



WOMEN'S RESISTANCE TO OPPRESSION IN A DEFIANCE TO APARTHEID'S LEGACY IN LUEEN CONNING'S *A COLOURED PLACE*

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Abstract:

Lueen Conning explores in her play *A Coloured Place* (henceforth *ACP*), the destructive effects of the Apartheid system in South Africa on South African post- Apartheid women. This paper gives a critical, contextual analysis of *ACP* (1998) by Lueen Conning. It investigates the feminist elements that are found in the play to show how that authoritarian system affected their lives even after its fall, especially colored women and the need to raise awareness of its effects. The colored protagonist of the takes a key role in revealing the suffering of a hybrid females individuals in a post-Apartheid South African society and the potential consequences of that hybrid identity. This paper also examines the autobiographical elements that are found in the play. Therefore, it likewise shows how female playwrights like Lueen Conning (Malika Ndlovu) are trying to lead the social change in the post-Apartheid society through portrayal of heroines' abuse and raising awareness of women's problems in that racist oppressive society. They are successful to show the failure of the system although they are becoming lonely outsiders by that system. The context of the study and the literature review have paved the way by providing the theoretical basis for the analysis of the play. Thus, this short study sheds the light on how Apartheid South Africa state affects the social change, but it is similarly demonstrating the resistance to that abusive world of that era.

Keywords: Lueen Conning (Malika Ndlovu), *A Coloured Place*, Apartheid, women oppression, Black South African theater

1. Introduction

The presentation of Africa's past suffering and the dark days it has experienced under colonialism is an important to study since all the oppression, violence, and racial and class discrimination that took place in Africa was caused by the fact that it was a weak, disintegrated,

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and fragmented countries that led to be the focus of colonialism. Moreover, not only did this happened in Africa, but it happened in different parts of the worlds as in Asia and Americas (Matthews & Thomas, 1972, p.79).

Some historians and researchers such as David Hume (1950) believe that Africa doesn't have an ancient civilization and is newly created. Africa is only a group of different tribes that have come together, united, established a country, and established laws to live together by colonial powers. Africa was an unknown continent until the European colonists came and occupied it and then exploit it (p. 207). Arnold Toynbee (1987) says that to ethnic, racial factors led to that colonialism. According to his opinion, the black man was imitating the white because he was uncivilized as the white man (p. 62).

The African individual was regarded by the west and colonial powers as a savage man. Others, such as Heather Deegan (2014) said the main reason for the formation of the civilization of Africa to its geographical location and the nature of the continent itself. This is the most acceptable reason from these reasons which are based on ethnic and climatic grounds. But it can be said that Africa has a significant role in history and its importance and influential position in the plant (p. 86).

Anta Diop (1989) pointed out that colonialism insulted Africa as well as the African man a lot by making him a slave and gave him no rights to express his opinions. Thus, the reaction was strong and violent against European colonialism to resist and try to show the African personality and not give them another chance to return to their countries. They are trying to make their identity with their own hands so as not to borrow the identity of others (p. 252).

Colonialism despised the Africans and attempted to distort African identity. However, European colonial powers began to implement its colonial plans for occupation and control of its sources. It can be said that coming Africa begins from the past Africa, Africa which has endured hunger, disease, and extreme violence to regain its identity as independent countries such as South Africa (Tobin, 2001, p. 5).

The unity and cooperation of Africa is not a reaction to the reality of the continent today, but a response to a painful past. Coming Africa has dreams and innovations to adapt to life again and to forget the past of injustice, poverty, deprivation, and suffering that they lived under colonialism. This hope, the new spirit of living again, and forgetting the past are merely signs of Africa's present vision and another chance to live quietly, peacefully, and forget the past (Adam & Kogila, 1993, p. 10).

The European colonial powers pretended that they occupied Africa to develop it and rising it up, but what happened is different. Colonialism brings with it all kinds of suffering, oppression, and violence to south Africa. South Africa has experienced this segregation under the Apartheid system. Therefore, South African people decided to rebuild and promote their country again after the fall of that system. "The new social movements," started the anti-apartheid fight thru the post-war period and it was part of the appearance of a different international political culture. Moreover, these comprise solidarity movements like feminists', students, green, peace, and other movements (Thörn, 2006, p. 8).

