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The Connections Involving the Late-Twentieth-Century Beliefs of Historyand Fiction of the Era.

The case of Nadine Gordimer's novel: July's People

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Dedications

To all victims of racism.

To all victims of western thinking.

To all victims of religion.

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List of Acronyms

Anti-Apartheid Movement (AAM)

Anti-Censorship Action Group (ACAG)

African National Congress (ANC)

Convention for a Democratic South Africa (CODESA)

Congress of South African Writers (COSAW)

Inkatha Freedom Party (IFP)

Multiparty Negotiating Forum (MPNF)

National Intelligence Service (NIS)

Organisation of African Unity (OAU)

South Africa (SA)

South African Communist Party (SACP)

South African Broadcasting Corporation (SABC)

South African Native Trust (SANT)

South African Native National Congress (SANNC)

South African Congress of Trade Unions SACTU

South African Indian Congress (SAIC)

Transitional Executive Council (TEC)

United Nations (UN)

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Abstract

A reexamination of the relation between literature and history is a characteristic of this research; it identifies first their use of the same elements of narrative. Then it shows how literature completes history; the latter chronicles past events while the first memorizes how people experienced those events and the impact they had on their lives. A qualitative textual methodology is followed in this research. The inductive analysis of narratological elements like characterisation, plot, themes and symbols, and the analysis of the effect produced help the researcher to dig deep in the inner world of characters. The study identifies consciousness representation in order to depict the extent to which characters reveal historical truths, which are probably not recorded by history, and find out about alternative realities representative of Nadine Gordimer's socio-political views. The analysis attests for the novelist lyric qualities, her commitment and responsibility to make a moral statement. The subtext is deciphered through the refigured travel narrative genre to understand the narrative discourse and the perspective from which it is expressed. Conversely, Gordimer employs ingenious and complex structures to transmit to the reader of her work, through the private lives of her characters, their tormented experience as a metaphor for her entire society and people. South African historical reality is central in this work, as it is in all fiction and non-fiction works produced by this writer besides her growing political devotion.

Key words: narrative - narratological elements - consciousness representation - colonial travel narrative genre - narrative discourse

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GENERAL INTRODUCTION

General Introduction

Central to the postmodern thought is the reconsideration of the relations between history and literature. History is regarded beyond the chronicling of events of the past; it is viewed as the telling of a story about past events. The assumption advanced lies in the courageous but careful crossing of the boundaries traditionally set between literature and what had previously been accepted as history. A reconsideration of the consciousness of fiction and the factual grounding of history writing led to new perceptions. Post-structuralists underline the narrative nature of history; they infer that the past is not a pure form but 'representations'. Thus history for them is a recreation of past events through merging memory and imagination, intuition and narrative discourse showing by this near parallels and a possible crossing of the boundaries between history and fiction. This shows the importance of both the way discourse is presented and the perspective chosen to express it in understanding history.

Parallel to this line of thought, many literary scholars of the era believe and advance plausible arguments defending the historicity of literature, and highly consider the power of fiction in exploring historical realities. Thus literature is regarded as a perfect means for investigating how a historical event was experienced by people as fiction gives them a public voice to speak about themselves and tell readers about their history as do subjects of the postcolonial South African literature despite its peculiarities. The notorious policies of apartheid can be seen as a form of colonization over a large population of Black South Africans, which has long been interpreted by fiction.

What brings both fiction and history to fall under the same large umbrella is ‘narrative’. It brings them together regarding their common qualities; however, it permits simultaneously their separateness. It is clear that history and fiction have different objectives, but use the same methods to reach them. Whereas historians use the story form to deliver information about the past, history can provide novelists with necessary details for their setting, characterisation, plots and events. Nadine Gordimer has shown in her different novels and short stories her ability to combine elements of both history and fiction to tell her story, the story of her people.

In her work (Selected Stories 9-10); Gordimer asserts that her stories unconsciously reflect the change in both social attitudes of her people (their history) and her own apprehension of history. She adds that she acts, in her writing, upon her society while history is constantly acting upon her. Nadine Gordimer takes hold of repeated themes in her works as declared earlier in the same introduction to her selected stories, but in different ways that reflect both history and her own apprehension of it. Even when the tale is told again, the changes in her reflections are revealed through the difference in perspective or emphasis only. It must be maintained that it is tremendously difficult for Gordimer to chronicle vicissitudes in the values and attitudes of her society because the problem remains obstinate.

Gordimer writes novels out of the history of South Africa marked by dramatic events from which she could draw inspiration going from European settlements, coming of migrants from other continents, tribal conflicts, Dutch-Boer wars, rise of Apartheid and its fall to paving the way for democracy. A plethora of great men, who could be represented by exciting characters in works of many volumes have also marked the history of South Africa such as: Nelson Mandela, Desmond Tutu,

Albertina Sisulu, Bram Fischer and many others in different domains. Again this country is famous for its cultural and ethnical diversity.

From *The Lying Days* (1953) to *No Time Like The Present* (2012), Gordimer's gifts are diverse and her knowledge of her country and people is amazingly broad. She chooses for her works a collection of characters and places so wide and various so that one cannot reduce it in a single phrase to talk about as James Joyce' Dublin. With her broad imagination, she moves from the urban life style of Johannesburg with its art groups and theatres and its political actions, to the life of the thatched roof houses with mud flour of the natives. She is a perfect interpreter and a passionate speaker of her country and people with their multifaceted reality.

There is no doubt then that Gordimer has chosen her people and her country, place of birth and heritage, as a central point in her novels *The Lying Days* (1953), *Occasion for Loving* (1963), *The Conservationist* (1974), *Burger's Daughter* (1979), *July's People* (1981), *The House Gun* (1998), and *The Pickup* (2002). However she is not merely interested in recreating the past or fictionalizing it, but rather she is committed to explore larger issues including political issues, moral and psychological pressures of her deeply racially divided people, love and race issues, power relations and truth, existentialism and alienation etc. Indeed, critics of her works retain her unique literary technique based on contrast.

As a matter of fact, history is an inspiring force in Gordimer's works and her life as well. Her interest in the subject is personal, academic, literary and even political as she was an activist. Settings, plots and events are inspired by historical

events. She challenges the established history and completes it with meticulously presented significant details; she usually shows history as being incomplete. She does not merely rewrite history, but creates crashes and slums allowing the intrusion of alternate views and realities. She has not only revised history, but her novels are now involved in the creation of history. Her academic and political audacity has placed her in the centre of academic and political debate challenging most conflicting beliefs. In all her works, she criticizes the stifling ideas subsidized by the Apartheid Government, preferring instead a more open vision of life and a more respect of human nature and human rights. Under that segregationist political system, works like *Burger's Daughter* (1979) and *July's People* (1981) were banned.

Nadine Gordimer considers herself an African writer whose works are different from English literature. She writes in English but she writes about Africa. She exposes her readers to new images from South African splendour and ordeal. She chooses specimens of African daily life, slices them into different parts and subjects them to microscopic scrutiny. It is her technique; she uses fine details to bring the reader closer to the lives of her people. She conveys with great fidelity the lives of her characters which makes them really near to human persons, they become subjects of history and bearers of a culture constantly torn between an old dying system of values and a new one which is not born yet. It is this process of change true to history, civilization, culture and identity which the novel *July's People* (1981) complexity is built on, and which motivated our interest as a researcher and forms the heart matter of our investigation.

July's People is a futuristic fiction, yet it is centered on the period of interregnum and not the future. In this novel, Gordimer employs a futuristic narrative

mode as a tool to examine the present of the transitory period of 'morbid symptoms'. That is to say, the present is dissected and visualized through the eyes of future. The present which is actually the result of a past complicated system of values, is presented with its cultural particularities; social codes and moral values, besides the roles played by the different people, their vicissitudes and tormented selves. The imagined revolution has a broaden application; it is the artist hope and determination for political change. Through this imaginative act and the shift of power balance, Gordimer analyses new roles administered to Blacks who are portrayed as unfit for self-rule, and whites whose moral values are criticised, mainly liberals who are represented by the Smales family during their forced existence among the Black community of their servant and saviour July.

Within the framework of this thesis, we try to consider the possible relations between literature and history by accentuating, on one hand, the consideration of literature as a historic production and, on the other hand, that literature can be also conceptualized as the space of a reflection of and on history. The idea of historicity of literature synthesizes for us the fact that literature is an object of history and that literature is the space of testimonies and traces of the history of a people and their culture as well, which revolve not only around the art, but which turn also in orbit around social, ideological, political, ethical and philosophic movements and views.

On one side, there is thus an interest for the implicit representation, the integration and the transformation of history; and on the other side, there is a concern for the more indirect but intelligent registrations of perceptible and intelligible realities of history in the complexity of the literary writing. The historicity of the writing could be described according to the parameters of production of the work i.e.

narratological elements as set by twentieth century beliefs of fiction, with regard to the effect produced, and by the consideration of the historic context which immerse the poetics and the aesthetics in the work during the production and the reception. The aim is to demonstrate that fiction completes history by exposing us, researchers and readers, to specificities that history does not chronicle regardless the fictive nature of elements employed. It investigates how Gordimer uses elements of history and fiction in the narrative to allow for variabilities in what we normally understand as reality and truth. However, historical developments are contextually considered. This study probably mirrors Gordimer's stand in relation to apartheid system. It also reveals how valuable is the work in hand in its use to explore South African realities of the era.

It is then advanced as research problems the following statements:

1- The consciousness of the fiction is represented by the characters that are viewed as subjects of history regarding their roles and relationships between them.

2- The latter are indicative of historical realities of the time specific to South Africa without rejecting the probable universality of their torments.

3- Gordimer offers an implicit critic of the system of government, imperialism and capitalism through a narrative discourse presented from a post-colonial perspective.

To check the relevance of the problems formulated above, a qualitative textual methodology is followed. The inductive analysis of narratological elements like characterisation, plot, themes and symbols, and the analysis of the effect produced help the researcher to identify consciousness representation and depict the

extent to which characters reveal historical realities which are probably not recorded by history. The narrative discourse and the perspective chosen to express it to reveal an understanding of history are discussed through the refigured travel narrative genre as a coded subtext to Gordimer's work to expose her readers to apartheid atrocities and the peculiarities of South Africa brought by this system in complicity with imperialism and capitalism; hence to expose her socio-political views.

The thesis is divided into five chapters entitled respectively: Narrative in History and Fiction: A Discussion, Nadine Gordimer: Her Art, South African Scene, *July's People* Characters: Subjects of History, and Colonial Travel Narrative Genre Refigured Through Plot and Characters.

The first chapter, Narrative in History and Fiction: A Discussion, presents a brief historical account of the changing concept 'literature' as a reflection on its twentieth century nature, place and function, within general cultural production, of literature. It is followed by a discussion of narrative as a common ground in both history and fiction writing. Gerald Prince' ideas discussed in this part emphasize the structure or form of the narrative which is basically a double structure, composed of story and discourse, which is carefully exploited by Gordimer throughout her work *July's People* (1981) and which results in a remarkable energy, a tension between characters, forces and ideas that give form to the discourse and stimulus to the story. Because of Gordimer's novels firm historical grounding, it is important to recall some theories of history, especially those that explore its narrative nature. The views of several philosophers of history, who are interested in this aspect, are discussed including: Paul Ricoeur, Hayden White, and Louis O. Mink. The discussion narrows down the boundaries between literature and history by focussing on their narrativity.

Then the concept of narrative is discussed by introducing different typologies and views advanced by structuralists like: Todorov, Genette, Stanzel, and Chatman. Post-structuralists and contemporary narratologists like: Herman, Prince and Fludernik are presented regarding their ideas mainly in relation with consciousness representation and characterization. By the end, the reader is introduced to main elements of narrative structure which are carefully analysed in the work in hand in the fourth chapter.

In the second chapter, Nadine Gordimer: Her Art, the reader is introduced to the writer, her ideas and views, themes in her works, and her experience as a writer. The purpose is not to read about her life but rather to know her through her experience in life and to have an idea about the factors that built her strength as a woman, a writer and an activist. It is also important to show, through some biographical details, her growing consciousness as she moved from liberalism to radicalization through her changing views and growing interest in politics. This is also achieved by adding a short review of the main theme and purpose in most important works and the factors influencing the shift in her ideas. Those factors could be historical, personal or in reaction to the influence of certain movements like communism and eminent philosophers and scholars of the time of her work publication like Camus and Lukács. The purpose here is to come to understand Gordimer's position and socio-political views as exposed in *July's People* text and subtext as deciphered in the fifth chapter. Her art is discussed through the collection of critics of her narrative technique which is, in this short but really complex literary work, based on characterization, plot organization, themes and use of symbols. It is a narrative technique which is mainly built on contrast.

In the third chapter entitled South African Scene, the reader is provided with a short account about the history of South Africa to help him understand the origin of evil first. Then he should be acknowledged about the historical factors that shaped the time of the publication of *July's People* since historical development is considered only as contextual. The work expects a future bloody revolution of the Blacks and the end of the whites rule in South Africa. It reflects in reality the beginning of the end of apartheid that truly occurred years after this work was published; this is why it is considered as prophetic by many reviewers. Truth and alternate realities we try to decipher in this work are mainly result of an inherited culture and past values; thus the importance of history in this work. It is also important to show readers and examiners the acts which fostered the segregation among communities belonging to the same territory; the main reason behind the cultural clash between them and the identity crisis implicitly examined by Gordimer in this work. Examiners attention should be attracted to the fact that this chapter was added as an appendix first; however it has been transformed into a chapter to meet some academic requirements specific to the department of English mainly number of pages forming the body of the thesis.

The fourth chapter is entitled *July's People* Characters: Subjects of History. A qualitative methodology is followed to allow the researcher to examine the first hypothesis pronounced above. An inductive analysis of narratological elements like characterization, plot, themes and symbols, and the analysis of the effect produced help the researcher explaining consciousness representation in the work and depicting the extent to which characters reveal historical realities too. Following the inductive reasoning which drives the researcher, readers must not expect to find a direct explanation but he needs to be aware that conclusions are driven out of an

ample discussion of the narrative elements set before throughout the analysis of three basic themes serving as categories under which findings are displayed : Transfer of power and characters' roles, Human relationships, Nationalism and Liberalism.

The narrative discourse and the perspective chosen to express it to reveal Gordimer's understanding of history are discussed through the refigured travel narrative genre as a coded subtext to her work *July's People* in the last chapter. It is meant to examine the second hypothesis pronounced above in this general introduction to this thesis. Gordimer is recognized, through the decoded subtext, to expose her readers to apartheid atrocities and the peculiarities of South Africa driven by apartheid system in complicity with imperialism and capitalism; she means to expose her socio-political views implicitly and intelligently; she probably wants to escape censorship laws imposed on intellectuals during apartheid.

The general conclusion drives the reader to a summary of the findings in this research; especially factors inhibiting the birth of a new order or a system of values as states Gramsci' saying borrowed to announce the beginning of the novel. The analysis of the state of interregnum fictionalized in this work shows the resistance to change caused by old difficulties; mainly the inherited white' superiority acquired without any merit and the Blacks natural acceptance of servitude. As a result it is suggested that a redefinition of roles and relationships between Blacks and whites, self-sacrifice and a re-examination of the system of values are to be done to achieve a racial and political harmony. This is correspondingly true to other actual conflicts in several regions in the world. Other findings and a further discussion is to be found in this last part.

