

Sports and dance in reconciliation of binary oppositions: “*Master Harold*” ... and the boys (1982) and *Invictus* (2009)

Selçuk Şentürk¹ 

¹ Department of Western Languages and Literatures, Faculty of Science and Letters, Kafkas University, Kars/Türkiye.

ABSTRACT

The purpose of this study is to critically examine the play “*Master Harold*”... and the boys (1982) and the film *Invictus* (2009) with a focus on their role in reconciling the division between “other” and “self” through sports and dance. This research conducts a comparative analysis on the concept of binary oppositions between a play and a film within the scope of postcolonial literary studies. The theoretical framework of the study is constructed upon Homi Bhabha’s Third Space and Gayatri Spivak’s Subaltern concepts. The film *Invictus* (2009) is predicated upon the narrative of Nelson Mandela and his endeavour to forge unity among the populace of South Africa, facilitated by the national rugby team known as the Springboks. Within the confines of South Africa, the institutionalized racism known as apartheid had starkly delineated the white Afrikaners from the black populace, who were relegated to a status deemed inferior, devoid of equitable human rights. Athol Fugard’s theatrical piece, “*Master Harold*”... and the boys, unfolds against the backdrop of 1950s South Africa, where apartheid holds sway, thereby fuelling the binary opposition between white and black, alongside the institutionalized racism directed towards the latter. Nevertheless, the dynamic between Sam and Willie, two middle-aged black servants, and Hally, their young master, exhibits promise, as they engage in candid dialogue concerning life and ballroom dancing. The play “*Master Harold*” and the boys and the film *Invictus* detail South Africa’s struggle against racial segregation and efforts towards national unity from different artistic perspectives. When considered together, they provide a deeper understanding of South Africa’s complex history through theatre and cinema, revealing how the process of combating racial segregation and achieving peace unfolded. These works explore the fundamental concepts of “self” and “other” that form the basis of racial divides, emphasizing the inner transformation of individuals for overcoming racial discrimination. The two works demonstrate that these liminal spaces are cultivated through the mediums of sports and dance, subverting the delineations imposed by the Apartheid system and creating a shared national identity. The study concludes that through their ability to transcend racial barriers and create inclusive spaces, sport and dance serve as powerful tools in reshaping social dynamics.

KEYWORDS

Invictus, “*Master Harold*”... and the boys, sport, dance, binary oppositions

İkili karşıtlıkların uzlaştırılmasında spor ve dans: “*Master Harold*” ... and the boys (1982) ve *Invictus* (2009)

ÖZ

Bu çalışmanın amacı, 1982 yapımı “*Master Harold*” and the boys oyununu ve 2009 yapımı *Invictus* filmi eleştirel bir şekilde incelemek ve eserlere konu olan spor ve dans faaliyetlerinin “öteki” ve “ben” arasındaki ayrımı uzlaştırmadaki rolüne odaklanmaktır. Araştırma, postkolonyal edebiyat çalışmaları kapsamında ele alınan ikili karşıtlıklar kavramı üzerine karşılaştırmalı bir analiz yapar. Çalışmanın teorik çerçevesi ise Homi Bhabha’nın Üçüncü Mekân ve Gayatri Spivak’ın Subaltern kavramları üzerine inşa edilmektedir. *Invictus* filmi (2009), Nelson Mandela’nın hikayesine dayanmakta ve Mandela’nın Güney Afrika halkı arasında birlik sağlama çabalarını, Springboks olarak bilinen millî ragbi takımı üzerinden iletmektedir. Güney Afrika’nın sınırları içinde, apartheid olarak bilinen kurumsallaşmış ırkçılık, beyaz Afrikanerleri, eşit insan haklarından yoksun olarak aşağılanmış bir statüye

