

EXPLORING THE ECHOES OF POST-TRAUMATIC STRESS DISORDER (PTSD): A CRITICAL ANALYSIS OF PSYCHOLOGICAL AND SOCIO-POLITICAL IMPACTS IN ATHOL FUGARD'S *SIZWE BANZI IS DEAD*

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ABSTRACT

Athol Fugard co-wrote the drama *Sizwe Bansi is Dead* (originally produced and published as *Sizwe Bansi is Dead*) with two South African actors, John Kani and Winston Ntshona, who both took part in the original performance. The research article focuses on the trauma of African descent people in South Africa caused by a regime from 19240s to early 1990s, known as Apartheid government. It was predominantly created by the minority white people South African government. *Sizwe Bansi is Dead* being written by Winston Ntshona, John Kani and Athol Fugard Its premier performance was on October 8, 1972 at the Space in Cape Town, South Africa. The main characters *Sizwe Bansi* played by Winston Ntshona, Styles/Buntu portrayed by John Kani. This play is based on the heartache of identity crises seen by Afro-American community members. By the time apartheid rule came to an end in early 1990, decades earlier this approach had reached its zenith and inequality between South Africa's white majority and black minority was at its highest level. Blacks was treated as low class citizens and slaves were excluded from all government benefits. These issues are also a major theme of this paper, and the trauma experienced by black people can be connected to their global identity crisis. However, it really seems to go hard on reality with this guy having his own passbook.

Keywords: Apartheid reign, identity crisis, racial discrimination and trauma.

INTRODUCTION

Post-traumatic stress disorder (PTSD) is a psychological disorder characterized by mental health issues that arise from experiencing or witnessing traumatic events. Uncontrollably thinking about the incident, nightmares, intense fear, and flashbacks are some of the symptoms

linked to post-traumatic stress disorder (PTSD). Situated within the broader category of psychological trauma, it represents a particular diagnosis. Black people were divided socially, economically, politically and culturally. They were also not allowed to live in white areas. Bantustans were less developed regions with few self-sustaining job opportunities or habitat settings. Theoretical studies; the concept of trauma theory was born in the 1980s. Launched as a thriving hope theoretic circuit in psychoanalytical theory. There were several efforts by writers who struggled to analyse and comprehend trauma theory through researches in different fields. Essentially, trauma theory can be an approach to naming the conditions that organize human experiences. By examining the works in detail, these theorists identified paradigms for trauma and found routes by which it entered into those workstations.

Trauma Theory

By the 1980s, trauma theory had entered the field of theoretical studies. It was introduced as a distinct field of study within psychoanalytic theory. Several authors conducted research in various fields in an effort to analyze and comprehend trauma theory. In essence, trauma theory serves as a means of verbalizing the painful experiences that people endure. Theorists discovered the various trauma-causing factors and how they were incorporated into these works by in-depth research of works in particular fields. Coauthoring "Studies on Hysteria" (1893) with Josef Breuer, Freud made the argument that assuming the existence of a dissociation - a splitting of the content of consciousness is crucial to understanding hysterical experiences. The return of a physical state that the patient has previously experienced is the consistent and fundamental component of a hysterical attack. The traumatic dissociation was analyzed by Freud as "hyphnoid hysteria." Freud also came to the conclusion that the true cause of the majority of traumatic circumstances is the sexual abuse that victims have undergone at various points in their lives.

Managing various crises also brought about stressful circumstances. For instance, psychologists noted that the majority of soldiers returning from World War I suffered from shell shock. The original purpose of psychological first aid was to assist World War I soldiers in overcoming symptoms such as uncontrollably crying and shouting, memory loss, paralysis, and lack of responsiveness. The brief intervention that psychological first aid aimed to give the soldiers would let them heal and get back to the front lines as quickly as possible. Psychiatrists revived hypnosis as a trauma treatment during World War II, and the U.S. Army implemented "group stress debriefing." Several writers examined each of these scenarios in their writings.

There are various interpretations of trauma theory based on the perspectives of various authors. Digital trauma is one example from today's world. It explains how social media can be used by electronic communication devices to create horrific environments. A lot of individuals are dependent on this new craze. These sites are a cocooned world for them. The majority of them are cut off from the outside world. Social media is dictating their culture, values, and

behavior, which might be dangerous for the actual culture and society. Instead than reducing the experience of trauma to a single, silent thing, the authors here take into account the various meanings of trauma that may be discovered inside and within the domains of the private and public spheres. This allows them to present perspectives from both the individual and society.