Finally, it might be necessary to explain that this thesis was handed at the end of the time allocated for research as a complete draft first, and then the entire work is written and submitted after an agreement between supervisor and researcher in respect of her thinking style.[1]

[1] - The researcher favours working out her ideas first, then writing them out to get a complete draft, rather than writing chapter by chapter.
- The work is edited in MLA seventh edition 2009; however, some modifications are brought to the form after agreement with the supervisor to meet scientific conventions of the home university.
- The addition of an epigraph at the beginning of each chapter is a personal choice.
- Following MLA stylesheet, the words 'black' and 'white' are capitalised only when they are employed as names of ethnic groups, geographical regions, or language groups.

CHAPTER ONE

NARRATIVE IN HISTORY AND FICTION:

A DISCUSSION

Chapter One: Narrative in History and Fiction: A Discussion

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Chapter One

Narrative in History and Fiction: A Discussion

> *A narrative is a representation of a possible world in a linguistic and/or visual medium, at whose centre there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who perform goal-directed actions. It is the experience of these protagonists that narratives focus on, allowing readers to immerse themselves in a different world and in the life of the protagonists. The narrator functions as the mediator in the verbal medium of the representation. The narrator or narrative discourse shapes the narrated world creatively and individualistically at the level of the text, and this happens particularly through the (re)arrangement of the temporal order in which events are presented and through the choice of perspective. Texts that are read as narratives thereby instantiate their narrativity. (Fludernik, An introduction to narratology 6)*

1. Introduction

It is important to make it clear to the reader what the introductory part to the discussion about narrative is all about and mainly what it is not about. It does not attempt to review meticulously the literature about the voluminous, aesthetics debate 'What is Literature?' Neither can it be a history of literature, nor a literary critical/theoretical history of its variable definitions over the centuries (Plato to Foucault)— though a brief historical account of the changing concept 'literature' is presented as part of the overall argument. Rather, this part is perceived as a reflection on the twentieth century nature, place and function of literature within general cultural production.

2. Literature: a changing concept

It is quite difficult to consider literature as a concept; it may appear no more than a definite description of highly valued works but still believed to be authentic and practical. Thus 'literature' is seen as a "full, central, immediate human experience" (Williams 45), other concepts as sociology, politics or ideology are considered general, abstract and downgraded compared to the living experience of literature. Above all considerations, Williams considers 'literature' as the "process and result of formal composition within the social and formal properties of a language." (46). Only an analysis of the concept can help us appreciate its meaning and depict the intricate facts it either divulges or obscures about a living experience.

'Poetics' or 'theory of Literature' is documented as far back as the Greek philosopher Plato (c. 427–347 BC). The words 'littérature', 'literature', 'Literature' and 'letteratura' have occupied the space of 'poetry' only within the eighteenth and nineteenth centuries (Warren 10); the conditions for its emergence had been developing since the Renaissance. It referred to the sense of reading and experience; it was then a specialization of the area of rhetoric and grammar encouraged by the development of printing.

In the eighteenth century, still referring to the ability of reading and experience, but literature concerned all printed books without a specialization to imaginative works including history, philosophy, poems and essays. It was basically a generalized social concept showing a certain level of minority educational achievement; the 'literate' or 'literary' person was privileged, since the ability to read, and access to books, were constrained to economic and social élites.

A further semantic shift paved the way. Literature gradually lost its sense of reading ability and experience to become an apparent category of printed works of a certain quality. Yet ‘Literature’ as profession remained, and ‘writer’, ‘author’ and ‘writing’ became common terms within the area of production during the eighteenth century and particularly with the rise of Romanticism.

In effect, that shift occurred through three main tendencies as stated by (Williams 45-54): first, a shift from learning to ‘taste’ and ‘sensibility’ as a defining criterion of literary quality. Actually, this marked the end of the movement from a scholarly profession sharing classical languages as material and having its original followers in the church and in the universities to a profession progressively defined by its class position, some bourgeois features strengthened the shift. Furthermore Williams associates the concept of ‘criticism’ to the same development of ‘literature’; responses to literature were particularly integrated, criticism was regarded as a definition of literary studies (printed works of a certain quality).

The second tendency is the process of the identification of literature with creative or imaginative works essentially human as a response to the socially oppressive and mechanical intellectual forms of the new social order ‘Capitalism’, identified basically by the shifts to labour production of commodities, from ‘being’ to ‘work’, from language to passing rational messages, from social relations to occupation within a systematic political and economic order (48). Thus literature occupied a new significance in this period, not yet specialized until it came later to preserve human nature against the pressures of the capitalist order where new concepts appeared as romance, aesthetics, sensibility, fiction and myth, the artistic and the beautiful but still not all literature was ‘Literature’.

The third tendency in the shift of literature to a profession distinguished by its class position is the introduction of the notion of ‘tradition' into a more efficient meaning of a' national literature' growing intensely after the Renaissance and bringing with it the native language greatness as well as the literary values that Criticism was asserting. The point is that the concept of ‘national literature’ is not empty of any value; in reality, it indicates sets of valued ideas and the ‘spirit’ of a nation and an age (50).

In relation to the second tendency mentioned earlier, it is noteworthy that literary studies undertaken by Marxists have been successful when dealing with 'literature', which they probably have enhanced or extended, but never radically opposed. (Williams 21-53) identifies three main kinds of analysis that later Marxist tradition followed:

A. An attempted assimilation of 'literature' to 'ideology'.

B. An important insertion of popular literature as a necessary but neglected part of the 'literary tradition'.

C. A constant effort to relate 'literature' to the social and economic history within which 'it' had been produced.

The significance of the two last attempts should be recognized. In the former a 'tradition' has been genuinely extended. The latter brings literary study to new kinds of reading and further questions about the works themselves, although other work has been done in Marxist criticism on some different bases, from wider social history and from wider consideration of the key concepts of ‘the people’, 'the language', and 'the nation'. Despite this, the assimilation of literature to ideology which appeared to be like a fundamental theoretical revaluation remained a serious failure (ibid.).

During the twentieth century, there had been other and more important tendencies. Lukács, whose ideas influenced greatly Gordimer's writing, contributed a profound revaluation of 'the aesthetic'. Lukács is convinced that art is able to deal with an independent reality which is present in the world, an ability he realized it is nearly lacking in modernism but found in Realism. The latter considers the system of capitalism as an unbiased totality of social relations (C. Smith). Lukács explains that the prevalence of capitalism, the unity in its political and economic philosophy, and its deep impact on social relations include a 'closed integration' or 'totality', an unbiased reality that exists and performs independent of human consciousness (Luckács, Realism in the Balance 1045-1058). Lukács concerns the representation of truth as art's chief purpose, thus not in total disagreement with modernists. Nonetheless, he endures that genuine realist authors attempt to show the value of the social situation; their power lies in their capacity to generate a contrast between the consciousness of their characters i.e. their appearance and a truth independent of them (essence), this is to refer to the true factors which relate their living experiences to the hidden social forces that contributed to their creation.

July's People is considered as a true masterpiece of realism depicting an exhaustive objective reality like the one that existed in the non-fictional world just like the rest of Gordimer's works. Unmasking this unbiased totality is actually an important aspect in Lukács's Marxist ideology that thinks in the social objective of literature in clarifying the experience of the masses, and in showing these masses that the encounters of theirs are actually affected by the objective totality of capitalism. Marxist variants of formalism undertook major redefinition of the procedures of

writing regarding ideas of' signs' and' texts'. (G. Lukács, Realism in the Balance 1048-1058).

In fact, by identifying literature as a historical and social class, its significance is not essentially reduced; it becomes rather a fundamental concept of a culture. Furthermore, it is a critical confirmation of a particular kind of the shared development of a language as well. In our times, changes in social and cultural relationships, due to serious economic and political transformation, has witnessed important changes related to the improvement of means of production, noticeable mainly in the technologies of language which have moved beyond printing. Fundamental alterations are the electronic transmission. Use of the images which in its very advanced connections with speech and writing institute a newly innovative practice in social language too; from public address to internal speech and spoken thought.

The following two sets of dictionary definitions show approximately the modern usage of the concept and the route to that usage. Both definitions refer to one or some of the aspects discussed above; they either refer to a given aspect or a quality of literature, its function as changing through time or simply they refer to a certain shift in the history of the concept:

> 1. Written material such as poetry, novels, essays, etc., esp. works of imagination characterized by excellence of style and expression and by themes of general or enduring interest. 2. The body of written work of a particular culture or people: Scandinavian literature. 3. Written or printed matter of a particular type or on a particular subject: scientific literature; the

> literature of the violin. 4. Printed material giving a particular type of information: sales literature. 5. The art or profession of a writer. 6. Obsolete. Learning. (Collins)
>
> 1. Acquaintance with 'letters' or books; polite or humane learning; literary culture. Now rare and obsolescent. 2. Literary work or production; the activity or profession of a man of letters; the realm of letters. 3 a. Literary productions as a whole; the body of writings produced in a particular country or period, or in the world in general. Now also in a more restricted sense, applied to writing which has claim to consideration on the ground of beauty of form or emotional effect, b. The body of books and writings that treat of a particular subject. Printed matter of any kind. (Coyle 7)

Other scholars define the term 'literature' according to a critical discourse; Tony Bennett in *New Accents: Formalism and Marxism,* and contrary to the pragmatist assumptions of the prevailing forms of criticism which classify written texts into 'literary' and 'non-literary', he builds his arguments on the conception of language by De Saussure, what literature is or is not depends on what the concept literature signifies or be made to signify as a word within the context of a given critical discourse and approach in literary criticism "[…] the designation of such texts as 'literature' is not a response to a property that is internal or natural to them but a signification that is bestowed on them from without by the practice of criticism." (Bennett 10), in this context, the concept of 'literature' varies as the schools of criticism diverge regarding their conceptions in distinction of the features of literature and the methods necessary to their clarification.

In reaction to Saussurian linguistics, Vološinov implies that: "[…] the word should be understood not only along its axes of its relationship to other words but in the context of its functioning within the dialogic relationships between speaker and listener." (qtd. in (Bennett 62)). Vološinov refers not to objective social connections between real material speaker and listener but to the relationships between their roles as constructed within and by certain language forms and discourses. Then, it is not the abstract grammar of a language that interests him, but the uses to which the rules generating this grammar are put in tangible social circumstances. Thus, the sign is constantly socially formed; it is set by and within a traditional set of social interactions between speaker and listener, which are in their turn shaped by wider socio-economic and political relationships in which they manifest. We understand that language forms are fixed by the relationships on which they are expressed. However, in the internal organization of those forms, they alter or signify those relationships. For Vološinov, it is a tied relation between sign and reality; primarily it is a "[…] class-based struggle for the terms in which reality is to be signified. Language […] becomes an arena of class struggle as words are mobilized and fought for by different class-based philosophies." (Bennett 66) Accordingly, linguistics should be concerned with speech genres; these would explain the refraction of reality with reference to the social circumstances contextualized within a larger framework of political, economic and social relationships that produce them. This is to be applied to language forms written and spoken as to literary genres, which are considered as verbal performances in print (75-82).

Others like Medvedev and Bakhtin, who based their works on Vološinov view of literature, were less concerned with 'literature' as a simple distinct issue but

with whether literary works have "[…] an autonomous ideological role and a type of refraction of socioeconomic existence entirely their own" (I.R. Titunik qtd. in (Bennett 82)). The peculiar sense of reality that literary works conveyed was to be explained as the result of a definite socially controlled practice of writing and as the expression of a certain pattern of class interactions within language.

This brief account about the concept 'literature' meant to show the constantly changing practical consciousness which is considerably and theoretically moving beyond its old forms; the new phase of civilization makes of the past changes nostalgic.

3. Theories of history and fiction

This work explores the fictional writings of Nadine Gordimer, and the use of history and fiction in her narrative. The purpose of this study is to prove that through combining history and fiction, Gordimer is able to explore existing realities and to offer in their place alternate truths.

The fictional works of Nadine Gordimer are approached from both theories of history and fiction. Gerald Prince' ideas discussed in this part emphasize the structure or form of the narrative which is basically a double structure, composed of story and discourse. This double structure is exploited by Gordimer throughout her work *July's People* (1981). Structures, themes, and characters in the novel work in much the same way as the combination of story and discourse. The result is a considerable amount of energy, a tension between characters, forces and ideas that give form to the discourse and impetus to the story.

Gordimer's novels have a firm historical grounding; both in recent South African political and cultural history, and in more academic theories of history. Because their influence is not only felt, but stressed within the text, so it is important to recall some theories of history, especially those that explore its narrative nature. Several philosophers of history are interested in this aspect of history including Paul Ricoeur, Hayden White, and Louis O. Mink.

3.1. Narrative in the heart of theories of history

The discussion about the nature of history has a long past. Paul Ricoeur refuses to consider history a vague and confusing discipline, half literary, half scientific, his thesis is that history, the most removed from the narrative form continues to "[…] be bound to our narrative understanding by a line of derivation that we can reconstruct step by step and degree by degree with an appropriate method" (Ricoeur, Time and Narrative 91). Scholars have been discussing the nature of history for ages. In medieval times it was counted in with subjects as rhetoric. In later centuries, historical methods and research witnessed rapid progress, so arguments attempting to unite history with the sciences or at least the pseudo sciences as sociology and psychology were advanced. Then the discussion developed into beliefs set and reactions to them advanced as shows this part of chapter one.

The positivists, the first of the modern historical theorists to be discussed, were concerned with the scientific aspects of history; obtaining the facts and discovering the truth. They believed that one could actually possess the truth of an event and re-create the past as it actually happened. Some scholars see certain flaws

in this belief since it will be impossible for historians to re-actualize the past, as justified by Ricoeur, for two main reasons:

> First, history is a form of knowledge only through the relation it establishes between the lived experience of people of other times and today's historian. The set of procedures used in history is part of the equation f or historical knowing. The result of this is that humanity's lived past can only be postulated. (Ricoeur, Time and Narrative 99)

The positivists seem to be convinced with a certain absolute measure of truth in the immutable nature of fact, and in the 'scientific' aspect of history, whereas the Annales school theory is interpretive in nature; it is a theory of relativities rather than absolutes. The Annales school refuses to consider history on the background of the relationship of the historian to the past since he is not going to be treated as a 'perturbing factor', while the positivists are:

> Quite in accord with the methodological illusion that the historical fact exists in some latent state in the documents and that the historian is a parasite on the historical equation. Against this methodological illusion, it has to be affirmed that the initiative in history does not belong to the document but to the question posed by the historian. (Ricoeur, Time and Narrative 99)

In its turn, the Annales School was challenged by another theory, the Covering Law Model. Marc Bloch (1886-1944) was one historian who differed from the Annales School in his view of history; he argues that historical explanation comprises the constitution of chains of similar phenomena and in establishing their interactions. Karl Hempel carried out further the notion in The Function of General

Laws in History whose central thesis was that the general laws have analogous functions in history as in the natural sciences (Hempel 35-48). Thus the covering law model is an epistemology of history springing from logical positivism and Hempel's beliefs put history in a category closer to science than to art.

Hempel advances the possibility to measure history or historical events empirically by considering the conditions prior, during and after the event. Studying the different variables, a certain design should result which establishes a general law. This covering law model relies deeply on causality connections. Other concepts central to this model are law, cause and explanation besides the concept of prediction, which is important to develop scientific laws (38).

