

Manichean and Dichotomous Opposites in Athol Fugard's *Blood Knot*

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Abstract—This study undertakes an investigation of Fugard's scathing condemnation of apartheid in his *Blood Knot*. Despite, his white skin, Fugard adopts a humanistic approach towards the oppressed South African natives who undergo dichotomous opposites in their pursuit for real selfhood and identity within a segregating milieu. His two protagonists Zach and Morrie fall within a dialectic endless cycle of reversal of roles between the 'Self' and the 'Other.' Fugard attempts to find a possibility of survival and a new resistant image of the 'Self' that can step courageously on the way of change and independence in a world that is devoid rationalization. This personal resistance will turn by time to be a collective one that exemplifies Fugard's universal message.

Index Terms—apartheid, Fugard, self, other, dichotomous, identity

I. INTRODUCTION

Harold Athol Fugard is one of the most renowned anti-apartheid South African playwrights. He was born in Middelburg, South Africa, on June 11, 1932 to an Afrikaner mother and a disabled former jazz pianist father. Among his most significant works in which he attacks the apartheid aggressive system and advocate strongly for man's rights are *The Blood Knot* (1961), later revised and entitled *Blood Knot* (1987), *Boesman and Lena* (1969), *A Lesson from Aloes* (1981), *The Island* (1972), and *'Master Harold' and the Boys* (1982).

Of great significance is the definition of apartheid since most of Fugard's works revolve around it. In Merriam-Webster's Collegiate Dictionary (1993), apartheid is defined as racial segregation and discrimination; or more specifically, a former policy of discrimination, political and economic discrimination and racial segregation against non-European groups in the Republic of South Africa (p. 53). Apartheid in the "Dutch Afrikaner language means "apartness" or "separateness" referring to the system of racial discrimination adopted by the South African White National Party when it seized power in 1948" (Diala, 2006, p. 238). Accordingly, apartheid laws were mainly based on racial discrimination emphasizing that non-European such as black, coloured, and Asian South African were not equal to the whites in political, cultural, economic, and educational rights. Andre Brink (1997) notes that "theatre often allied to spectacles of dance and music and poetry readings, became one of the great focal points of popular conscientization and resistance against apartheid" (p. 171).

In *Resistance Literature* (1987), Barbara Harlow assumes that the anti-apartheid literature frequently instigates national "struggle for liberation and independence" in the colonized areas of "the third world" including Africa, Asian colonies, Latin America, and the Middle East" (pp.xvi-xvii). South Africa was one of the colonized countries that suffered under the yoke and manacles of apartheid. South Africa's literary community, including authors such as Athol Fugard, Alan Paton, Nadine Gordimer, Barney Simon, J.M. Coetzee, John Kani, and others, has been influential in catching the world's attention to the legacy of colonialism and the unfairness of apartheid laws in their native country. Their literary contributions become form of protest and artistic historical document of the apartheid years.

Among the idiosyncratic playwrights who have formulated Fugard's humanistic approach towards the oppressed are Albert Camus and Samuel Beckett and his style of the absurd/ minimalism. Richard Peck (1992) has traced the influence of Camus' *The Myth of Sisyphus* at the heart of Fugard's *A Lesson from Aloes*. He notes "Camus in the myth does not revolt against the values of society but the absurdity of the human condition, and that the myth accordingly offers no revolutionary message but rather a space for the joy of being alive in the presence of death" (Diala 2006, p. 243). In the same vein of Camus, Fugard tries to find an answer for the question of why the tortured people do not get rid of their wretched lives when they find no rationalization for the illogicality and barrenness of these lives. In his play *Boesman and Lena*, he reflects,

The answer to the question is forestalled by the lack of a complete and truthful consciousness of the self. Lena is preoccupied with uncovering her identity, which she believes is held in her past and in an other's recognition of her. Boesman, contrarily, fears an encounter with his self because his false sense of identity might be brought into question. (McLuckie, 1993, p. 425)

Thus, the quest for identity recognition is at the core of Fugard's plays. In 1962, he publicly announced his adamant support to the Anti-Apartheid Movement (1959-94). As a result, the government imposed so many restrictions on his theater that led him to publish film and perform his plays on international theatres in London, New York, and other high volume places.

