

Tribhuvan University

Politics of Reconciliation in Fugard's *Master Harold . . . and the boys* and *Valley Song*

Song

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Letter of Recommendation

This Thesis entitled, “Politics of Reconciliation in Fugard’s *Master Harold . . . and the boys* and *Valley Song*” has been prepared by Mr. Bhoj Raj Paudel under my supervision. I recommend this thesis to be submitted for the viva-voce.

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Letter of Approval

This thesis entitled "Politics of Reconciliation in Fugard's *Master Harold . . . and the boys* and *Valley Song*" submitted to the Central Department of English, Tribhuvan University, by Mr. Bhoj Raj Paudel has been approved by the undersigned members of the research committee.

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Abstract

This dissertation on Athol Fugard's *Master Harold . . . and the boys* and *Valley Song* which shows politics of reconciliation in terms of racism, apartheid and the concept of othering to disclose how the representatives of white like Hally and Author discriminate and dominate the others especially blacks and colored. The whites create the situation of assault and violence to legitimize their superiority upon the blacks and colored. In these plays, the white characters try to reconcile themselves with their black counterparts. They treat the blacks as brothers and sisters and try to show sympathy towards their miseries. This kind of the behaviour involves the politics. Because they use this reconciliatory behaviour to dominate the black people and camouflage their crime inflicted upon the blacks and colored.

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I. Introduction

Reconciliation is an end of disagreement and a start of good relationship. It is a process of bringing two or more people or groups back into a friendly relationship with each other after a dispute or estrangement, or return to a friendly relationship.

Encarta Dictionary of English Learner defines reconciliation as “reconciling of people, the ending of conflict or renewing of friendly relationship between disputing people or groups” (725).

In literal sense, reconciliation is negotiation between two groups for friendly relationship. The term racial reconciliation represents contrasting ideas into one. There is no standard definition that all scholars and practitioners rely on. Plurality of opinion notwithstanding, almost everyone concurs that it includes truth, justice, mercy, peace, racial equality and real freedom. In the similar way, it is very essential to explore the ideas about racial reconciliation and the problems of racism and social alienation in our society. It is obvious that racial reconciliation makes the society harmonious, peaceful but also there are some challenges which are the obstacles for the racial reconciliation. For example, in South Africa where there are both white and Black who possess different customs and rituals. But the problem is that white who are late comers but think themselves superior and try to impose their culture, tradition, education language etc. They call 'other' and 'barbaric' to those who don't wear like them, who don't eat like them and speak like them. The white has always treated the blacks as inferior. They have meted out animal like inhuman treatment to them. The blacks were considered to be immoral, irrational and inferior just because of the color of the skin. The white lived with the presumption that they were by birth morally, socially, economically and politically superior and so had the divine right and moral

obligation to rule over the people of the inferior race. They have totally puritanical concept and in the name of civilizing mission, they always try to exploit them. If they change in their behavior, it is possible to reconcile because, reconciliation means to come to 'one space' where there is no hierarchy, no superiority and inferiority. So, to come closer and to share one voice there should be reconciliation which makes dissimilar to similar and 'one'.

An eminent sociologist, Andres T. Tapia, defines racial reconciliation and how it can be achieved in the following words:

I believe the road to racial reconciliation will involve whites coming on our turf, eating our food, listening to our music, and being uncomfortable as they experience faith, history and culture through our eyes. Minorities have long been learning from white Christians. We have learned their hymns, read their books, practiced their theories. But it is time for whites to recognize they can benefit from minority perspectives on life and faith. The shift from whites saying, 'What can I do for you?' 'to' 'I need you' would signal that perhaps words and deeds are starting to come together. (107-8)

Tapia argues that the whites must go to make harmonious relationship with blacks. They must take the initiative to repair the past ills, they have inflicted in the name of superiority of race. The whites must acknowledge that the blacks are equal to them by no means inferior. Reconciliation in psychological sense, as defined by Bar Tal in this manner:

Reconciliation in psychological framework refers to a societal-cultural process that encompasses the majority of society members, who form new beliefs about the former adversary, about their own society, and

about the relation between two groups. This psychological view of reconciliation is of special importance in cases of intractable intergroup conflict because of the need to change the well-entrenched conflicting ethos. At the same time, such conflicting ethos can fuel the conflict and constructs the fundamental obstacles to its reconciliation. (356)

It is, thus, imperative that the heart of the reconciliation process is the change of the conflicting ethos, which provides the systematic rationalization and psychological investment in the continuation of the conflict and constitutes its cultural foundation. Similarly, Bar Tal again expresses his ideas in the following passage:

Intractable intergroup require the formation of a conflicting ethos that enables a society to adapt to the conflicting situation, survive the stressful period, and struggle successfully with the adversary. The termination of such a conflict begins with the elimination of the perceived incompatibility between the opposing parties through negotiation by their representatives- that is only part of long term reconciliation process which requires the formation of peaceful relation based on mutual needs. (351)

But in these plays, we can see the lack of mutual trust and cooperation between the two intractable groups. The psychological aspect of reconciliation requires a change in the conflicting ethos especially with response to the societal group goals, about the adversary groups, about inter group relations, about the nature of peace. In essence, psychological reconciliation requires the formation of an ethos of peace which is extremely difficult in intergroup conflict. These plays lack such aspect of psychological reconciliation. In such case, Bar Tal says, "Political psychologist can

and should work to improve the state of knowledge about reconciliation, which until now has received much less attention than conflict resolution” (351).

Conflicts are natural part of human interaction. People in conflicts, whether at individual or group level, perceive that their goals or interest are contradicted, when we focus in inter group conflicts, they concern contradictory, concrete goals in the domain of territories, resources, trades, self determination, religion, rights, cultural values, and so on. From the psychological perspectives of conflict analysis, outbreaks of conflicts are dependent on the appearance of particular perception, beliefs, attitudes, and motivation, all of which most change for conflict resolution to occur. Again, Bar Tal claims, "The establishment of peaceful relations between opposing parties depends upon a successful change of the conflicting ethos and formation of alternative peace ethos” (352). But in these plays, we can't find change of conflicting ethos, culture, and values. So, in the process of showing social harmony in these plays, every one can clearly see that the whites have done politics as being white person in South African land that they further wants to dominate them and take advantages from them. In this remarks, there is not harmony in these plays. Black and colored people are always scared of white because they can push them from jobs and they can uphold their land, which they are plowing from generation to generation. Tal Bar tries to present the relation of the both races as, "a meaningful way, in which events, people, things, a symbol come to be apprehended in a organized way and systematic structure” (352). But when they form the belief about the situation that becomes totally biased because strong motivation such as ego defense or security needs underlie the information processing in situation of conflict .In the play, *Master Harold...and the Boys*, the white man have their own biased belief. So, Hally dominate their senior blacks when they have given right suggestion for the situation

which has troubled him that he wanted to avoid. Likewise in the next play, *Valley Song* when Veronica wants to go to Johannesburg, the white man or a character wants her to stop from going there by making the biased attitudes and beliefs that colored people should stay in countryside.

Societal belief of unity refers to the importance of inquiring internal conflicts and disagreements during an intractable conflicts in order to unite forces in the face of external threats. But, in these plays, the whites can't abandon their beliefs. When the blacks try to take the position of decision making, they can't tolerate it. Even though the blacks suggest them right decision, the white takes action over them which creates problem in making harmonious situation or in the process of reconciliation.

Justice and democratization are the condition for the reconciliation. But, the presentation of black character doesn't reflect justice and democratization. Whites are shown as the master having full authority and power and a first class citizen where as the blacks are shown as servants or peasant who haven't their own land in possession. But they share experiences and knowledge with other to show reconciliation.

Likewise, the colored girl has to sing a song to collect money for the purpose of going to Johannesburg. The presentation is not democratic even in his post-apartheid drama *Valley Song* in which he presents colored characters as no land holder and white as master who has his own vehicle and comes from city to possess the land which is plowing by Abraam Jonker family from generation to generation. In South American society discrimination, injustice, torture, killing, and the violation of human rights are common. Such kinds of the things are also found in these plays which create problem in creating harmonious relation or reconciliation.