Hempel's view rests on the assumption that considers the scientific aspect of history. However, the irregularity of history cannot be denied. Not all factors in a historical event can be known or controlled, whereas scientific practice allows for setting up control groups and permits the isolation of different elements of a situation to alter results. In history, the different factors are so closely interrelated that it is impossible to manipulate one without affecting them all. In science, when a factor is adjusted, the result changes too but in an expected manner; in history, no set result can be guaranteed. Moreover, humans by their very nature are unpredictable; the same individual can react differently to a certain stimuli in identical situations (if they ever exist). Besides this, many other weak points are retained against this opinion.

Hempel's theory totally disregards the narrative nature of history, much less to the particular specificity of historical time in relation to cosmological time

(Ricoeur, Time and Narrative 114-115). The application of this model was abandoned and it was replaced by another, which stresses narrative aspects of history, as coherently expounded by Hayden White in his basic work *Metahistory*. The latter states that there is no absolute truth or fact, nor a single true history to tell, but rather a pool of data from which a historian can choose using the most scientifically accurate and advanced methods that are available at the time (267-280). Once the information are selected, the historian must proceed in the interpretation process by deciding the order of presenting events and the tone of presentation as well through the use of various narrative strategies, combining different modes of plotting, argument and ideological implication to end up with the written historical document.

Although the extent to which history wanders away from the rigid path followed by scientists, its connection with literature is perhaps not yet clear. Generally, literature and history are often defined in contrast to one another; history is truth while literature is fiction. Moreover, many argue that history deserves a central position between science and the art; it is viewed as a bridge between the two. Apparently, this can be believed, yet a greater degree of compatibility between literature and history is revealed if we looked below the surface.

Actually, the process of selection is involved in both history and literature. The possibilities within a story are unlimited, and it is up to the writer to choose what information to include, what to reject and also how and when to emphasize importance. The chronology of fiction may be more flexible than that of history as in history the author must decide the order in which the story would be most effectively presented. The author often chooses to bend and manipulate chronological time using

literary devices as f1ashback, foreshadowing, dream sequence or hallucination. A dream sequence, for example, cannot really be employed in historical works because it involves information that is outside of real life. Conversely, dream sequences can be successfully used in fictional works, they are not necessarily outside of the reality of the world of the characters; they are a useful means of projecting the characters backward and forward or merely outside of the temporal order of the story. They can also allow the author to enter the character's mind and to expose the inner thoughts of the character to the reader.

As said earlier, the process of selection seems to be crucial to both historical and literary narrative. For the historian, the number of facts that are known is finite whereas it is only the writer's imaginative faculty that limits the information in a literary work (White 48). Moreover, the reader of a historical work may have a background in the subject matter, so the facts the author includes and intend to stress in the mind of the reader will greatly affect the reader's understanding and interpretation of the narrative. In the case of literature reader, he approaches the narrative with fewer and less well-defined presumptions; therefore, the writer must include enough information for the reader to help him understand the narrative without showering him with useless details. For writers of both narratives, the selection of data is crucial to their works; if the writer of either type of narrative is not careful, the result will be either a list of meaningless data, or boring pages of perhaps good prose but insignificant. It is important to stress here the significance of silences in stories and the omitted data in historical works; they are of an equal importance as the information that appears in print, the unsaid will be discussed.

Again, in his eminent work *Time and Narrative* and exactly in the chapter entitled Defences of Narrative, the French philosopher of history Paul Ricoeur traces the development of narrative theories of history. Narrative is considered as an umbrella that opens up to cover history on one side and literature on the other (121-139). Ricoeur refers to Arthur Danto work on narrative[1] and stresses the similarities between history and literature by defining historical narrative in almost the same terms as Gerald Prince defines fictional narrative.

In his book, *Narratologv: The Form and Functioning of Narrative,* Gerald Prince defines narrative as follows: "Narrative is the representation of at least two real or fictive events or situations in a time sequence, neither of which presupposes or entails the other" (Prince 4). It is important to note that narrative can be applied to real or fictive events i.e. to literature or to history. Many critical theorists, including Hayden White, who accentuates the similarities between literary and historical narrative (48-80), applied the concept. Gerald Prince points out that there must be at least two events mentioned for a narrative to exist, and that these events are somehow related in time and in content. This could be applied to historical or fictional writing, since narrative is the basis of the two.

Danto introduces another idea significant to both history and fiction. He writes; "For the whole point of history is not to know about actions as witnesses

[1] Arthur C. Danto, in his book *Analytic Philosophy of History*, is the first to forward such a theory. Danto develops the definition of narrative sentences by stating their function; narrative sentences "refer to two distinct and time-separated events, El and E2" and they "describe the earliest of the events referred to" (Ricoeur 2: 146).

might, but as historians do, in connection with later events and as parts of temporal wholes" (Ricoeur, Time and Narrative 147). This is closely how the narrator in *July's People* functions; he relates his story (and history) of his own life and of the Black people of South Africa from the point of the present that is, in relation to his story, the future.

Hayden White is another philosopher of history who acknowledges that certain aspects of history involve scientific activities as collecting data and evidence, but he believes that what may seem to be fact is actually an interpretation of the data and is thus neither indisputable nor immutable. So rather than focusing on prodding history toward the scientific end of the spectrum, White, in *Metahistory* as in other essays, has proposed a theory of narrative that connects history to literature (267-280). White insists on the narrative as a basic component of both literature and history without being necessarily two distinct forms of narrative. As a matter of fact, he charts out the different types of narrative that can/have been successfully employed by historians in the writing of history based in part on categories developed for studying literature.

In his book *Metahistory,* Hayden White approaches historical works in a way that will prove most valuable to our understanding of Nadine Gordimer's fiction. White considers the historical work as a verbal arrangement in the form of a narrative prose discourse that implicates to be "[…] a model of past structures and processes in the sake of explaining what they were by representing them" (ix).

For White, history means 'narrative history', a more complex form than a chronicle. The word narrative implies the telling of a story with all the important

features of a story including a plot, a setting, characters, a beginning, middle and end. However, history is not the mere re-telling of 'what happened' because no one can ever be certain of all the facts of an event, even if he experienced it personally (271). Then the historian can be subjective in his choices, which dismiss the notion of absolute objectivity in a historical work.

A similarity is seen when comparing the process of selecting data in history to the process involved in writing a fictional work although the facts of fiction are less verifiable than those of history, but they still do exist. The author can employ a combination of fictional data and real (historical) data in whatever combination he believes will be most beneficial to his work. He chooses which to suppress, and which to highlight. The fact of choosing data to include or suppress creates a certain silence that is present in both forms of narrative. Sometimes, especially in fictional writing, what is not said is implied and it can be crucial to the interpretation.

Historical narrative consists not only of what is said, but also of how it is said. White asserts that the historian must first 'figure the field' i.e. constitute it as an object of mental perception before bearing upon the data of the historical field the conceptual apparatus he will use to represent and explain it as what happened in the past. This poetic act is "indistinguishable from the linguistic act in which the field is made ready for interpretation as a domain of a particular kind" (White 30). It is poetic as it is constitutive of the structure that will be imaged afterward in the model offered by the historian as a representation and explanation of what happened in the past. However, […] it is constitutive not only of a domain which the historian can treat as a possible object of (mental) perception. It is also constitutive of the concepts he will use to identify the objects that inhabit that domain and to categorize the

kinds of relationships they can sustain with one another. In the poetic act which precedes the formal analysis of the field, the historian both creates his object of analysis and predetermines the modality of the conceptual strategies he will use to explain it. (White 30-31)

White describes the act of collecting data, either from historical or mental archives, and giving it a structure as an artistic and imaginative act. It is this act of projecting a form and a meaning onto the events and characters that allows the same subject matter to be treated as romance, tragedy, comedy, satire, etc. This process is equally important in both historical and fictional narrative, which is actually a form of human comprehension and a cognitive instrument in its own (Mink 40). The story is history's primary organizing scheme and the basic structure of a narrative in history and fiction as well.

Apparently, it is the telling of a story which makes apparent the relationship and significance of different events. Despite the difference between fiction and history, the researches of eminent historians, however strenuous and technical, intensify the quantity and precision of knowledge of facts which stay conditional and irregular. It is by being assigned to stories that they become intelligible and increase understanding by going beyond What? and When? to How? and Why? (Mink, 47).

To Mink, understanding a story is crucial. This is done through a process of visualizing: "[…] the thought of past and futures, of past futures and future pasts.

Memory, imagination, and conceptualization all serve this function, whatever else they do: they are ways of grasping together in single mental act things which are not experienced together, or even capable of being so experienced, because they are separated by time, space, etc." (49).

Like Hayden White, Mink admits certain scientific aspects of historical research, but he also believes that history by nature is a narrative, and it is this which guides and structures history. Historians can never totally detach themselves from narrative since it is thanks to this connection that historical knowledge is conveyed from professional historians to the common culture (90-91).

Accordingly, it is still the story itself that is the explanatory force for its "[…] ability to make events and actions intelligible" (123). Mink again focuses on the difference between the specifics of fiction and history which make them subgroups of the larger category narrative as the difference lies not in "[…] the kinds of intelligibility and understanding they respectively afford, but in the nature and kinds of evidence for the truth of their statements," (123). Mink's assertion lies in considering narrative as not only a structural basis for history, but as a primary cognitive device used to understand and communicate knowledge above its association with fairy tales, myth and the entertainments of the novel. History and fiction, as elements of this cognitive system, have some common characteristics. However, despite their similarities, they do remain separate entities.

3.2. Narrative theories of fiction

Story telling has accompanied humans since their early existence and inquiring about which came first the story or the narrative recalls the ambiguous question about who came first the egg or the chicken. The first gifted men who told those remarkable oral stories had probably some principles in mind prior to the invention of their simple or complex stories. Yet narrative theory was born and continuously changes accordingly with the new findings; scholars recognized that the examination of the ways through which we 'story the world' can surely contribute to our understanding how meaning is created and transmitted (Mishler 117).

In the absence of any evidence about the beginning of narrative theory, theorists refer back to ancient Greece. Plato was the first who introduced the terms 'mimesis' and 'diegesis' (*see glossary*) in *The Republic.* By the first, he means imitation where the reality is directly presented to the audience without a mediator. By 'diegesis', he refers to a story told by a narrator. Aristotle went further in this issue in *Poetics*, he speaks of the "mythos" as the configuration of incidence in the story and he uses the term "sustasis" to refer to a series of events. The kind of intelligibility acquainted with the way stories are plotted is closer to what he calls "forensis" or 'practical intelligence' as Paul Ricoeur prefers to call it (Ricoeur and Greimas, On Narrativity 551). Aristotle prioritised the plot over the characters in the tragedy; however, he maintains the importance of the central role a protagonist must play to bring unity to the plot. Indeed this view concerned drama and epic before being replaced by the novel.

Later theorists were more concerned with the theory of the novel and made the narrative the subject matter of its analysis and interpretation. E.M. Forster was one of them; he advances a major distinction between plot and story summarized in his famous example: "—[t]he king died and then the queen died is a story; the king died and then the queen died of grief is a plot," (Forster 87). He argues that the novel in its most basic definition tells a story which must be built around what happens next. Thus he defines the story as "[…] events arranged in their time sequence," leading to an end whereas plot is governed by causality and requires from the reader intelligence and memory to understand why things occur the way they did. Forster's contribution also concerned characters; he distinguishes flat and round ones. The first are simply characterised and directly presented whereas the second are more complex and developed.

Another contribution to the development of the narrative theory was brought to the study of the novel by Henry James who preferred showing over telling to characterize a novelistic practice. This is what became later known as the dramatic novel (concerned essentially with action) compared to the non-dramatic one as suggested by Percy Lubbock. However, the latter's assertion of this evaluative distinction was properly confronted by Wayne Booth in his *Rhetoric of Fiction* (1960), who observed that each of the methods dramatic and non-dramatic serves a special artistic purpose and each has its strengths and weaknesses. Gerard Genette joined this view too by affirming that narrative is by nature a kind of telling by a narrator, thus showing is an illusion (Gholami 24).

According to many scholars in the field, Tzvetan Todorov was the first literary theorist who mentioned 'science of narrative' in reference to narratology in

his book *The Grammar of Decameron* published in 1969 at the heyday of structuralism under which the latter was considered as a sub-category. Classical theorists of narratology like Todorov, Barthes and Greimas form a first generation of scholars whose researches were story oriented and tried to establish general rules for all narratives produced (novel, biography, romance, etc.). However they were soon followed and seriously criticized by a second generation of theorists who were more discourse-oriented (Stanzel, Genette and Chatman) and do not offer general rules for all narratives but introduce their own typologies.

Franz Stanzel focuses on the role of the narrator or 'the mediacy' in epic and drama as opposed to ancient works whose writers gave less importance to the latter. Stanzel distinguishes three major narrative situations: the first-person narrative situation, the authorial narrative (*see glossary*) and the figurative narrative situation. He further maintains that mediacy is not a simple employment of a personalized narrator to tell the story to the readers in a direct and honest manner. In the first-person narrative situation a character in the diegesis is assigned the function of the narrator, he could be either a narrating self in which he may refer to something in the past that he looks at it critically. The other form of first-person narrative situation is when the first-person narrator is the experiencing self. In this narrative situation, which is mostly used in modernist fiction, the narrator is telling what he is experiencing at the time of narration. This narrative situation can also take the form of a minor character that does not take part in the 'diegesis' but still is a character in the story. In the authorial narrative Situation, the narrator's world exists on a different level from that of the characters. Here, the transmission originates from an

external perspective which is succinctly defined by Stanzel as the way that the reader perceives the fictional reality (Stanzel 4).

Under the lens of Stanzel's concept of perspective, in *July's People*, we are dealing with a narrator who is outside and above the world of the story, in control of the narrative and freely moving from the white consciousness to the black one; we can never question his reliability; he conveys the thoughts and speeches of the characters; he manages the narrative time shifting between the present of his narrative and instances of the past life of the characters as is the case with Maureen. This narrative liberty, however, allows him to develop a heavily ironic attitude in the novel.

In the third type, the figural narrative situation (*see glossary*) based on the degree of visibility of the teller; where the teller is an external third -person narrator moving towards the zero degree of visibility from an internal perspective, but he names it a reflector character rather than a teller of the story i.e. a character who thinks, feels and perceives, but does not speak to the reader like a narrator (Stanzel 9). Apparently no narrator is involved in this situation as the narrator seems to let the events unfold through a reflector. Stanzel was criticized against the confusion between teller and reflector. This was fixed latter by Gerard Genette who identifies them as two separate issues of narration and focalization (*see glossary*) as seen above.

Gerard Genette introduced new concepts to the domain of narrative study like: homodiegetic, heterodiegetic, analepsis, prolepsis (*see glossary*), and others that will be briefly explained in this section. His book *Narrative Discourse*, which seems

at first glance offering a critical analysis of Proust's *Remembrance of Things Past* in most of its parts and content, yet it is considered by many critics as an original source of theorizing about narrative, criticism and poetics.

Aware of the significance of time in narrative, Genette begins his study with the relationship between narrative and discourse and the role time plays; it helps differentiate between narrative and discourse. He distinguishes pseudo-time (Genette 33-35) and states that it is the reading time required to read the discourse and which varies from a reader to another. To show the irregularities of time in the text as compared to the chronological order of events in the story, Genette coins the word —anachrony to designate non-chronological order in the text. He then coins the terms analepsis[2] and prolepsis[3] that are approximately the equals of what the Anglo-American theorists call flashback and flashforward respectively. He introduced these terms accordingly with the concept of first narrative[4] (Genette 48-49).