In fact, Fugard is one of those writers who believe that literary works have a great reformatory world message originated in his environment. He himself witnessed the South African natives segregated and deprived of the least life rights as humans. In view of that, his plays carry many autobiographical references as well as other scenes issuing from his real everyday life. The strong women, who struggle in *Blood Knot*, *Boesman and Lena*, and *'Master Harold'*, have some features of Fugard's own strong mother. In his *Notebooks: 1960-1977*, he wrote "I suppose the theater uses more of the actual substance of life than any other art...the theater uses flesh and blood, sweat, the human voice, real pain, real time" (1993, p. 89). His characters, such as Lena in *Boesman and Lena*, are real people whom Fugard has met or noticed on the streets of South Africa. Focusing on faithful representation of real life discloses Fugard's attempt to create writerly texts, in Roland Barthes terms, in which he not only represents the reality but also enables his audience to adopt the active role of a producer and collaborator in formulating a meaning of the reality presented. In the same vein of John Keats, Fugard introduces anticipation for a hopeful future and freedom.

The study scrutinizes Fugard's attack of apartheid in his *Blood Knot*. Such a play was performed for the first and the only one time in 1961, in Johannesburg, South Africa, exactly during the time of the racism of the apartheid regime. Later, it was performed in 1964 as the first South African play at the Cricket Theater, Off Broadway in New York. It was recently introduced in 2010 as part of Mandela Day celebrations again in Johannesburg, South Africa.

It is simply a story of survival in inhumane conditions and poverty. The two main characters are locked into brutal routine of colourless days and nights just for carrying on. Derek Cohen states "The future, which the one looks forward to with trumped-up optimism and enthusiasm and the other with indifference and a realistic sense of its futility, is an empty symbol". The preposterousness of the play lies in the fact that each of the two men has his own individual way of life, yet they undergo no change or improvement. Cohen goes further and adds, "It is also absurd that in these circumstances, in that place in that time something of such absurd consequence should exist" (1977, p. 77).

II. THEMATIC CONCERN

In his plays, Fugard is mainly preoccupied with portraying one of the most basic cultural and political theories of human consciousness and identity: it is the multiple dichotomous operating conflicting stances of colonizer/ colonized, white/ black, persecutor/ persecuted, oppressor/ oppressed, self/ other, and victim/victimizer. JanMohamed (1983) writes, "The colonial mentality is dominated by a Manichean allegory of white and black, good and evil, salvation and damnation, civilization and savagery, superiority and inferiority, intelligence and emotion, self and other, subject and object" (p. 4). Such Manichean parameters govern the relationship not only between the self and the other but also within the self and the other themselves. Fugard notes that if anyone is "given the chance, [he] might take on the role of the oppressor, especially if feeling oppressed" and that "oppression is a result of individual distress" (www.globetrotlove.blogspot.com). In his "Self, Other, Other-Self" Sami Schalk (2011) indicates:

In a society in which race and other identity factors play such a huge role in how one is treated and in return, expected to behave, there's no escape from the material situation of such identities, even though, contemporarily, we intellectually understand things like race, sex, gender, class, sexuality and disability to be socially constructed. (p. 204)

Contradictorily, the existence of another, a not self, allows the recognition of a self. In an interview with Jessica Werner Zack (2008), Fugard admits that reading Sartre, Camus and Beckett made him aware "of the existential quality of that moment [seeing his brother sleeping]. I and the other," and that dividing people in South Africa by the colour of their skin gave him "a way of dramatizing the difference between me and the other. So, that's how it all comes together" (p. 8). He gives further insight in the same interview explicating that he had a specific image that sparked *Blood Knot*: it is the image of his face aged sleeping brother who he did not see for years. Such an image stirs him to think again of his relationship with his brother and between himself and the other. It echoes that of Zach at the end of the first scene in *Blood Knot*,

It was unquestionably that image of a sleeping man, which is actually embodied in the monologue that Morrie has at the end of the first scene when Zach has fallen asleep, and nothing related to the politics of South Africa, although I went on to realize that the politics of South Africa gave me a perfect way of exploring that relationship. The seminal image is an existential one (p. 8).