Regarding such aspects, Bar Tal views, "Reconciliation consists of four elements that require open expression of the past, mercy which requires forgiveness

of the relations; justice that requires restitution and new social reconstruction; and peace which underscores common future, well being and security” (356). But there is neither truth nor justice, nor peace, nor mercy in these plays. There is the lack of psychological change which is the essential component of reconciliation.

Psychological change is a transition to beliefs and attitudes that support peaceful relationship between two races or two groups.

There are many obstacles of reconciliation as Bar Tal views, “Three beliefs are the obstacles to reconciliation. Those are the concerning the justness of one’s own goals, delegitimizing the opponent, and passive self image” (356). Reconstruction of the past is an important part of reconciliation because the collective memories of the past underlie much of the animosity, hatred, and mistrust between the parties. The collective member of each parties view the past selectively in a one sided manner, focusing mostly the misdeeds of the other groups and its responsibilities for the conflict and on the glorification of and victim hood of two races or intergroup. The new belief formed in the reconciliation process should present the past in the balanced way or in a more objective manner. Such things are the lacking parts of the plays. The process requires the critical examination of the history of intergroup relation, a new look at the action of ones one group and those of the other groups. The most silent feature of South African Truth and Reconciliation Commission established in 1995 is that which seeks to uncover the causes, nature and extend of human rights violation during the apartheid period.

In such a case, reconciliation means an assurance that the past rivals form peaceful relation and view themselves in a way that is functional to the completely new relations. The psychological aspect of reconciliation is crucial and various. Psychological factors play a major function in its crystallization. Political

psychologist not only shed light on this process and its inhibitory or accelerating factors, but also may play a role in its practical implementation.

Athol Fugard (b. 1932) is a renowned playwright. He was an actor before becoming a playwright. Fugard's wife, the actress, Sheila Meiring, stimulated his interest in theater, and in 1956 he began working with a theater group called The Serpent Company in Cape Town, South Africa. The group included both white and black actors at a time when racial mixing was illegal and went on to make a notable contribution to world drama. Mostly he deals with the issue of race, color, injustices of the contemporary society in his plays. Fugard, who is white, met a black musician and actor in his early days of the serpent players and the two collaborated on several works. To some extent, Fugard in his early efforts did just that he worked with actors, watched the developments among, and then shaped the drama accordingly. In 1960 he began to write *Two Persons* play.

In his plays, *Master Harold ... and the boys* and *Valley Song*, Fugard raises the issues of race, culture, color, and domination but the depiction isn't just as he wanted to show. In his showing, we can see the hidden motifs of domination and racism if it is viewed minutely. The protagonist of the play *Master Harold ... and the boys*, Hally is presented as an exploiter of the blacks. Though the writer says that he has reconciled the characters of the two races, there is hierarchy in the presentation. He presents white character as the owner of their own land and black as servant and worker. Likewise in his next play, *Valley Song*, he presents the white character, the Author, as a vehicle owner, and he buys the land plowed by the black character from generation to generation. At the same time the colored character Veronica needs money; she has to sing songs before the white, where he wants to show the dependency of blacks or colored. In this respect, his ultimate intention is to show

black or colored as inferior and low class citizen. *Valley Song* is set in the Afrikaner farmland of South Africa and is very much a play about the land and its meaning in the post-apartheid era. Despite the simplicity as a two hander, *Valley Song* develops a reflective double plot; one concerns Abraam Jonker (Buks) an allegedly “colored”- the official term for mixed race of South African tenant farmer and his granddaughter Veronica; he is eager for her to remain in the country, perhaps working as a maid, while she wants to go to the city to become a renowned singer. Here the writer presents that the blacks must stay in countryside through the remarks of Abraam Jonker. Jonker doesn't want to intermingle with white because her daughter got her death due to the ignorance of white people. The second plot concerns on an anonymous Author who buys an old Landman house and the property that Buks and his family have farmed from four generations. The buying of land is injustice because the land must be the person who plows it. He has made the blacks landless which is injustice. The crisis in national identity posed by the end of post-apartheid remained there. There is plot in the coming of the Author in the village. He has a deep nostalgia for land and perhaps pre-apartheid farming life. Buks desire to maintain the forms of farm life, not to gamble on the changes offered by new era also indicates that the writer doesn't want amalgamation between and among the two races.

Regarding the play *Master Harold . . . and the boys*, Clive Barne, in "Athol Fugard: *Master Harold . . . and the Boys* and the Psychopathology of Apartheid in Modern Drama", says:

Master Harold ... and the boys is an examination of the psychological structure behind the rules of South African society and a consideration of how it might be altered. Hally's father- never seen on the stage-

embodies the whole system. His deliberating desire is the racism that has ruined his country's dreams. (509)

Through these lines, Barne wants to say that Hally's father embodies the white mentality as well intention of white people over the blacks. He is the explicit example of the system of racism. Through these lines, we can see the politics done by the white upon the blacks. His characteristics bring the problem in the process of making harmonious society or in the reconciliation process of the two races which is the long term problem of the country. He is the actual representative of the dominant group.

Likewise another critic, Irvin Beck, views the play in this way:

Several themes create cohesiveness in the play, among them that of the multiple shades of the love and hate. Hally loves Sam for his guidance and companionship, yet despise him because he represents the culture he was raised to consider inferior. Hally's father and mother's show the strong parallel of non-communication in different cultures. (121)

Here, his love for blacks is only for companionship and guidance not for equality of human being. He always considers blacks as inferior that is what he has learned from his society and culture. About the next play, *Valley Song*, Alvin Klein views:

The most significant historical event surrounding the creation of Fugard's *Valley Song* was the dismantling of apartheid and South Africa's rebirth as a free society just as the play was being produced. "Apartheid," which means "separateness" in the Afrikaans language, was the set of laws used by the white, ruling National Party between 1948 and 1992 to segregate the races in South Africa and provide different rights and privileges to each. (5)

These lines show that there is rebirth of harmonious society and everyone is getting equal privilege but while dealing with the play we can't find such situation because there is hierarchy and domination upon the colored people. Through the speeches of Abraam Jonker, the writer wants to separate them which is seen when he wants her granddaughter to remain with him in his land. Likewise, another critic, John O' Jordon, in "A Criticism on Valley Song" published in *Twentieth Century Literature*, claims:

Everyone in *Valley Song* is pursuing a dream, and it is the nature of the characters' dreams and how far they are willing to go to achieve them that really defines who they are in the world of the play. Abraam Jonkers' dream is the simplest of the three. It was handed to him by his father when he was just a young boy. While working in the fields one day, his father explained to him that if he grew up to be a good man, then God would make his days as sweet as the grapes that grew in their valley. To be a good man, he explained, Abraam must work hard on the land, love everyone who lives in his home and village, and have faith and worship God in the village. . . (465)

Through these lines, the writer shows his intention of separateness through the character Abraam Jonker. Jonker wants continuation of the past not to involve with other people. He worships the god in his village and his people to make his days as sweet as the grapes that grew in his valley.

The research has been divided into four chapters. The first chapter presents a brief introduction, the hypothesis, and the literature review. The second chapter deals with the discussion of theoretical tools that shall be applied to the test. The major theoretical tools will be the Racism, Apartheid, concept of one and other or white or

non-white and othering for analyzing the domination, injustice done to blacks by the white master in the plays which are claimed that they presented harmony and reconciliation of the blacks and whites. The third chapter will apply the theoretical tool to the text and prove the hypothesis. Through these tools we can see the politics made by the white. Finally, the last chapter is the conclusion of the research on the basis of the textual analysis of chapter three. The research's main quest is to show how the protagonists of the plays dominate in latent level to fulfill their superiority of culture and prosperity. And we can see the injustice and hierarchy of the races in many aspect of the society.

These plays have been observed from several angles by different critics and reviewer in forms of racism, apartheid, Marxism, post colonial perspectives, New-Historicism and so on. However the current research is based on the issue of politics of reconciliation which can be seen through the eyes of the racism, apartheid, and concept of othering the marginalized people. In these plays we can see the tricks played by the whites who want to dominate the black people furthermore. But due to the change of time the characters camouflage white peoples' violence perpetrated upon blacks. There is the assault and unnatural death due to the ignorance of the hospital team to the colored and owning the land even after knowing that the land belongs to the Jonker family. They also show the privileging position of white people in the form of master in the play *Master Harold . . . and the boys* and an anonymous character Author in the play *Valley Song*. In fact, Hally and Author are led by the whites' motives of domination over blacks and colored.