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iten siyah halktan keskin bir şekilde ayırmıştır. Athol Fugard'ın *"Master Harold"... and the boys* (1982) adlı tiyatro oyunu ise apartheid'in hakim olduğu 1950'lerde geçmektedir, ve beyazlar ile siyahiler arasındaki ikili karşıtlığın nasıl şekillendiği ve bunun da siyahilere karşı sistematik düşmanlığı nasıl arttırdığını gözler önüne sermektedir. Bununla birlikte, eserdeki iki orta yaşlı siyah hizmetçi Sam ve Willie ile genç efendileri Hally arasındaki yaşam ve salon dansları üzerine samimi ve dinamik diyalogları ikili karşıtlığın minimize edilmesi açısından umut verici bir zemin sunmaktadır. *"Master Harold" and the boys* oyunu ve *Invictus* filmi, Güney Afrika'nın ırk ayrımıyla mücadele ve ulusal birliğe yönelik çabalarını farklı sanatsal perspektiflerden ele alır. Birlikte ele alındıklarında hem tiyatro hem de sinema aracılığıyla Güney Afrika'nın karmaşık tarihinin anlaşılmasını ve ırk ayrımıyla mücadele sürecinin ve barışın nasıl sağlandığını daha derinlemesine ortaya koyarlar. Irksal ayrımların temelini oluşturan "ben" ve "öteki" kavramlarını derinlemesine ele alan bu eserler bu ayrımın üstesinden gelmek için insanların içsel dünyalarındaki değişimi ve dönüşümü vurgulayarak birlik ve anlayışın inşası için bir yol haritası sunar. İki yapıt da ara alanların, spor ve dans aracılığıyla oluşturulduğunu ve bu araçlar sayesinde Apartheid sistemi tarafından dayatılan ayrımları altüst ederek ortak bir ulusal kimlik oluşturabileceğini göstermektedir. Çalışma, ırk eksenli engelleri aşma ve kapsayıcı mekânlar yaratma potansiyelleri sayesinde, spor ve dansın toplumsal dinamikleri yeniden şekillendirmede güçlü araçlar olarak hizmet ettiği sonucuna varır.

ANAHTAR KELİMELER

Invictus, "Master Harold"... and the boys, spor, dans, ikili karşıtlıklar

Introduction: Historical Context of "Othering"

During the Middle Ages, the East was perceived as enigmatic and exotic owing to its geographical remoteness and distinctive cultural characteristics. Numerous narratives about the East proliferated among European travelers, particularly popularized through Marco Polo's travelogue (Ambesange, 2016, p. 47). Moreover, spurred by the Renaissance and facilitated by the navigational prowess of European nations and the exploration of new territories, the West pursued its ambition of appropriating the East, driven by its profound curiosity.

As Europeans observed and discovered new lands along with diverse cultures and peoples, they began to employ the term Orient to represent these unfamiliar territories and their inhabitants. According to Edward Said, the Orient represents "Europe's greatest and [...] oldest colonies, the source of its civilizations" (1978, p. 19), and he elucidates Orientalism as a "corporate institution" through which the West can assert authority, exploit, and dominate the Orient as they wish (p. 20). The Western portrayal of the East as the Orient generates binary oppositions such as black-white, superior-inferior, and Self-Other. Through colonization of the Orient, the West asserts its mission to bring civilization and prosperity to what it perceives as the primitive and illiterate culture of the "Other". Consequently, the colonial power aims to assimilate the colonized to resemble the colonizer yet stops short of complete resemblance as doing so would contradict the West's ideologies, which serve to justify colonial rule and racial supremacy (Huddart, 2006, p. 40). As such, the West constructs Orientalism as a perpetual necessity, requiring elevated Western culture and administration to maintain colonial order and assert agency over the 'Others'.

In *The Location of Culture* (2004), Homi K. Bhabha posits that no culture exists in a pure and singular form, and advocates recognition of the "cultural and historical hybridity of the postcolonial world" (p. 21). Bhabha's theory of cultural hybridity challenges the notion of Western cultural superiority and casts doubt on Orientalism. However, despite the attainment of independence by formerly colonized nations, remnants of Western values and ethics continue to exert influence over indigenous cultural traditions.

Gayatri Chakravorty Spivak, renowned for her significant contributions to postcolonial studies, gained prominence for her seminal essay, "Can the Subaltern Speak". Spivak (2005) defines the term "subaltern" as individuals removed from all avenues of social mobility, thus occupying a position devoid of identity (p. 475). As an activist, educator, and literary critic, her objective is to empower the subalterns to voice their experiences and ensure their voices are heard. Spivak, according to Riach (2017), contends that colonialism's oppressive ideology is perpetuated through cultural channels (p. 32). This is evident in Western portrayals of the East as perpetually

immoral, savage, and ignorant, perpetuating the notion that the East requires a superior power to resolve its internal conflicts. Spivak (2005) identifies this misrepresentation as “epistemic violence,” which encompasses despotism through language and literature, as well as the suppression of subaltern voices (Riach, 2017, p. 11). Thus, to dismantle racial divisions and the subjugation of the subaltern and the ‘Other,’ it is essential to create a liberated space that fosters a shared national identity and solidarity. Bhabha (2004) introduces the concept of the “Third Space,” a realm of intermediary existence where individuals navigate and negotiate their identities beyond the constraints of polarized politics (p. 38). The concept offers a fertile ground for dialogue and mutual understanding between different racial and ethnic groups. It promotes moments of connection and empathy, breaking down the barriers erected by prejudice and discrimination. Within this dynamic arena, there lies the potential for the emergence of alternative layers of our collective being.