In fact, *Blood Knot* is a psychological family drama that presents the bare reality of dehumanization of the blacks and the coloureds in Port Elizabeth. It tells the story of two brothers Zachariah (Zach) and Morris (Morrie). The other characters are invisible because we know about them from the brothers' speeches, Zach's monologues, and memories. Fugard tries to establish his social vision of the two races by presenting absent characters that go alongside the present ones. The concept of the 'Self and the Other' is enhanced by focusing on the brothers' and particularly Zach's relationships with people.

The play locates indoors, in one-room shack cheerless, boring and industrially polluted area which is unfit for human habitation in the non-white area of Korsten, Port Elizabeth. Fugard's description of the setting of the play as "non-white location" is emblematic of racism, isolation, and exile. Living in one place seems to be ideal for family relationship; however, the two brothers are restricted in one room most of the time and find nobody to talk with except each other. Fugard uses this single room setting to highlight family ties. Jeanne Colleran (1988) comments "the single settings help to emphasize the intimacy and the dependency of close ties. ... severe limitations imposed upon those who constitute the bottom strata of rigidly-controlled society" (p. 108). The locale does not change throughout the seven scenes and no

one enters or exits except the two inhabitants. Yet, only through the window, Morrie can express his feeling of degradation and otherness. He watches how the moths are attracted to the light and nothing else and sees the birds fly over the rotten polluted lake but do not get any of its blackness. He expresses his hate for the whites and his feeling of humiliation in a very metaphorical way, "On blue days or grey days it stays the same dirty brown. And so calm, hey, Zach! Like a face without feeling. But the mystery of my life, man, is the birds. Why they come and settle here and fly around so white and beautiful on the water and never get dirty from it too! (Fugard, 2011, p.14). Along the same line of the arrogant whites who surround the blacks and watch them tortured and suffered but not affected, the birds fly up in the open air and keep white and aloof. On the contrary, other creatures might immerse in that stinking down places.

The black and the coloured inhabitants including Zach and Morrie have no social right to adequate accommodations. The opening of the play established the first relation of the Self of the white authority with the Other who is exemplified in the person of Zach who as many blacks of his nation, has no choice for the place or the way of his life. Fugard illustrates,

Korsten: The Berry's Corner bus, then up the road past the big motor assembly and rubber factories. Turn right down a dirt road__ badly potholed, full of stones, donkeys wandering loose, Chinese and Indian grocery shops__down this road... until you come to the lake....A collection of shanties, pondoks, lean-to's. No streets, names, or numbers. A world where anything goes. (Fugard, 2011, p. ix).

The naturalistic physical description of the shack's size, walls, and furniture illuminates the low-standard life of the coloured citizens. Degredation of the Korsten inhabitants is blatant. First, the lack of street names and numbers imply an effacement of identities. Second, the lake in Korston is formed as an outcome of "waste products." Third, The black and the brackish colour of the lake proclaims the inhabitants' miserable life and signifies death. In her dissertation "*The Dissenting Writer in South Africa*" (1988), Jeanne Colleran asserts that the setting with its shabby furniture discloses "the economic class of the two characters", and their intense poverty. Such premises would be merely "temporary housing" for "squatters or migrants" or other displaced persons rather than permanent residence (p. 142).

It is important to notice that the politicians in South Africa aimed at isolating its people from the world and keeping them in-boxed. Fugard is one of the writers who is aware of that, "My point is obvious. Anything that will get people to think and feel for themselves that will stop them delegating these functions to the politicians is important to our survival. Theatre has a role to play in this (Cohen, 1977, p. 74). *Blood Knot* has an indirect warning for the country and for the whole world. It tackles universal themes. Poverty, oppression, fears, hopes, identities, violence and aspirations are all found in each of his plays.

