

Lena Tica*

Ivana Krsmanović

University of Kragujevac

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Original research paper

ATHOL FUGARD'S *SORROWS AND REJOICINGS*: THE NOSTALGIA OF AN EXILE**

The paper focuses on Athol Fugard's play *Sorrows and Rejoicings* (2001) which depicts the fate of Dawid Olivier, a white South African poet, who returns to die in his home country after spending years in exile in London. Using Lacan's concept of the Other, which in postcolonial theories is reconceived as the Other (colonizer) and other (colonized), together with Said's concept of exile which posits it as "the unhealable rift" between the Self and its true home, the paper explores the traits of Dawid's identity so as to figure out how a brilliant young poet and university professor ended up in final decadency, alcoholism and despair. Dawid turns out to be an embodiment of reflective nostalgia based on his feelings of uprootedness, uselessness and fear of forgetting his mother tongue. Dawid's character is revealed through a prism of the stories told by the three women in his life, Allison (his wife), Marta (his black lover) and Rebecca (their illegitimate daughter). They turn out to be nostalgic exiles in the world of post-apartheid, where the identities continue to be constructed by the racist/gender discourse that labels people as Other/other alienating them from the Self, which remains unattainable fiction.

Keywords: Athol Fugard, *Sorrows and Rejoicings*, exile, nostalgia, identity, Other/other, Self

1. INTRODUCTION

Throughout human history, people have been fascinated with the past and have often looked back upon it with a sense of nostalgia. From ancient myths and legends to contemporary literature and art, the theme of longing for a bygone era has been a recurring motif across cultures and time periods. This preoccupation with the past reflects a fundamental aspect of human nature: the desire to connect with something larger than oneself, to find meaning and purpose in the collective experiences of our ancestors. However, although many experience nostalgia as an inherent (selective) remembrance of pleasant events that occurred in the past (which also romanticizes our recollection of the past to a certain extent), nostalgia, as a

* lena.tica@ftn.kg.ac.rs

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limiting segment of our potential futurities, can also appear threatening to our experience of the Self and the Other.

This is parallel to Svetlana Boym's (2007) differentiation between restorative and reflective nostalgia. While restorative nostalgia involves happy memories and association with the past, seeking to recapture a lost past and erase the gap between the past and the present by creating a utopian vision of a return to a bygone era, reflective nostalgia is characterized by a critical awareness of this gap and a willingness to embrace the ambiguity and contradictions of memory (Boym, 2007, para. 28). As Boym claims, stories from exile are "the best narratives of nostalgia" (para. 39), since exile, as a physical manifestation of a forcible displacement due to oppression or conflict, and nostalgia, as a more inner experience, both entail a sense of loss, and the longing to return to a place or time that is irretrievable, prompting the urge to fill a void.

The notion of "filling a void" has recurred in numerous literary works, but it has especially been evident in the context of apartheid and postcolonial literature, where the forced removals of people from their homes and the subsequent destruction of communities created a profound sense of exile and nostalgia. One of the well-received and praised contemporary plays that tackle this topic is *Sorrows and Rejoicing*, written by Athol Fugard, often hailed as South Africa's "greatest ever playwright" (Smith, 2014) for his explorations of the legacies of apartheid. The play premiered on May 4, 2001, in Princeton (New Jersey), but in contrast to the new millennium's promise of a fresh start after the end of apartheid, the play opens with a symbolic representation of the antithesis of life. It takes place immediately after the funeral of Dawid Olivier, a brilliant poet and lecturer at the University of Witwatersrand (Johannesburg), who, due to his activism in the 1970s, was subjected to a ban on movement that ultimately led him to exile in London. After sixteen years spent in London, Olivier returns to his hometown of Karoo, only to die shortly thereafter. Dawid's portrait is gradually shaped through the recollections of the three women in his life, his white English-speaking wife, Allison, his black lover, Marta, and their mixed-race, illegitimate daughter, Rebecca. With three races represented on stage, the play underscores the enduring dynamics of dominant and subordinate others, even after the removal of official racial labels in post-apartheid.