II. Racism, Apartheid and Politics of Reconciliation

Racism always emerges from race, a concept used with ethnicity and culture. Race, in particular, is the classification of human beings into distinguishable groups that are based on physical characteristics (i.e. skin color, hair texture, eye shape). Ethnicity is the classification of individuals who share the common ancestry comprised of costumes and traditions that are passed from generation to generation, religion, dress and nationality whereas culture on the other hand is a broader category that extends beyond race and ethnicity to include any group of people who share common lifestyles which are passed on to members of the particular group, e.g. socioeconomic status, sexual orientation and geographical location.

Racism is a belief system or a set of implicit assumption about the superiority of one race or ethnic group other than that of one's own. Racism can be defined as discrimination made by a group of people on the basis of race color and religion where discrimination is the product of prejudice and stereotypical mode of thoughts or assumption mainly based on color and race. It involves the superiority of one group, ethnicity or its cultural practices over the other group because the entitled inferior group lacks the set of criteria as prescribed by the privileged group. In course of social dealings racism exists both in conscious and unconscious level. But, to the core, its effect is much disastrous damaging both victims and the perpetrators if it is practiced in an unhealthy manner. In fact, it is a false notion associated with the generic traits to the social characteristics. Therefore, Gerzina has rightly said, "Racism at individual level involves a misguided personal belief that an entire racial group is deficient or superior because of a set of moral, intellectual, or a cultural traits that are thought to be indicated by the group's biological origin" (126).

Racism is largely controlled by heritage, attributes and the differences between the races to innate traits rather than social factors. Still each historical circumstance is shaping a distinct form of racism. Gilroy argues, "Racist ideology and practices have distinct meanings bounded by historical circumstances and determined in struggle" (248). It is blinder hatred envy or prejudice. The word discrimination denotes the denial of equality based on personal characteristics such as race and color.

Gretchen Gerzina defines racism as, "(a)n active or passive response to the specious belief that genetically transmitted trait is linked to social characteristics" (126). Racism can be both overt and covert. Overt racism is what most people are familiar with. Since it is easily detectable and takes the form direct behavior or verbal racially discriminatory acts. Covert racism is more subtle, yet occurs more often than overt racism and is more easily hidden, denied or discounted. Racism has basically three forms: individual racism, institutional racism and cultural racism. If a white colored American brutally kills or exploits a Negro that is a vent individual racism, and if an employer decides not to admit a Negro employee because s/he believes that the employee might drive away business but tell the person that there are no more openings available is an example of covert individual racism. If a country, club that has clearly written rules which includes any non-white members, it is an example of overt institutional racism, and if an academic curriculum that only emphasizes European American history and does accept the history of black ethnic/cultural groups, it is an example of covert institutional racism. Likewise, the mass killings of Blacks and enslavement of Afro-Americans is overt cultural racism. And the unrealistic and stereotypical portrayal of ethnic minorities on the media is an example of covert cultural racism.

The concept of negro race as inferior and European/American civilization or white as superior is based on the belief that negroes or blacks lack certain qualities, such as, "lack of good social organization and social actions, lack of fellow feeling, lack of originality of thought and lack of artistic qualities specially deficient on the side of mechanical arts" (Reich, 3), and in general showing the tendency toward higher development. These characteristics are made on the basis for justifying slavery and slave trade. Paul S. Reich, in his *Negro Race and European Civilization*, justifies for blacks "low social organizations, a consequent lack of efficient social action, form the most striking characteristics of Negro race" (3). White supremacy over the globe for the last few centuries has given conducive milieu to purport that the white-skinned beings are superior towards black skinned or browned skinned individuals.

The physical slavery with the use of forces helps to develop psychological domination upon black's mentality. Science is there to support the existing superiority for its function at the level of mind and soul. George Ellis writes about the psychological implication for justifying racism as, "we accept psychology as the science of phenomena and function of mind and soul. Race is used as the mere convenience of the family"(11). It is peculiar sensation, the double consciousness, the sense of always looking at measuring one's soul by the tape of world that looks an amused contempt and pity. Katie Otis cites Dubors in his work *Beyond Black and White: Race, Ethnicity, and Gender in U.S. South and Southwest* as, "one ever feels his double-ness -an American, a black, two souls, two thoughts, and two unreconciled strivings. Two warring ideas in the dark body, whose dogged strength keep it from being torn as under" (5).

The concept of colored or race concept has worked with the production of natural inferiority of blacks to whites physically, intellectually, religiously, socially,

morally. So, the whites take the advantages of superiority economically, politically, and socially. For the whites, the justification works as the relation with human and less human. George Ellis in his work *Passages to Freedom: The Politics of Racial Reconciliation in South Africa* gives the concept of negro as, "The Negro is less human because he has an oval skull, snout-like jaws, swollen lips, broad flat nose, short crimp hair, cleft legs, highly elongated heels, and flat feet" (11). A Negro is no more naturally inferior for he is the product of the complex and subtle forces of his milieu.

In course of the study of history of racism neither the ancient civilization nor the middle world civilization regarded and recognized human individual in the name of race. They distinguished themselves from other in terms of appearance, customs and language, and asceticism, but not in the form of color. In Victorian era, some racists made racial differences in terms of biological, intellectual, moral quality. But, Bible does not make any difference on the basis of skin color. In 19th century, racism is made scientific issue and that could be proven with biological and scientific means. Between I and II World War, it became a political issue. Racism in twentieth century has become more political. The extension of colonial racism to political racism is either used to keep up the political authority, for the genetic differences between blacks and whites or to replete with scientific propaganda. William H. Tucker writes:

The question of genetic differences between races has arisen not out of purely scientific curiosity or the desire to find some scientific truth or to raise some scientific problem, to solve some scientific problem but only because of the belief, explicit or unstated that the answer has political consequences. (382)

The life of black during the slavery is characterized by extreme pain and misery. Separation of family member from one another was a common phenomenon. The slave holder held the total power as a result the victim was helpless. Physical torture and mental agony was day to day experience in the lives of black slave. Masters use to take pleasure by whipping a slave. Achille Mbeme cites Douglass who, in his work *Narrative of the Life of Fredrick Douglass, an American Slave*, explains:

I have often been awakened at the dawn of the day by the most heart rendering shrieks of an own aunt of mine, whom he used to tie up to a joist and whip upon her naked back till she was literally covered with blood. [. . .] He would whip her to make scream and whip her to make her hush, and not until overcome by fatigues would he cease to swing the blood-dotted cow skin. (15)

It was the condition of black slave in south where oppression, exploitation, and severe punishment were common. Later, they moved to North as industrial labor freedom material success. Everywhere black suffered from the loss of identity and social recognition and thus they were dehumanized. As a laborer they felt sense of alienation and frustration with their contemporary existence. They couldn't get equal level of opportunity, freedom and wages as the white laborer. The practice of racism was severe even in the north. Entrance into the public places, vesting rights and equal level of wages were not available to the blacks. Discrimination was everywhere in social, political and economic level of life. As a result blacks were forced to lead a miserable life. They spent their lives in the ghettos and poverty became their common lot.

During the presidential years of Abraham Lincoln, blacks were declared free from slavery and equal levels of opportunities were pronounced to them. The slave trade disappeared during the first half of the 19th century but master-slave relationship

between whites and blacks was replaced by “other forms of unfree labor such as indentures, share cropping, debt bondage” (Bulmer and Solomosos, 10). Thus again slavery was continued in the form of unfree laborer. Blacks were still made dependant and subordinate to their masters or the owners for whom they worked.

After the declaration of emancipation, blacks moved to north for better opportunities and freedom but they felt alienated and isolated in new urban life. Again in north they faced the problem of identity, sense of dispossession and fragmentation. So, in order to gain new identity they started to internalize white norms because it was the only alternative available to them but it caused the split in black self.