With the opening of the play, it seems perplexing to judge who is the oppressed and who the oppressor is. Significantly, the two brothers have the same black mother but different fathers, one black, one white. The black brother Zach works as a guard of public gate where he is obliged to stand the whole day and is keeping out the black children, whereas the white one Morrie prepares their meals and heats the water to soothe Zach's feet. Such apartness and segregation within and between the brothers enables Fugard to trace the Self/ Other problematic relationship. This study investigates Zach and Morris' mutual relations and interrelations and how and when each one conceives himself the self and the other.

Zach and Morrie's race relationships and environmental surroundings shape the way they look at themselves. Zach grows up with the feeling that he will not reach the top, "I got sick of myself and made a change" (Fugard, 2011, p.81). Thus, he is submissive and does not care about his future or implementation of any future plans. Hence, Zach gets used with low-level job, shortage of money and food, limited knowledge, polluted surroundings, and physical pain. He says "I was here ten years and didn't worry about my feet, or a future, or having supper on time!" (Fugard, 2011, p. 13). Quite the reverse, Morrie plans to get their own farm and work, "Hell, man. The future. It is going to be a small two-man farm just big enough for you and me;" whereas Zach shows no response, "Here am I putting our future to you and you don't even listen" (Fugard, 2011, p. 9). Lisa Onbelet (2010) in her article "*Imagining the Other: The Use of Narrative as an Empowering Practice*" elaborates on such dichotomy, "Without the permission from the dominant social group to speak, marginalized people...cannot define themselves, but rather, must submit to the descriptions assigned to them by the dominant group. So...they are also robbed of their identity...[and] self." Correspondingly, Zach's sense of himself and his value for the other governs his relations to himself, his brother, his boss, white people, his mother, Connie, and to Ethel. Whether they are physically or symbolically present, those individuals mold his self/other concept: in certain situations he plays the role of the self, while in others he impersonates the other. This divulges the dialectic of dichotomous opposites: Zach is a black man who lives in his own country, yet others dominate his self. In alike manner, Morrie is a white man, who can be seen as an oppressor and oppressed at the same time. His relationships with himself, his mother, brother and Ethel interpret and expose the co-existence of such binaries. So degradation and underestimating colour the lives of black people and eventually lead to their loss of dignity and motivation to have better life.

Zach and Morris' confusing identity and uncertainty of who is the 'Self' and who is the 'Other' prevail the play such binarism of the 'Self', the whites, and the 'Other', black within gets further insight in the Zach and Morrie's in relation to education and job. Zach is illiterate and cannot read or write due to his classification as a black citizen. Tools of writings such as pencils and papers are terrifying. Furthermore, he does not have any general knowledge; for example, he doesn't know the order of the months in a year. On the contrary, Morrie, his light-skinned brother, lives better life and picks

some education and that makes him more controlled and rational than his black brother. He is presented as “thinking and acting in complete subjection to prevailing ideology and its manifestation in the laws and institutions of the state” (Kacer, 2008, p. 84). Also, he can read the Bible and manages their income, time, food, and house affairs because he is classified as a white ‘Self’ who practices the authority upon his black brother. Therefore, Morrie has more experience in a racially graded in South Africa than Zach and he realizes that “they look at things differently” (Fugard, 2011, pp. 74-75). Such segregation is rooted in the law of Population Registration Act 1950 which prohibited the right to a proper education in South African Blacks. The impact of such racism is also evident in the demeaning jobs allotted to the blacks.