While the play has been extensively evaluated from various angles in numerous theatrical reviews (Novick, 2019; Billington, 2002; Sommer, 2002; Fisher, 2002), it has not received much scholarly attention and its literary significance remains underexplored. Recent research analyzed the play in terms of the concept of whiteness and constructions of Afrikaner identity (Meskin & Van der Valt, 2010),

whereas Krueger (2008, 2011) examined Dawid's identity solely in terms of masculinity. So far, however, Fugard's play has not been explored either from the Lacanian perspective or in relation to the complexities of nostalgia and exile and their interconnectedness, which will be of crucial importance in this article.

The paper argues that Fugard's protagonist, while in exile, experiences the radical shift from a romanticized notion of nostalgia, to the more transformative, reflective but pathological nostalgia that, towards the end of the play, becomes completely disruptive to his identity, and leads to his final fall. The interpretation will be based on the Lacanian concepts of the Self, the other/the Other, the lack (*objet petit a*), and the Symbolic. We will analyze Dawid's identity both in the context of his relation with the society/Symbolic order manifested through the language which Dawid deeply identifies with (macrocosm, the Other), and in relation to the play's female characters (microcosms, the other). These microcosms posit Dawid as the dominant Other in relation to the subordinate others – Allison, Marta and Rebecca, who all seem to reflect Dawid's identity, but, as the analysis will showcase, to different levels.

2. THEORETICAL FRAMEWORK

The understanding of nostalgia has evolved from a medical concept to a construct of psychosocial implications. Back in the late 17th century, the term "nostalgia" was coined by the Swiss physician Hofer to denote a pathological feeling soldiers experience for their homes (Jones, 2006). Much later, Freud theorized that nostalgia is our distorted representation of the past, due to the emotional attachment to the people or objects we remember. As a misrepresentation of the past, or a pseudo-memory derived from falsehood, nostalgia serves as a psychological defence so that we can navigate our present experiences better (Freud, 1899: 322). Freud was also among the first to understand that nostalgia is closely connected to the loss of the object of desire, which originates from the irrecoverable loss of childhood, and that the nostalgic experience was related to how we respond to that loss. Similarly, Boym (2001) argued that nostalgia is a sentiment moreover "of loss and displacement" (p. xiii) that appears as a defence mechanism.

Within Lacanian psychoanalysis, nostalgia is defined as "a fundamentally imaginary activity that idealizes the past and that remains necessarily linked to the operation of fantasy" (Hook, 2012: 11). Lacan believed that the experience of nostalgia arises from a sense of loss and separation, which is related to the experience of exile, as both involve a feeling of being cut off from a sense of home or belonging. He argued that these experiences are linked to the fundamental human condition of

feeling incomplete or lacking, which he referred to as the “lack” or “desire” that drives all human behaviour and the ongoing process of identity formation (Evans, 2006: 95).

In Lacan’s view, what creates this sense of lack or desire is the split, i.e. the “subject-object” or “self-other” divide, which reflects the tension between the individual’s sense of self and their relationship to the external world. He argued that the internalization of external norms and values is necessary for the child to develop a sense of self and a coherent sense of identity. Lacan (2006) believed that the creation of identity is an ever-evolving process, not innate, but influenced by the cultural and symbolic context. He argued that the unconscious is structured like language and that individuals understand and express their desires through language and culture. In his view, the idealized self-image formed in the pre-linguistic “mirror phase” is shattered when the child enters the patriarchal Symbolic order, marked by the appearance of the father and the acquisition of language. This transition reveals the imaginary unity as a fiction, as the subject is compelled to adopt pre-existing linguistic-cultural roles, and is thus deprived of autonomy. The subject can never find a signifier that would be their own and that would help them fully express themselves (Lacan, 2006: 75-81). The symbolic order embodied in the father, or the big *Other* is where the subject’s constitution and de-constitution take place. Lacanian subject seeks recognition from the Other, and, at the same time, desires to possess the Other. However, it is never fully accessible to themselves: they speak, but “do not know what they are saying because they are entangled in a network of symbolic mediations that do not allow them to unify their own image” (Bužinjska & Markovski, 2009: 68-69).