Apartheid is an Afrikaans term meaning ‘separation’ used in government after 1948 and usually rendered into English in the innocuous sounding phrase, policy of separate development. *Oxford Advanced Learner’s Dictionary of Current English* defines the term apartheid as, “the former political system in south Africa in which only white people had full political rights and other people, especially black people, were forced to live away from white people, go to separate schools, etc”(58). The main aim of the policy was to separate one race from another, especially blacks from the whites. This policy had been preached in 1913 and 1936 by the land acts which restricted the amount of the land available to the black farmers to 13 percent. The vast majority of the people; blacks, were provided only 13 percent land and the minority of people; whites took large amount of the land. Though they said that it is the policy for separate development of two races which is beneficial for the both races, but in reality the whites only take advantages from the policy. But in 1948, the apartheid laws were enacted, including the Population Restriction Act, which registered all people by racial group; the mixed Amenities Act, which segregated

suburbs; the Immorality Act, which legalized white black marriages; and native homeland, to which a large proportion of the black population was restricted.

Theoretically, the establishment of the Bantustans was supposed to provide a solution to the racial tension of South Africa by providing a series of designated territories in which the different races could develop separately within the state. Since the white minority retained for themselves the bulk of the land and virtually all of the economically viable territory, including the agriculturally rich area and the areas with mining potential, it was in practice, a means of institutionalizing and preserving white supremacy. Since the economy required a large body of non-white workers to live in close proximity to white areas, for which they provided cheap labor, the Group Area Act led to the development of specific racially segregated township, using low cost housing, such as notorious Sweto area, south of south of Johannesburg. Under same act people of African cape colored or Indian descent were forcibly removed from urban areas where they have lived for generations. The notorious and still unreconstructed District Six in Cape Town bulldozed and cleared of its mixed race inhabitants under the acts, is often cited example of this aspect of Apartheid policy. Here, the main concerns of whites were to rule over other races, especially non-whites. They regard themselves as master, civilized, cultured, and social. On the same way, they regard blacks as servants, uncivilized, uncultured, and brutal which was only for the white supremacy over non-white. It was quit psychological phenomenon to separate own race from other races according to race by legitimizing apartheid policy. To marry white and black was regarded as illegal and crime, and they were punished brutally. In the context of the play *Master Harold ... and the boys*, the three dots symbolize separation among the white and blacks. According to the policy only white can bench on public places, and they only can travel through public vehicles.

This is the way how the whites privilege over other. White can dominate non-white on the basis of color; such kind of license was provided by government to whites. They were separated in socio-economic and political condition. White man could kill the black man accusing them though they didn't do any mistake. The government didn't take any action over white. Though the blacks were old and senior, they were called boys, child, and servant as in the title of the play *Master Harold . . . and the boys*. In this play, the white protagonist Halley is only 17 and he calls 35 years old black the boys. It is a legitimized racism which is related to psychology. White were in minority, and they had the fear of majority or blacks. So, they created the gap between the white and black by the apartheid policy. Whites were only in 20 percent who were first class citizen. The term 'One' was applicable to white and, the term 'Other' was applicable to blacks. One law was applied to white; another law was applied to non-white. Blacks were regarded as second class citizen. If any crime was done by the white that was accused to black and punished. The non-white couldn't get the proper education, and jobs. This is the historicity and the situation of 1950s or the time of Apartheid.

The policy of segregating extended to every aspect of society, with separate section in public sectors and facilities. Further segregation was maintained by the use of pass law which required non-white to carry pass that identified them and which unless it was stamped with a work permit, restricted their access to white areas. The racist basis of the policy was nowhere apparent, and of races conducted by government, in which individuals were reclassified as Black, colored, Indian or White. Most of these classifications were, periodically, downwards within the white hierarchy of race. The process demonstrated the sheer functionality of suggesting that these racial divisions were either fixed or absolute, as did the necessity of passing the

law against miscegenation between the races. The so-called Immorality Act, designed to preserve racial purity indicated the desire to rewrite the fact that the societies of South Africa had for centuries intermingled culturally and racially.

The term apartheid acquired very widespread resonance, and it became commonly used outside the South Africa. Situation designates a variety of situations in which racial discrimination was institutionalized by law. In extreme stance of this is when the post structuralism philosopher and cultural critic Jacques Derrida employed the term in an influential essay suggesting that it has acquired a resonance as a symbol that made it an archetypal term of discrimination and prejudice for later twentieth century global culture.

Such segregating policy brought the concept of 'One' and 'other, where one identifies whites and other identifies Blacks or non-whites which can be compared with Lacan's Other/other. Ashcroft *et al.* define 'other' as:

The other is anyone who is separated from one's self. The existence of others is crucial in defining what is normal and in locating one's own place in the world. The colonized subject is characterized as 'Other' through the discourses such as primitivism and cannibalism, as a means of establishing the binary separation of the colonized and colonizer and associating the naturalness and primacy of the colonizing culture and world view. (169)

The definition of the term as used in *Current Post-Colonial Theory* is root in the Freudian and post Freudian analysis of formation of subjectivity, most notably in the work of psychoanalysis and cultural theorist Jacques Lacan's use of the term involves the distinction of the 'one' and 'other', which can lead to some confusion, but it is a distinction that can be very useful in post colonial theory. In Lacan's theory, in the

'other', the small 'o' designates the other who resembles the self which the child discovers when it looks in the mirror, and becomes aware itself as a separate being. When the child is uncoordinated mass of limbs and feelings sees its image in the mirror, but he regards his/her images as other. In post colonial reading it is regarded as colonized other who are marginalized by empirical discourse, identified by their differences from the center and perhaps crucially, became the focus of anticipated mastery by the imperial egos. The capital 'O' of the other is which gains subject identity as Lacan says 'the other with the capital 'O' has been called the great other , in whose gaze the subject is embodied other subjects such as the mother and father that they represent it. Ashcroft cites Lacan as he says that all desire is the metonym of the desire to be, because the first desire is the desire exists in the gaze of the other. This capital 'other' can be compared with the imperial center, imperial discourse, or the empire itself, in two ways; firstly, it provides the term in which colonized subject gains a sense of his or her identity as somehow 'other', dependent. Secondly, it becomes the absolute pole of address.

The white people regard them as rational, civilized, liberal, generous, material, practical, kind, and sense of law as Lacan's capital other who has self identity, and blacks as irrational, mass of limbs and muscles, wild, innocence, impractical, cruel and having no sense of law as Lacan's small other who has no self identity. As the mode of knowing other orientalism had a great significance, it was a supreme example of the construction of the other, a form of authority. The relation of white and non-white is a relation of power, of domination, and of varying degree of a complex hegemony. They exercised power while depicting non-white. They always privileged them and they called themselves as master. Whites consider 'other' as subaltern meaning 'inferior rank'.

Post Colonialism deals with the effects on colonization of cultures and societies. As originally used by historian after the Second World War, in terms such the post colonial states; post colonial has a clearly chronological meaning, designating the post independence periods. However, from the late 1970s the term has been used by the literary critics to discuss the various cultural effects of colonization.

As the western writers saw the orient, Fugard also saw the blacks whom the attention of the white is needed. There was the belief that they couldn't do better without their suggestion. They needed their construction. As it presents the thesis of oriental backwardness, degeneracy, and the ideas about biological basis of racial inequalities, the white also presents the theses of South African blacks' backwardness. They always took the advantages of their backwardness. The idea of inequalities and racial inequalities always remain within them. White always took the position of master on the basis of the color of skin. They regarded blacks as servants, slaves, and of the low status just for being black in skin color. For the othering purpose, they forwarded the Darwinian scientific validity of the division of the races into advanced/backward, European/Aryan oriental -African, civilized/uncivilized, strong/weak, and fit/unfit, survival/extinction etc.

The scientific study of the racism is not meant to locate the similarities but the differences are focused with the pretext that they would be the key to social progress. Like Darwin, William Tucker in response to prevolo-scientific investigation remarks:

What began the study of heredity characteristics thus quickly burgeoned in to the presumptions field marked by immodest pronouncement on the field of democracy, the necessity of social segregation, the futility of education, the biological inevitability of vast

socio-economic disparities, and the necessity for controlling the birth rate of certain groups. (383)

The belief that the operation of science was synonymous with the perpetuation of politics made an appeal to the scientific authority for influencing public policy. So, this political exploitation of scientific result is the misuse of science. These are the efforts to prove the innate intellectual inferiority of some groups which has led to oppressive and anti-social proposals.