2. Literature Review

Although South Africa was a forgotten continent and marginalized land, many countries tried to colonize and occupy it to seize its sources for their own interests. South Africa was colonized by the English and the Dutch in the seventeenth century. English domination over the Dutch makes the Dutch establishing the new colonies in it. Hence, natives lived under besiegement, starve, devastating, disturbed, persecuting, and totalistic for many years. But after this long-suffering and oppression, they decided to recourses again by drastic resistance of native people through peaceful movements and uprisings to develop and creating some changes validly. Beside many agonizers, resisters, intellectuals, and reformers who contributed to peaceful movement (Boswell 2010, p. 6-22).

The apartheid system has differentiated between White and Black people and made them suffer. Moreover, not merely Black and White but it also differentiates between men and women. Women were victims in that society.

The resistance against the political system was taken two ways: the first one, by some real movements, uprisings, demonstrations, and negotiations to get the freedom, peace, independence, and all the human rights peacefully, while the second way was by writing especially women's writing because the women and children were the most harmed classed in society. As well as, the Apartheid System is the major cause of women's suffering and oppression.

Thus, many women start to write about the main feminist issues like women's oppression, and the Abuses Against Women. After a long-suffering and with complexity, Black women were able to define themselves in society and have role in South Africa. But they did not easily admit in their value and role in society, because there are multiple strands interwoven in Black women's identity as: race, gender, class, sexuality, and location.

Simply, the basic rights of South Africans include Coloreds and Indians under Apartheid are the right to vote, the right to move around freely within the country, the right to form political organizations, and to own land. The segregation of Blacks and whites was in the areas of government, labor, market, residency. Apartheid's brutality and violence against children and women-led to several black South African women to leave the country and join other nations. By the late 1990s, the Apartheid system became not able to control the white minority people and the political power of the majority, besides women activists aligned to the ANC and other liberation movements (Marks, 1972, p. 52-59).

Although the seriousness of violent and painful events happened in South Africa which made people be pessimistic and create tension between them, people were optimistic. This means that they are trying to develop and promote their own country again. But the general phenomenon, that appeared during the mid-1980s which is called the "Grey Areas". It created further complexity in South Africa. It happened when people have taken up illegal residence. The reason behind this phenomenon was the chronic housing shortage created by racial divisions of residential lands even for these who were wealthy enough to buy, build, or rent (Smith, 1992, p. 233-236).

The real violence against women especially the aboriginal one was often attributed to colonization. Colonization thoughts are the cause of the main problems that faced many people who have historical aboriginal experience. Thus, the impact of colonization extends to aboriginal people who have daily experience with violence. However, people's experiences with colonization are passed from one generation to another and accumulated over time. That meant that not merely people have suffered from violence but also this extends to the next generations and affect their lives them. For example, it was noted that in the first-year rate after the fall of the Apartheid, that nearly one third of men and women reported violence at that time in which the rate of women's age was 31 (Brownridge, 2008, p. 168).

Accordingly, there are numerous segments of society made an internal attempt for fighting the Apartheid regime in South Africa. They are tried to create an organization dedicated to peaceful protests, passive resistance, and armed rebellion. Some resisters and intellectuals tried to confront and fight this system in every way by holding secret organizations. This led to major change as the last white president under Apartheid was Fredrik Willem De Klerk, after that Nelson Mandela, who became the first Black president. They had a major role in changing South Africa. They both were awarded the Nobel Peace Prize for their efforts (Lodge, 2009, p. 213).

3. Context of the Study

Ancient Southern Africans lived in groups with each other not alone by themselves. The small groups are joined into other groups to become larger and stronger. The main groups in that time were 'the san' and 'the Khoi', they were combined afterwards to other classes of people. Some groups of sans live with new groups on the east coast. After that, the Dutch arrived at the cape in Africa under the command of Jan Van Riebeeck, they established in 1652 the Dutch East India Company. The company's aim was basically starting the settlement as the point for the ships, but Riebeeck wanted livestock to provide the Dutch ships with meat. Thus, this created many problems for the Dutch with 'the san' and 'the Khoi' tribes, who own a massive herd of livestock and they withstood intrusive Dutch in their lands. Then, the main problem of this country was the impending relationship between Black and White for many years (Marks, 1972, p. 55).