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[2] Genette identifies three types of analepsi:

a- *External Analepsis*: the time of the analepsis is antecedent and outside of the time of the first narrative.

b- *Internal Analepsis*: The narration goes to an earlier point in the story but this point is inside the first narrative.

c- *Mixed Analepsis*: This occurs when the narrative deals with an event happening before the starting of the first narrative but later extends to or goes beyond the first narrative.

[3] Prolepsis is the other part of the dichotomy of anachrony that Genette introduces. It can be defined as telling the future before its time.

[4] First Narrative is the narrative concerned with the temporal presentation of events in a novel.

Further, Genette proposes the distinction between spatial dimension of the text and the temporal dimension of the story. This means that it is possible to measure the amount of text (words, lines and pages) assigned to a particular relative time in the narrative.

Genette‘s solution for this measurement is to consider the constancy of pace, rather than the adequacy of story and text, as the norm against which degrees of duration are examined. Thus, if there were a theoretical equality of story and text, isochrony or degree zero in Genette words, there would be a narrative with unchanging speed where the relationship duration of story / length of narrative would remain always fixed. However, Genette firmly asserts that such a narrative will not exist. One can imagine a text without anachronies but one without any variation of speed or change of rhythm is barely possible (Genette 86-98).

The other term he adds is frequency, which means how many times an event happens in the story and how many times it is repeated in the text. (qtd. in (Gholami 38)). Furthermore, Genette rejects Aristotle’s concept of imitation and Lubbock’s preference for showing over telling. He asserts that in narrative there is no absolute showing or mimesis but only representation with degrees of distance because “[…] narration is a fact of language and language signifies without imitation” as he adds on (165) in his book *Narrative Discourse*.

Dealing with the concept of point of view, which replaces ‘perspective’ of Stanzel, Genette (212-233) stresses the distinction of focalization (point of view) and voice (*see glossary*) in reference to who speaks? And who sees? Thus he introduces the terms non-focalised narrative or homodiegesis / intradiegetic (omniscient third

person narrator) and focalised narrative (first person narrator) or heterod iegesis / extradiegetic, and external focalised narrative or (objective narrator). The concept of focalization was controversial and it prompted many modifications by later narrative theorists.

At the head of the Anglo-American theorists, we find Seymour Chatman who tried to present a well-integrated theory of narrative. He dealt with concepts which had been long ignored by previous theorists like setting and characters. Chatman put a clear cut between Poetics (main concern of Stanzel and Genette's typologies) and Narrative Theory, maintaining that Poetics, as initiated by Aristotle, introduce a fixed set of critical tools and concepts with which literary works are evaluated whereas narrative theory needs to be more flexible and inductive rather than deductive to be able to deal with various forms of narrative texts –applicable also on films (Chatman). Commenting on narrative theory, he further maintains:

> Its objective is a grid of possibilities, through the establishment of the minimal narrative constitutive features. It plots individual texts on the grid and asks whether their accommodation requires adjustments of the grid. It does not assert that authors should or should not do so-and-so. Rather, it poses a question: What can we say about the way structures like narrative organize themselves? That question raises subsidiary ones: What are the ways in which we recognize the presence or absence of a narrator? What is plot? Character? Setting? Point of view? (18-19)

Chatman follows the division of the structuralists which breaks the literary work into story and discourse[5]. He then breaks up story into events which contain actions and existents which include characters, and setting. He argues that the story exists only at an abstract level; it entails the selection performed by the discourse given by a medium (Chatman 37). He also introduces the concepts of real author and real reader. He views narrative as a form of communication which requires a sender and a receiver. On the sending point, he put the real author, the implied author (*see glossary*), and the narrator (if any); on the receiving point, we find the real reader (or viewer), the implied reader (*see glossary*), and the narratee (if any). He asserts that only the implied author and implied audience remain eminent to a narrative whereas narrator and narrate (*see glossary*) are optional (implying that we can have a narrative without them, and against which he was criticised). Real author and real reader remain outside the channel of communication as shows the figure (Chatman 28).

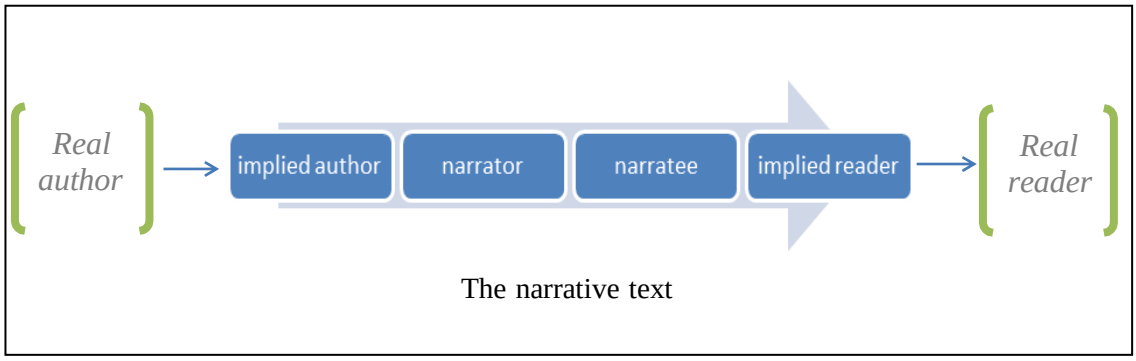

Figure 1.1. Narrative communication situation (according to Chatman)

[5] Story: what is told, Discouse: how it is told

Chatman considers the story as part of a well set communicative situation whereas traditional canal could be observed in a sender who transmits a message to a receiver. He names the first real author and the second real reader. Yet both remain outside the narrative and are uneasily distinguishable. The narrator reliability depends on the connections between narrator and implied author. Wayne Booth joins Chatman and explains further that every text predicts a particular reader with a definite attitude and ideology. This reader forms the supplement to the implied author, operating as his second self. The reading quality is determined by the similarity between the implied author's ideology and the ideology of the reader: "The most successful reading is one in which the created selves, author and reader, can find complete agreement," (Booth 138). For Iser, the implied reader is "the sum total of indications and signals in the text that direct the act of reading. Important indications can be found in passages resulting in a problem or mystery, it is the so-called gaps," (Herman 20) or the unsaid in a literary work, as it will be referred to again later in this chapter.

Established structuralist narratology limits the contact between sender, message, and recipient to the agencies in the content: narrator, narrative, and narratee. Looking back to the Russian formalists, these latter founded their theories on a strict split between daily and literary communication.

Furthermore, Chatman breaks down events as an important element of the story, and how these events are understood by audiences. He introduces the

constituent elements of a plot: sequence, contingency, causality, verisimilitude, and motivation. He classifies them into kernels and satellites[6] (24-37).

3.2.1. Consciousness representation

Another crucial problem of narrative analysis concerns the ways in which characters' speech and thoughts appear in a text. Both spoken and unspoken thoughts and emotions are equally important. Representation of consciousness appears to be one of the major challenges to narrative theory. The problem centrally concerns the relationship between the representing agent and the one who is represented determined by the mode of representation. Thus one may wonder about the extent to which a representation of a character's thoughts given by a narrator (internal or external) is pure and authentic. Does the narrator present a character's ideas or does he/she represent his own ideas reflected or paraphrased in the ideas of that character?

Generally speaking, narrative theory basically identifies two grammatical means of representation of characters' thoughts: direct mimetic and indirect diegetic representations. The first is also called 'showing', whereas the second is often named 'telling'. The grammatical procedures used to create these two kinds of consciousness representation are direct and indirect speech.

[6] Chatman classifies events into: Kernels (major events) and satellites (minor events) because he believes that events follow both a logic of connection and a logic of hierarchy.

An important contribution to the field of literary theory dealing with consciousness representation is the work *Transparent Minds* written by Dorrit Cohn and published in 1978. We read about her contribution to the field of literary study in (Fludernik, An introduction to narratology 80-83); Cohn investigated the techniques used by writers to portray the mental lives of their fictional characters illustrated from several nineteenth and twentieth century fiction. Depending on the degree of the narrator interference[7], Cohn identifies three major techniques of thought representation:

- Interior monologue
- Psycho-narration
- Free indirect discourse

Interior monologue (*see glossary*) concerns a direct presentation of thought as in direct speech. Interior monologue is identified as a long channel of continual thoughts which are presented to the reader in the first person, several thoughts run into each other as different things are perceived in a mass into the character's consciousness, conventional written language can be violated for the sake to imitate

[7]Cohn distinguishes two kinds of consciousness representation, which imply two different relationships between narrator and character.

1. The narrator can coincide with the character whose thoughts he represents, in most cases he is referred to with the first person. He can possibly represent his ideas and feelings in the second person – for instance when he tells himself, "You don't understand; you're getting old" – "you" here is a split from the I-figure.
2. The narrator can differ from the character whose thoughts he represents, he is referred with the third person. The second person could eventually be use when the narrator addresses the character. Third-person representation roughly corresponds to indirect, direct, and free indirect speech. Cohn calls the first type psycho-narration.

spoken (or thought) language. This technique is intended to present a character's thoughts directly. The term gained currency with the concept ‘streams of consciousness’ developed in psychology (80-83). It is important to note that the representation in this model is not only verbal but can include other sensual perceptions especially visual; however, it is necessarily verbal in the interior monologue, yet the associative order in thought is not required.

Through psycho-narration (Fludernik, An introduction to narratology 80-83), Cohn states that the reader can learn about a character’s consciousness from the narrator, who takes it upon himself, to report the character’s thoughts and state of mind to the reader. He is told about them entirely in the narrator’s voice (tone), syntax and vocabulary. We do not hear the voice of the character as in interior monologue. The difference in effect is quite noticeable; the reader remains much more distant from the character’s consciousness and the level of mediation remains noticeable in the foreground. In fact, in psycho-narration, it is possible for the narrator to get access into the unconscious interior selves of the characters, and it remains the only way to represent feelings and thoughts of which characters themselves are unaware. Nonetheless, the narrator, in this mode, entertains doubts and develops uncertainties too mainly when it is hard for the reader to distinguish between the narrator’s thoughts and the character’.

Indirect discourse brings us to the third type of third person representation or what Cohn calls ‘narrated monologue’. It is worthy to mention that free indirect speech differs from indirect speech; it does not apply the standard changes of indirect speech. It changes the tense and switches the personal pronoun. It also drops the introductory main clause so that the reported sentence becomes the main clause, it

keeps the word order in the quote, it does not adapt indications of place and time and exclamations and interjections which normally disappear in indirect speech are kept. Example of a quotation like ‘I will not do it tomorrow,’ becomes ‘I would not do it tomorrow,’ in free indirect speech (Herman 26-28), (Fludernik, An introduction to narratology 104-109).

Interior monologue offers a certain mixture between psycho-narration and interior monologue where the narrator often sets the scene to the reader but simultaneously reproduces the character’s thoughts ‘directly’ through third person narration. Thus the reader can read a lower level of formality marked by incomplete sentences, questions, etc. He can hear then a ‘dual voice’ where the narrator’s voice and the character’ are merged for a certain time.

Direct discourse	**Characteristics**: quotation marks, reporting phrase or word, present tense is employed predominently
	Effect: mimetic or simulated reproduction of actual thought event
Indirect discourse	**Characteristics**: use of grammatical structure of reported speech depending on the type of the statement reported
	Effect: focus is on the content. It can create a feeling of distance, but need not, consciousness of character who gives the report interposed
Interior monologue	**Characteristics**: character is refered to in first person, use of narrative present, syntactical conventions and punctuation partly or completely dispensed with
	Effect: it creates a high degree of proximity, can reproduce character's stream of consciousness
Narrated monologue/ Free indirect discourse	**Characteristics**: narrator refers to the character in third person and narrative past, syntax less formal: uses exclamations, ellipses
	Effect: narrator reports character's thoughts using the character's mind style: 'dual voice', can create immediacy; it can also be used to create 'ironic distance' and reproduce character's stream of consciousness
Psycho-narration	**Characteristics**: refers to the character in third person, usually uses narrative past, syntax mostly complete and ordered, one hears the narrator's voice
	Effect: usually summarises thought processes using the narrator's and not the character's syntax and diction; can create distance

Table 1.1. Cohn's Techniques of consciousness representation (summarised from (Herman))

A classic example mentioned in (Herman 26-27) is *Madame Bovary* by Gustave Flaubert. The reader who attributed the character's ideas to the narrator, who identifies with Flaubert, was shocked. For him, it was Flaubert himself who presented a morally inacceptable action as a form of bliss. The following passage shows the clear confusion:

> Her soul, wearied by pride, was at last finding rest in Christian humility; and, savouring the pleasure of weakness, Emma contemplated within herself the destruction of her will, leaving thus wide an entrance for the irruption of His grace. So in place of happiness there did exist a higher felicity, a further love above all other loves, without intermission or ending, a love that would blossom eternally!

The narrator speaks in the first sentence; in the second, Emma Bovary expresses her thoughts in free indirect speech. Readers who do not notice the shift could imagine that it is the narrator who blissfully glorifies eternal love. It is the role of the narrative analyst and the reader to dram the boundaries between implied author, narrator and character. It is usually hard to set a clear cut between where the 'narrating I' ends and where the 'experiencing I' starts.

Like in the third-person context, Cohn's three types recur also in the first-person context. The interior monologue of the third-person context becomes 'self-quoted monologue' in a first-person context, and the first-person corresponding to psycho-narration is 'self-narration'. For Cohn, the third type of first-person consciousness representation is the 'self-narrated monologue' where the use of free indirect speech transforms the present tense of the quotation to past tense.

Accordingly, narratives dominated by the narrating I (self-narration in Cohn's terminology) irrationally move to indirectly quoted monologues dominated by the character (self-quotation) (Herman 29).

By picking a particular technique for consciousness representation, the narrator can control the reader. It is as essential as every bit of the narrative; it is the way in which a narrator focuses on the consciousness of characters being a character one of them or not. When the narrator criticizes a character's feelings, he helps the reader to reflect on the situation and to interpret perhaps less rapidly with the assistance of a quotation. All in all, analysis's who ignore the importance of consciousness representation in understanding and interpreting a narrative may end up shocked like a naïve reader of Madame Bovary and misunderstand the implied author intentions.

Conversely, some problems with consciousness representation can be identified in the light of the discussion above. Firstly, the categorization offered by Cohn and summarized above is somehow vague because a narrative analyst may face in some cases a sentence which cannot be easily identified as purely mimetic neither purely diegetic. In other words it is not easy to decide who speaks or who acts in this situation narrator or character which entails an interpretation in a broad sense.

In this context, we come to observe that the term consciousness representation itself suggests two levels or phases: consciousness first then its representation in a narrative. Consciousness is the deep structure whereas its representation is its superficial manifestation. Thus consciousness is abstract and there is no way to be certain about what a character really thought or felt.

Recent narratological methods centered on consciousness representation assert a productive conception which views the real reality as "an illusion produced by consciousness representation. Making use of a number of conventions, representation creates the impression of being an accurate reflection. This so-called reproduction is in fact a production" (Herman 94-95).

Therefore, the emphasis should be on techniques that impress the reader and persuade him that this work is, in fact, a genuine replication of a supposedly true world. Monika Fludernik came up with the term 'typification' to describe these techniques in which the narrator employs a variety of stylistic devices that have their origins in spoken language (which supposedly has to be faithfully represented)): swears, repetitions, breathes, stunning syntax, banalities, etc. Another convincing strategy the narrator can use is the repetition of quotations to persuade the reader of the precision and accuracy of the consciousness representation.