The whites made such scientific remarks as their hidden motif to dominate the blacks. It remains always in their latent level though they always say that every man is equal by birth. It is an internal repetitions consistency about its constitutive will to power over the orient.

The politics of reconciliation what the writer projects in these plays is also the doctrinal. In these plays, he reconciles the black and white by showing happy situation but in reality his intention is always to dominate them, and will to power. The whites are always exercising the power, when he can't get such chances; he/she takes action over other. They always won the property but the black characters are compelled to work for them.

Kipling's concept of superiority of 'white man' by virtue of skin, color, drawn upon the empirical and spiritual reverses the long tradition of executive responsibility towards the colored races. His duty to clear the land has both latent and manifest connotation; clearing the land by the helping, civilizing, funding natives can be the manifest, while clearing the land by using the forces to kill natives to settle upon or rule over is latent. This bio nominal opposition of 'ours' and 'theirs' or 'one' and 'other' is being forced by the style, expertise and vision of anthropology, linguistics,

history, the rhetoric of high cultural humanism commanded by their rituals, behaviors, learning, position over other.

In the play *Master Harold . . . and the boys* the white character, Hally spits on the face of Sam, a black character. It is an assault which is also the effect of racism and apartheid policy. They should always ask for the jobs behind the white people. Another fact is that there is no progress of the blacks till the last of the play. In the similar way, Fugard's *Valley Song* presents the tussle between the white people and the colored. As he knows that the land belongs to the Jonker family since some generation, he buys the land. It is the hangover of the apartheid era in the post-apartheid era. He wants to show his superiority and privileging position in the village. Furthermore, Buks daughter dies in the hospital due to the separate behaviour of the white toward the colored people which is the othering mentality of the white toward the non-white as orientalist did with the blacks, colored, and Asians.

Such kind of the problem can also be found in John Maxwell Coetzee's novel *Disgrace*. There is problematic portrayal of South African Subaltern people which is the enigma of the victim of Apartheid. Here, we can't ignore the exploitation of white upon the blacks, colored, and Asian in South Africa where racial discrimination was institutionalized by law. But here our main concern is not on apartheid South Africa, but rather it is on post-apartheid South Africa i.e. 1990's politically democratic South Africa which is setting of the novel. Badri Prasad Acharya cites from the novel *Disgrace* in his dissertation as, "Though apartheid era is over politically, the aftermath as or hangover from the past is being enacted in one way or other even in post apartheid era"(48). The hangover of the apartheid era is enacted in a way or another in the post-apartheid era. Rape, seduction, burglary, violation, and assault are still not over though the whites' minority rule is over. Though the new generation white South

Africa like the protagonist David Lurie's daughter, Lucy's attitudes towards other race, class, and gender is admirable, the old generation white's like David and Ettiger's attitudes towards the blacks, colored, and Asian is still problematic.

As the black women were raped by the white males in the apartheid era, now colored student like Melaine (20) are seduced by their own white professors like David Lurie (52). Therefore, here, in this novel, like the blacks, colored, and Asians can be regarded as the victim of apartheid in the post-colonial atmosphere, where old generation males like David can be regarded as the victimizer, upholder of legacy of apartheid in one way or another. Within the fictional novel, David is the victimizer and whereas character like colored student Melaine who has been seduced by her professor, David, can be termed as the victim of apartheid. As it has been pointed out that on the surface, the narrative of *Disgrace* gives the problematic of the subaltern South African people.

Through these methodological tools, we can observe the politics of reconciliation in the plays. Reconciliation is the process where the white people are trying to reconcile themselves with their black counterparts. In the process of reconciling, they are treating black people as brother and sisters being sympathetic towards their miseries to further dominate them. There is always hidden motif behind it that is politics of reconciliation. Such kind of sympathetic condition can also be seen in the Nepali context too. In Nepal, male says that female should get equal opportunities and space in every field and they also show their sympathy towards them. But in reality they are still maintaining their statuesque and they are further dominating female. Likewise the upper caste people show such kind of behavior toward the lower caste people and they announce special quota to bring them to the mainstream. But at the time of decision making, they make the decision which is

beneficial for them and which can maintain their statuesque. They only collect the consensus from them. Such is the politics of reconciliation in Nepali situation. In the South American sense, the white people behave the black and colored people as their brothers and sisters and show their sympathy towards them. This kind of behavior of the white involves the politics because they use the reconciliatory behavior to dominate the black and colored people and camouflage their crimes inflicted upon them.

As they show harmonious situation in the play *Master Harold . . . and the boys*, there is always politics behind it. There are many events which inflicts the politics or effects of racism in the beginning of the play. There white and blacks are shown involving in a same restaurant but the position they take is very different. Hally, the white, is the owner and the blacks, Sam and Willie, are the workers who have to work for their master. In surface level, they are treating the blacks as brothers but at the same time they are treating the blacks as inferior race and people. After spitting Hally behaves Sam and Willie as brother to camouflage the crime of spitting and he shows his confession to dominate them further. It was his politics to maintain his superiority. Here, by reconciling with blacks, Hally wants to show his brotherhood towards the blacks but there is kind of behavior of white to dominate the black.

In the play *Valley Song*, there is politics of white people for being reconciled with the colored people. In this play, too, the white and the colored people are working together in the common plantation and the white are showing their brotherhood with the colored people in the surface level. But it is what they are camouflaging the crime that they did in the past as Abraam Jonker's daughter died because of the white people's discriminatory behavior. They want to hide it by showing their brotherhood with the colored people. Though they are planting in their

common soil at the end of the play, the authority of the land is with the white, the anonymous character the Author. But it should be with the Jonker family. That is why there is also a kind of politics.

III. Politics of reconciliation in *Master Harold . . . and the boys* and *Valley Song*

Athol Fugard's *Master Harold ... and the boys* tones about the racial reconciliation between two opposite polarities, the blacks and the white. During the development of colonial era, blacks were treated as inhuman, and there was no right of life, liberty, and pursuit of happiness for them. By opposing the pervasive trends, this play is set in the background of 1950's Southern life and it attempts to tell us about the whites attempt to defend the blacks who is accused of breaking the hierarchy and speaking about the white master and blacks attempt to forgive them and join the hands with them. The antagonistic forces go side by side though it is said that the play ends with racial reconciliation which is not full justifiable showing reconciliation itself. The portrayal of the major characters such as Hally, Sam and Willie disclose the reality of racial reconciliation which is under the question in this research and that can't be the ultimate solution to keep the nation harmonious and peace.

Knowing is the prime goal of the white people to rule other. Since, the beginning of human civilization, they tried to hold the power and to remain in power. They apply different propagandas to keep their superiority but this theme doesn't totally work in the case of Hally because he goes in the side of welfare of the blacks even before doing mistake and after doing mistake and realizing his fault. He, somehow, understands them and treats them as human beings. His views towards the black are positive that we find throughout the research. This can be seen in the following dialogue:

Hally: Bravo, no question about it. First place goes to Mr. Sam Samela.

Willie (in total agreement): You were gliding with style, Boet Sam.

Hally (cheerfully): How's it, chaps?

Sam: Okay; Hally.

Willie (springing to attention like a soldier and saluting): At your service, Master Harold!

Hally: Not long to the big event, hey.

Sam: Two weeks.

Hally: You're nervous.

Sam: No.

Hally: Stand a chance. (874)

Through these lines, the white boy, Hally enforces the blacks to take part in the competition and get first position over there. He also gives time for practice till the event happens. But here is politics of Hally in showing brotherhood with Sam and Willie. Because it would be his pride if his worker won the competition and which could help him to advance his position in the society.

Furthermore, Hally, a representative of white community is a student who shares his knowledge and experiences with the blacks. There was no one to share their knowledge and experience with black in the play. In such hostile situation, Hally stands by them and shares his experiences. His mother and father are always opposite of his decision. It is Hally who doesn't hear his parents and tries his best to keep the harmonious relation. He is the man who tries to avoid the prejudice towards the blacks and darkness in the white's heart though they belong to the white race. He strives to teach his community the truth and expose their unfairness. Hally not only goes after the perception on the individual sidelining the deep rooted social hatred but other people learn from his ideal. His ideals towards blacks are very clear that we do find in the dialogue between him and Sam where he shares his experiences with them as:

Hally (a world weary sigh): I know! I know! I oscillate between hope and despair for this world as well, Sam. But things will change, you wait and see. One day somebody is going to get up backside and geo it going ago.