The term Apartheid derived from Afrikaans separately (to be apart) which means the political classification of ethnic exclusion in South Africa, when the white minority are depriving the black majority of their rights. The first hint or appearance of this racial segregation was the Native Land Act in 1913. This law was inconsistent because it allowed the Black to have cattle but not to own lands. After that, the Apartheid system appeared in South Africa and it was considered the government's first victory. Accordingly, the government delimited some goals by applying this system in South Africa as making the white English-speaking minority leads the Black majority politically economically (Vogt, 2008, p. 17).

Some researchers have always seen the Apartheid system was made to differentiate between people racially in South Africa. This means that the government is strengthening their control in South Africa based on segregation and division of populations in South Africa into small independent groups with preferential treatment for the white minority. But other sources

delimit the aims of the Apartheid system in another way, they see that the major aims of the government in South Africa were to secure the white supremacy, besides, to control the speed and the direction of African nationality and to secure the extending and rivaling of South Africa labors (*Racism and Apartheid in Southern Africa*, 1974, p. 44)

It is well common knowledge that Apartheid is a system of racial segregation when the white minority are led in South Africa from 1948 until banning this system in 1994. Therefore, this period was very difficult for South African, especially weaker class of society (women and children). Therefore, could not consider it a positive side. That means that this system left a heavy negative legacy from its appearance till the end of its practice in South Africa.

3.1 Racial Separation

The separation of the races that happened in South African society made people suffering so much, for example, black people could not own lands in white areas or vote and, they weren't allowed to marry each other. The apartheid system had a major impact on Black women and children since they suffered both racial and gender discrimination. Accordingly, this political system classified all South Africans into four racial groups based on appearance (color of skin), gender, socioeconomic status, cultural lifestyle, and level of education (Cottrell, 2005, p. 4). After the end of World War II, Pretoria's government in South Africa began to use this system.

This system was enforced on the weak classes of the society especially the peasantry and farmers. The government used violence and all types of force against them and made them slaves (P. 83). South Africa is located on the important cape sea route. it possesses reserves of rare minerals, and it hosted to numerous U.S. transnational corporations that found the South African market profitable (Thomson, 2008, p. 2).

South Africa is a blessed land with abundant natural and unique mineral resources as well as it has a temperate climate. Hence, the colonists decided to colonize and occupy this land for strategic, and economic reasons. As result, the Apartheid system controlled the community for sixty – four years.

Racist segregation in South Africa affected many people especially women and children (the weaker class in the society), especially domestic violence, but it's fully explainable with existing theories of oppression especially the gender theory. To say that the Apartheid is nothing mere colonialism and genocide, although there were some attempts tried to show and prove that it is different from colonialism as well as genocide. From that point of view then, Apartheid theoretically means that it is morally and legally located between are colonialism and genocide.

While, colonialism doesn't make people dead because of his ethnic identity or racial classification, but in general it does make people's lives miserable because of poverty and servitude. Thus, there is a mutual pointe between them that is all of them lead to suffering, violence, oppression, and struggle. For example, the main role of violence in Apartheid as well as in colonialism that both are depending on the military success of the harrying and racial segregation of the minority (Löwstedt, 2014, p. 36, 37).

Basically, to black people in South Africa, the violence of the Apartheid system was an everyday experience, and this had "*a major impact on Black South African Women since they suffered both racial and gender discrimination.*" Women were a victim of everything, they were

downtrodden in their society. To the degree that, children also grieved with "*diseases caused by malnutrition and sanitation problems and mortality rates were therefore high.*" A person cannot be considered white if one of his or her parents were non – white (Olumide, 2016, p. 433).

3.2 Resistance of the Apartheid System

If the viciousness of the Apartheid was commonly recognized by people in numerous countries round the globe, the South African Anti-Apartheid movement was very serious, systematic, and strict. The Anti- Apartheid movement performed from 1950-1990 was organized and based on collective identity (Thörn, 2006, p. xiii). That means it was based on real action and practice of revolutions and resisters in South Africa. "*Even though the thickness of the prison walls...we heard your voices demanding our freedom*" (Mandela, 1990).

After twenty-seven years in prison, Nelson Mandela was freed in 1990 and forcefully resented of Apartheid in South Africa to bring peace and freedom to this divided country. "*He was the South African activist and oldest president, Mandela helped bring an end to Apartheid and has been a global advocate for human rights. He was a member of the African National Congress Party beginning in 1940, he was a leader of both peaceful protests and armed resistance against the white minority in South Africa. His audacious actions lead him in prison for three decades and made him the face of the Anti-Apartheid Movement.*" In 1994 he became the first black president of South Africa. After he retires from politics in 1999, he remained a dedicated to "*peace and social justice in his nation and around the world until his death in 2013 at the age of ninety-five*" (History.com, 2019).