The interplay between postcolonial theory and psychoanalysis was initially brought to the forefront during the so-called “linguistic turn” (Thakur, 2020: xix) in postcolonial criticism, championed by figures like Spivak, Fanon, and Bhabba, who leaned heavily on psychoanalytic insights. Lacan’s notion of the “Other” and “other” serves to elucidate the dynamics within the colonizer-colonized relationship, with the “other” representing the colonized and the “Other” personifying the colonizer. In a quasi-parental role, the colonizer establishes the framework within which the colonial subject is moulded, perpetuating power imbalances and cultural dominance (Aschroft, Griffiths, & Tiffin, 2000: 170). Although some contemporary postcolonial critics disavow the connection between these fields, focusing solely on amplifying marginalized voices and mere reversal of roles (Thakur, 2020: xiv-xxi), it remains crucial to revisit perspectives like Fanon’s, who asserted that the subaltern’s identity lies in non-being, or lack, i.e. it exists “only as a flicker between two signifiers but

never in itself" (xvi). Additionally, Homi Bhabba introduced the concept of hybridity, which encompasses not only the identities of colonized subalterns, but also those of colonizers, blurring the Other/other distinction (Bhabba, 1994: 43-44, 109-114). This becomes particularly relevant to our analysis due to the evident racial differences among the protagonists, who all struggle to define their identities in simple Other/other terms.

3. UNRAVELING THE IDENTITY OF DAWID OLIVIER

The retrospective story of Dawid Olivier's life in exile thematises how bitter-sweet innocent nostalgia for the past, after unresolved conflicts with the other/Other and the protagonist's unwillingness to accept the imminent change that destabilizes the Ego, metamorphosed into destructive nostalgia which, contributed to the main character's unbearable agony, led to decadence and death. One of the first disruptors of Dawid's identity is his inability to speak his mother tongue, to write and express himself in language. A cohesive unity, that Dawid strives for, or the Self, initially embedded in the language itself, appears difficult to attain.

Dawid's reliance on language as the anchor of his identity was challenged even before going to exile, when the ban on movement left him unable to create and express himself. Feeling "useless" and powerless, Dawid grows alienated and nostalgic even before leaving, split and torn, exposed vulnerable to the Other. At this point, Dawid's pursuit to fulfil the void leads to his self-imposed exile:

I can't be read. I can't be published. I can't be quoted. You know what comes next? "So why bother to write, Dawid Olivier?". [...] "Why bother? You know they'll just wake you up again in the middle of the night, search the place, find the manuscript and take it away like all the other stuff they looted from your life." Exile is going to give me back my voice. (Fugard 2002, 24)

Identifying with Ovid, he emphasizes that he leaves, for patriotic reasons, to raise awareness about the situation in South Africa and do something for his country. Allison describes the happiness that writing brought to Dawid upon their moving to London and his intention to write a book of poetry that would be a celebration of "the freedom he found in London and which he believed would one day finally arrive in South Africa" (27). For him, the choice to leave did not mean fleeing or the defeat, but rather a victorious continuation of the struggle to end apartheid. Indeed, the first few years in exile are marked by his fervent attempts to write a book called *Rejoicings* in Afrikaans, stimulated by the aroused nostalgia that he feels, which is, at first, of the more restorative kind, a mild, gentle stimulus that he needs to continue his search

for the *objet petit a*, to “fill the void” and try to fulfil his desire. His departure into exile is, above all, his attempt to reclaim his own sense of identity that the apartheid government obliterated by restricting his movements.

