conversation, they decide not to react because it is not the proper way. Willie proposes two ways if he has been the one in that situation. He either wants to hit him or cry at the back without doing anything. He convinces him that he is just a little white boy. It is also interesting for Willie to state his whiteness in his persuasion. Willie believes that if Sam hits back, Sam again will be hurt instead of Hally. That is why it will not help to change the situation. Although Willie has some violence issues, which are not

pleasant, to his dance partner Hilda, having experienced this event, he finally sees that violent acts are not the solution for anything. Even Willie can see it at the end of the play, as he is not considered as a bright person and his position in the society has been highlighted during the whole play.

According to Jordan, throughout the play, there has been transformation in the characters. It is more obvious in Willie and Hally in some ways. Sam is much more like a victim and thus consistent in his behaviour. His transformation can be reflected in his status, being a surrogate father to a servant in some aspects. Willie is more experienced now, at the end and he swears that he will never be rude to his dance partner again. In the past, he hated her and beat her sometimes when she was wrong in some dance steps, counting on their dialogues. He is shocked in this violent act of spitting and it is the turning point for everyone related in the play. It may even affect the audience, hopefully. "The final movement of the play, leading up to the spitting scene, displays Hally at his ugliest, as he rejects his father surrogate and chooses instead to identify with the worst aspects of his natural father. Rather than trace Hally's thoughtless retreat into racism, however, it is more instructive to focus on Sam and Willie and on the transformation that they undergo at the end of the play. The transformation is most evident in Willie, who intervenes to stop Sam from hitting Hally and who renounces his own domestic violence toward his dance partner, Hilda." (Jordan, 1993).

After the play, all of the characters are hurt and the pain makes them lead a new life with the new views in their mind. They have their new lives from now on. Even Hally is so ashamed of his behaviour and thus changes his views completely about the coloured people. As the play is based on reality, Hally is Fugard himself. For Fugard, this play is based on the most embarrassing story of his life. He was so ashamed of himself and it hurt so much. This is the turning point in his life for him to consider the events he has done and see the truth lying behind. That leads him to question himself and the society in terms of racism. This violent act makes him see the situation clearly, triggering to enlighten the social values he has been living with. As a continuation for this play in the reality, he apologizes from Sam and they get on well again. For reconciliation, he writes this play and dedicates it to Sam. Obviously, Sam and their relationship have important part in Fugard's life to shape his ideas and lead a new life which is based on racial issues for his life.

5. CONCLUSION

“Peace at home, peace in the world.”

M. Kemal ATATURK

In all of these three plays, there is discrimination against ‘the other’ race. Discrimination mainly occurs because of the prejudice of the people. Fugard wants to show apartheid on the world in the stage. For him, theatre is the medium for the people, to change the world positively. It can be used as a mirror and by that way people who perform discrimination can see their own faults objectively being positioned far away from the reality and judge themselves, by identifying with the characters they see on the stage, to be a better person. In his article Fisher quotes from Fugard and gives his reasons to deal with theatre. “His experience with them in apartheid South Africa “made me aware of how potent theatre can be in a world that needed to change. It was hazardous because it helped define me as a target for the government and its security police.”” (Fisher, 2007) According to him, Fugard’s will of changing the world can be best performed by theatre. After personal experiences, Fugard dedicates his life to change the world in terms of apartheid. As he is Afrikaner, he is the best observer of his time in apartheid and reflects it to his plays, to make the audience and the world aware of what is going on. As he both feels like an African and Afrikaner, he is able to see both of the sides clearly and objectively. In his childhood, he was not a perfect example but later on, as the time passes and he experienced the life, he became more aware of the life and he took an action for his responsibilities by getting advantage of theatre and its capacity to reach millions. He is a kind of social reformer that he is talking about in ‘Master Harold...and the boys’ to change the world.

Because of his actions, he has become a target by the police and the constitutional forces in the country, which also shows that the apartheid and other kind of discrimination are supported by governmental forces. These are, in fact, what the governments and countries decide for the power balance on the world, therefore it is shown that there should

not be any hope for a change. However; everyone should be aware of these facts and should not be used as a pawn for the power struggle politically.