In both *“Master Harold” ... and the boys* and *Invictus*, the Third Space is not merely a theoretical construct, but a tangible reality cultivated through transformative activities like dancing and sports. These pursuits serve as vehicles for the oppressed to amplify their self-expression, transcending the rigid binaries of the Other and the Self. Through the fluidity of movement and the companionship of athletic competition, individuals in both works find a platform to challenge social norms, creating a deeper understanding and appreciation of the complexities inherent in human existence.

Exploring Nelson Mandela’s Magnitude in *Invictus*

Nelson Mandela, an iconic figure in the struggle against apartheid, was elected as South Africa’s first black president in 1994. Following his release from prison after 27 years of incarceration, Mandela’s presidency marked a pivotal moment in South Africa’s history, symbolizing the transition from apartheid to democracy. However, Mandela inherited a nation grappling with numerous challenges in the post-apartheid era. Upon assuming office, Mandela faced a myriad of unsettling challenges, including housing shortages, escalating crime rates, widespread poverty, and persistent racial divisions. These issues were exacerbated by deep-rooted ethnic conflicts that threatened to undermine the fragile unity of the newly democratized South Africa (Assumpção et al., 2016, p. 19). Despite the enormity of these challenges, Mandela’s leadership was characterized by a strong commitment to reconciliation, forgiveness, and nation-building. He sought to bridge the divides of race and ethnicity that had long plagued South African society, advocating for a vision of inclusivity and equality for all citizens. Mandela’s presidency became synonymous with the pursuit of justice, peace, and social cohesion as he worked tirelessly to address the systemic injustices inherited from the apartheid era.

Invictus is a biographical sports drama directed by Clint Eastwood, released in 2009. The film portrays the inspiring true story of how Nelson Mandela. Set in the mid-1990s, shortly after Mandela’s election as South Africa’s first black president, the country remains deeply divided along racial lines. Mandela recognizes the potential of the South African rugby team, the Springboks, to help bridge these divides and create a national unity. Despite initial scepticism from his own supporters, Mandela throws his support behind the predominantly white team, led by captain François Pienaar, as they prepare to host the 1995 Rugby World Cup. As the tournament unfolds, Mandela and Pienaar forge a deep bond, sharing a common goal of uniting the nation. Against all odds, the Springboks defy expectations and reach the final match against the formidable New Zealand All Blacks. The team’s journey becomes a symbol of hope and reconciliation for the entire country, transcending racial divisions and inspiring South Africans of all backgrounds to come together in support of their national team.

The opening scene of the movie *Invictus* set in 1990s in South Africa, clarifies the division between white and black South Africans. On one side, the Afrikaners are playing rugby on a nice field of an established side of the country whereas on the other side, separated by a road, are the black kids playing football in what seems to be a ghetto. Mandela, at the start of the scene,

is seen to be passing through this road that separates these two groups, alluding to the message of his ultimate goal to unite his nation. As Moya (2017) states, he takes the role of a mediator as he moves along this borderline between two communities to create solidarity and overcome the difference and prejudice among the people of his country (p. 24). In movie, the prejudgment of the Afrikaners towards Mandela is evident as the captain of the rugby team answers the question of who Mandela is as: “[i]t is that terrorist Mandela. They let him out. Remember this day boys, this is a day our country went to the dogs” (Eastwood, 2009, 00:02:07). Despite this prejudice and hatred, Mandela is seen driving along his path that gives the impression of a determined leader who will lead his nation to solidarity and brotherhood.

Despite enduring several years of imprisonment, Mandela harbours no feelings of remorse or desire for revenge towards those responsible for his incarceration. According to Oppenheim (2012), during the years in prison, Mandela comes across the concept of ‘ubuntu’ which can be translated as “[a] person is a person through other persons” (p. 369). This way of living gives meaning to his life and frees Mandela from hatred and sparks the idea of community. This prioritizes the crucial task of nation-state formation, a concept underscored by Archbishop Desmond Tutu (1994) who famously termed it the “rainbow nation.” In the movie, when Mandela is queried about his newly assigned white bodyguards, he responds by stating that his bodyguards epitomize him, thus signifying that “the rainbow nation starts here, reconciliation starts here, forgiveness starts here too” (Eastwood, 2009, 00:14:14). Furthermore, he underlines the concept of forgiveness and explains its essence stating “forgiveness liberates the souls, it removes fear. That is why it is such a powerful weapon” (Eastwood, 2009, 00:14:31). Filled with forgiveness towards his former adversaries, Mandela harboured no fear as he walked the path to reunite with his people and pursue peace.