However, as years pass, and the new surroundings require Dawid to use English, the feeling of nostalgia increases as the language he is deprived of carries a vast array of cultural, social and emotional associations that are deeply rooted in his memories and experiences. While Allison, whose mother tongue is English, demonstrates the transformative power of speech, when after pronouncing their surname in an English accent in London she experiences a sense of “a new beginning” (11), which relates to the notion that her voice appears as formative to her subjectivity, Dawid feels the new language will draw him further from the identity he believed to possess: “He became very paranoid about little things like that, saw them as an erosion of his Afrikaner identity” (Ibid.). Allison, as an embodiment of a new Symbolic order, is relegated to the position of Dawid’s Other and they grow more and more apart. Dawid’s fear of forgetting his Afrikaans is similar to the one expressed in a poem written by his beloved Ovid, which Fugard prominently displays on the front page of the play:

I feared I’d forget my Latin language
Forget how to use my dear mother tongue.
I thought it would clot and dry my veins
And never again its sweet song be sung. (3)

Later in the play, Dawid recalls how he wandered aimlessly through the streets of London, speaking Afrikaans to himself, much like Ovid did (43). By repeating his mother tongue to himself, Dawid attempts to create a sense of continuity with his past and stabilize the Symbolic order that gives meaning to his existence and that is slipping away from his hands more and more.

Another argument that confirms that Dawid’s identity is jeopardized are the acts of both physical and figurative castration he experiences, both closely related to his inability to speak/write. Namely, being a writer himself, Dawid’s deprivation of language emasculates him, so he feels less of a man, as a person without a profession and purpose. Lacan argued that “castration is the most significant one from the point of view of analytic experience, and the term ‘lack’ tends to become synonymous with castration” (Evans, 2006: 96). Castration is a reminder that, in the process of attaining subjectivity, identity has been created through the process of “symbolic identification” that takes place during childhood (Hook, 2006). The castration is symbolically represented in the story that Dawid intends to write about one of his comrades who decides to cut his own testicles, in an act of simulating the

government's negation of masculinity. Apart from the intended piece of writing, the castration parallels Dawid's own feeling of emasculation. Namely, as readers will learn later in the play, Dawid will become medically impotent during the exile, as a result of his mumps infection, which will dramatically affect his identity and signal the end of Rejoicings in his life. Dawid's inability to write reinforces his sense of failure, and his writer's block becomes a metaphor for his impotence, indicating that his sense of purpose has dried up like the ink in his pen.

As Hook (2006) notices, in Lacanian theory, the acceptance of castration is necessary for personal development, which involves acknowledging that one's desire can never be fully satisfied. By accepting castration, the subject is able to develop a symbolic relationship with his own lack, which allows them to engage in social and cultural life and pursue their desires in a more nuanced and complex way. Unfortunately for Dawid, the castration process remains beyond his grasp, so he develops the feelings of anxiety, inadequacy, and loss of manhood. This is confirmed by Allison's confession that their life has "become a shambles" (Fugard, 2002: 31) and by Dawid's "unkempt appearance [on stage] suggesting an advanced degree of personal neglect" (Ibid.). In Dawid's case, nostalgia serves as a link between the Subject and a lost object (a phallus) and is marked by an ongoing tension between his Self and its social and cultural context. The tension is further evident in the silent presence of his wife and a lover, as potent and reachable counterparts and feminine representatives of "the other", who will forever remain out of Dawid's reach.

Dawid's anticipated triumph in exile turns into a complete failure, which will eventually announce his fall. His identity in exile becomes the embodiment of ambivalence that is interwoven into the position of an exile whose sense of belonging is split between feelings of non-belonging and a desire to belong to a nation, country, and linguistic group. In his essay "Reflections on Exile," Edward Said (2002) confirms this ambivalence, stating that "[e]xile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted" (Said, 2002: 137). Said further states that achievements in exile can never surpass this fundamental feeling of sadness: "The achievements of exile are permanently undermined by the loss of something left behind forever" (Ibid.). In other words, Said confirms Lacan's premise that the void one is trying to fill will forever remain unsatisfied.