Apartheid Trauma in The Play *Sizwe Bansi is Dead*

The anguish of apartheid experienced by members of the black community is explained in this play. Their only source of income is literal begging. The drama opens in Styles's photography studio. Styles was employed by the Ford factory in South Africa and is a member of the African American community. It was designed to make the black laborers work like monkeys. Their white overlords had total authority over them. Mr. Bradley was another white man who oversaw them. Styles called him Mr. "Baas" Bradley in a mocking manner. In this context, "Baas" just meant Boss. Previously, the Big Bosses from America or London oversaw the facility. For its black employees, they would provide all the assistance and a higher salary range. The workers didn't get any such benefits, "So and so from America or London made a big speech: Going to see to it that the conditions of their non-white workers in Southern Africa were substantially improved. The talk ended in the bloody newspaper. Never in the pay-pocket". (13-15)

The workers in the plant were not given any safety requirements. Normally people working in such dangerous circumstances would be given asbestos apron and fire-proof gloves. But only when the Big Bosses come for inspection, they will be given all the safety requirements. On the news of the arrival of Mr. Henry Ford Junior Mr. Bradley asked them to clean the work space as he wanted it to be spotless. They had to work hard in order to remove the oil stains on the floor. They were provided with big machines and hot water with some kind of electric mop for cleaning. Special areas were assigned for smoking and all to provide the workers with a safe circumstance. But when the Big Boss arrived in a big Galaxy car nothing of the sort of inspections happened. He just went into the main office in the plant and conversed with the manager and supervisors. He didn't even look at the workers or the arrangements they made in the place. He just drove off in his Galaxy after a few minutes. These events highlight the irresponsibility of Industrial owners from America or London towards their black workers.

Styles began to feel like a circus monkey. The white people used him for their necessities and threw him away when not required. He began feeling the same trauma that black people around him were suffering. He could feel some inner voice talking to him, "Come on, Styles, you are a monkey, man, and you know it. You have sold it. For what Styles? Gold wrist-watch in twenty-five-year time when they sign you off because you are too old for anything anymore? (21-23).

Styles decided to resign from his position since he was very tired of his work schedule. His lifelong love was photography, so he made the decision to rent a room. He was informed by

his friend Dhalmini about an empty room next to a funeral home. With a family to support, his father opposed this choice. However, Styles preferred to stand on his own two feet as opposed to using a tool. He thought he would become a man and earn some respect for himself in this way. After a few days, he received the room keys and authorization from the administrative board. It was a disaster when he first walked in, covered in dust and crawling with insects, mostly cockroaches. The black cat and bug event serve as a reminder of the fundamental resilience of the black community in South Africa. A single black cat was apparently than sufficient to kill and consume every cockroach in that room overnight, if we interpret the cockroaches as white people and the black cat as the entire black population. Styles demonstrated his strength as a black representative in this way.

So many clients came to Styles to take different kinds of pictures. It had passport images, family photos, and pictures from weddings, birthday celebrations, engagements, and other events. A man visited his studio one day. It seemed like he was very anxious. He carried a plastic bag containing a hat and was wearing an ill-fitting new double-breasted suit. Styles greeted him and explained that he had come to take a picture that he intended to send with a note to his wife. In order to enter his name and address in the database, Styles asked.

Robert Zwelinzima was his name, and Fifty, Mapija Street was his address. Robert desired a picture of himself wearing his hat while seated. He was dressed in a suit that the Black world purchased from Sales House. Unlike the other young men who were there for a job and had forgotten about their families back home, Styles was drawn to this man because of his love and affection for them. Robert disclosed that he was employed for Feltex. Robert is lost in his thoughts, which he intended to share with his wife in the letter, when the camera cuts to black. He could almost see himself opening the letter to her. Nowetu was the name of his wife. The first part of the letter informs her that all of her problems have been resolved. Additionally, he tells her that Sizwe Bansi has passed away. Robert Zwelinzima's life is introduced to us through the letter he wrote to his wife.

Sizwe Bansi arrived at Port Elizabeth, a city full of large factories and job seekers similar to himself. He stayed there with Zola, a buddy. Zola assisted him in his employment search. Sizwe Bansi found himself in serious difficulty after spending a week in Port Elizabeth. He was asleep at Zola's apartment one night when a headman knocked on the door. When Zola asked him to hide, Bansi took refuge beneath a table. However, the headman located him and pulled him outside. A raid took place. Bansi was taken to the administrative office by the headman since his permit to be in Port Elizabeth had already expired. There, a white man stamped his passbook and told him to go back to his hometown in three days. After being apprehended by the authorities, Bansi found it increasingly difficult to remain with Zola. Thus, Zola worked out a plan with his buddy Buntu, who gave Bansi permission to stay with him. The suffering that Black people endure within their own country is brought to light by all of these occurrences. Bansi was forced into the police vehicle for simply remaining in the area of white supremacists

for a few more days. He only had to travel to Port Elizabeth due to the appalling conditions in King William town, his homeland.