Secondly, in case of indirect discourse, It's difficult to say how faithful the narrator's words are to the original character's words and thoughts. . More problematic is the speaker in the free indirect discourse, it leads to ask who speaks the words heard in this type of consciousness representation? A dual voice or 'polyphony' (Bakhtin's concept) is the traditional answer to this question. This may create a hybrid language which reflects a combination of discourse. For recent scholars, this type of sentences are 'unspeakable' or impersonal i.e. unuttered by any of the agents but are made on the basis of syntactic signals and a shift in subject (between I and he/she). It thus becomes a fragment of language that requires to be studied from an abstract perspective regardless the speaker identification, although this fact is inadmissible from a purely structuralist view.

Structuralist narratology can highly contribute to a thorough analysis of the form and content of a narrative text. It is true then that Readers and narrative analysts can nevertheless characterize the workings of the narrative more effectively using structuralist typology, theoretical notions and categorizations. The establishment of explicit and widely accepted categories, on the other hand, remains utopian since it is observed that all previous trials brought confusions as well as solutions. The researcher usually faces the problem of the analysis size; does he need to analyze the whole text in depth or parts of it? Analysts must decide when the analysis should be completed and what units to use. (chapters or short scenes), how significant specific details may be. Nonetheless, this does not limit the unsystematic procedure and the tolerated amount of subjectivity intrinsic in any literary reading experience. Other recent approaches to narratology showed more fruitful results.

3.3. Postclassical considerations of narrative

For the postclassical school of narrative analysis, the focus shifts from the structure to the content and the context of the narrative. In other words, it moves the analysis from the story itself to the storytelling as a performance. Thus, a narrative is not a closed system, as seen by structural schools, but it is considered and approached as an open and dynamic process. It is a line of thought different to the one introduced by Todorov in 1969, who probably missed to anticipate the diversification of narrative theory in postclassical stage. A diversification made mainly by postcolonial, feminist, cognitive, rhetorical, cultural and historical narratologies which have enriched the narratological agenda.

Postclassical schools question deliberately the exclusion of context from literary analysis. Since it is believed that storytelling is a human feature of communication, and that narrative is a way to give meaning to the world, it is a tool for dealing with pain and justifying injustice and to give an image of oneself, narratologists thus should not only analyze narrative forms, but also explore the different uses of narrative in the real lived world calling for a transdisciplinary collaboration with cognitive studies and cultural theories which lead to the development of a productive critical paradigm. However, this expansion in the field of narratology triggered its coherence as unity is constantly negotiated, unlike structuralist narratology which showed well respected values, sound methodology, well defined terminology and rigorous theorizing. Yet it remains difficult to maintain in face of unstable diversification. Consequently post-structuralists failed to develop strategies reconciliating the different and conflicting views in the field, neither to agree on interpretive rules and finalities (Sommer n.p.).

The instability in the agenda of narratology invited scholars to think of a consolidation seeking unity in diversity. In the 20th c. the works of many scholars contributed in the configuration of the narratological landscape. Historicising narratology was a necessary first step toward reunifying old and new approaches. Then it was suggested that an agreement be reached on the classification of alternative, co-existing, complementary, or competing narratologies. In this sense, (Nünning 345-373) provides a valuable and a helpful reference for this; he proposes eight heterogeneous categories distinguishing around forty diverse approaches to narrative. A third step consisted in fixing terminology in a way to outline the metalanguage created and used by narratologists when addressing issues related to

narrative. The Routledge Encyclopedia of Narrative Theory published in 2005 and edited by David Herman, Manfred Jahn and Marie-Laure Ryan is considered as a universal reference tool for narrative.

In a current overview of postclassical narratology, (Fludernik and Alber, Postclassical Narratology. Approaches and Analyses) distinguish four types of interaction between classical and postclassical paradigms (Figure 2). 'Revisions' and 'methodological extensions' acknowledge the legacy of structuralism on narratology. The 'thematic' category contains postclassical approaches to narrative like postcolonial approach. The rest of the approaches are grouped under the 'contextual' category.

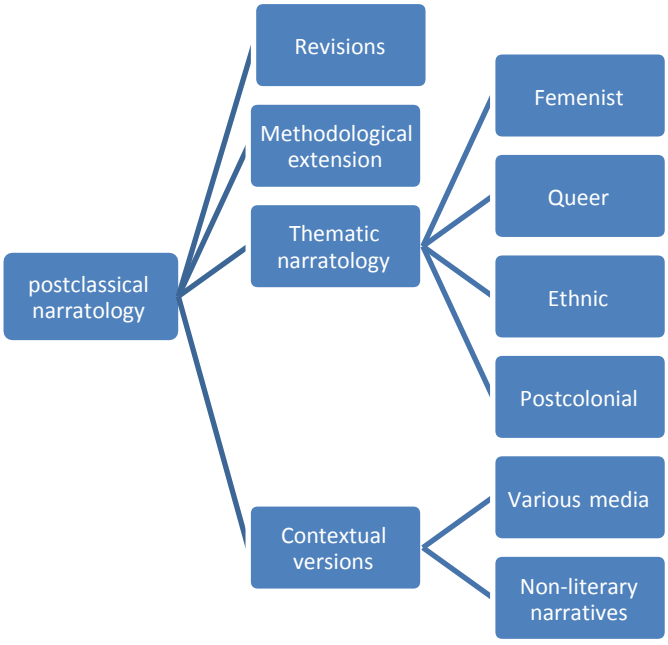

Figure 1.2. Postclassical narratives (according to Alber and Fludernik)

In different references, ‘thematic’ and ‘contextual’ usually refer to postclassical approaches. However both tend to refer to the aspect of thematic reading that such narratologies under this category offer. It appears also that the contextual paradigm enriches narratology and should be pursued further.

4. Conclusion

Researches in the field of narratology are still ongoing and theory is developing. What remains important to mention is the continuity in transition from the classical to the postclassical phase in the narratological agenda. New categories are always added, and new concepts enrich continuously the terminology related to narrative analysis. Further, since new genres of literature fall under the umbrella of literature (film and media for example); a strong emphasis is placed on the emerging narrative forms. Consequently, most studies in narratology will show a combination of two or more approaches.

Using the lens of postcolonial approach to narrative, but still with respect and use of concepts introduced by post-structuralists; we will experience and dig deep inside the consciousness of both Blacks and Whites. We will study the techniques used by N. Gordimer to portray the mental lives of her fictional characters in *July’s People*. We will think finally beyond the narrative of initial subjectivity and focus on those crucial moments produced in the articulation of cultural differences, and resulting in ‘in-between’ spaces where new signs of identity come to be observed. This will be reached through the analysis of the narrative discourse through a refigured travel narrative genre in the sub-text.

In the next chapter, we intend to invite the reader to discover the literary style of Nadine Gordimer and what characterises her writing, thus contributes to her success. He will be guided, through the display of her main achievements and most important steps in her life, to witness her growing historical consciousness that he will appreciate closely in the analysis contained in the fourth and fifth chapters.

CHAPTER TWO

NADINE GORDIMER: HER ART

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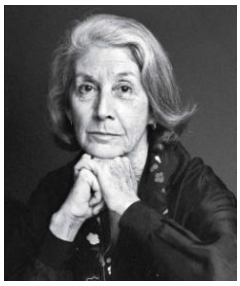

Conflict, they say, has kicked us into print. Well, I cannot deny that…Conflict can provide a deep and powerful stimulus, but a culture as a whole cannot be made out of the groans and sparks that fly. And it is out of a culture, from which man's inner being is enriched as the substance in an integrated community grows fuller, that a literature draws its real substance in the long run. The thirst that comes from the salt of conflict will need some quenching.(N. Gordimer, The English Novel in South Africa 16)

1. Introduction

In the second chapter, the reader is presented to the writer, her ideas and views, major themes in her works, in addition to her experience as a writer. The objective is not to read about her life but rather to know her through her experience in life and to have an idea about some of the factors that built her strength as a woman, a writer, a critic and an activist. The reader will get acquainted with some biographical details; it is important to observe carefully her growing consciousness as she moved from liberalism to radicalization through her changing views and growing interest in politics. This is also achieved by adding a short review of the main theme and purpose in most important works and the factors influencing the shift in her ideas. Those factors could be historical, personal or in reaction to the influence of certain movements like communism and eminent philosophers and scholars of the time of her work publication like Camus and Lukács. The purpose here is to come to understand Gordimer's position and socio-political views as exposed in *July's People* text and subtext which is deciphered in the fifth chapter. Her art is discussed through the collection of critics of her narrative technique which is, in this short but really complex literary work, based on characterization, plot

Organization, themes and use of symbols. It is a narrative technique which is mainly built on contrast.

2. Nadine Gordimer: a state of art

Nadine Gordimer is one of the very few critical, contemporary South African writers in the scene of literature. Her insightful production in fiction and non-fiction are exhaustively relevant in examining the complicated realities of South Africa's unstable complex political, economic, social and moral environment. Through the choice of characters in her works, she expresses her people's torment. Yet this is not her only interest; her writings reveal her ability to investigate deeply the human nature and to express explicitly and implicitly those conscious and unconscious hidden feelings and thought tormented by strong cultural differences and institutionalized injustice. Her novels published between 1953 and 2012, years of highly considerable change in the history of her country, reflect a strong interest in historical realities and political change. They show her changing perceptions of the situation through time as well as her growing historical consciousness.

The unchallenged first lady of letters recognizes the important role writers can play in shaping the future of their country as expressed in her work The Black Interpreters (The Black Interpreters: Notes on African Writing):

> Black writers choose their plots, characters, and literary styles; their themes choose them. Themes are statements or questions arising from the nature of the society in which the writer finds himself immersed, and the quality of the

> Life around him. In this sense the writer is the voice of the people beyond anyglib political connotations of the phrase. (11)

Gordimer looks beyond political and social atrocities to the sad conflicts of the human spirit since, for her, "Africa embodies the failures of civilization," (Otero 3). With her artistic ingenuity, Gordimer is able to see nuances of irony and to draw a thin line dividing decay from virtue with stunning exactness. Her fiction relates to her political views in a complex way linking art, conscience and facts. However Gordimer rejects her categorization as a political writer; she finds herself implicated as she explains in A Writer in South Africa (1965):

> I write about their private selves; often, even in the most private situations, they are what they are because their lives are regulated and their mores formed by the political situation. […] In South Africa, society is the political situation. […] Politics is character in South Africa. I am not a politically-minded person by nature. […] I have come to the abstractions of politics through the flesh and blood of individual behaviour. I didn't know what politics was about until I saw it all happening to people. […] then that's come about through living in South Africa. (qtd. in (Zander 108))

Nadine Gordimer' hostility may have its origins in her private life. She was born in Springs in the Transvaal in the northwest region of South Africa on November 20, 1923; a historical province deeply marked by the Boer war. She is the daughter of Isidore Gordimer, a Jewish watchmaker and jeweller who had immigrated to South Africa from Lithuania at the age of thirteen. Her mother is Nan Myers, an immigrant from England. Nadine had only one sister Betty Wolf. Yet her Jewishness has never been commented and it is quite impossible to judge if her

belonging to a minority of a minority developed any particular feelings of alienation and isolation. The unique time she refers to her childhood experience as Jewish was in her novel The Lying Days published in 1953.

Nadine Gordimer attended the Convent of Our Lady of Mercy and school in the pre-apartheid days when segregation was never accepted by Roman Catholic schools. She was an indifferent and a restless student. She was unhappy with the "pressure of uniformity and the tyranny of bell-regulated time that set off revolt and revulsion in me," said Gordimer (qtd. in (Otero 10)). Nadine used to run from school to develop apart a "[…] practical subconscious cunning that enabled [her] me to survive and grow in secret while projecting a totally different camouflage image of [herself] myself," through Nadine refuge and companionship she found in another school "the jolly, competitive, thrillingly-loyal, close-knit world of schoolgirl books," (N. Gordimer, A writer's freedom. Telling Times: Writing and Living 1950−2008 113). I guess she could develop a sense of alienation and hostility here and she chose writing instinctively to enjoy herself in her isolation.

Gordimer started writing at a young age; she was nine when she wrote a patriotic poem about Paul Kruger, first president of the Transvaal Boer Republic. Yet her free spirit obliged her again to escape the dum-de-dum restrictions of poetry toward writing the story what she enjoyed most and she started publishing at the age of thirteen stories for children. Then she began her self-education; she used to read voraciously. At fifteen, she could score her first commercial success with Face to Face published in 1939. It is only at the age of twenty two that she went to Witwatersrand University for only one year; a disappointment for her. She continued

steadily reading and writing while working hard to express more difficult ideas. She tried to publish more simple short stories in short-lived literary magazines.

Nadine got married to Gerarld Gavronsky with whom she got a daughter Oriane and divorced in 1952. In 1954, she got married again to Reinhold H. Cassierer who was an art dealer and with whom she had a son Hugo. Since her thirties, she travelled frequently in Africa, Europe and the USA to lecture or to receive promotions and honours. However she always came back to South Africa and she never became expatriate.

2.1. Her works: changing visions

Talking about Gordimer's experience as a writer, her novels and short stories published during more than fifty years demonstrate her growing consciousness moving from 'political ignorance' to a 'profound politicality' as argues (Clingman, The Novels of Nadine Gordimer: History from the Inside 223) who reads her works arguably as autobiographical Bildungsroman in which much importance is given to the psychological and moral developments of its protagonists. His book *The Novels of Nadine Gordime: History from the inside* convincingly reveals how Gordimer moved from liberalism toward radicalization. Whenever she changes position, she shows a change of consciousness in her works of fiction. Of course, this is in response to external changes and to the way in which those alterations clarify the weakness of an earlier position. The development of "Nadine Gordimer's historical consciousness thus bears some significant relationship to South African historical development as a whole," (Clingman, The Consciousness of history in the novels of Nadine Gordimer: 1953-1974 131). And at each step of her intellectual development,

the determinations of her social and ideological standing interfere with this interaction. As a result, each novel's answer stems from this viewpoint, and each novel's historical consciousness and ideological perspective can be viewed as representative of the group of people "to whose understanding, options and choices it corresponds, at each particular juncture," as argues Clingman (131).

Her first conventional work The Lying Days (1953) and the socialization of the personal in A World of Strangers (1958) are written from a liberal and humanistic perspective. Occasion for Loving (1963) written in the post-liberal phase as she realizes social failure and the failure of humanism. This novel is the first work which clearly expresses the intense alienation of a dissenting' white consciousness viewed as a "new area of solitary marginality," as precised by Clingman again (131). Compared to the previous ones, in The Late Bourgeois World (1966) Gordimer doesn't refer much to historical events. Through this work she shows an increasing radicalism and an interest in class analysis, Clingman considers it a work of social radicalism written in a Brechtian way. Gordimer had changed her perception because she was influenced by Fanon, Nkrumah, Lukács and Cabral whom she had been reading the time she wrote this work. A Guest of Honour (1970) appears to move away from her native country to discuss the mechanisms of neo-colonialism in the post-independence nations of Africa. Her next novel written the same year, The Conservationist (1974) considers the effect of the Black Consciousness Movement on whites and progressive whites too and ends as a harsh critique of white liberalism. In this novel, Gordimer starts writing the history of the Black people and anticipated a possible revolution in later works Burgher's Daughter (1979) and July's People (1981) in which she tries to reflect about the unanswered question about the role of

white South Africans in the future that The Conservationist had predicted. Clingman sees Gordimer's novels developing in a dialectic manner: "each of [her] novels acts in part as a critique of the former…each takes up its position as a more developed appraisal of the one that precedes it." (qtd. in (Gugelberger 671)). *July's People* 1981is set in a near post-apartheid South Africa and ends with a fictional civil war which occurred really in later years in South Africa. Through the shift of power, during a period of interregnum, from the white to the black characters and the relationships between them; Gordimer portrays in eminent details understandings and misunderstandings between the two South Africans. In this work, Gordimer criticizes white liberals' views and exposes them to terrifying truths about themselves.