Krueger (2008: 99) rightly argues that Dawid's sense of emasculation in exile, which mirrors his experiences in South Africa, stems from the realization that he is no longer useful to his country or nation. Namely, his inability to fulfil the traditional roles of a hunter, protector, provider, and defender for his country and family, is a

representation of his failure to embody the concept of masculinity. Krueger accurately attributes Dawid's reluctance to return home once the apartheid is over, to his shame over the failure to fulfil his masculine role. However, it is not the only reason for his refusal to go back. Dawid represents a typical example of reflective nostalgia, which becomes his identifying characteristic in exile. As Boym notes, "reflective nostalgia thrives on *algia* (the longing itself) and delays the homecoming – wistfully, ironically, desperately" (Boym, 2007, para. 28). Dawid becomes an alcoholic together with "a bunch of other lost exiled souls who were like a pack of hyenas, scavenging the headlines for bad news from Africa" (Fugard, 2002: 36). The fact that Dawid does not vote in the 1994 elections is a direct consequence of this nostalgia: a (political) change would mean that the object of his longing has irretrievably disappeared. Exile becomes his new identity, and by returning to South Africa, he would lose that as well. As Said emphasizes, "the pathos of exile is in the loss of contact with the solidity and the satisfaction of earth: homecoming is out of the question" (Said, 2002: 142). Only at the moment when he realizes he is dying of leukaemia, when he has nothing left to lose, does Dawid dare to return "home" to Karoo. In his monologue, which takes place after coming back, he admits to experiencing a complete harmony between his soul and the soil he is standing on. This sense of unity is reinforced by the final image of Dawid as a young man who again emphasizes his connection to his mother language and homeland, which resonates with Lacanian primary desire of a child to unify with his Mother. To secure his road to wholeness and unity, and probably address nostalgia, Dawid recites Afrikaans surnames, savouring their musicality, and declaring, "They taste of the Karoo... sweet water and dry dust!" (Fugard 2002, 52).

Dawid's death soon after he returns home marks a significant symbolic moment in the play, as it occurs just before the New Year's which suggests that he will not have the opportunity for a fresh start. He dies without the chance to reconcile with his daughter, who does not reveal her identity in front of him. Instead, he remains fully identified with his loss, a concept that Said refers to as "terminal loss" (Said, 2002: 137) and his death represents the tragic culmination of his inability to reconcile with the external world and "embrace" the other.

4. UNVEILING THE PARALLELS: DAWID'S LEGACY AND FEMALE CHARACTER'S IDENTITIES

Dawid's struggle with the other/Other takes many forms in numerous episodes, but it showcases his inability to reconcile the individual sense of self with the broader cultural and social context. Dawid's macrocosm, represented in his country and the realm of the Symbolic as the Others, is bluntly contrasted to the position he occupies in relation

to the microcosms consisting of the three women, who are pushed into the roles of his subordinate others. Christina Scott aptly points out that the play's female characters remain in the shadow of the male one:

In the flashback of a trio of women – a former lover, an ex-wife, and an abandoned daughter – Dawid talks. They don't. He is spotlight. Their faces are in the shadow. He moves. They don't. ... These are the women's remembrances and yet they don't feature in them. (quoted in Krueger, 2008: 106)

From the feminist perspective, Scott is right to some extent, since all of the women's stories reveal their identities as less important, as being forever entangled with Dawid's identity. However, Krueger (2011: 125) rightly notices that Scott's "attack" on the play as "a preachy history lesson", fails to recognize that the play does not testify to the grandeur of masculinity, but its failure.