Zach works as a guard of a park gate and he has to “secure that no coloureds or blacks pass the gate. [So] he, a black citizen, collaborates on the discriminating process of deciding who does “pass” and who does not” (Kacer, 2008, p. 84). It is conspicuous that Zach’s job places him in the position of the ‘Self’ and the little black boys represent the ‘Others’. Hence, he practices the dominance of the ‘Self’ upon the oppressed ‘Other.’ However, with his white boss the roles are reversed: Zach is humiliated, insulted, sometimes beaten and is not even given the chance to use the bathroom of the park. When Zach expresses his anger from his boss, Morris reminds him “I’m on your side, they’re on theirs. I mean, I couldn’t be living here with you and not be on yours, could I Zach?” (Fugard, 2011, p. 6). He intentionally or unintentionally draws a line between him and his brother but confusingly jumps to stand on the line because he is not sure where he is standing. However, he makes use of his light-skinned and “has found out that to ignore the temptations to use his lightness, is the easiest way to live. It has not made life better, but it has made it simple” (Fugard, 2011, p. 13). Another case in point of humiliation is that of a salesman who insults Zach when he wants to buy a white man’s suit. The salesman wonders whether or not Zach is a gentleman. Yet, Zach answers immediately “do I look like a gentleman, Mr. Moses? I’m the black sort” (Fugard, 2011, p. 73). Here, Zach accepts his blackness; namely, he is not furious at playing the role of the ‘Other’ whereas he is claiming the appearance of the ‘Self.’ Later, he asks his mother “Don’t you recognize your son?” (Fugard, 2011, p. 81) in the new suit. Like all the blacks and the coloureds, Zach cannot know himself of his own accord: no mirror or real mother to make him aware of his real ‘Self.’

Racist policy extends to the medical care where life is coloured by an everlasting physical suffering that necessitates an urgent need for healing. Nevertheless, superiority/inferiority and ‘Self’/‘Other’ dichotomies objectify the diagnosed patients. A case in point is that of Zach: when he comes back home after a long day of working, his only cure is to dip his feet into hot water and salt that Morrie has prepared for him. Zach’s sigh recalls the image of his mother’s calloused feet. Another example is Zach’s mother who underwent continuous painful “sore feet”, yet she received no mercy or medical attention because of her blackness. She received only her black son’s sympathy and limited help. He assures his white brother that “The toes was crooked the nails skew, there was a pain. They didn’t fit the shoes.” Yet, Morrie’s reply is “I don’t remember her feet,” (Fugard, 2011, p. 47). Accordingly, she is another victim of the oppressed ‘Other’ because she is simply black.

Despite his sympathy with his black mother, their relationship is characterized by incongruity on two scales. Firstly, she is his parallel who is suppressed and deprived of the simplest right to live as a human being. Secondly, she plays the role of the ‘Self’ who suppresses her black son as an ‘Other’ and unconsciously or consciously preferred Morrie. Zach remembers that she gave “That brown stinkwood top” to Morrie to play with while he was given “her old cotton-reels to play with”, and he knows well that “it wasn’t the same. I wanted a top” (Fugard, 2011, p. 47). He also recalls the painful memories of childhood that formed his personality. When Morrie asks him if he remembers the mother songs, Zach says:

Do I! [*He laughs and then sings.*]
 My skin is black,
 The soap is blue,
 But the washing comes out white.
 I took a man
 On a Friday night;
 Now I’m washing a baby too.
 Just a little bit black,
 And a little bit white,
 He’s a Capie through and through. (Fugard, 2011, p. 48)

Of great implication is the song since it was dedicated to lull Zach while the mother devotes another song for Morrie; “Lullaby-baby it was’ you’ll get the top” (Fugard, 2011, p. 48). Even though the lull songs and the toys are used as cultural symbols of existence, such a stance discloses that racial discrimination saturates both the South African community and families. In his “The Artist as Rebel” (1987) Jerry Dickey asserts “Whether their mother (favoured) Morrie because she felt he had an eventual chance to [success] as a white, or because of her own preference for whiteness, the darker baby is undoubtedly neglected” (p. 71). The entirely different treatment of the two sons who are connected by the strong blood bond reveals the irony implied in the title of the play. The reason is that brotherhood is suppressed by racism rulings: the two brothers’ different skin colour.