Whilst studying his past enemies’ language, culture, and beliefs, Mandela also comes to understand the profound significance of the national rugby team to them. The Afrikaners value rugby and regard the sport as similar to their strength and conquering power; hence, it comes to be identified as one of the symbols of Apartheid and the white culture (Assumpção et al., 2016, p. 21). Despite this, Mandela chooses rugby as the way to bring his nation together, projecting on Bhabha’s Third Space in which both whites and blacks can join hand in hand and cheer the team to victory. As Maggio (2007) states, for the subaltern to speak, they need to employ the language that is recognized by the Western culture (p. 431). Therefore, with the help of rugby, Mandela aims to create the cultural hybridity that can overcome the long-term harmful effects of the apartheid system.

A World Without Divisions in "Master Harold"... and the boys

Oh, East is East, and West is West, and never the
twain shall meet.

- Rudyard Kipling, *The Ballad of East and West*, 1889

Athol Fugard’s autobiographical play *"Master Harold"... and the boys* is a drama set in South Africa during the apartheid era, marked by the implementation of stringent laws aimed at segregating the nation and privileging the white Afrikaners. The play unfolds in a tea-room owned by a white family, where two black servants, Sam and Willie, work. The narrative centres around the complex relationship between the young white protagonist, Hally (referred to as “Master Harold” by the servants), and the two black employees who have played a significant role in his upbringing. As the story progresses, tensions escalate between Hally and the servants against the backdrop of apartheid’s injustices. Hally grapples with his own internal conflicts, torn between his affection for Sam, who serves as a father figure, and the racist attitudes instilled by his upbringing. The dynamic between the characters is further strained when Hally’s alcoholic and abusive father enters the scene, exacerbating the already volatile situation.

The play exemplifies the ways in which Hally, the white master, draws many divisions between religion, race, and entertainment. Hally believes that if there is a prize in a dance contest, then there can also be penalties. So, when he asks about what happens when someone collides with another couple, Sam replies “[t]here’s no collisions out there” (Fugard, 1982, p. 29). Hally’s upbringing in a racially divided society deeply influences his perception of the world, leading him to reinforce binary oppositions such as black-white and superior-inferior unconsciously. Growing up in a society where privilege and status are determined by race, colour, and background, Hally internalizes the notion of racial hierarchy from a young age. This is evident in his language and address towards the black servants, Sam and Willie, whom he refers to as “boys,” a term reflective of the unequal power dynamics ingrained in apartheid South Africa. Despite Sam’s efforts to bridge the racial divide and establish a genuine connection with Hally, the latter’s established prejudices and social norms prevent him from truly accepting Sam as an equal. Hally’s rejection of their friendship when confronted with his father’s bigotry hints at his adherence to the racial norms of his society. Throughout the play, Hally’s interactions with Sam and Willie, his use of racial slurs and insults, and his overall treatment of the black characters serve as key reminders of the deeply entrenched racial divisions that permeate South African society during apartheid. The domination of the Western culture, in this case the Afrikaners culture, deliberately creates such contrasting concepts to exalt its culture and race. Mushtaq (2010) supports this notion by explaining that underestimating and patronizing the dominant culture over the natives is only a way for them to empower their own Self and their worldview (p. 26). This dynamic perpetuates a cycle of cultural hegemony where the dominant culture seeks to maintain its power and control over others by marginalizing and subjugating indigenous beliefs and practices.