It was only during his stay with Buntu that Bansi learned he was meant to be in his hometown the day before. Buntu warns him that if the headman discovered him at Port Elizabeth once more, it would be very problematic for him. Bansi questioned him about whether burning his passbook would be acceptable. Buntu suggests that unless Bansi could secure employment with a white man, it would be useless. However, it would be challenging once more because the white women desired educated Black individuals. Even if they had desired a garden boy, they would have expected Bansi to be a well-mannered black guy with extensive knowledge of the seasons and flowers.

Buntu recommended that Bansi go back to his hometown since it would be preferable. Bansi became very agitated and perplexed about his circumstances. Even though he was a local, Buntu told him about the difficulties he faced in getting the right stamps in his own passbook. Bansi was also informed of the difficulties he had to overcome in order to obtain a respectable two-room dwelling. Then Buntu informed him of a black man's funeral that he had just been to. One of his friends' relatives was the deceased. By the cemetery, a lay preacher was discussing the subject of "Going Home." Ever since, all men have followed that path, and Outa Jacob, the departed, shared the same fate.

Outa Jacob toiled diligently in fields owned by white owners. He was looking for work, so he strolled around. His spouse trailed after him as well. When he finally arrived at a field and asked for a job, the owner of the land was unable to turn him away because that was the location of his death and intended burial. The majority of black guys were in this situation. According to the lay preacher, black people can only find peace when white people dig a hole for them and plant their feet in the ground. Bansi accepts Buntu's offer to be taken to Sky's place. In his made-up letter to his wife, Bansi describes his experiences there. Bansi informed his spouse that Sky's location resembled Koekemoer's café in King William town, where they typically purchased bread. He informed Nowetu that because he was a black man, he had not received the same level of respect at Koekemoer's café as he had at Sky's. Sky was called "Mister Bansi" at his place by Miss Nkonyemi, a stunning woman who attended. He was served first-class liquor in addition to refreshing drinks and ice cream. Bansi added that he was seated there among the most influential individuals in New Brighton. There, Buntu and Bansi enjoyed themselves.

When he got home, Buntu reminded him to send him a note. Prior to that, Buntu begged Bansi to wait for him since he needed to go to the bathroom and it was dark. When he eventually came back, he appeared quite anxious. Bansi was compelled to leave that location right away by Buntu. When Bansi asked Buntu why, he replied that a man was dead and resting in that shadowy area. He admitted that he was angry with him because he felt it was all garbage. Bansi desired to assist the deceased man. He was not going to leave the lifeless body there. But because of the apartheid regulations, Buntu felt apprehensive to do it.

It would be more convenient for the white authorities to accuse them of killing this unidentified black man. If it had been Bansi, Bansi questioned him if he would have left the body behind. Aside from that, Bansi was carrying an expired passbook, and they were both intoxicated. Bansi experiences a serious trauma. He is deeply troubled by the situation of Black men in his nation. The legislation had prohibited people from helping others, even when they wished to.

CONCLUSION

The chronology of events indicates that Buntu has generated a concept. Grabbing the deceased man's passbook, he requested that Bansi hand it to him. Bansi was first apprehensive. Then Buntu shared his idea with him. After returning to Buntu's residence, Buntu gave Bansi both of the books. He swapped out the book's image of the man with Bansi's. Following the procedure, Buntu informed him about Sizwe Bansi's passing. Bansi found this concept intolerable. He said that it would be preferable to pass away than to adopt a different persona. For Bansi, losing his identification was equivalent to losing his life. Buntu attempted to awaken him using his idea. A black man doesn't have a distinct identity, he informed Bansi. He questioned Bansi about what a white labor bureau employee might have observed about him. Clearly, a man with an N.I. number was the answer. The advantages of adopting the deceased man's identity were subsequently conveyed to him by Buntu. Buntu took the details out of the deceased man's passbook. Robert Zwelinzima was his name, and he resided on Mapija Street. The primary thing that piqued Buntu's interest was that, in contrast to Bansi, he possessed a work visa. Bansi was assured by Buntu that as long as he was getting bread for breakfast, he didn't need to worry about his identity.

Additionally, Buntu said that while pride is important to us, he had to let go of it and begin living a new life if it didn't satisfy his wife and kids. Buntu further claimed that when he received his paycheck on Fridays, all of his remorse would go. Then, Bansi worried that if his identity had been in jeopardy, his wife would have become a widow and their children orphans. Then, as Robert Zwelinzima and his family would also obtain a new identity, Buntu advised him to remarry his wife. Therefore, it is revealed in this play that black males like Sizwe Bansi had to give up their identity in order to support themselves. This explanation of the traumatized state of Black South Africans during the apartheid era is excellent.

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