More is revealed about the mother’s preference of Morrie and Zach’s psychological pain through the device of monologue employed in scene six. The monologues Zach has with his mother represent an outlet for his dissatisfaction and rage that turn to be real confrontations with real living people. In a monologue, Zach speaks to his dead mother about

a suit which does not fit him "Whose mother were you really?...whom did you really love?" Certainly, Zach knows the unsaid answer that she prefers the white son who is even different from her own colour. He assures her in the same monologue that he is better than his light-skinned brother, "You see, he's been such a burden as a brother" (Fugard, 2011, p. 81). Zach concludes with the idea that it is not the skin colour which values man but it is the soul. He [*holds out a hand with the finger lightly closed*], it is a butterfly in his hand which symbolizes soul and beauty; "because I got it, here in my hand, I got beauty too haven't I?" (Fugard, 2011, p. 82). Here, Zach feels his hidden beauty and his strong demand for freedom which reverberates Fanon's words in *Black Skin, White Masks* "I feel my soul as vast as the world, truly a soul as deep as the deepest of rivers; my chest has the power to expand to infinity. I was made to give and they prescribe for me the humility of the cripple" (2008, p. 108).

Furthermore, according to apartheid laws personal relationships between a black or coloured man and a white woman are forbidden. When Zach expresses his desire to have a woman, Morrie suggests him to have a pen-pal relation since he is inferior and uneducated. Thus, when Morrie discovers that Zach's pen-pal is a white girl he warns him "Can't you see, man! Ethel Lange is a white woman!" (Fugard, 2011 p.40). Morrie proceeds if Ethel's family discovers his real identity they will kill him. Zach answers "I'll fight" (Fugard, 2011, p. 60). He refuses to stop writing to Ethel and takes the money to buy the suit for her meeting. Therefore, Zach resists the law which does not give him the right to choose for himself a life he desires and decides to go on with his relationship whatever the consequences. Such resistance epitomizes layers of his psychological and social structure as a black man and expresses the deep desire of the 'Other' to play the role of the 'Self.' He states "This white woman thinks I'm a white man. That I like!" (Fugard, 2011, p. 40). Consequently, Zach's announcement of a new image of the 'Self' is a preparation for him to step courageously on the way of change and independence. This personal resistance will turn by time to be a collective one that exemplifies Fugard's message to the world.

In fact, Zach's endeavors to experience whiteness highlight his quest for an identity rather than that deformed one created by the racist community. In his *Black Skin, White Masks*, Franz Fanon (2008) comments on such deep desire of the 'Other' as follows,

Out of the blackest part of my soul, across the zebra striping of my mind, surges the desire to be suddenly *white*. I wish to be acknowledged not as *black* but as *white*. Who but a white woman can do this for me? By loving me she proves that I am worthy of white love. I am loved like a white man. I am a white man. Her love takes me onto the noble road that leads to total realization (p. 45).

In creating and formulating an image for the 'Self' man dismantles the complex of being an 'Other.' Lois Tyson (1999) states that people of the ex-colonies like Zach are known with "a psychological 'inheritance' of negative self-image and alienation from their own indigenous cultures" (p. 419). Such a negative image prompts the effacacy of their true identity; therefore, they feel alienated within the environment in which they grow up. Kenny and West remark "Self-concept differentiation also predicted mental health outcomes: Individuals who saw themselves very differently across roles were more depressed and neurotic and had lower self-esteem than individuals who saw themselves as similar across roles" (2013, p. 120). It is highly substantial for Zach to resist the negative identity planted by the oppressor. However, in one of their fights, Morrie drives Zach to a direct verbal confession of his blackness and his actual position of being the 'Other:'

Morris. That's better. Go back to the beginning. Give me that first fact, again. [*pause*] it [*pause*] It started with Ethel, remember Ethel. . . .

Zachariah. . . .is white.

Morris. That's it. And...

Zachariah. . . .and I am black.

Morris. You've got it.

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

Morris. Hold it. Grab it all...

Zachariah. And I am too. . . truly. . . too black. (Fugard, 2011, p. 61)

Obviously, reversal of roles saturates the whole play. Zach does not stop at his confession of his blackness and goes on with his psychological journey to assure his 'Self'. He decides again to spend all their savings to buy a new suit for the meeting of Ethel which turns all Morris' plans upside down and gives him full dominance over Morris who occupies the 'Other' position. Yet, suddenly the situation is reversed to the opposite direction. Morris, the 'Other' rise to power and calls Zach "*swartgat*," a farinaceous derogatory term for a black man. The word rings so harsh that it wakes Zach's up from his false conception and turns him from top to bottom state of the 'Other' again.