The theory of deconstruction, proposed by Jacques Derrida in 1967, recognizes the inherent duality present in binary oppositions. Derrida argues that dominant categories such as the ‘colonizer’ or ‘men’ rely on their opposites to uphold their positions of power within society. Through the deconstruction of these binary oppositions, the aim is to disrupt the hegemonic systems under the names of either colonialism or patriarchy (Riach, 2017, pp. 35-36). As the West claims to bring civilization to the Orient by employing its so called unique and superior culture, the colonized ‘Others’ try to imitate and copy their culture to enhance their status. By educating the upper-class Orientals in terms of Western morality and politics, the Self tries to create a group of people who would believe that the interest and desire of the colonizer benefit them as well. Prevailing this notion and hegemony over the Orient creates Bhabha’s concept of ‘mimicry’. According to Bhabha (2004), the colonial mimicry is “the desire for a reformed, recognizable Other, as a subject of a difference what is almost the same, but not quite” (p. 86). Hence, the Other should constantly aspire to emulate the characteristics of the Self but should never strive to become identical. The “hypocrisy” of the West to only empower its domination generates groups of people who could never be the authentic Self, and as Said (1978) argues, this cultural hegemony sustains the power and stability of Orientalism (p. 24).

In the play, Hally’s black servant Sam, who possesses wisdom and experience akin to that of a father figure, assumes the role of a teacher, imparting valuable life lessons and instilling important values in Hally. In a way, Sam imitates or mimics fatherhood towards Hally since he has known the boy for a long time. However, when the young boy (Master) becomes angry at his father, he channels his anger towards Sam, directing insults and racist remarks at him: “Hally: Mind your own [...] business and shut up! [...] You’re only a servant in here, and don’t forget it” (Fugard, 1982, p. 33). Even though Hally subconsciously knows that Sam might try to assume the position of his father, in the way Sam teaches him and spends time with him more than his biological father, Sam will always remain as the black servant or the Other. Hence, he immediately blames Sam and sides with his father, who represents the dominant superior culture. In this sense, as Bhabha (2004) explains, the desire to become “authentic” by mimicry through any process of imitation ends up being an “irony of partial representation” (p. 88). Sam merely remains as a parody of the father figure, and he also feels as if he failed:

"Sam: I've also failed. A long time ago I promised myself I was going to try to do something, but you've just shown me ...Master Harold...that I've failed [Pause]" (Fugard, 1982, p. 36).

As Sam begins to address Hally as 'Master,' he harbours the fear that he has missed the opportunity to rescue a bright young boy from the grips of apartheid and its inhumane ethics. Thus, before Hally departs from the tea-room, Sam extends another chance for them to craft a kite together, symbolizing a gesture of reconciliation. Similar to Mandela, Sam believes in the potency of forgiveness as a tool for forging a future characterized by brightness and equality, devoid of conflict. However, Hally rebuffs his offer, stating, "[i]t's still raining, Sam. You can't fly kites on rainy days, remember" (Fugard, 1982, p. 37), and exits quietly. Fourie contends that Hally's silence at the play's conclusion stems from his profound sense of shame, suggesting that the sole "response to white shame" is silence (Fourie, 2003, p. 15). This action can be linked to Spivak's theory, which advocates for the subaltern to assert their own voices, as the distinction between the Self and the Other hinges on the interplay between "speaking" and "being heard" (Maggio, 2007, p. 430). As a figure of privilege within society, Hally opts for silence, allowing Sam and Willie the space to speak and express themselves through their dance. Were Hally to interject, it would force the Other to remain "deeply in [the] shadow," limiting their ability to have their voices heard (Morris, 2010, p. 62). Hally's decision to remain silent reflects his recognition of his privileged position within society and his acknowledgment of the importance of amplifying the voices of marginalized individuals like Sam and Willie. By refraining from interjecting and allowing them the space to express themselves through dance, Hally demonstrates a willingness to renounce control and empower the Other.

Empowering Silence: Facilitating Expression through Dance and Sport

In the play, dancing is crucial for the characters, providing them a platform to convene, converse, and move freely as they wish. The character Hally later grows up to be Athol Fugard in the real world, drawing upon his memories and imagination to craft his plays. Music holds a special significance in Fugard's heart, and he also utilizes dancing as a means to create a liberated space for expression among his characters. According to Fourie (2020), one may consider that the oppression of the black citizens is wrong or deny the "racist legislation" or try to speak up for the "Other" but one still needs the means to make connections and imagine a better world (p. 12). The act of dancing becomes the very means to achieve this goal in the play:

"Sam: To be one of those finalists on that dance floor is like... like being in a dream about a world in which accidents don't happen" (Fugard, 1982, p. 29).

Typically, ballroom dancing is associated with the dance traditions of Western civilization; however, with Sam and Willie's excitement and expression, it becomes a form of cultural hybridity and creates the 'third space' where "a new area of negotiation of meaning and representation" arises (Rutherford, 2010, p. 211). Dancing for Sam and Willie parallels to a world where they can walk freely without any discrimination or oppression. When they dance, they become one with the Self without anyone questioning their race, culture, or skin colour. They make their presence felt not through verbal expression, but rather through the movements of their bodies.