People has suffered much to abolish the Apartheid system in South Africa, they participated in all movements that happened to get peace, independence, and freedom. Their resistance has taken two sides: internal and external resistance. Their strength and resolve in the face of Apartheid's violence and oppression beside their surviving till the end was continuant and permanent. Although these movements has played the main role to transform South Africa, they could revoke it by these movements with long-suffering and struggle, for example, the social movement, that appeared in that a period, was a process involving center elements of collective identity (Thörn, 2006, p. 1-3).

Accordingly, the technique that is used by colonial powers to occupy any country was the differentiating between people according to skin color, social state, or the culture. Thus, today the term Apartheid is used in other countries but in different way-based religion, ethnicity, doctrine, and nationalism not according to skin color as the same what happened in South Africa.

3.3 Theater's Role in Fighting Apartheid

The plays that are written by female South African authors, are plays that are discussing major issues related with the nature of African society. Also, some of these are talking about the colored women's life in South Africa. They are presenting the suffering of women especially the black South African women, and how the system had oppressed their freedom. As well as they shed light on the main topics that related with women's suffering in South Africa like Apartheid, segregation, disappointment, abuse against women at the hands of men, identity, racism, resistance, survival, and liberation. Some of these plays at first were originally written as a one-women text, then gradually developed for two-actresses and more. Theater at that time was

reflecting people's suffering in South Africa by discussing the real events and portrayal of the main issues in society back then. Theatre, then, has a major role where some writers resorted to express their suffering and conditions freely, simply, and easily. Moreover, it was considered the mirror of society at that time. At that time, it developed to introduce a real and important solutions for these issues (Orkin, 1991, p. 8).

Although the black women writers in South Africa have been active for a long time, they haven't a major role in the public eyes. Black women faced a great challenge to prove their impact in society in terms of what audience have to say, what they need to address, and in defining their role in the South African theater (Perkins, 1998, p. 11).

The theater that deals with the Apartheid issues is considered as the major one. Thus, it tried to fight, resist, and confront the Apartheid system strongly, the audience had the main walk-in resistance the Apartheid also. Hence, the theater at that time has solved some problems related to people in South Africa by discussing important issues of society (Davis & Fuchs, 1996, p. 21).

There are few female authors' plays that are published in South Africa because the most accepted plays were by males not females such as white playwright Athol Fugard. Therefore, few works that were written by a male focus on black life, family life, featuring female protagonists and portraying women in a sensitive and realistic way. Thus, the theater at that time was concerned in exploring the main issues related to society from one side, and the women's life from another side is reflected merely by female writers. In recent years, black women and the problems of everyday life have been the focus of some male playwrights in their plays. Thus, the theatre has an important role in fighting the Apartheid system and other issues as segregation, racism, identity, and disappointment. The theater was a unique tool in which writers could express through it about their suffering, scarifying, and oppression, it has a great impact on them (Kavanagh, 1985, p. 34).

Therefore, some plays that were written during that period in that time were stories that reflected the lives of women. *ACP* by Lueen Conning provides the readers with a description of the lives of colored women and their search for identity. It was based on actual events and a message for men and women in South Africa. Also, it focused on the oppression of blacks by whites in South Africa and the women struggle against Apartheid. Although the black South African women playwrights have limited opportunities, they could achieve something for their society and at the same time, they could prove their identity (Vogt, 2008, p. 53).

3.4 Autobiographical Elements

Lueen conning or as she named herself Malika Ndlovu was born and raised in Durban area in 1971 as the first child of a colored family until the age of 15 where she attended the public schools for colored. She was a smart girl and has a strong willingness for learning and studying. She convinced her parents to join a private catholic school in a monastery that rarely takes black students thru the later Apartheid era. At this mixed school from black, white, and colored students, she noticed the racism and ignorance among the students (Lihamba, 2009, p. 67).