Sam: Like who?

Hally (after thought): They are called social reformers. Every age, Sam, has got its social reformer. My history book is full of them.

Sam: So, who is ours?

Hally: Good question. And I hate to say it, but the answer is I don't know. May be he hasn't been born yet. Or still only a babe in arms at his mother's breast, God what a thought.

Here, he talks about the social reformers and he wants to say that one day there will be a social reformer who will raise the voices of the blacks against the prejudices done by the whites. For the justification he says that his history book is full of them. He shares his school knowledge with them. But he focuses on the social reformers specially who are whites.

In the process of sharing their ideas, there is also politics. Here he is teaching them the superior position of the white from generation long in every field of knowledge. So the sharing of the knowledge is the maintaining the superiority of white.

They talk about the social reformer like Abraham Lincoln, Charles Darwin, and Tolstoy etc. only for showing their brotherhood with the blacks as following:

Hally: It is the like you that kept inquisition in business.

It is called bigotry. Anyway, that is my man of magnitude. Charles Darwin, what your's?

Sam (without hesitation): Abraham Lincoln. (877)

In the same way, at last, when Hally spits on Sam's face, he feels guilty and he realizes his mistake inwardly but he doesn't show it clearly. It is the Sam who forwards his hands for reconciliation, harmony which is shown in the following dialogues as:

Sam (to the retreating back or the boy): Stop . . . Hally . . .

(Hally stops, but doesn't turn to face him)

Hally . . . I have got no right to tell you being a man means if I don't behave like one myself, and I'm not doing so well at that this afternoon. Should we try again, Hally?

Hally: Try what?

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

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

Sam: So do we do? Hope for better weather tomorrow? (889)

Thus, these above mentioned characters Hally, Sam, and Willie belong to white and black communities which try to help to construct the theme of racial reconciliation. In the name of maintaining good consciences, these characters constitute a lot. They take initiative of repairing the past ill that they have inflicted in the name of superiority and minority of race and this acknowledgement opens up the road to racial reconciliation. In some places whites accept the blacks as partners and give the blacks the steps of respectability that they deserve. They are trying to break the wall of racial discrimination and building a system where welfare is an emergency measure. They try to work together at last for a goal but which is in confusion. But there is some kind

of politics in white's mentality. That he is not ready to fly the kite and says that the weather is bad which means the situation where they live do not allow them to be reconciled. So he further wants to maintain his statuesque by hook or crook but he shows it in hidden form.

Through the Post-Colonial ideas, we can see the politics of dominating and the effects on colonization of cultures and societies. It is the concept which is brought after the World War second. However, from the 1970's the term has been used by the literary critics to discuss the various effects of colonization. There are some events and dialogues which show the effect of Racism, Apartheid, and concept of othering in the play *Master Harold ... and the boys* which can help us to show the politics of reconciliation.

Racism is a concept of othering and marginalizing people in the name of race and ethnicity. Ethnicity is the classification of individuals who share the common ancestry comprised of costumes and traditions that are passed from generation to generation, religion, dress and nationality whereas culture on the other hand is a broader category that extends beyond race and ethnicity to include any group of people who share common lifestyles which are passed on to members of the particular group, e.g. socioeconomic status, sexual orientation and geographical location. Racism can be defined as discrimination made by a group of people on the basis of race color and religion where discrimination is the product of prejudice and stereotypical mode of thoughts or assumption mainly based on color and race. It involves the superiority of one group, ethnicity or its cultural practices over the other group because the entitled inferior group lacks the set of criteria as prescribed by the privileged group. In course of social dealings racism exists both in conscious and unconscious level. But, to the core, its effect is much disastrous damaging both

victims and the perpetrators if it is practiced in an unhealthy manner. In fact, it is a false notion associated with the generic traits to the social characteristics. Such kind of theme can be found in the dialogue between Hally and Sam when Hally becomes disturbed by the news of his father's arrival in home from hospital which is as follows:

Hally (to the telephone): [. . .] I am not going to be the peace maker anymore.

Sam (quietly): That sounded like a bad bump, Hally.

Hally (Having a hard time controlling his emotions. He speaks carefully.): Mind your own business, Sam. (886)

Here black and white take part in a discussion of the problem of white but the white character Hally plays politics and dominates the black character. Hally shows his superiority in the name of the skin color not being a mature man. He scolds Sam, a surrogate father, when he suggest him not to be upset in the matter of his father's arrival and he says that he is your father and you must respect him. It is right suggestion for him by Sam but he says that you mind your business to Sam by showing his superiority. It shows racial discrimination where one can't suggest a white boy like a son just by being a black. It is a prejudiced concept which they get from their ancestor.

Though it is shown that white and black are living harmoniously, there is some sort of problem in the showing of the characters. The beginning of the play also shows the discrimination of black by the white. There are many benches on the bar but all are stacked only except one which is left for white master. The black man is shown working in white man's St. George's Tea Room. They are not the owner of their hotel. Showing blacks as worker and white as master is the racial discrimination which means that black should work for the benefit of white. It is shown in the setting of the

play as," Tables and chairs have been cleared and stacked on the one side except for one which stands apart with a single chair (872)."

In another event when Sam suggests Hally that he should not be so furious about his father's arrival because he is his father though he is cripple. At that time Hally shows his superiority and spits on Sam's face which is because of the colour discrimination. Sam doesn't show any aggression for the event because the society taught him to be silent when any white dominates them as:

Sam: You are really trying hard to be ugly, aren't you? And why drag poor old [. . .]

Hally (quietly): Sam . . .

(Sam stops and looks at the boy. Hally spits in his face. A long and heartfelt groan from Willie. For few seconds Sam doesn't move.)

Sam (taking his handkerchief and wiping his face): It's all right, Willie.

(To Hally)

Ja, well you have done it . . . Master Harold. [. . .]. (888)

Hally spits when Sam says a jokes about the white. But poor Sam doesn't allow Willie to revenge on Hally that is the effect of racism and apartheid as well. It is the politics that white boy, Hally plays upon the blacks. As they say that everyman is equal by birth, they always want to dominate other. And they think that they are superior by birth and they want to maintain it.

Apartheid is another policy that is found in the text and that helps to show the politics of white on the reconciliation process. Apartheid is the former political system in South Africa in which only white people had full political rights and other people, especially black people, were forced to live away from white people, go to

separate schools, etc. In one event when Hally's father is drunk on the hotel Hally has to ask permission for Sam to go to the hotel to fetch his father as:

Sam: [. . .] he was the dead drunk on the floor of the Central Hotel Bar. They phoned for your Mom, but you were the only one in the home and do you remember how did we do it? You went first by yourself to ask permission for me to go in to the Bar. Then I loaded him onto my back like a baby and carried him to the Boarding house with you following behind carrying his crutches. (889)

These lines show that Sam can enter into the hotel as white. But they allow him to fetch Hally's father to the house. It is not for being equal but for own's one benefit. So these lines also show the politics. Furthermore the title of the play itself indicates the separation. The three dots between Master Harold and the boys show the gap between the whites and blacks. So that Brain Sutton, a critic, in his works *Life in the Theatre: Autobiography, and Politics in Master Harold . . . and the boys*, argues as, "It is difficult to avoid taking the title '*Master Harold ... and the boys*' as suggestive of the troubled relationship between the white master and black servants" (4-5). Thus the title itself has the politics.

Such apartheid policy brought the concept of 'othering'. The whites othered non white on the basis of the color of skin and they established the binary, separation of the colonized and colonizer. They used the term for the formation of the subjectivity on the basis of Lacanian and Freudian psychoanalysis. Whites regard themselves rational, literate whereas blacks irrational and barbaric. Such concept of othering is found in the dialogue between Hally and Sam where Hally shows such kind of idea which is imprinted in his psyche as:

Hally: [. . .] As far as my father is concerned, all you need to remember is that he is your boss.

Sam (needless at last): No he is not. I get paid by your mother.

Hally: Don't argue with me, Sam!

Sam: Then don't say he is my boss.