Hally subconsciously regards the dance of Sam and Willie as insignificant and trivial since it is practiced by his two black servants. In doing so, he perpetuates the ideology of apartheid and perceives his own position as a student as superior, prioritising intellect and the Self while devaluing the practices of the Other (Sasani, 2015, p. 462). When he mentions his best childhood memory of flying a kite with Sam, he admits that he was inflicted with the same binary oppositions even then:

"Hally: I mean, seriously, what the hell does a black man know about flying a kite? I'll be honest with you, Sam, I had no hopes for it" (Fugard, 1982, p. 18).

In his childhood mindset, Hally believed that Sam would not be capable of flying the kite, fearing that they would appear foolish if they attempted to do so together. However, to Hally's surprise, Sam ingeniously fashioned a kite using seemingly useless objects such as a tomato box and old stockings, and together they successfully launched it into the air. Hally considered it as a miracle that the kite could fly so freely and felt so proud to be flying it with Sam. Indeed, the kite can serve as a potent symbol representing the black people within the context of the apartheid system. Similar to the various seemingly useless materials used to construct the kite, black individuals were often marginalized and deemed inferior under the apartheid regime. However, just as these disparate materials come together to form a functioning kite, black individuals possess inherent value and potential that can be realized when they unite and collaborate. Furthermore, the act of flying the kite symbolizes the pursuit of dreams and aspirations despite facing systemic oppression and discrimination. Just as the assembled kite can soar into the sky with the assistance of others like Hally, black individuals can achieve their goals and aspirations with the support and solidarity of allies from different racial backgrounds.

In the play, during the conversation between Hally and Sam about the "man of magnitude," Hally suggests that someday a social reformer will emerge who will bring about significant change and upheaval: "give history a kick up the backside and get it going again" (Fugard, 1982, p.10). This reformer can be Mandela as he achieved uniting his nation under one dream and one country within the area of common and universal language of sports. Sutton (2001) claims that Sam, besides being a friend and a father figure, resembles Jesus as he carries Hally's drunk father on his back and also the kite taking all the burden of the cross that ironically makes him the master (p. 110). At the conclusion of the play, this notion becomes more evident as Sam emerges as the wise and insightful character, consistently endeavouring to enlighten Hally about the realities of equality and the beauty present within their surroundings. Sam teaches him not to feel ashamed, rather gives him the chance to grow up to be a man and forgives Hally even after he spits in his face. Ultimately, Sam may perceive his efforts as falling short, yet he has sown the seeds of hope.

The movie *Invictus* is based on the book called *Playing the Enemy: Nelson Mandela and the Game that Made a Nation* (2008) by John Carlin and takes its name from the poem by William Ernest Henley, which was a source of inspiration to Nelson Mandela during his imprisonment. When he invites the captain of the rugby team Springboks, Mandela tells him that this poem was a big inspiration to stay alive and keep sane in his very bad days, and asks, "[h]ow do you inspire your team to their best...how do we inspire ourselves to greatness?" (Eastwood, 2009, 00:47:55). After becoming the president, Mandela realizes that the utmost thing to do is to destroy the animosity and discrepancy between the black and white South Africans before solving any other problems.

As the poem *Invictus* became the source of his inspiration in life, he wanted the rugby team to become the inspiration of his people to join hands and power, hence they could all become the captain of their lives. The 1995 Rugby World Cup was a perfect chance to achieve this goal. According to Steenveld and Strelitz (1998), the nation building was related to nationalism and the tournament with its focus on "national teams and national pride" it became the ideal means to create the "united South African collectivity" (p. 610). However, it was not easy to bring together the people who had faced the apartheid for many years under one flag and one dream. In the movie, it is clear that not many people wanted to use the new South African flag, or the players of the rugby team did not want to sing the new national anthem. There remained a big gap between whites and blacks as they resisted the change and carried on with their old habits. Yet, as Mandela famously declares, "no one is born hating another person [...] People must learn to hate, and if they can learn to hate, they can be taught to love" (1995). Therefore, Mandela argued that the cruelty and injustice came from the Apartheid, not from the people who were "indoctrinated" by it (Mwaanga& Adeosun, 2019, p. 859). With this in mind, Mandela worked hard to open people's hearts to each other. He went to rugby matches, greeted the people, wore the Springbok jersey and cap so he could disengage the association of Springbok with the

Apartheid. Through the avenue of sports, he sought to create Bhabha's Third Space in which people can gather with a shared passion, unity and national pride, resulting in the sense of belonging to a community.