She was inspired and influenced by 'her mother' the storyteller, thus she didn't know exactly how to become famous in professional theater. Her father Michael Conning was a

plumber and her mother Cecilia Dunn was a nurse and great social worker. The origin language of her mother is English as both her parents grew up with English. Therefore, English made them more travel and transgress. Lueen's parents come from very religious, Christian families, both families were poor. Her father wasn't politically active in opposite her mother "*my mother far more than my father*", she has collected some real and audacious information about the Apartheid system through her mother's speech when she has twelve years old (Vogt, 2008, p. 113).

Lueen has attended some political meetings in Zulu with her mother, thus she gets a lot of experience from her mother. Her mother wanted to make her a great woman in her in future. Therefore, Lueen started to go places that many-colored people didn't go to as theatre. Moreover, she wanted to demonstrate to others that black and colored could accomplish as whites by having strong willingness and insistence (Chapman, 1981, p. 44).

Lueen conning has tried to terminate Apartheid's legacy and violence of men to create new spaces where women halt their suffering. Accordingly, it appears clear that black women are portraying as a major part of social change in contemporary South Africa while demanding men's position to reach the equal goals (Chipasula & Chipasula, 1995, p. 7).

An actor, poet, and writer Lueen Conning began her writing career with poetry at first at the age of eight years when she wrote some diaries that have the themes of: the meaning of life and the fate of colored people in South Africa. During her life, the word 'colored' was occupying her mind. In 1989, she finished her high school in Durban. After one year of she finished high school, she started her career as an actor far away from home in Johannesburg for a short period. Then, she returned to Durban to complete her life and career. In 1993, Lueen get her performing Arts diploma from Natal Technikon. After one year later she finished her studying and career as an arts administrator at the playhouse. Her most works were performed in small venues. She wrote U- voice a series of monologues poems in 1995 for the opening Playhouse Women's Arts Festival, in which she directed, performed and stage-managed it (James, 1990, 17).

After that, Lueen wrote her first professional play *ACP* in 1998 for the women's Arts Festival at the playhouse in Durban Kwa- Zulu- Natal. This year was a turning point in Lueen's life. *ACP* was one-women show, this means there is one actress. It was a unique play that discusses the issues of the colored women in South Africa.

Most of Lueen's works focused primarily on issues related to women's real-life such as women's contribution to society and abuse against women. Lueen conning has suffered from the issue of colored people and as she is a colored woman. Thus, she reflected that in her writings clearly and honestly. She has portrayed the real situation of blacks and colored people in South Africa. The search for identity as a colored people was the main aim of this play. Colored people have admitted their roots, but they could not define their identity. Unfortunately, no one could recognize their Africanness and their existence as colored people. *ACP* was a real voice for colored people in South Africa to express their suffering as it was.

Her writing for this play was a personal journey and the main reason for Lueen to write this play was the strange questions about her identity as colored. Consequently, she depicted their identity as colored people who outlive the Apartheid. Lueen summarizes the original idea of the title of "*ACP*" in which there is a legal place for all colored people in South Africa to prove their identity and their belonging for Africa (Perkins, 1998, p. 8).

Eventually, Lueen Conning settled in Cape Town in 1997, where she has continued her writing career and works in Arts projects where is the manager for the Robben Island Museum. In 1999 and 2000, she studied for the first-time outside South Africa, her studies dealt with some sensitive issues and these issues were closely linked to the truth in her home country, South Africa. In 2000, Lueen Conning get married to Thulani Ndlovu, a professional stuntman who has specialized in martial arts. Although Lueen became a mother at the age of 19, she still studying, writing, and never stop her career to reach for her dream because she had always wanted to prove that for herself first, her family, and all people. Her writing was reflecting her own experience. For Lueen was "*everything that is not white, is black*" (Vogt, 2008, p. 116).

4. Analysis of *A Coloured Place*

ACP is a play by Lueen Conning that explores the contradictions inherent in being colored in post-apartheid South Africa. It consists of seven scenes; hence this analysis will be divided into seven parts. This play begins with portraying different location, faces, and aspects of colored people's life in Durban. It focused on how a woman was downtrodden from her family, even though she was an oppressed in her society. It is based on real events of woman's life. It shows how this woman was a victim because of her color. Hence, Lueen conning deals merely with the female actress to expose and convey the women's life in South Africa.

