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The Expatriate experience of Struggle for Identity in South African Drama: Fugard's *Sizwe Bansi is Dead*, Andrew Whaley's *The Rise and Shine of Comrade Fiasco*- A comparative study

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Abstract

*This paper examines the ramifications of identity in Athol Fugard's *Sizwe Bansi is Dead* and Andrew Whaley's *The Rise and Shine of Comrade Fiasco*. The plays x-ray the processes of individual and national self definition in apartheid South Africa and decolonized Zimbabwe. The central characters in both plays are mired in the crisis of identity formulation as a result of the events of colonialism and the processes of decolonization. Fugard's play depicts the dilemma of the oppressed in constructing self identity in a society that oppresses and devalues. Whaley's play problematizes the question of identity in independent Zimbabwe. The plays reveal the capacity of the human spirit to rise against oppressive and de-humanizing strictures and create new images and identities in a colonized and decolonized milieu. The plays also capture the specific and universal human experience in the search for self and national definition and conclude that people are what they make themselves.*

*However, for my article presentation I have chosen the title called "The Expatriate Experience of Struggle for Identity in South African drama: Fugard's *Sizwe Bansi is Dead* Andrew Whaley's *The Rise and Shine of Comrade Fiasco*- A comparative study" in which I explored the anthropological and historical survey by conveying the expatriate experience of struggle for identity in south African drama which writes by appealing it's humanist call for dissolving barriers between nations, peoples, and communities on the grounds that world civilizations were syncretised long before the divisions introduced by the territorial boundaries of nation-states.*

Keywords: Identity, Colonialism, Decolonization, Oppressed, De-humanize, Continent.

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