Mandela underlines the concept of unity and forgiveness by saying, "our enemy is no longer the Afrikaners, they are our fellow South Africans, our partners in democracy" (Eastwood, 2009, 00:33:54). He also demonstrates the courage to break through the remaining barriers of apartheid in people's minds, and creates one nation and one identity with the universal language of sports. In the end, Mandela did succeed in his mission, the South African rugby team won the 1995 World Cup, and everyone in the country, blacks and whites were side by side celebrating the victory of not only their team but also their unity and the rainbow nation. Hence, as Beck puts it, "[h]ow wise is Mandela, how staunch is the national rugby team, and how generous and welcoming are the people of all colors" (p. 25). Therefore, the power and importance of unity and solidarity once again prevail. The world had witnessed what one man with one mission could achieve with dedication and inspiration, who himself became a source of inspiration for all humanity.

Conclusion

The movie *Invictus* and the play "*Master Harold*" ... and the boys have illustrated how different cultures and identities can intersect and meld together through sports and dancing in what Bhabha describes as the Third Space. This space, where boundaries between Self and Other blur, allows for the creation of a shared identity that transcends historical divisions. In both narratives, reconciliation emerges as a central theme, emphasizing the importance of dialogue and forgiveness in bringing together nations and cultures. The theme of reconciliation is not new; throughout history, people have shown resilience in overcoming divisions imposed by colonialism, post-colonialism, and other forms of oppression. However, as pointed out by Spivak, seemingly neutral representations often serve to uphold existing power structures, sidelining marginalized voices. Nonetheless, there is hope for change as marginalized communities demand inclusion and challenge binary oppositions.

The present study has offered a compelling conclusion that highlights the transformative potential of sport and dance as mediums of bodily expression in dismantling binary oppositions. Through their ability to transcend barriers and create inclusive spaces, sport and dance serve as powerful tools in reshaping social dynamics. In doing so, they provide a resounding answer to Gayatri Spivak's critical question, "Can the Subaltern speak?" by affirming that indeed, they can—particularly through the common ground of sport and dance. This reframing not only highlights the significance of embodied practices in social transformation but also emphasizes the importance of recognizing and amplifying the voices of those traditionally silenced or overlooked. Individuals from marginalized communities can assert their presence, agency, and voices by engaging in these activities, challenging dominant narratives and contributing to the erasure of oppressive binaries. The study has exemplified the idea that regardless of background or identity, individuals have the capacity to bridge divides and foster unity through empathy and solidarity. The stories of *Invictus* and "*Master Harold*"... and the boys serve as reminders of the transformative power of reconciliation and the resilience of the human spirit. This study has concluded that sport and dance, as in the examples of the play and the film, facilitate expression as mediums for empowering silence.