4.1 Born in-between

ACP opens with the main young colored woman life in a Durban colored area. This play takes place at a symbolic setting which embodies numerous internal and external locations. It involves seven significant scenes that are different, but they are related in theme. This first scene "Born in-between" talks about the whiteness in hybrid people that black people can't tolerate and it's the blackness in them that white people can't admit:

*“(Thinking aloud) What if God never made
Coloured people? I mean, were there “cocktails”, mixed people like us in the beginning?
Let’s say there were these pure nations and
they lived in separate corners of the globe
and only after years of exploration, they
discovered each other. (Writing enthusiastically)
Only He (Referring to God) knew that
when these nations met they would start
wars over territory, Earth’s gold and even the
colour of their skin.
(Talking to herself) Now that’s where we
would have come in, God’s answer, People
who would form the bridge and prove that
unity is possible. (Writing) We are the overlappers,
the people’s people, yes, Man’s*

*creation! We are different but we are one.
All over the world, but especially here and
now, Coloured people represent a union...a
blood-bond."* (ACP, 18).

In this speech from the first scene, Lueen Conning focuses on the differences between black and white people. How the black people weren't accepted in the society. In other words, the playwright explores here how a white person is defined as a person who is accepted as a white person, but the hybrid colored didn't accept as a colored person.

The playwright explores here the racial segregation towards black people in South Africa, there isn't any role, value, or even respect to them as an integrated portion of their society. She wants to explain that God created all people to live together without any kind of segregation between them. Although there are some differences between black and white people according to the skin-color, in the end, they are one. Hence, Conning succeeded in illustrating the racial segregation between black and white people in South Africa to make the audience feel the real suffering of the people at that time.

Robert Harvey mentioned that "*The blacks were to be treated as foreigners in their own country*". Also, he said that "*Racial separation, which had been part of South Africa's way of life for generations, this attitude spilled on to English-Afrikaner relationships as well as between white and non-white*" (Harvey, 2016, 44-49). Conning says here if the nations lived in separate and after some years, they discovered each other, but when these countries encountered, they would create wars and fight to control on earth and their skin's color. Thus, William Finnegan writes "*There's a war being fought in this country, you see, a war between the government and the oppressed*". This means the government has a major role in the colored peoples' suffering and oppression. They are either "*poor colored or you could grow up to be a miserable coloured*" (Finnegan, 1994, 109, 108).

4.2 Rehabilitation

*"(Imitating mother) "It's made of solid
Embuya wood. It'll be worth quite a fortune
one day, but you wouldn't think of selling it
Claudie, would you?" (Reassuring) No Ma, of
course not."* (ACP 20).

In this speech from scene two "Rehabilitation", there is a conversation between the daughter Claudia and her mother. Claudia here remembered her childhood memories especially when she said, "*when I was small, it was a box of untouchables*" (ibid 20). Here Claudia refused to sell the small box of her memories. Her family tried to force her to sell it because it was nothing. How her family controlled her and didn't give her the right to play, having fun, and enjoying as other children. Claudia said, "*where you kept your trousseau and any family treasures that were due to be passed down*" (ACP 20). It was merely a small box of her memories; it was worthless according to her family but according to her it means much for child. Thus, it didn't like any family

treasures that have a high worth. Lueen Conning wants to shed light on the growing up of a colored woman in South Africa. As a colored woman, she sacrificed so much, and what she remembered it was merely her childhood memories, her family, and her hometown. Moreover, the playwright shows women's oppression in South Africa.

"(Imitating grandmother) "That's no way for a married woman to behave!"

(Pause) And my father?

(Imitating father) "You wanna make a spectacle of yourself, you carry on. Me, I know my place. Your bitch of a mother obviously never taught you that." (ACP 21).

Here, Conning refers to weak women's decisions and positions. The woman was downtrodden even from her family. Thus, they didn't give her any rights to express her opinions, needs, and even thoughts. They prevent her from everything which she wanted, even her choice to marry. Conning wanted to explain how some families in South Africa at that time forced their daughters towards things not of their choice. Subsequently, the playwright is trying to put forth the loss of identity of those characters because of societal oppression.

"Claudia (Imitating mother, she dramatizes brusque combing and plaiting of a child's hair.)

"Shame my child. Did God have to give you this unmanageable bush? Dammit! I just wish that you'd inherited your father's hair instead of mine. It would make your life and mine so much easier. At least if you were a boy, you could keep it short and still look decent. Ay, but never mind." (ACP 22).