All of the prejudice and violence exist on the world. The plays are truly based on the realities that Fugard passed through. The real life is not smooth. The actual events in the world are basically the same as the events in the plays. They reflect the true life the humans are experiencing. There is cruelty, chaos and disrespect in every part of the world. There are 'collisions' on the world in every sense. The whole world, all of the countries are colliding each other. In 'Master Harold...and the boys', Sam talks about the dispute that the world is living through. Everyone is bumping into each other in life, even the countries. In the news, there are always chaos and collisions. There is no peace in life because of the human-made conflicts. Every person and every country have disagreements and thus they crush into one another. This is because of the fact that people do not know the steps in the world to make life easier and inhabitable in terms of peace and respect. Even the countries on the world, such as America, India and Russia, of which Sam gives the examples, are bumping into each other. These also suggest that the outcome of discrimination comes from the cultures that the people have created, nothing more. Due to these collisions, people all suffer and make their lives confine to their cells, rejecting the idea of unity.

Sam: ...But instead, like you said, Hally, we're bumping each other all the time. Look at the three of us this afternoon: I've bumped into Willie, the two of us have bumped into you, you've bumped into your mother, she bumping into your Dad...None of us knows the steps and there is no music playing. And it doesn't stop with us. The whole world is doing it all the time. Open a newspaper and what do you read? America has bumped into Russia, England is bumping into India, rich man bumps into poor man. Those are big collisions, Hally. They make for a lot of bruises. People get hurt in all that bumping, and we're sick and tired of it now. It's been going on for too long. Are we never going to get it right? ...

(36- 37)

What Sam argues is that the reality of the world and the pain people all living on earth. He is hopeless in the situation that there will not change anything. People are desperate; they

are the reason and the result, however; they forget the fact that they are also solutions. Fugard's aim is to remind the people living on earth that they hold the power to change the world, once they are all tolerant and respectful to everyone. There will not be any kind of discrimination or disaccord if they all behave their manners to have peace all around. He wants to state the hope which seems to be lost and not found anywhere else. In fact, hope that we have been looking for is in our inner-side. Fugard reminds us that hope since there is no way to break our bounds with the other races or cultures. Despite the inconvenient reality of the world, we, as the people sharing the same place, should not lose our hope since we, no one else, have the power to better our relationships between all of the races and broaden our mind in any sense.

In his article, Barbera also mentions that hope quoting from Fugard: "At NYU, looking back at his career, Fugard said he had "tried to celebrate the human spirit- its capacity to create, its capacity to endure, its capacity to forgive, its capacity to love, even though every conceivable barrier is set up to thwart the act of loving (390, this volume). As this volume goes to press, and as South Africans goes to the polls, I would like to express the hope, the 'desperate hope' to use Fugard's phrase, that the people of South Africa- the women and the men, the young and the old, of all races, of all political persuasions- will overcome the barriers that keep us humans from recognizing each other as sisters and brothers. Not a bad hope for the whole world, in fact." (Barbera,1993).

For Barbera, there is still that hope Fugard is talking about despite the collisions and violent acts. The world is indeed in a unity and so should it be, in which everyone is brothers and sisters to each other. We should not lose our hope to unite ourselves and be consistent on our passion to be all together.

Every kind of discrimination is a disease, which states the man-made politics, which is far away from the idea of the people's union, in spite of their union of territory. Although we live on the same earth, people put distances between each other. The idea of seeing people different than themselves only occurs from their mind and conception which is shaped according to the norms of the society. As we are all human-beings sharing the same planet, who have no right to underestimate the person just because that person does not have the same qualities as we do. The difference is conceived in every aspect, so, there is no limit for that. On the other hand, people who make discrimination are not perfect,

either. If we have to categorize all of the qualities, every little aspect can be a ground of discrimination since each can create a difference, if a person is tend to be discriminated.

Finally, although we live in an unpleasant world, we and our minds hold the power to better it, being in a unity to live peacefully. Once we live within equality without ever considering any kind of differences, it is guaranteed that we can live in a happy world all together without discrimination and its consequences such as suffer or alienation. Our treatment to the people defines how we are treated if everyone regards this issue in this way.