Author Contributions

1. Author: 100 % contributed to the study.

Conflict of Interest Statement

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Genişletilmiş Özet

Bu çalışma, Güney Afrika'nın karmaşık tarihini ve ırkçılığın nasıl sürdürüldüğünü anlamak için 1982 yapımı "*Master Harold*"... and the boys oyunu ile 2009 yapımı *Invictus* filmi'ni ele alarak, spor ve dansın 'öteki' ve 'kendi' arasındaki ayrımı nasıl azalttığını ve bu açıdan toplumsal barışa nasıl katkıda bulunduğunu incelemektedir. Bu araştırma, Homi Bhabha'nın Üçüncü Mekân ve Gayatri Spivak'ın Subaltern kavramları gibi postkolonyal çalışmaların temel dayanaklarından olan teorileri disiplinler arası bir yaklaşımla gerçekleştirilmektedir. *Invictus* (2009) filmi, Nelson Mandela'nın liderliğindeki ulusal birliği ve uzlaşmayı simgeler. Bu film, Güney Afrika'nın zorlu geçmişinden ve apartheid rejiminin yarattığı derin ayrısmadan ilham alır. Mandela, apartheid sonrası Güney Afrika'yı birleştirmek için ulusal rugby takımı Springboks'u bir araç olarak kullanır. Bu takım, apartheid döneminin sembollerinden biriydi ve siyah Güney Afrikalılar için beyaz ayrıcalığının bir simgesiydi. Mandela'nın bu sembolü birleştirici bir güç olarak kullanma stratejisi, toplumun beyaz ve siyah kesimleri arasındaki uçurumu kapatmaya yöneliktir. Benzer şekilde, Athol Fugard'ın "*Master Harold*"... and the boys adlı oyunu da apartheid döneminin karmaşık gerçekliğini sahneye taşır. Oyun, 1950'lerde Güney Afrika'da geçer ve beyaz genç bir adam olan Hally ile onun siyah hizmetçileri Sam ve Willie arasındaki ilişkilere odaklanır. Bu ilişkiler, ırk ve sınıf arasındaki derin ayrışmaları ve insanların içsel çatışmalarını yansıtır. Ancak, oyun aynı zamanda insanlık ve empati duygularının gücünü de vurgular. Sam, Willie ve Hally arasındaki sıcak ilişkiler, apartheid sisteminin duvarlarını yıkmaya yardımcı olur ve toplumda birleştirici bir etki yaratır. Bu iki eser, Homi Bhabha ve Gayatri Spivak gibi post-kolonyal teorisyenlerin kavramlarını kullanarak, 'Ben' ve 'Öteki' arasındaki sınırları sorgular. Spor ve dans gibi kültürel pratikler, toplumsal kimliklerin oluşumunda ve dönüşümünde kritik bir rol oynar. Mandela'nın rugby ve Hally'nin balo salonu dansı, toplumu bir araya getirir ve ortak bir kimlik duygusu oluşturur. Bu kültürel pratikler, apartheid'in yarattığı derin yaraları iyileştirmeye yardımcı olur ve toplumsal birlik ve uzlaşma için bir zemin oluşturur. Bu çalışma ırksal bölünmelerin aşılmasında kültürel pratiklerin rolünü anlamayı amaçlamaktadır. Mandela'nın liderliğindeki ulusal birlik çabaları ve Hally'nin kişisel gelişimi, Güney Afrika'nın geçmişinin derinliklerinde iyileşme ve dönüşüm için bir umut ışığı olabilir. Bu analiz, ırk ve ırkçılıkla sorunsallarına edebi ve sinematik anlatıların katkısını araştırarak, toplumsal değişim ve adalet mücadelesinde kültürel pratiklerin rolünün önemine vurgu yapar. Spor ve dans gibi kültürel etkinliklerin, toplumun farklı kesimlerini bir araya getirerek, ortak bir kimlik oluşturmak ve toplumsal dönüşümü teşvik etmek için nasıl kullanılabileceği incelenmektedir. Sonuç olarak bu çalışma, spor ve dansın bedensel ifade araçları olarak ikili karşıtlıkları yıkmada sahip olduğu dönüştürücü potansiyelini vurgular. Engelleri aşma ve kapsayıcı mekânlar yaratma potansiyelleri sayesinde, spor ve dans toplumsal dinamikleri yeniden şekillendirmede güçlü araçlar olarak hizmet etmektedir. Böylelikle, Gayatri Spivak'ın kritik, "Madun konuşabilir mi?" sorusuna kesin bir yanıt verilebilir ve evet, konuşabilirler—özellikle spor ve dansın ortak zemininde. Irksal sorunların bu bağlamda yeniden ele alınması, sosyal dönüşümde bedensel uygulamaların önemini vurgulamanın yanı sıra, siyahiler gibi tarihsel olarak susturulan veya göz ardı edilen seslerin tanınması ve yüceltilmesinin önemini vurgular. Spor, dans ve benzeri etkinliklere katılarak, marjinal topluluklardan bireyler varlıklarını ve seslerini ortaya koyabilir, egemen anlatılara meydan okuyabilir ve baskıcı ikili ayrımların silinmesine katkıda bulunabilirler. Çalışma, tarihsel arka plan veya kimlikten bağımsız olarak, bireylerin empati ve dayanışma yoluyla ayrılıkları köprüleme ve birlik oluşturma kapasitesine sahip olduğu fikrini örneklemiştir. *Invictus* ve "*Master Harold*"... ve the boys'un hikayeleri, uzlaşmanın dönüştürücü gücünü ve insan ruhunun olumsuzluklara karşı direncini hatırlatmaktadır. Bu bağlamda kültürel pratiklerin, toplumun farklı kesimlerini bir araya getirerek, ortak bir kimlik oluşturmak ve toplumsal dönüşümü teşvik etmek için nasıl kullanılabileceği üzerine daha fazla araştırma ve tartışmaya ihtiyaç olduğu sonucuna ulaşılmıştır.