In this speech, the mother berated her daughter Claudia about her long hair and blamed her and shamed her because she had a long hair not short as the boys and this brings to the family some problems. If she was a boy, that will bring respect to her "if you were a boy, you could keep it short and still look decent". Hence, this shows how South Africans considered it bad reputation for the family to have daughter at that time. Lueen Conning here gives a clear picture of the oppression and the abuse against women because of her gender. But the author shows the resistances of this character when she says "Ah please, Ma. I want my hair to be like Claudie's. It won't cost us anything if do it at home, Ma. I'm not scared" (ACP 22). Charlene resists the procedure of cutting her hair because she sees it as symbolic sign of her gender and resistance of that strict oppression. she still resists to get her rights:

"(Defensive) "So what?" But rather: "Shame. I understand, you're so afraid of who you are." And if she's in a good mood she might smile and say: "You should try it sometime. There's nothing wrong with being yourself. It's what makes you unique!"" (ACP 24).

The woman withstands and defended herself but there are some inhibits prevented her to prove her role, personality, and value in the society. From another perspective, there is depraved look for black South African people which reflects the racial segregation.

4.3 Tips on types

The whole previous scene is portraying the term 'colored' which reflects the circumstances of the South Africans. These conditions made colored characters ask themselves why they have no typical color, language and other peculiarities, which they want other people to see them.

"Samantha (Stripping off "bergie" clothes) No, I do not stem from a long line of toothless fishermen and grinning flower sellers. I'm no tourist attraction spicing up the beach front. Neither have I or any of my immediate family been to Cape Town for anything other than a holiday and to see the mountain, like everyone else. Afrikaans is not my mother tongue, yet you will be amused as I'm to note that many of us were registered at birth as Cape Coloured, Cape Malay, or swept under the distinguished umbrella... Other Coloured." (ACP 25)

This speech is taken from the third scene "Tips on types" that discusses the main issue of the colored people who were only a community in that they are mostly trying to prove their identity. The playwright reveals that people in South Africa especially colored are born in different places, but they are all suffering from the same problem in which they are considered a hybrid people neither black nor white but they are clanged to the same ideas and thoughts. Lueen Conning here mentioned different types of colored people who are trying to relocate themselves in that society from the beginning to the end in a good way. She matched the ideas together in the following speech:

"All types! A frame created specially for you, by someone else. An outsider whose opinion matters more than yours or mine.

But it's not what they see that robs us our identity. We betray ourselves. We play the part, We stick to what we know, malicious when one of us chooses a life beyond those confines. It takes courage to change your point of view and unashamedly do what your gut tells you to do." (ACP 26)

The playwright also declares that colored people are trying but they are forgetting their real identity and they have to make a decision in which they must have enough courage to achieve it and still endure its consequences that is to be themselves as colored not black nor white. They must resist the attempts to consider them on one side.

4.4 Celia in Me

"Zoe: I was born where most of Durban's coloured population was born, Addington hospital. My family shifted about fourteen times before I was ten, but somehow, we inevitably settled in a historically coloured area, even after it was legal to live somewhere else. There were never any public signs saying coloured only, but like an unspoken law, you went to a coloured school, a coloured church, had mostly coloured friends, listened to popular coloured music and followed coloured fashion... or else!" (ACP 26. 27)

In the fourth scene "Celia in me" in *ACP*, Lueen Conning personified her life in Durban by the character Zoe. Zoe was remembered also her life when she was born in Durban where the system in South Africa at that time had oppressed her and treated her differently because of her looks which were not black African woman nor white. That system dealt with colored women as something unknown. The playwright also addressed the racial segregation in a very clear way in which the system treated people in South Africa according to color and created a kind of racism between them.

"Zoe I grew more determined to make my own choices, be myself and eventually I got used to not fitting in. My dad built a kind of pedestal for me and through me, my mother saw a dream for herself realised. Being, as my gran would say, "a Coloured girl with her

head screwed on right", was a safe place to be." (ACP 27)

In this speech from scene 4, Lueen Conning tried to prove the women's role, personality, and value in society as a major part of it. Not only in society but also to her family by taking her own decisions and her own choices by herself. Thus, Lueen tries to give the colored woman her rights after the strict system has fallen, although there are some things prevent her to prove her personality in the society as a major part in it and make her own choices. She shows the colored woman still strong and sacrificing, and she resisted till the end and never surrendered although she *"was the warning on my mother's lips and the gossip on the tongues of the neighbors"* (ACP 27).

