



## A PROBE INTO SOUTH AFRICAN CLASSIC FUGURD'S SIZWE BANZI IS DEAD

1. *Dr.Avinash.M, Assistant Professor, Department of English, Sathyabama  
Institute of Science & Technology, Chennai-119.*

2. *Siddiqa Parveen, Research Scholar, Department of English, MMES Women's  
Arts & science college, Melvisharam*

3. *Dr.Vasuki.P, Associate Professor & Head, Department of English,  
Government Thirumagal Mills college, Gudiyattam-632602,*

### Abstract:

*'Sizwe banzi is dead' is a famous play by Fugurd. The theme of the play is the struggle for survival. Many people believed that the cities of South Africa provide great employment opportunities but this play portrays the reality. How a man struggles to continue his life in South Africa is portrayed by Fugurd. Without a work permit and without any income how people suffer in South Africa is the theme dealt with. Craving for identity is vividly depicted in the play. With not many characters, Fugurd has woven this plot that lives eternal in the minds of people.*

Key words: (survival, Craving, vividly, depicted)

### *I. Sizwe Banzi's survival:*

Sizwe Banzi lives in King William's town with his wife and four children. He does not get a proper job and salary, hence the family suffers. To help his family members he goes to New Brighton, Port Elizabeth in South Africa. He stays with his friend Zola. Sizwe travels a lot everyday to find a job but in vain. Zola also searches employment for Sizwe. Sizwe understands that this city cannot provide him employment. His friend Zola introduces Buntu to Sizwe with the belief that Buntu could him get employed. Their search continues. Styles is a person who worked in Ford motor company and quit the job stating his identity is lost. He is not happy in his job, there is no humanity or life in the jobs people do. He opens his own photo studio and lives happily with this new profession. Sizwe goes to a photo studio of a man named Styles. Styles asks the name of the person. Sizwe hesitates and tells he is Robert Zwelinzima. When Sizwe is asked about the need for the photograph, sizwe answers that it is to send to his wife. Sizwe is without work permit. The authorities inform him that he should leave the city in three days. The survival of Sizwe and his family members becomes a question. Sizwe and



Buntu are upset over the problem. Buntu, to console Sizwe takes him to a bar. When they both return, they find a person dead on the pavement. They search his pocket and find that the man is Robert Zwelinzima, who has a work seekers permit. Buntu suggests that Sizwe can live as Robert and make the dead Robert as Sizwe. Sizwe rejects the shift in the beginning but considering his family situation he accepts to live in the name of a dead man. He informs everyone including his wife that the man named Sizwe Banzi is dead.

### *II. Search for Identity:*

Fugard beautifully pictures how people are craving for identity among the apartheid. Styles does not get recognized when he is an employee in a car company, he does not do the work with satisfaction, he is just a number in the organization, when he becomes a photographer he is relieved of burdens, he ridicules the condition that prevails in South Africa.

### *III. Tragedy of Sizwe Banzi:*

If Death is the bad thing, then living in the name of a dead person is the worst life one can imagine. Here Sizwe decides to live in the name of a dead person and destroys his own identity. The most pathetic situation for any person. Sizwe writes a letter to his wife stating that he is no more Sizwe Banzi. He is dead. He is Robert from that day. When he enters the Photo studio he forgets his new name and tells that he is Sizwe, suddenly he recollects the name and tells he is Robert. A work permit in south African region is just a challenging one and which forces Sizwe to decide as such.

### *IV. Conclusion:*

The play describes the pathetic condition of a man who is jobless. We feel pity on the role of Sizwe. Fugard wonderfully pictured the reality of lifestyle in South Africa. The most painful role a man can take is to live in a man's identity that is no more. Fugard beautifully pictures the life of South Africans and he undoubtedly masters in bringing reality into the play.

### References:

- (1) Ashcroft, Bill. Post-Colonial Transformation. London and New York: Routledge, 2001. Print.
- (2) Fugard, Athol. Notebooks: 1960-1977 New York: Alfred A. Knopf, 1984. Print.
- (3) Fugard, Athol. "Sizwe Bansi is Dead." The Township Plays. Cape Town: Oxford UP, 1993. Print.
- (4) Nkosi, Lewis. Home and Exile and Other Selections. London: Longman, 1983. Print.
- (5) Said, E. Orientalism. London: Penguin, 2003. Print.

**International Conference on Multidisciplinary approaches in Social Sciences, Humanities and Sciences**

**Sri S.Ramasamy Naidu Memorial College, Sattur, Tamil Nadu, India**

**(MASHS-18)**



**14<sup>th</sup> December 2018**

**www.conferenceworld.in**

**ISBN:978-93-87793-61-3**

- (6) Shava, PinielViriri. A People's Voice: Black South African Writing in the Twentieth Century. London: Zed Books, 1989. Print.
- (7) Shelly, Alan. Athol Fugard: His Plays, People and Politics. London: Oberon Books, 2009. Print.