Since the time of writing the latter work, Gordimer became militant without necessarily developing a comprehensible political philosophy, she expressed her ideas in an interview with Stephen Gray in 1980:

> Speaking for myself as a woman and a citizen, I've become in the seventies much more radical in my outlook. This doesn't mean to say that I have suddenly taken on a new faith; I haven't. my way of coming to certain convictions, and accepting my convictions, is with eyes open; I can't do it any other way—I haven't in me that element of faith; it's missing. I mean "radical" in both senses. Politically, I've become socialist in my general outlook, philosophically speaking, despite the fact that these are the years where one has seen the greatest failure of socialist experiments. But still, it's not in my nature to be totally cynical. I think that to be alive is an expression of belief of something, of an unkillable element in human advancement. I don't believe in perfection; I believe in limited goals, Camus' limited goals. So I'm ready to accept a tremendous element of failure that can't be

> eliminated, that one's never going to see the millennium. But this doesn't mean that one lives by saying, right, let chaos come. I will still, in my life and in my work, seek for some principle of transcendental order, which implies that the one thing I'm one hundred percent sure of—and I have been since before I could formulate what was wrong with our life here, with this country—I just know that any form of racism is wrong. I don't see how one can see both sides of this ugly question; there aren't two sides —there are people who have a right to be human. That's the only thing I can say that I'm sure of. Nothing else. (N. T. Bazin, Conversations with Nadine Gordimer 183-184)

Gordimer refers to Albert Camus' limited goals when she talks about her objectives as a writer. Camus was a former goalkeeper in local football team which calls an absurd image of him; a philosopher between the sticks, an isolated individual in the ethics of the team and the one who plays to different limits. If his team scores, he is satisfied but he knows well it has nothing to do with him. And if the opposite team scores, it is merely his fault; it is his entire responsibility if his team lost the game. This is absurd but relative to the role of the intellectual in his society that his famous saying explains: "All that I know most surely about morality and obligations I owe to football." Gordimer reflects on her role in her society as a writer and considers it a moral obligation; it is the writer's obligation to eliminate the colour bar.

On the other hand, this determination was often contradicted by her uncertainty about the way whites could overcome white supremacy and how they can "earn a civic and national status other than that of colonizer, eternal outsider," as she

clearly states in the (2003) introduction to Memmi's book *The Colonizer and the Colonized* (38). She was among the few who believed in the possibility of eliminating the colour bar, yet it was the duty of the Whites first despite the fact that racism defined practically every single aspect of South Africans' life under apartheid. Consequently, Gordimer confronts not just the problem of how to end Apartheid, but she also anticipates what would come after it, what new demands would arise, and how a truly democratic citizen ought to respond.

Since the time of Clingman's critique of Gordimer's work from *The Lying days* to *July's People*, Gordimer has written seven other novels. *A Sport of Nature* (1987) is her most dangerous project, in which she captures her clarity of mind and reasoned discourse, as well as her skillful make-believe of story and character. Hillela (the story's heroine) begins to realize, almost as an adapta tion, not only the South Africa she rejects, but the possibilities of other universes thro ugh her exile on the beach. Gordimer's experience and talent are both exceptional in t his work. Following the first all-race election in 1994, Gordimer's focus shifted to South Africa's new democracy's eff orts to confront the country's racist past. *The House Gun* (1998) examines the nuance s of violence through the lens of a murder prosecution, the complexities of violence- ridden post-apartheid South Africa. *The Pickup* (2001) is set in South Africa and Saudi Arabia, and its theme is the tragedy of forced emigration. Her last novel to appear in her lifetime was *No Time Like the Present* (2012). Nadine Gordimer was awarded over thirty awards and honours from different eminent institutions, she deserved the Nobel Prize in 1991 for her literary production and moral devotement honestly and deeply expressed in fifteen novels, two plays, more than twenty collections of short stories and several essays and other contributions published in forty languages. The Nobel committee said on the day

awarding her the literature prize in 1991:

> Gordimer writes with intense immediacy about the extremely complicated personal and social relationships in her environment. At the same time as she feels a political involvement - and takes action on that basis - she does not permit this to encroach on her writings. Nevertheless, her literary works, in giving profound insights into the historical process, help to shape this process, (Nobel Prize in Literature 1991 - Press Release)

In her Nobel acceptance speech, Gordimer said that as a young writer, she suffered from being caught off from "the world of ideas" by the isolation of apartheid, probably because of strict censorship laws. But she came to understand "that what we had to do to find the world was to enter our own world fully, first. We had to enter through the tragedy of our own particular place." (n.pag). In 2007, she receives France's highest award, the Legion of Honour. Nadine Gordimer died in 2014, aged ninety.

Gordimer's parents may have caused her mere interest in racial practices and economic inequality in her country. Her Father Isidore was a former refugee in Tsarist Russia without any mentioned experience in activism against apartheid. On the contrary, her mother was an activist; she found a Day Care for Black children and fought against discrimination against the Blacks. There is an incident in her life that marked her and which she usually recalls when interviewed. The image of the police raiding her parents' home when she was a teenager had never left her memory. They

came searching for alcohol (in their servant's room) which Blacks were not allowed to possess and confiscating his diaries and personal letters. Another event also marked her forever was the Sharpeville massacre on 21 March 1960, and the violent arrest of her close friend Bettie du Toit. These events and surely other scenes of violence against Black people pushed Gordimer to join the anti-apartheid movement.

Gordimer almost immediately became a close friend to Nelson Mandela and his lawyers, Bram Fischer and George Bizos. She remained in Johannesburg during the 1960's and 1970's with short periods of absence for lecturing in different countries or to receive awards as mentioned earlier. As she started to achieve international recognition, her issue did too and she became the voice speaker of her people; she demanded continually at any occasion through her writing and activism that her government re-examines and changes its policy of apartheid held for a long time. While lecturing abroad, she usually spoke on matters of foreign policy and discrimination even beyond South Africa. Her literary activism against apartheid "through her magnificent epic writing has—in the words of Alfred Nobel—been of very great benefit to humanity," as stated in the (Nobel Prize in Literature 1991 - Press Release). Consequently many of her works were banned: *The Late Bourgeois World* (1976), *Burger's Daughter* (1979), *Essential gesture* (1988), *July's People* (1981) banned during and after apartheid. However, Gordimer's activism was not limited to the struggle against apartheid only. She resisted censorship and state control of information, and repelled to the exposition of her work by the South

African Broadcasting Corporation (SABC)[8] because it was controlled by the apartheid government (Wren 18).

In South Africa, she joined the African National Congress (ANC), to help and orient its members, when it was still considered an illegal organization by the South African government (Wästberg). Gordimer was hopeful about the role of the ANC in changing the situation of the Blacks in her country. She hid ANC leaders in her own home to save them from detention by the government. She once declared that the proudest day of her entire life was when she testified at the 1986 Delmas Treason Trial[9] on behalf of the 22 anti-apartheid activists. During the 1960's and the 1970's, she also regularly took part in anti-apartheid demonstrations in South Africa. Gordimer was a member of the directing committee of South Africa's Anti-Censorship Action Group (ACAG). She was also a founding member of the Congress of South African Writers (COSAW)[10]. Gordimer was active in South African letters and art scene as well as in international literary organizations. She was Vice President of International PEN. In the post-apartheid 1990's and 21st

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[8] The South African Broadcasting Corporation (SABC) is the state broadcaster in South Africa, and provides 19 radio stations (AM/FM) as well as 5 television broadcasts to the general public. SABC has often been criticized by opposition politicians and civil society, it was accused of being a mouthpiece for the ruling African National Congress; during apartheid criticism was leveled against it for playing the same role for the previous National Party government (SABC political bias will backfire). (SAHO)

[9] The longest trial in the history of South Africa at the time. It was the prosecution of 22 anti-apartheid activists under security laws, with the intention of suppressing the United Democratic Front (UDF). The defendants included the "Big Three" senior UDF leaders: Moses Chikane, Mosiuoa Lekota and Popo Molefe. Eleven of the activists were found guilty in the same courtroom where Nelson Mandela was found guilty. Their sentences were overturned in 1989 after an appeal to the Supreme Court.

[10] It was launched in July 1987, its initial aims were to promote literature and redress the imbalances of apartheid education. (SAHO)

century, Gordimer was active in the HIV/AIDS movement, addressing a serious public health crisis in South Africa. Gordimer has always been remembered as arguably a notable chronicler of racial apartheid.

In many other respects, Nadine Gordimer's writings are "[…] marked by the inconclusiveness of a thinker who carefully skirted the various dogmas that confronted one another under Apartheid," (Powell 443).Though she writes about South Africa, Gordimer writes about the whole world. By recreating the struggle of South Africans for freedom and justice as a background to her novels, she could proficiently blend history, politics and fiction with prophetic visions sometimes. Interpreting themes in her novel requires understanding her view point on such general topics as African social and political life, human relationships and feminine consciousness; which form the background to most of her novels. And other specific subjects like the juxtaposition of the public and the private, the town and the country, the rich and the poor, slavery and freedom, nationalism and liberalism, imperialism and modernism, the adoration of nature and Europe in Africa, which may be traced to some particular novels.

For almost forty years of her life, Gordimer had spoken against apartheid, obliquely referred to as separate and equal development, yet in effect it was a rigorous social division maintained and regulated by the Apartheid government in the interest and profit of the whites to maintain their power. The state willingly kept the Black majority in separated areas from the white minority. Gordimer has tenaciously portrayed the strains of racial divisiveness and oppression by analyzing their effect on the individual through the development of both black and white characters in her novels within the framework of entrenched racial prejudices.

One of the direct consequences of apartheid is the clash of cultures which occurs when differences in cultural values and beliefs clash for they place people at different odds justified by their different cultural backgrounds and expectations. Yet it is only with politics that this clash turns into violence and crime. Nadine Gordimer describes the cultural clash in her novels; especially, *July's People* which describes a society in crisis, a complex crisis which has moral dimensions reasonably inconceivable to an outsider set safely away from it.

In Nadine Gordimer's considerate analysis of the Black people and their situation as mistreated by apartheid government, the spirit of negritude (*see glossary*) gets emphatically revealed through the lines of her writings. She is a white writer who writes about Africa. She realistically and honestly presents racial discrimination. Her description of the black life is not biased and cannot be misinterpreted in anyway. In her novels, black characters are presented as noble and more sensitive, and she successfully identifies black consciousness under Western ideals and oppressive pressures.

It is quietly difficult to significantly analyze South African literature without a detailed knowledge of the social background from which it arises because it is deeply rooted in context. Nadine Gordimer's fiction, in the best possible way, gives us a history from the inside of the world of her people. As a nationalist writer, she contributes to the society's awareness of its past. Her novels talk in favour of marginalized and alienated people belonging to a community which in trying to replace those in power creates its own mythology of historical, folk and cultural values. They reject the European rule and express a desire of self-control without really declining the existence of the White.

Another theme of equal importance to the previous is liberalism which is usually projected through a woman's erotic quest. It is also manifested through her characters' attitudes and predisposition toward particular behaviour. Under hard censorship laws, it is a challenge to the writer to find alternate forms of action to express liberal principles like the primacy of individual rights and their universality, liberty and moral equality, pluralism, responsibilities and the capacity of individuals for moral action.

The individual search for such principles through his attitudes and actions constitutes one of Nadine Gordimer's major themes. Her characters hope that by supporting the revolution, the White African will occupy a position in some future multi-racial, predominantly Black nation; however, Gordimer expects that the liberation struggle may be eventually reduced to the question of which race will rule.

It is clearly expressed in her earlier novels that Gordimer's own convictions are rooted in liberalism, yet she emphasized later in an interview her inclination toward radical opposition to apartheid: "I'm a white South African radical. Please don't call me a liberal," (Gordimer qtd. in (Chapman 56)). She relates the failure of liberalism to the apparent transcendence of private relationships that she finds meaningless and imprisoned in political determinism.

The struggle of the South African people took place under unique and complex socio-economic and political conditions which are not dropped out from the novels of Nadine Gordimer. South Africa over the past few hundred years has been deep in the heart of historical experience. There have been wars of conquest and resistance, internal class and nationalist conflicts, oppression and exploitation of the

colonized, and a moving record of resistance. These remain only the broadest and crudestfeatures of South African history.

Nadine Gordimer's very close observation of her world is, in fact, a precondition of her historical consciousness. And its appearance in so sustained a form is what makes her novels such a perfect means for our exploration of South African history mainly in the period in which she had been writing. Her novels are truly engaged with history, and her outlook, is in one sense historical and in another political. Her fiction includes references to particular historical events and people. The sense of history is understandable enough in terms of her attitudes. Each new novel by Gordimer reveals a new stage in the political and social history of South Africa and eventually her growing mind. As expressed earlier, Gordimer's political orientation has shifted through her career from an initial position of liberalism to one of increasing radicalism. Nadine Gordimer is conscious of political-racial issues that affect the people of South Africa. Her works of textual history and politics can be seen as an honest and credible source of historical involvement.

In Nadine Gordimer's novels, we read about human relationships and the people endeavour for mutual understanding. Family is central in many of her works; it tends towards disintegration but still holds some values. She carefully focuses on personal commitment in a closely observed relationship between two people who are set in an equally well-analyzed political and social context. She explores deeply marital relationships between men and women of the same race and different races. She uses marriage to express plausible reconciliation between Blacks and Whites. The relationship between parents and children is also of a great importance for Gordimer. In such a complex society as South Africa, this relation is deeply

influenced by socio-economic and cultural factors. Gordimer often expresses her ideas through inter-racial relations so complicated by love and sex. Human relationship is one of the themes to be fully exploited in the fourth chapter.

A theme is a theme until it is introduced to the reader in a suitable form. Thus it is only through the combination of content and form that the art is born. Gordimer expresses an unusual interest in symbolism and psychology through her art of fiction. The mixture of the British fictional tradition, with liberalism, individualism, existentialism, social aspects, European literary tradition and ideas and serious revolutionary demands in her novels required deliberately new forms, new techniques and a new consciousness.

Gordimer's novels are of absolute greatness for the complexity of the system of thoughts and emotions to which the reference is perceptible through her mastery of specificities possible. In her art, she basically employs two types of narrators. She sometimes relies on a narrator who totally implies her; in other times, she employs a narrator who shares only some of her views but has a separate identity. This is confirmed by her choice of first or third person narrator. The plurality of voices is suitable technique to "[…] deconstructing the authoritative monologic perspective sometimes associated with colonial literature," (Head 16). In novels like *July's People*, the development of perspectives in a third person narration is so remarkable and useful in portraying such a diverse society as the South African.