Hence, Conning refers to violence and how it has become a symbol of manhood in the post-Apartheid. Women couldn't express their personal decision as the author shows: *"I just remind myself that they're talking about a part of my body as if it doesn't belong to me"*. However, the playwright illustrated that colored women after all the violence and oppression against them, they are survivors and withstand all the physical and psychological abuse that they endure. She says that *"color is not always what it seems and I'm not what you think I am, but what I think I am."* (ACP 29). Women are still strong and trying to prove their role in society in time no one could admit in their role. One could see how much powerful they would be in the absence of that abuse.

4.5 When the Cycle Hurts

"Brenda: Ma, listen to me. We could find a flat together, you and me. I could work some nights in the week instead of only on the weekends and you could start working from home like you're always joking about." (ACP 31)

This speech is taken from scene five "when the cycle hurts", it a very significant scene which discusses how the colored women started to work and depended on themselves, but unfortunately the society didn't give them a chance to prove that. In addition, Lueen Conning sheds light on another important issue that is the colored housewife who is trying to avoid the abuse. Hence, this is a very clear picture to the abuse against women in that time in South Africa. The character Brenda is trying to prove to her mother that they have the right to be independent in their living and work. Daniel William said that in his book *"we have at length to prove our worth to the whole world, not merely to admiring groups of our own people. We must justify our own existence. We must show, each in our own civilization, that which is universal in the heart of the unique"* (William 11).

4.6 What's new?

"(To audience) As I was saying, this thing about New Year. What exactly are we celebrating? I'm not getting any younger and this place hasn't gotten any better. The bladdy kids are growing up too fast. It's all that American trash they listen to, blasting a person's eardrums in the taxis." (ACP 36)

The sixth scene is "what's new?", which talks about the kind of sadness that appeared in the faces of South Africans as a clear picture in this scene. Although at a beginning of any new year there is a celebration, laughing and drinking and this one private celebration for a change, but what's the new? There is no change ever in living or even in lifestyle. Conning through this scene exposes how the new year brings into the minds and souls an awareness of the coming change that could get it to free selves from the thread of oppression, subjugation, and pain which permeates the entire fabric of being. Moreover, Conning reflects also on the colored women's real life, her suffering, oppression, and her pain that faced it in South Africa.

4.7 A Coloured place

"We must know where we come from, to understand how we've come to be where we are. Our stories remain untold, our triumphs unheard of, our voices...unrecognized. We have to show ourselves or there will always be a hollow place where our pride should be. I want my children and their children's children to know of a Coloured place not rotting with division and inertia, but a Coloured place of power and diversity, that they will not be ashamed to call...home. (ACP 37).

This speech is taken from the last scene which is scene seven "A Coloured place". The name of this scene may be derived from the title of this play "A Coloured place". It is a very significant scene that sheds light on an important thing which is the real roots of the colored people to understand their identity. Colored people must show themselves as South Africans not less than the black nor the white to prove their role in society as a major part of it, to be proud of their identity. *"The hybrid subject cannot be a full member of the nation, in either its black or its white instantiation; for the coloured constituency there are all too few differences between white rule and black governance."* (Farred 2000: 2). They must prove their belonging in their homeland as a contributor's members to its construction. Even if there are still people who do not want to accept or wish to ignore this fact, but the colored community in South Africa is a respectable champion of today's international people's hybrid identities.

5. Recommendations

This paper reveals the lack for further studies with regards to psychological analysis of alienation in Ray Bradbury's *Fahrenheit 451* because the sources do not cover in detail about such kind of analysis. Therefore, we recommend that other researchers take this shortcoming into their consideration to verify the otherwise.

6. Conclusion

Lueen Conning wrote this play to convey the real-life were suffering and sacrifice of colored South African Women. Besides, she shows the effects of the Apartheid has created psychological and social wounds because of the racial segregation between South African that she sees they needs many years to heal after decades of Apartheid. *ACP* carries some messages that shows the effects of the Apartheid on upon all especially the colored who are seeking to prove their identity. Thus, Lueen Conning discusses themes of women's oppression, suffering, identity, abuse against women and women's resistance to that violence and through her play. Her play depicts realistic pictures of South African society as it were. She sheds light on the main issues that affected women at that time where colored women are struggling to prove their identity in South Africa as hybrid of people of mixed blood in their veins that makes them in between neither native South African nor of colonists origins.

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