Evidently, the formation of Dawid's identity remains significantly shaded by the females' personal relationship with their own identities and their own (un)successful accepting "the void" as a necessary catalyst for their Self-creation. However, all three differ in how they handle the process. Marta, being a black woman, occupies the role of a double subaltern, which she, seemingly, gladly accepts. She mirrors her lover's nostalgia, founding her Self on the memories of life inside the room that was "a whole world" for her and Dawid (Fugard, 2002: 38). Marta's insistence on preserving Dawid's memory is shown by her manic upkeep of the house and the stinkwood table, which, as Krueger (2011: 125) rightly notices, stands as a symbol of Dawid's identity. However, as Dawid's death compels her to hand over the house keys to Allison, she confronts not only the loss of him, but she must also bid farewell to the *locus* of her memories. Devoid of an Other to whom she would be the subordinate other and severed from the room that once anchored her sense of Self, she is forced to enter a new exile-like reality, parallel to Dawid's. Allison, on the other hand, after being given the voice in exile, as shown above, seemingly manages to reverse the other/Other roles with Dawid. It is she, who once blindly followed Dawid, that thrives in exile and becomes a provider for the family, while Dawid stays home and prepares meals. However, Allison's identity still parallels Dawid's in terms of identifying with a loss, since she loses him twice: firstly, as a lover, and secondly, as an intellectual partner, when she finds out that all of his poems were burnt by Rebecca in an act of defiance.

Nevertheless, Rebecca is the one who follows in her father's footsteps to the most extreme degree, but she is also the one who ultimately manages to escape from the fate of the exiled. Rebecca's monologue reveals that she is trapped in a traumatic past that has predetermined her to see herself as a "little bastard with light skin and straight hair" at whom everyone points the finger (Fugard 2002, 41). Rejected by whites as well

as blacks, she knows what it means to occupy the space of Fanonian nonbeing, i.e. ontological uncertainty between the colonial constructions of “white” and “black” identities (Fanon, 2008: vi-vii, 1, 6). She, like her father, lives in permanent exile, though within a psychological context. She blames her father for leaving them, and she blames her mother for living in his memory, labelling her “a stinkwood servant” (12), a term Marta fully embraces. On the other hand, Rebecca’s monologue functions as a liberating attempt to reclaim her identity and assert agency by articulating her traumatic past. Her repeated references to her mixed-race identity and her uncertain status within the community demonstrate her struggle to locate herself within a fixed Symbolic order. She draws strength from her own hybridity, finding defiance in it, as Bhabba (1994) would say. By speaking out and accusing Marta of being blind and selfish, Rebecca takes control of her own narrative and defines herself on her own terms. Shouting: “I am going to live my own life the way I want to” (46), Rebecca finally appears as someone who has her own will and who does not allow herself to be a victim of a traumatic past, which she wishes to bury in the same way as her father. Her rejection of her father’s name and her embrace of her Xhosa heritage can, in Lacanian terms, be seen as an attempt to create a new signifier for herself. In this sense, her declaration that she will live her own life on her own terms is not just a statement of independence, but a declaration of subjectivity which challenges the patriarchal Symbolic order.

Moreover, Rebecca’s personal journey reflects the larger societal journey towards acknowledging and accepting the legacy of apartheid. Her youthful energy, mixed heritage, and rebellious attitude embody the spirit of the “new South Africa standing on its still wobbly legs but determined to march fearlessly into another thousand years of recorded history,” (45) as Dawid emphasizes. The fact that the future belongs to Rebecca is highlighted by the fact that at the end of the play, Allison informs Rebecca that she will inherit the house. However, this also implies that distancing completely from the past is impossible. The house, which is a metaphor for South Africa’s history, carries the ghosts of its past, and its legacy cannot be ignored, burnt or buried, suggesting that South Africa, while moving forward, must also acknowledge and accept its past as an essential part of its identity.