Hally: He is white man and that's good enough for you. (887)

These lines indicate that being white man is enough for blacks. Blacks can't say anything to white either he is intelligent or drunkard. It is Hally who is functioned by his unconscious mind and behaved like that. Hally otheres the person whom he respects as father in the beginning. Hally does not like his father. He appreciates Sam and Willie. But, when Sam says something about his father, he becomes furious. It also shows the problematic relationship of white and who camouflage the crime done upon the blacks.

Likewise, to show their superiority, the whites take the power over the land, property and the people. From the line we can say that the main purpose of whites is to capture the land or the power over them. They hadn't given the blacks or the colored to be the owner of their land. They were taking themselves as master and blacks or colored as slaves.

They were taking the benefit from the land. The whites thought non white inferior of rank. The whites have produced a false description of non white. This has happened because of the essentialist nature the enterprise-the belief that it has possible to define the essentialist quality of the non white. The whites made such scientific remarks as their hidden motif to dominate the blacks. It remained always in their latent level though they always say that every man is equal by birth. In the play, Hally and Sam share their experiences as if they are the member of a same family but there is always

hidden motif of white in it that can be seen in the description of the setting of the play in this manner:

Leaning on the solitary table, his head cupped in one hand as he pages through one of the comic books, is Sam. A black man in his mid-forties. He wears the white coat of waiter. Behind him on his knees, mopping down the floor with a bucket of water and rag, is Willie. Also black and about the same age as Sam. He has his sleeves and trousers rolled up. (872)

Though some critics consider that the text raises the issues about racial reconciliation, there is always hidden desire of white that they presented the blacks as worker working for the whites in place of having their own business. In latent level they want to present that black should work for white and they should obey the white superiority even though they are senior in their age. In the same way, in the last part of the play also, Hally does the mistakes and the black man is after the reconciliation process. Hally's intention is not sure that he wants union or dismiss the blacks from the jobs. Thus the idea forwarded by said in his book *Orientalism* is applicable though the context is African America as Said defines: "The relationship of orient and occident also applicable to the relationship of African American and of the whites"(25).

Athol Fugard's *Valley Song* also tries to projects the racial reconciliation between two opposite polarities, the colored and the white but there is politics in it. During the development of colonial era, blacks were treated as inhuman, and there was no right of life, liberty, and pursuit of happiness for them. By opposing the pervasive trends, this drama is set in the background of 1990's Southern life and it attempts to tell us about the whites attempt to defend the colored who are accused of breaking the hierarchy and speaking about the white master and colored people's

attempt to forgive them and join the hands with them. Though the antagonistic forces go side by side but the play ends with a bit racial reconciliation which is full of politics. The portrayal of the major characters such as Author, Abraam Jonker (Buks) and Jonker's grand-daughter disclose the reality of racial reconciliation which is under the question in this research and that can't be the ultimate solution to keep the nation harmonious and peace.

Knowing is the ruling is the prime funda of the white people. Since, the beginning of human civilization, they tried to hold the power and to remain in power. They applied different propagandas to keep their superiority but the Author goes in the side of welfare of the colored. He, somehow, understands them and treats them as human beings. In this sympathetic behaviour also lies the politics of the white. His views towards the colored are a bit positive. This can be seen in the following dialogue:

Author: [. . .] Ja the ground is soft and wet and waiting. And look what I've got for you! (A handful of shiny, white pumpkin seeds.) Pumpkin seeds! Imagine it Buks. An akker full of shiny, Flat White Boer pumpkin as big as donkey-cart wheels!

(The Author laughs; starts to leave.)

Come . . .

(looks back and beckons once more.) Come . . . that's it! . . . COME!

(920)

Through these lines, Author, the white character in the play, wants to show some sort of reconciliation by calling the colored character Buks to plant the pumpkin in the common soil. But in his latent level there is a kind of thinking that he further wants to dominate the colored people. It is the time that made the white people to do so. About

these lines a critic John O' Jordon says," in the final scene of the play, the Author describes going out into the fields to plant pumpkins with Buks, and image of 'colored' and white South Africans returning to plant their common soil (458-460)." If we compare it with Nepali context, the upper caste people and politician are also playing such kind on politics with the so called Dalits. They say that we are equal in speech but at the time of practice they discriminate them.

There are some events and dialogues which show the effect of Racism, Apartheid, concept of othering, and Saidian concept of marginalizing in the play *Valley Song*. We can see the politics of dominating the other people and the effect of colonization in culture and society. The white character in the play, Author wants to so his superiority in the play as a form of master and he interferes in the matter of a colored girl Veronica and he wants to stop her from going to Johannesburg to become a singer as:

Veronica: Why not? I want to dream.

Author: I know you do but . . . haven't you heard? She's dead. Look! The curtain is closed. The house is darkness. Yes. Dead Sophie Jacob found her lying on kitchen floor when she came to clean the house. She was lying there stiff and cold with a broken whiskey glass in her hand. Sister Pienaar thinks it was a heart attack that she was laying there the whole night. They called the ambulance but it was too late and she was dead. (914)

Through these lines the Author wants to stop Veronica from going to the city to become a great singer. To justify, he explains an event that the people from other places in Johannesburg are getting the problems and their untimely death due their desire to be like white. He wants to stop her from going there which is his hidden

desire as Edward Said says as in latent orientalism. He further wants her to use her as his house maid which is totally racial biasness. It is the effect of racism. The Author wants to dominate the girl for being colored. And he wants to make her his house maid as their ancestors did in the past. It can be justified through the conversation between Author and Veronica as:

Author: Because you know what you'll be dreaming about then don't you? . . . that I have given you a job scrubbing and polishing the floors of my nicely renovated old Landman house .

Veronica: Never! Now you listen to me. I swear on the Bible of my Ouma's grave that you will never see me walk barefoot with firewood on my head and baby on my back and you will never see me on my knees scrubbing a Whiteman's house. (915)

Racial prejudice is clearly seen on the above lines where the white man wants to make a colored girl a domestic servant. For fulfilling his desires, he neglects the potentiality of the girl. But, he provides jobs for the lady to show his sympathy to her and his family. It is a kind of behaviour of dominating the colored.

The main problem that problematises the issue of reconciliation is that Author buys the old Landman house that belongs to the Abraam Jonkers family after the death of the real owner of the house. If he wanted to be harmonious life with other people whom the white marginalized, he would have to provide the land to the family. He plants in the common soil to hide his crimes perpetrated upon the colored. But he buys the Landman house which shows his inner intention of dominating the marginalized people by ceasing their land as Author claims:

Author: [. . .] And when it rains it rejoice and your heart swells with sweetness like the fruits on the trees. But Buks doesn't have a piece of

paper with his name on it which says all the things, and so he has to come begging to me because I've got a piece of paper with my name on it which said that those akkers are mine. (914)

Actually the land belongs to the Jonker family which whiteman bought and made his own having a piece of paper. But he talks about the rain and rejoice and the sweetness of them after owning the land which is full of politics. So, Veronica wants to call the Government and writ a petition about the land as she claims:

Veronica: Well even if she is right, none of our people is going to try and push in there with him. Everyone knows those are our accers.

Buks: It's not our people I'm worried about. It is him, the whiteman. If he buys the house and the land. He is going to get a piece of paper that tells him those akkers are his. He can tell me to go anytime and get somebody else to work for him. (912)

As the orientalist's main intention was to acquire the oriental land though they said that they want to civilize, educate them. Here, Author also acquires the land to rule the other and give privilege to his culture. Here Veronica is taking about the petition but her condition is helpless. There is no one to help her for it. That is only in paper not in practice.

The white people admitted Veronica's mother in the hospital at the time of her birth but they did not behave as whites. In surface level they did equal behavior by admitting her but in deeper level they did discriminatory behaviour to her. It is the politics they played upon her. The effect of Apartheid is also found in the play *Valley Song*. As the policy separated the people of one race from another race and ignored the people except white. Buks daughter has also got such kind of behaviour and she

got her untimely death in hospital when she gave the birth to her daughter, Veronica.

Here, Buks remembers the event how she got her death like:

Veronica: Are they memories about my mother Oupa,

Buks: Ja . . . about her mostly. If Railway Bus hadn't been there and made it so easy for her, who knows? Maybe would be still alive with us.

