

DRAMA AND THE RHYTHMS OF SOCIAL REALITY: A SOCIOLOGICAL PERSPECTIVE ON ATHOL FUGARD'S *SIZWE BANSI IS DEAD*

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ABSTRACT

*The inextricable relationship between art and society cannot be overemphasised, as no work of art exists in a vacuum without that identification with as well as reflection of the social relations in which it is created. The implication, therefore, is that issues that border on social realities have been the major or dominant motif of writers the world over, Africa not exceptional. This paper undertakes a sociological survey of Athol Fugard's *Sizwe Bansi is Dead*, and directs its focus from the thrust of sociological theory. It lays emphasis on those prevailing social realities in Apartheid South Africa that informed the creation of the play, and highlights the subtle and salient effects of the Apartheid system as obtains in South Africa of the time, using this well crafted play as a paradigm.*

Key words: Art, artist, society, social reality