5. CONCLUSION

By tracing the downward spiral of a gifted young poet and professor who in exile succumbs to final decadency, in *Sorrows and Rejoicings*, Fugard continues to explore the recurring theme in his oeuvre – a question of identity as an interplay between dominant Other and subordinate other, but now within the context of post-apartheid society and nostalgia intertwined with the concept of exile. While the prevalence of the concept of

nostalgia in the post-apartheid era is unexpected given the widely accepted notion that the past should be left behind, it is not an isolated case. As Walder (2009: 935) notes, this sentiment usually appears in certain critical phases in the history of humanity: industrialization stimulated the romantics, while migration, exile, decolonization, and the horrors of the 20th century, stimulated the writing of all those novelists whose fiction represents the present as a place where survivors search for their roots, or home, in the ruins of history. Boym (2007, para. 1) points out that the very origin of the word nostalgia suggests a longing for a home that no longer exists or never existed since *nostos* means "return home," and *algia* means "longing."

Through Lacanian lenses, the paper demonstrates how this longing is palpable in the protagonist's inner turmoil as he grapples with the crushing weight of "terminal loss" he experiences in exile, driven by a sense of uprootedness, uselessness, emasculation, and the fear of forgetting his mother tongue. Highlighting the pervasive grip of the Symbolic order by revealing the roles of other/Other occupied by the play's characters, Allison, Marta, and Rebecca embody the similar plight of nostalgic exiles, their memories forever intertwined with the past that they cannot, and sometimes, do not wish to escape. However, Rebecca, although mirroring her father's exiled identity to the highest level, in the end finds her own voice and the way to come to terms with her personal history. The play's final image suggests that hers might be the road from *Sorrows* to *Rejoicings*, as opposed to her father's, crushing down in absolute *Sorrows*.

Lena Tica, Ivana Krsmanović

TUGE I RADOSTI ATOLA FUGARDA: NOSTALGIJA EGZILANTA

Rezime

U radu se analizira drama Atola Fugarda *Tuge i Radosti* (2001) koja opisuje sudbinu Davida Oliviera, južnoafričkog pesnika belca, koji se nakon šesnaest godina provedenih u egzilu vraća u svoj rodni Karu, gde ubrzo umire. Njegov život se retrospektivno izlaže na sceni u preklapajućim monolozima tri žene: supruge Alison, belkinje, ljubavnice Marte, Afrikanke, i njihove vanbračne ćerke, Rebeke, kao i Davidovog duha, čije prisustvo na sceni upućuje na nemogućnost brisanja prošlosti. Kroz Lakanov koncept Drugog, koji se u postkolonijalnom diskursu preobražava u Drugog (kolonizatora) i drugog (kolonizovanog), u radu se analizira identitet protagoniste kako bi se utvrdio razlog njegovog sunovrata od briljantnog mladog pesnika i profesora do dekadencije, alkoholizma i potpunog očaja. Kroz koncept egzila Edvarda Saida kao nepremostivog rasepa između sopstva i njegovog istinskog doma, dolazi se do zaključka da David u egzilu postaje oličenje takozvane reflektivne nostalgije, koja se ogleda u njegovom osećanju beskorisnosti, iskorenjenosti i strahu da će zaboraviti svoj maternji jezik. U bliskoj vezi sa njegovom nemogućnošću da priča/piše javlja se i kastracija,

koju David iskušava i u bukvalnom i u figurativnom smislu, i koja je uzrok nemogućnosti njegove identitetske potrage, budući da se „nedostatak“ nikad ne može ispuniti. Sa naglaskom na sveprisutni Simbolički poredak, u radu se takođe analiziraju i identiteti ženskih likova, koje se postavljaju kao drugi u odnosu na Drugog – Davida. Sve tri donekle preslikavaju Davidovu sudbinu nostalgичnog egzilanta, ali se načini na koje one doživljavaju svoja sopstva u mnogome razlikuju. Rebeka, koja u najvećoj meri iskušava psihološki egzil, na kraju uspeva da pronađe svoj glas i pomiri se sa svojom prošlošću, izazivajući Simbolički poredak.

Ključne reči: Atol Fugard, *Tuge i radosti*, egzil, nostalgija, identitet, Drugi/drugi, Sopstvo

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