REFERENCES

- Barbera, Jack. 1993, "Introduction: Fugard, women, and politics". Twentieth Century Literature. Copyright 1993 Hofstra University; Copyright 2002 Gale Group, Volume: 39. Issue: 4, pp: V + .
- Beckett, Samuel. *Waiting for Godot ;: Tragicomedy in two acts*. Grove Press, New York, 1994.
- Benson, Mary. 1993, "Encounters with Fugard: native of the Karoo". , Copyright 1993 Hofstra University; Copyright 2002 Gale Group. Twentieth Century Literature, Volume: 39, Issue: 4, pp: 455 +.
- Caldwell-Smith, Gaetana. 2001, "SF Revival of Fugard's apartheid- era masterpiece". Available on site <http://www.socialistaction.org/news/200107/sf.html>.
- Fisher, Philip. 2007, "The Play "I'm proudest of having written" Available on site <http://www.britishtheatreguide.info/otherresources/interviews/AtholFugard.htm>.
- Fugard, Athol. *Master Harold... and the Boys*. Penguin (Non-Classics), New Haven, 1982.
- Fugard, Athol. *A Lesson from Aloes*. Theatre Communications Group (TCG), New York, 1993.
- Fugard, Athol. *Blood Knot and Other Plays*. Theatre Communications Group, New York, 1993.
- Fugard, Sheila. 1993, "The apprenticeship years" Twentieth Century Literature. Copyright 1993 Hofstra University; Copyright 2002 Gale Group. Volume: 39. Issue: 4, pp: 394 + .
- Hattenstone, Simon. 2002, "I'm a storyteller that's all" The Guardian. Available on site <http://www.guardian.co.uk/books/2002/mar/18/stage>

Hilferty, Susan. 1993. "Realizing Fugard" Copyright 1993 Hofstra University; Copyright 2002 Gale Group. Twentieth Century Literature, Volume: 39, Issue: 4, pp: 479 + .

Hughes, Langston. "Merry-Go-Round". Available on site
<http://www.poemhunter.com/poem/merry-go-round/>

Jordan, John O. 1993, "Life in the theatre: autobiography, politics, and romance in "Master Harold... and the Boys". Copyright 1993 Hofstra University; Copyright 2002 Gale Group. Twentieth Century Literature, Volume: 39, Issue: 4, pp: 461 + .

MacLennan, Don. 1993, "A tribute for Athol Fugard". Copyright 1993 Hofstra University; Copyright 2002 Gale Group. Twentieth Century Literature. Volume: 39. Issue: 4, Page: 517 +.

Shakespeare, William. *Romeo & Juliet*. Simon & Schuster Publishing, New York, 2004.

Sitas, Ari. 1996, "Description of a struggle: South African theatre since 1970". World Literature Today. Volume: 70. Issue: 1, Page: 83.

Swarns, Rachel L. 2001, "With a new play, Athol Fugard considers South Africa's present". Available on site <http://www.racematters.org/atholfugardsorrows&rejoicin.htm>

Walder, Dennis. 1993, "Crossing boundaries: the genesis of the township plays". Copyright 1993 Hofstra University; Copyright 2002 Gale Group. Twentieth Century Literature. Volume: 39, Issue: 4, Page: 409 +.

Weales, Gerald. 1993, "Fugard masters the code". Copyright 1993 Hofstra University; Copyright 2002 Gale Group. Twentieth Century Literature. Volume: 39, Issue: 4, Page: 503 +.

ÖZGEÇMİŞ
Serra DEMİRCİOĞLU

Kişisel Bilgiler :

Doğum Tarihi	15.02.1985
Doğum Yeri	Bursa
Medeni Durumu:	Bekar

Eğitim :

Lise	2000-2003	Bursa Anadolu Lisesi
Lisans	2003-2007	İstanbul Üniversitesi İngiliz Dili ve Edebiyatı Bölümü
Yüksek Lisans	2007-2009	Yeditepe Üniversitesi Sosyal Bilimler Enstitüsü, İngiliz Dili ve Edebiyatı Anabilim Dalı, Drama Programı

Çalıştığı Kurumlar:

2009 -Devam ediyor Uludağ Üniversitesi Yabancı Diller Yüksekokulu Okutman.