2.2. Her style: her mastermind

Another striking aspect of her narrative technique is her style which varies from a work to another. The variation is necessary to interpret such complex realities about the diversity in South Africa like ironic relationships between the self and other, and the individual and society. For Gordimer, the importance of style in fiction is crucial as she explains in an interview with Stephan Gray: "[…] In order to grasp a subject, you need to use all the means at your disposal: the inner narrative, the outer, the reflection on an individual from other people, even the different possibilities of language, the syntax itself, which take hold of different parts of reality," (Seymour 179).

Gordimer style is marked by her choice to build characterization; either major or subordinate characters. They are like characters with deep, rich and complex inner world that readers discover excitingly as the latter develop in the story. Gordimer guides the reader from the insider world of the characters with its complexities towards their external world with its more complicated outsider influences and their usually permanent impact on the relationships between individuals.

Nadine Gordimer gives a great importance to language and its role to hold, maintain or breakdown communication. In Gordimer's fiction, language is used to symbolize complex realities in familial, social and cultural contexts. In *July's People* and other works, the issue of language and communication is discussed.

Gordimer uses further methods to portray the impact of political, cultural and socio-economic conditions on individuals and society. She employs traditional

characteristics of the classical novel like irony, symbolism and cultural crisis, and also enlarges it to include other elements such as post-modernist centering on the self, historical determinism and a study of the effects of colonialism. She usually presents her alternative visions through irony and ambiguity ending in defeat like in *July's People*. The subtext in her novels sometimes holds a totally different discourse undermining the kinds of analysis that appears to dominate the story at first. Add to these techniques, her use of other literary devices like satire, allusion and parody is noticeable.

Gordimer is distinguished for her style, craftsmanship, strength of vision, fair-mindedness and honesty. Her strongly supported vision of the freedom of expression has inspired generations of writers after her. Gordimer's plots driven from South African experience and the themes addressing man concerns of her society make of her an important icon in the African literary tradition. Her remarkable contribution lays in the reconciliation of the individual with himself, his past and present culture in time of crisis as well as generating understanding and supporting tolerance. In all her novels, South Africa is present as a character and not only a setting for her stories. Land in her works is portrayed as an arbiter of human fate, unchanging and indifferent to social transformations. It is always penetrating the lives of both Blacks and Whites.

Gordimer's genuine showed in characterization and her use of the different dramatic elements contributes greatly in the transmission of her controlled purposes related to racial issues. She demonstrates South Africa's political situation through her characters experience. She presents a deep imaginative consciousness of the

insane system of South African society. Undoubtedly, Gordimer becomes the literary voice of her society.

2.2.1. Her style in *July's People*

July's People is one of Gordimer's great and powerful works, it is a short and intense novel. It traces the disintegration of a materially dispossessed white bourgeois family and exposes their unconscious and their moral crisis reflected in the absence of any justifiable ideals in their lives. Through a third person narrator, Gordimer portrays a diverse and deeply divided society; she analyses black characters whose lives have been disturbed and restructured by the effects of apartheid. She also shows how the white couple Maureen and Bamford Smales have no significant sense of their own identity. The novel opens with an epigraph from Gramsci's Prison Notebooks: "The old is dying and the new cannot be born; in this interregnum there arises a great diversity of morbid symptoms". By this choice, Gordimer refers to the 'morbid symptoms' of the interregnum, a period of transition, through a concentration on a crisis of identities exposed in a time of revolution.

The plot of the novel turns around the story of a professional white couple, Maureen and Bam Smales escaping Johannesburg during a rocket attack from Black forces determined on using violence to end white rule (See Appendix D for a full plot summary). The story is built on two sets of relationships - that between husband and wife Maureen and Bam, and that of masters and servant the Smales with their black servant July, who offered them shelter in his rural home to hide with their children. July, who has worked reliably for fifteen years for Bam and Maureen, plays the role of guide and saviour to the Smales. As the novel progresses the misconceptions of

the liberal Smales family are slowly and precisely exposed away. In addition to her reliance on realism through a realistic portrayal of her characters destinies, Gordimer builds her narrative technique on characterization based on the use of: descriptions, dramatic action, and analysis through conflict after conflict. It is so impeccably written that each of its events seems incredibly possible. The novel ends in a tone of surprise with an absurd situation. The last words of the novel are: "She runs" (N. Gordimer, July's People 195). Maureen runs "with all the suppressed trust of a lifetime" (195). She finally "[…] accepts that she has no inner resource and no residual power or control to deal with her situation." (Head 134)

Like most of her novels, Gordimer builds the narrative in *July's People* on contrast; African poverty against European abundance, the rich and the poor, servitude and freedom, black consciousness and white superiority. People in the village of July are poor Africans, what has worsened their situation is the absence of most of their men to work in the Mines or for domestic service in the city; whereas the Smales are rich by Western standards. They have rooms for everything, hot water, a machine for washing clothes besides hundreds of books in their house. The author realistically presents this contrast between African poverty and European abundance. She builds her narrative on contrasts between persons too.

Gordimer makes use of symbols in this novel; the bakkie and the gun dominate the consciousness of most characters. Smales escape in their vehicle, the 'bakkie', which is arbitrarily a symbol of bourgeois status. Both the 'bakkie' and the 'gun' are symbols of Bam's manliness. The yellow bakkie is removed from him by July who keeps the keys and learns to drive it. Without the bakkie the Smales cannot escape. For the white man, the gun is a hunter's weekend toy; Bam uses his gun to

kill pigs and birds. But he had never shot anything other than birds; Maureen is left alone and defenceless. To July the bakkie represents a new status and freedom of movement. The helicopter, towards which Maureen runs at the end of the novel, is the symbol of the survival she seeks, she runs towards it without knowing if it means rescue, or death. A more ample discussion of these symbols is left for the fourth chapter.

Crucial to narrative technique is the point of view; the voice that narrates. We find that the focus of the point of view is not on the development of the protagonist's consciousness; the use of third-person narrator helps the author in discussing and diagnosing the ills of this society. The use of the third-person narrator is helpful, because the point of view of the author is not identifiable with that of the protagonist. Her voice appears from time to time to lead her readers through the psychological perspective she chooses to approach the cultural conflict between Blacks and Whites. Her portrayal of the shifts in character and relationships and the visions she offers into the terrifying understandings and misunderstandings between Blacks and Whites add to the appeal of this novel. Gordimer uses the liberal white family as a means to confront the distinctions made by a colonial society.

Gordimer decides to attract her readers to the distinctions imposed by a colonial society like the South African from the very beginning of the novel, as she starts by this sentence: "You like to have some cup of tea? - July bent at the doorway and began the day for them as his kind has always done for their kind" (N. Gordimer, July's People 1). This is to show that humans are divided into kinds in South Africa; she introduces the cultural biases specific to a colonial society in a shocking and direct way. The choice of an enigmatic title to the novel is another way to confuse

her readers. The use of possessive case in the title July's People questions matters of ownership and allegiance; who owns who? Are July's people his wife, children, tribe and race? Or they are his masters the Smales? It holds a reference as well to the inversion of roles displayed in this work.

As mentioned before, language and communication are central in *July's People*. As it is clarified in the fourth chapter, the story demonstrates a serious need for a common language as a prerequisite means for social integration and social change as well in South Africa, and consequently, the central role they must occupy in any attention for a crucial revolutionary transformation.

The inability of the Smales to communicate properly with their hosts is illustrated constantly in the text. Maureen is primarily confident in her ability to communicate with July knowing that they can understand each other well unlike Bam and July. July knows only scraps of English in form of orders and responses; it is not a language with which he can express ideas or feelings. Thus it serves only a utilitarian function for his employers; it is merely a tool to extract useful work from him. For July, therefore, the communication with his employers is a one-way channel only. July's language is grammatically ill, it lacks vocabulary in both English and his dialect which prevents him from describing himself and his feelings clearly. He finds it hard to narrate as he mostly relies on present. In some cases Maureen relies more on non-verbal expressions and tries "When she didn't understand him it was her practice to give some noncommittal sign or sound, counting on avoiding the wrong response by waiting to read back his meaning from the context of what he said next." (N. Gordimer, July's People 117)

Concerning the author style in this novel, Gordimer makes use of long paragraphs for the development of the story; one paragraph may cover sometimes one page to two and half page of the novel. Tense is an important grammatical structural device in a novel. Generally, Gordimer uses past tense in the fictional narration; however, she employs present tense too. For instance, at the end of the story the action of Maureen is presented in a present tense: "She runs towards it. She runs." (195) Gordimer makes use of common possessives in the novel. For instance: July's people, July's family, July's women, July's wife, his kind, his wife, her servant, their creatures, their cattle and their pigs. She makes use of italicized form for verbs, nouns, pronouns, adverbs, questions, and even phrases. For example, buy, nowhere, I Promessi Sposi, The Betrothed, doing, He, caught out, Fanagalo, Come on, Why can't you, at the table, Have I? friendly, Needs and Means in Rural African Architecture, gumba gumba, etc. She also makes use of italicized sentences as well as paragraphs in the novel. Gordimer also chooses italic form for the African words in the novel. For example, Tatani, Mhani, non sequitur, ihlekanhi, missus, umlungu, nkosi, Mi ta two ku nandziha ngopfu, swi famba a moyeni. Ncino wa maguva lawa, etc. Besides this, she uses capitals for the name of a country, studios and the written telegram. The punctuation mark 'dash' (-) is used to open and close conversations.

Characterization, as discussed in the first chapter, is an important stylistic device which identifies a writer. Gordimer explores contrast in her characters from the viewpoint of an artist. In her novels, central characters are either revolutionaries or offer alternative views of modernization and reform. The white woman, especially the liberal, intellectual, artist, or activist, is very much noticeable in most of Gordimer's works. Helen Shaw in *The Lying Davs*, Toby Hood in *A World of*

Strangers, Rosa Burger in *Burger's Daughter*, and Maureen Smales in *July's People* are protagonists and not heroines. They are life like people she used to observe around her in reality. It is usually a single and major protagonist who dominates Gordimer's novel, indicating a formal centering of the self.

In the works of this author, there is a dialectical tension in relationships, in which the examination of character and history, of internal and external worlds, becomes entirely blended. That's why, her characters may be thought of as typical in terms of Lukács (The Theory of The Novel. A historico-philosophical essay on the forms of great epic literature 30) who considers 'Types' as highly individualized characters who involve in their fullest potential with the social and historical conditions of their situation to represent the fullest exploration of that situation, while simultaneously retaining their individuality as characters. The more Gordimer digs into the personalities of her characters, the more they come to engage with history. In Lukács' sense, Gordimer's central characters are neither simple transplants of actually living persons, nor are they merely abstract fictional constructs. They are figures who "[…] both condense broader social and historical patterns and, in their individuality, engage with them in intense and extreme form." (Clingman, The Novels of Nadine Gordimer: History from the Inside 225) They are characters who fully become 'subjects' of history, and in turn explore it as far as their capacities and situation will allow; It is then in dealing with the subjectivity of these characters that Gordimer has also revealed for her readers a larger, and a changing world.

Gordimer explores the alienations and anxieties of her characters, giving them a coherent awareness. There are enough examples in Gordimer's novels of energy, physical attraction and power; as well as, intelligence, strength of will and

sexual desire, and other traits fully valued. Thus her perpetual observation served her efficiently detailed portrayal of Black Africans as well as Whites and it is this quality which builds the strength of her writing. Moreover, her ability in shaking the fragile structures of idealism with clear realities makes of her protagonists universal characters.

In her earlier novels, *The Late Bourgeois World* and *Burger's Daughter*, Gordimer brought to discussion the inefficacity of the revolutionary activities of white liberals. But with *July's People* (1981), she enters a new stage; by presenting a revolutionary war in the future to end with white supremacy. The novel tells the story of a professional white, liberal couple, Maureen and Bam Smales, escaping Johannesburg which is attacked by Black forces set on the military destruction of white rule. July, their servant, saves their life and leads them to refuge in his village. The protagonist, Maureen Smales is the principal character. July, Bam Smales are the subordinate characters and Martha, Ellen, July's mother, Daniel, Lydia, Nyiko, the Smales' children, the Chief in July's village are the minor ones (See Appendix D for a full plot summary and Appendix E for characters description).

A. Maureen Smales

The story in the novel in hand turns around Maureen, Bam Smales and their African servant, July. Maureen Smales, the female protagonist and the central character of the novel, is the daughter of a white miner and the wife of a rich architect, Bam Smales. As the novel progresses Gordimer turns to the details of a culture and shows a new world in making, besides a crisis of identity revealed through changing roles between Whites and Blacks in the story. The destabilization

in Maureen's relationship with July is an important part of her crisis of identity. Her allure, appearance and interests have all undergone a change in a new setting. The narrator in the story recognises this fact and comments at a certain moment of this changing process: "She was already not what she was. No fiction could compete with what she was finding she did not know, could not have imagined or discovered through imagination." (N. Gordimer, July's People 35)

A person's maturity is usually measured by her own point of view about major aspects of life. Maureen, as a protagonist, has her own point of view about love, marriage, style of life. She lives in a style of her own and her self -realisation and self-consciousness help greatly to reveal her personality. This gives roundness to her personality. Her point of view and her development as a protagonist establish Maureen Smales as a round character.

As the story progresses, Maureen questions her life and principles. Throughout her self-realisation, the reader can recognize her crisis of identity in changing times. Maureen remembers the pride they had taken in their whiteness when they lived in the city. But now in July's village, she declares that they had lived out their whole lives as "[…] they were, born white pariah dogs in a black continent." (N. Gordimer, July's People 9-10). Maureen thus recognizes that Black rejection is a permanent part of her new life. Maureen rethinks her relationship to the surrounding African landscape and recognizes that it is transformed from the tourist perception of tribal Africa to part of her new life as she attempts to get inside the peasant culture of the African women by sharing work in the fields with them to gather vegetables to feed their children.

Like other protagonist females in Nadine Gordimer's fiction, she has grown up on a mine property outside Johannesburg. Maureen is not a political being like Rosa Burger in *Burger's Daughter.* Nevertheless, Maureen thinks that she and her family are uncorrupted by the grotesque prejudices of the White race norm. Yet disintegrated like Rosa, she can only run like an animal away from the scene of her humiliation in an ambiguous last scene in the novel.

Maureen is the major consciousness of the narrative in *July's People*; she is the most interesting character. Nonetheless, she is still a white female liberal. Maureen and July's unequal status is rooted in the mistress-servant relationship. As displaced into a post-revolution future, Maureen complains that July does not treat her like a friend as she imagined. He is outside her code of values. In a scene where she accuses him of stealing things after she found some of her items in his hut, July answers back angrily in his own language for the first time, denying her incomprehension. It is only at this moment that she understands that she means nothing to him in any sense: "[…] his measure as a man was taken elsewhere and by others. She was not his mother, his wife, his sister, his friend, his people." (N. Gordimer, July's People 186). In short, she is a tragic character.

B. July

The Smales, though aware that they are no longer masters of July, find it hard to get rid of their white consciousness and pride. They occasionally express their continuing superiority in front of July. As a migrant worker, July used to leave the city only once two years to see his wife Martha and his children, while living with Ellen, his mistress, in the city. July is his name in the city and Mwawate is his real

name. His two names call attention to the split-personality enforced upon him. As time passes, July begins to merge into 'Mwawate', a person who no longer depends on the Smales to protect himself and, though he will continue to protect them, will do so only on his own terms. His changing name designates his changing role.