Reversal of roles is accentuated in the final scene where Morrie, the 'Self' finds himself again at the mercy of his brother, the 'Other'. They act a scene in which Morris is a white man at the park where Zach works as a guard. At the beginning, Morris tries to be a humane white gentleman, yet Zach insistence on establishing his dominion pushed Morrie to be harsher as he did before. Unexpectedly again the game goes worse with Morris beating Zach with an umbrella. Zach's violent self galvanizes him to stand over his brother on the point of aggression. Schalk gives further insight into the scene commenting "the idea of double-consciousness, of the existence of both/and within the psychology and identity of an individual, complicates the stark boundaries of the self/other binary" (Fugard, 2011, p. 204). When Zach appears as the 'Self', Morris consequently is the 'Other' and vice versa. Commenting on such vicious

cycle, Paul Prece (2008) explains:

The “playing with whiteness” which occurs between Zach and Morris is a game with no conclusion and no winner. Dormant and repressed anger surfaces on [the play] ... with dramatic and catastrophic results. The hatred for the controlling other is turned inward and directed toward a brother, a fellow, the ideologically defined 'other' and the venom of discrimination attacks within the social group of already partialized and weakened men. (p. 66).

Cohen goes further and adds that the confrontations between the two brothers “burgeons through the symbolic action into a meeting between the races where the arrogance of the whites reveal itself as naked fear, the subservience of the blacks as uncontrollable hatred” (1977, p. 81). Moreover, it unveils the co-existence not only of the ‘Self’ and the ‘Other’ within the victim or the victimizer, but also of different types of the ‘self’ itself. Zach accomplished the position of the ‘Self’ once in a gentle way and the other by violence.

To put an end for double consciousness and unbearable confused life, Morrie escapes from his real world of the whites where his real identity; being coloured, is uncovered to live with Zach in a non-white area. Living in a non-white area enables Morris to reach the complete imagined transition into a white man and betray people with his light-skinned. In his new realm, he can be the ‘Self’ and he has all the tools to pass for the whites. Besides, he believes that he can have good fortune to buy a farm and to fix his place as a white man. In his *The Wretched of the Earth*, Frantz Fanon (1963) states: “For a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity” (p. 44).

III. CONCLUSION

In point of fact, Fugard as a white writer might portray Morris with morals and a mission in life to show that there is a possibility of a new era of equality and justice. Morris, a man of conscious, decides not to go on deceiving white people by his light-skinned. His sense of guilt and remorse inspires him to go to his black brother and to be by his side. He realizes that the blood bond is stronger than anything else is in the world “The voice of thy Brother's blood crieth unto me!” [*Morris drops his head in an admission of guilt*] (Fugard, 2011, p. 19). Morrie's humanistic stance incites the audience to believe in his compassion to his brother, spiritual loftiness of the bible-reading, thriftiness, cleverness, loving poetry, and his property of dreams. His attitude reflects Fanon's words in *Black Skin, White Masks* “Why not simply try to touch the other, feel the other, discover each other?” (2008, p. 181). However, he is a hero with a tragic flaw of limitations and brutality which appear occasionally when his ‘Self’ has an upper hand. Such duality and doublings make him hate himself. In *Black Skins, White Masks* (2008), Frantz Fanon notes, “Hate is not inborn; it has to be constantly cultivated, to be brought into being, in conflict with more or less recognized guilt complexes. Hate demands existence and he who hates has to show his hate in appropriate actions and behavior; in a sense, he has to become hate” (pp. xix-xx). Yet, the audience could not hate him but sympathize with.

With an insightful and humanistic vision of the world around him, Fugard is able to know well where to stand and how to start his humane mission as a sincere universal thinker who “extrapolates from the situation under apartheid to more universal concerns about relationship of human being to each other” (McLuckie, 1993, p. 428). He sets his play in the region he knows best. Furthermore, he portrays the two characters in a way that divulges what is repressed inside their souls and minds, how they adopt a reversal of roles strategy to translate their dreams towards the hegemonic world of the ‘Self’ and whether they should give up or protest in their dialogue between the ‘Self and the ‘Other.

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