[. . .]

Buks: She got her death due to the separation and negligence of white to us, Veronica [. . .].

These lines are the typical example of the effect of apartheid policy and its hangover in the post-apartheid era as J M Coetzee presents in his novel *Disgrace*. Here, we can't ignore the exploitation of white upon the blacks, colored, and Asian in South Africa where racial discrimination was institutionalized by law. The hangover of the apartheid era is enacted in a way or another in the post-apartheid era. Though the new generation white South Africa like the protagonist Author's attitudes towards other race, class, and gender seems admirable in some places but not totally, at the same time the other white in the hospital and Author's attitudes towards the blacks, colored, and Asian are still problematic and it shows their hidden motifs as they still want to dominate the colored and black in another form which can be defined as Edward Said looks the relation of white and non-white or orient and occident in his book *Orientalism* in which the relation of white and non-white is always the relation of power and domination.

The concept of othering is also can be seen on the above mentioned line where the Whites othered the non-white at the time of treatment and Veronica's mother got an untimely death.

Though, Athol Fugard's *Master Harold ... and the boys* tones about the racial reconciliation between two opposite polarities, the blacks and the white. There is politics of reconciliation in it. They show reconciliation with their counterparts as there brother and sister but they use the reconciliatory behaviour to dominate them and camouflage their crime inflicted in blacks. During the development of colonial era, blacks were treated as inhuman, and there was no right of life, liberty, and pursuit of happiness for them. The racial discrimination, enacting the apartheid and othering the subaltern people heightens the hostility between the races. There are many more problems which undercuts the claim of reconciliation and that shows doubts over there in every steps. They fly the kite after the white boy spits over the black man, which is just for hiding the crime. He behaves very cruelly when he is in problem with his family especially with his father's arrival from hospital to the home. At that time, he wants to be called by Master Harold not the Halley as he is called by Sam, his servant like a surrogate father as:

Sam: Don't do that, Hally! (Facing the boy.) All right, I'm listening.

Well? What do you want to say to me?

Hally (pause as Hally looks for something to say): To begin with why don't you also start calling me Master Harold, like Willie.

Sam: Do you mean that?

Hally: Why the hell do think I said it? (888)

Here, Hally shows his superiority and privilege over the blacks and he shows his violence on him. He wants to be called by the respectful word Master Harold not Hally, the word which shows intimation and equality between the two, the black and white. Here, the white character forwards the intention of being superior.

While discussing about his school course he, all the time, talks about the writer and leader who are white and not about the blacks, colored, and Asian. It also indicates the privileging position of white people and privilege of white culture over other culture.

At the same time, the projection of black character as servant is itself a discriminatory aspect of the white. The condition of the black isn't improved till the last of the play. At the beginning they are servant in white's hotel and at the last they want the same service after being assault by Hally.

To say, *Valley Song*, we do find the hangover of the apartheid in the post-apartheid era, where the main white character, Author, takes the land which is in the possession of Abraam Jonker family, a colored family. The entire play is about unfairness inherent in the fair skin of the white people. So, Teresa Branes comments about the play in his Journal as, "The play, in another way, depicts the deep nostalgia for the land and the vision of apartheid era where racism is pervasive and dominant. Othering the colored and privileging over them is pervasive (5)."

Thus, human instinct inherent in both the plays brings the characters of distinct racial groups who heighten their hostility in simultaneous existence. These texts take the readers to the roots of human biasness- to racial discrimination, enactment of the apartheid in apartheid and post-apartheid era, othering mentality of white and hidden desire of white to take control over the others by showing reconciliation. And these plays tone to violence and assault which are easily found in the white people which we can not manage in our life. We can't overcome the prejudice that we bring to bear on the relationships with other.

In the play *Master Harold . . . and the boys*, Hally behaves the blacks as if they are his brothers. But he does it to dominate them further. Once he does

misbehave and scolds them. Later when they threaten him that they will quit the job. He sees problem in it and he confesses his guilt. But that confession itself is full of problematic. He does not clearly say that he did mistake. At the same time the condition of the blacks are same at the beginning and the end. There is no improvement in the condition of the blacks. Thus it shows the politics of reconciliation in the behaviour of the whites. Likewise in the next play, *Valley Song*, the white character behaves Abraam Jonker and his grand daughter as brother and sister. But he still wants them to work for him. So he stops Veronica to go to Johannesburg for her better future. That's why the play is full of politics of reconciliation. By which the white further want to dominate the blacks and colored and they maintain their statuesque even in post apartheid era.

IV. Conclusion

The establishment of politics of reconciliation is a key theme in Fugard's *Master Harold . . . and the boys* and *Valley Song*. The action and the will of the white characters clarify it. In these plays, the white people try to reconcile with their black as well as colored counterparts treating them as brothers and sisters and show sympathy towards their miseries. This kind of the behaviour of the white involves the politics. For they use this reconciliatory behaviour to dominate the blacks and camouflage the crimes inflicted upon the blacks.

It is racism that leads the theme of politics of reconciliation because it is the state where the white people dominate the blacks, colored, and Asians. The opposite and antagonistic attitudes have traced out throughout the research. On the surface level, the white character treats the blacks as their brothers. However, the enactment of apartheid is also found in both the plays though one play is written at the time of apartheid era and another at the time of post-apartheid era when there was not segregating government policy in South Africa. The blacks and colored characters are the victims of apartheid. Even in his post apartheid play *Valley Song*, we do find the hangover of the apartheid and white people's desire for upholding the land which is in the possession of a colored family for generations. Buks' family is the victim of the of white's mentality informed with apartheid. Buks' land which is in his possession is bought by the white, the Author.

In the play *Master Harold . . . and the boys*, a white boy, Hally, spits on the face of Sam, a black man. It is an assault which has also the effect of racism manifested as apartheid policy. But he flies the kite with Sam to hide his mistake. Sam is allowed to enter the white only restaurant. It shows the harmony. But it, too, involves politics. He gets a chance of fetching Hally's dead drunken father into the

house. At the same time, they have to travel separately during the time. Though there are some sorts of harmonious relationship between the whites and the blacks, the discrimination and assault dominates the friendship and shows the white people's intention of privileging themselves over the blacks. They still want to treat the blacks as slaves though the slavery ended a long time ago. Hally, being a white, assaults the blacks without any cause. The cause is itself within the family. He vents out his anger resulted by his family matter on Sam. At last, when Sam forwards his hand to reconcile even after assault, Hally doesn't accept it easily and shows the doubts and says the weather is not clear to fly the kite.

The concept of othering is also inherent in the play. The whites other the blacks. The blacks do not have their own business and land to depend on. They are bound to ask the white people for jobs. Another fact is that there is no progress of the blacks till the last of the play. Their condition remains as it is throughout the plays. Furthermore, their job is also in trouble as Hally threatens them to expel. Hally says that they are equal. However, he wants respect from the blacks. If he does not get the respect he demands, he is ready to expel them from the job. It is the politics of maintaining his superiority.

In the similar way, Fugard's *Valley Song* presents the tussle between the white people and the colored. He shows harmonious relation between the races. They are planting in a common soil. Whites know the problems of blacks but they do not do as they say. They do as their ancestors did in the past. Author, an anonymous white character, is one who realizes the problems of the colored people. Even after realization, he acts with prejudice. Author wants to stop Veronica from going to Johannesburg to become a singer. And he wants to make her his slave as his ancestor did in the past.

As he knows that the land belongs to the Jonker family for some generations, he buys the land. It reflects the hangover of the apartheid era in the post-apartheid era. He wants to show his superior and privileged position in the village. Buks' daughter dies at the hospital due to the racist behaviour of the white towards the colored people which is the othering mentality of the white toward the non-white as orientalist did with the blacks, colored, and Asians. They show reconciliation by admitting her in the hospital but they do discrimination inside the hospital.

As a result, both the plays raise the issue of politics of reconciliation. Though there is reconciliation on the surface, the antagonism between the white and the blacks, under the harmonious surface, heightens the hostility between the two races in the play *Master Harold . . . and the boys*. In the next play, *Valley Song*, the author wants to get possession over the land over the colored people and make them his servants. On one level, the white shows the harmonious relation but in their psyche and practice, they do just opposite.

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