Furthermore, July's broken English and the difficulty he shows even in searching words in his own language as mentioned before in this chapter describe his being as a victim of capitalism more than apartheid. It also shows him as a mediator between the two different cultures, a 'man of two worlds' who has also learned to survive well in both. Like Maureen, July's view of his relationship to the Smales family is rooted in his status as servant. Yet once in the village, the Smales become completely dependent on him for food, shelter, medicine and supplies. Their houseboy, July, becomes their master. July realizes and feels proud that the whites are powerless.

The Smales feel angry, threatened, offended, yet unable to quarrel with their 'frog prince' and saviour. Maureen begins to feel that her family members are 'their creatures' like their animals. At the end she is left in an uncertain state. Here, Gordimer's greatness lies in giving a realistic portrayal of the destinies of her characters with separate attitudes.

C. Bam Smales

Bam is another important subordinate character. As a successful architect, he would have preferred to have left South Africa before the crisis reached its height. Like Maureen, his wife, Bam finds it difficult to survive in the bush; especially when

they realise that the villagers dislike their white presence. Bam also cannot peel off his sense of superiority as expressed in different situations in the text.

Bam realizes the loss of communication with his wife. He recognizes that: "he did not know to whom to speak these days, when he spoke to her. 'Maureen'. 'His wife'. […] The woman to whom he was 'my husband'." (N. Gordimer, July's People 127). Loss of language accompanies loss of identity. Bam is spared making a difficult moral decision when his gun is stolen from his hut a few days after his arrival to the village. Bam begins his life in the bush by seeing himself as a third world development agency, bringing his technology and his expertise to help the villagers. For example, he rigs up a water-tank to catch the rains with the help of July. He also teaches the young black Daniel to use the gun. His sense of manhood is destroyed with the loss of his symbols of power and property; his vehicle and gun. At the end, Bam is helpless and disturbed.

Minor characters like Martha, July's mother, Lydia, the chief and the children help reveal the personalities of the major characters. Their role is discussed in the fourth chapter. The reader can find details about them in Appendix E.

Technically, Nadine Gordimer's art of characterization attributes distinctive individual traits to her typical characters. Her characters never appear as totally fictitious. They always look like living real life-like persons. Her protagonist Maureen, like others in other works, obviously reflects her own point of view, her preferences, her disapprovals, and also her emerging vision of life.

Principally, there is a gradual progressive development in the female protagonists in her novels. Like Helen Shaw in *The Lying Days*, Elizabeth in *The Late Bourgeois World* and Hillela in *A Sport of Nature*, Maureen is the female protagonist in *July's People* who presents herself as a moral activist. The previous ones are the female protagonists presented as competent political activists equal to men.

In fact, Gordimer's characters are representatives of their society, the complex South African society. As said previously, her characters become subjects of social history, discovering and interpreting it to the best of their capacities. Gordimer concentrates on the alienations and the consequent anxieties of her characters. Reliance on contrast in characters and relationships remains her favourite technique employed in most of her works. She portrays her characters in opposition to one another, such as Maureen and Bam, and Maureen and July. She gives her characters the privilege of presenting their own different points of view, out of which gradually emerges her own visions. They are afforded the dignity of human vanity and complexity as well.

Nadine Gordimer is an intellectual stylist who soon gained an international reputation for her literary works which are distinguished for her style, honesty, choice of themes and strength of vision. Gordimer is South African in all the ways. She draws her plots from the diverse experience of her people. Her themes are vehicles of her visions and opinions on social, cultural and political issues specific to South Africa and usually unknown to the outsider. She aims to analyze basic values of her society, to readjust them to help reconciling the individual with his past and

actual culture mainly in times of crisis. By this, she contributes in creating understanding and promoting tolerance.

Gordimer draws vivid images of South African life in all her novels through her prose rich in language and metaphor. We find images of the land going from the towns in the Transvaal, Black townships (*see glossary*) in Johannesburg and the shabby native village to extravagant houses of the wealthy whites in their green and sanitized suburbs. The landscape is absolutely penetrating the lives of both Whites and Blacks in the novels of Nadine Gordimer. The nature of the South African experience is unique; it makes it impossible for the individual to live in South Africa and to be free meantime.

3. Conclusion

In her works, Nadine Gordimer highlights different issues but most closely politics. Through her struggle for freedom and justice in her works of fiction and non-fiction, she evokes the issue of individual freedom as well that she closely ties this to the question of identity. The latter remains at the centre of most of her writings as it is at the heart of the condition of a nation. Gordimer presents in a deep consciousness the insanity of the social and cultural system in South Africa. She becomes the literary voice of conscience in her society. Her art is established as a tradition which chief characteristics are deep compassion, creative sensibility, and a rich and varied style. Gordimer explores profoundly the very normal relationships between people living in South Africa. She explains how individual behaviour is affected by the laws of a dominant group. This is shown in multiple and complex

situations. She depicts lives of desolation and ennui, and exposes them in an artistic work, rich of language and style.

In the light of the items discussed above and in respect of the inductive reasoning followed in this research, three main themes are derived and debated in the fourth chapter: transfer of power to Blacks and the exchanged roles played by the main characters, the nature of human relationships between the characters under apartheid, and at last visions of nationalism and liberalism are revised. They serve as categories under which the analysis turns in orbit around the elements chosen for this purpose. Literary techniques used are highlighted and Gordimer's ideas and visions about her deeply divided society are debated. The reader is exposed to the development of the characters and their changing roles in the time of interregnum.

Exceptionally studying Nadine Gordimer would not be complete without getting some knowledge about the history of South Africa which is present in the heart of every single work of hers. Despite the futuristic vision in the novel in hand, the past and the present remain figured out in this pertinent literary work. The impact of political decisions made and laws passed by the apartheid government is shown through the different situations and scenes portrayed by the fiction. The third chapter considers the history of this country till the beginning of its experience with democracy trying by this to provide the reader with an adequate background to help him make suitable links between history and fiction to observe carefully the thin line between the two existing in the novel.

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CHAPTER THREE

SOUTH AFRICAN SCENE

Chapter Three : South African Scene under Apartheid

Chapter Three

South African Scene under Apartheid

"Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another." Nelson Mandela

1. Introduction

Nadine Gordimer had never left her country except for lecturing or in defence of good causes. Because she considers fiction as disguise, she employs it to write about South Africa for over than half a century. She observes with a careful eye and a fair critical mind how politics shapes the history of her country despite her deep involvement in the anti-apartheid struggle. One would wonder how she managed to keep her integrity, and observe events and their heavy impact on her people, with a discerning eye in all her fiction. History is permanently present in all her works. Reading her fiction is reading the history of South Africa and living the pains of a tormented people. We equally observe her growing mind and changing positions to reach a radical mind by the end. The stories of her characters and their troubled relations always keep the centre in her narratives, in close relation with external limitations set in relation to historical events even if not mentioned directly.

This chapter guides the reader through the main changes and historical events that shaped the history of South Africa and the lives of its people until its first steps towards democracy. In the second chapter, the impact of some events on the life and political positions of Nadine Gordimer have been mentioned, they are put again here in their historical context. The light is shed on some acts and laws passed by the

apartheid government that led to the separation of the different ethnicities living in South Africa. It is this impact which is behind the identity crisis represented in the novel and discussed in the two last chapters.

2. The beginning of Apartheid

It is not until 1994 that Apartheid system was abolished after it was declared "a crime against humanity" by the United Nations General Assembly in 1973 (UN). A serious declaration against this unfair political system probably due to its atrocities in form of violent racial discrimination despite its presumed ideology of providing separate but parallel development for the diverse communities of South Africa yet it didn't bring more than exploitation and abuse for the African majority.

Apartheid is an Afrikaans word meaning apartness; it is a system of racial discrimination introduced by the government of the National Party after its unpredicted victory during the 1948 elections (Goodwin 24). Apartheid is marked by its policy of divide and rule. It aimed to protect the white minority privileges by dividing the non-White population along racial and ethnic lines demonstrated by language policy which excluded all indigenous languages and was limited to English and Afrikaans only. To understand Apartheid logic one needs to identify the thinking behind. What has led to this separation of races? First South African Whites were a minority and were seriously afraid to be swept and over whelmed by the Blacks

majority which raised among them the notion of 'baaskap'[11] (Fredrickson 260). This fear brought the government to recourse to violence as the majority of its members denied Blacks humanity and legitimized their extermination.

Another crucial source for separating races was religious symbolized in the mythical relation of Afrikaans with God as they advocate that whites superiority – like any glory or defeat in all their history- was the will of God as stated clearly by Geoff Cronjé, a sociology professor who helped craft Apartheid: "The Afrikaner believes that it is the will of God that there should be a diversity of races and nations and that obedience to the will of God therefore requires the acknowledgement and maintenance of that diversity." (Goodwin 187-189).

The Dutch Reformed Church, the biggest Afrikaner church is an organization which played an important role in shaping the thinking behind Apartheid doctrine. It brought the terms of 'pluriformity of creation' and 'parallel development' based on the teachings of the late 19th c. Dutch theologian, politician and philosopher Abraham Kuyper (1837-1920) which emphasized pluriformity rather than uniformity of creation; he believes that mankind division is required to preserve each its own identity by keeping it separate and by working for its development in parallel with other groups rather than by integration (Goodwin 191-197). Many members of the National Party were adherents in the Dutch Reformed Church from which they

[11] The policy of complete control of native peoples by white settlers in South Africa; a matter of old wine in new bottles, it is a racial slavery offering Whites a superiority over coloured people.

inspired their beliefs and transformed them into laws to make of Apartheid finally God's will (Goodwin 188) while other governments and international organizations kept silent and resigned.

South Africa, officially the Republic of South Africa, is a great multicultural country with a sublime beauty, specifically rich for its natural resources such as fertile farmlands and minerals, diamonds, gold and strategic metals like Platinum. Its climate is variable from mild, temperate to Mediterranean. It is ranked sixth of seventeen mega diverse countries harbouring the majority of earth species and great numbers of endemic species. Population in the multi-ethnic society of South Africa was estimated to **16,003,139** in 1967-68 according to (Table 2) below. While Bantu[12] peoples, native inhabitants of the country and 80% of Sub-Saharan ancestry, represented the largest group (Steinberg). Whites (Afrikaaners and English) represented 19.3% of population. Three centuries of European occupation resulted in a coloured population (a mixed European and African races) estimated at 9.4% of the whole population. Asians, basically Indians reached South Africa as indentured workers and traders, many remained there and had only few ties with India.

[12] Africans from South Africa were officially called "Bantu" by the apartheid regime. It is derived from the word "people" common to many of the Bantu languages. South Africa's Bantu-speaking communities are classified into four main groups: Nguni, Sotho–Tswana, Vhavenda and Shangana Tsonga, with the Nguni representing the largest group. (Wikipedia)

Population	Total	Percentage
Bantu	**10,928,264**	68.3%
White	**3,088,492**	19.3%
Coloured	**1,509,258**	9.4%
Indian	**477,125**	3.0%
Total	**16,003,139**	100.0%

Table 3.2. South African population for 1967-1968 census

A harsh competition between British and Dutch colonizers started during the 19th c. (Anglo-Boer wars) to maintain power over the Kimberley, The Orange Free State and Transvaal after the discovery of diamonds and gold there to end with an uneasy sharing of power between them until the 1940's when the Afrikaner National Party won the elections and became the ruling party of the country and could finally pass laws to protect the Whites interests (Thompson 154-163).

In reality, Blacks were victims of discriminatory and aggressive acts and laws decades before the implementation of Apartheid. According to Most important laws were: Masters and Servants Acts of 1856, passed between 1856 and 1904 in the four territories: the Cape of Good Hope, Natal, Orange River Colony, and Transvaal[13]. They made it a criminal offence to breach a contract of employment. Desertion, insolence, drunkenness, negligence and strikes were also considered criminal

[13] The British colonies of the Cape of Good Hope, Natal, Orange River Colony, and Transvaal were united by The South African Act 1909 and The Act of Union 1910 to form the South African Union.

offences. Theoretically they were to be applied to all races, but the courts applied them only to unskilled work, which was performed mostly by Black people. The Black Land Act No 27 of 19 June 1913 which prohibited Blacks from owning or renting land outside designated reserves (approximately 7 % of land in the country). The Natives (Urban Areas) Act No 21 of 1923 which legislated on a broad front to regulate the presence of Africans in the urban areas. It gave local authorities the power to establish African locations on the outskirts of White urban and industrial areas, and to determine access to, and the funding of, these areas (see Appendix B for African homelands). Africans living in White areas could be forced to move to the locations. Local authorities were empowered to administer the registration of African service contracts, and to determine the extent of African beer brewing or trading in the locations. The Industrial Conciliation Act No 11 of 1924 provides for job reservation. Excluded Blacks from membership of registered trade unions and prohibited registration of Black trade unions. The Class Areas Bill of 1925 designed for mere segregation. The Mines and Works Act (Colour Bar Act) No 25 of 1926, it reserved skilled work for Whites only. But in spite of this law, mine owners continued to desk ill jobs and give more and more work to Black miners to save labour costs. Black mine workers earned about a tenth of the wages of a skilled white worker but their wages remained the same whatever work amount they were doing. The Wage Amendment Act of 1930, it provides a single national wage board to recommend minimum wages and conditions of unorganized or unregistered groups of workers in all industries. The Act aimed to raise the wages of semi-skilled workers to a 'civilized' level and fixed a minimum for Black workers in order to protect the white workers' wages against undercutting. The Native Service Contracts Act of 1932, it drew all Africans outside of the reserves into the agricultural economy, while

extending existing controls over labor tenancy. This meant that a farmer could expel the entire tenant family if any one member defaulted on his or her labour obligation. The Representation of Natives Act No 16 of 1936, it essentially stripped African people in the Cape of their voting rights and offered instead a limited form of parliamentary representation, through special white representatives. The Native Trust and Land Act of 1936 which served to secure the provisions: it integrated land identified by the 1913 Act into African reserves, and thereby formalized the separation of White and Black rural areas; the Act established a South African Native Trust (SANT) which purchased all reserve land not yet owned by the state, it introduced an elaborate system for registering and controlling the distribution of labour tenants and squatters. With these provisions, any African unlawfully resident on White-owned land could be evicted; and Areas in White South Africa where Blacks owned land were declared "Black spots", and the state began to implement measures to remove the owners of this land to the reserves. The Black (Native) Laws Amendment Act No 46 of 1937 prohibited acquisition of land in urban areas by Blacks from non-Blacks except with the Governor-General's consent. Besides the 1936 Act provided the basis for formalizing African reserve areas, as well as the eviction of tenants from farms for the next fifty years. (SAHO n.pag)

The acts mentioned above confirm the determination of European colonizers to submit native inhabitants using all means and restrictions. Consequently, living conditions for Blacks and other races deteriorated gradually but seriously. The application of those acts led to the spread of hunger, starvation, poverty and family destruction whereas the rate of cheap labour, for the expanding diamond and gold mines and white owned farms increased. Not only the Land Act that was harmful for

Blacks but the Pass Laws Act 1952 too which required from Africans to hold around twelve legal documents to serve as an internal passport out of their areas designed by the Land Act to avoid imprisonment when challenged by the police. These acts limited Blacks freedom, movements and thus their bargaining power (Thompson 154-166) and (Levy 2-14).

Laws and acts displayed above (summarized from SOHO website) provide confirmatory evidence that Apartheid was not more than a codification and a further extension of already existing discriminatory laws, yet strengthened and sustained by the help of a criminal repressive police force and a chauvinistic public service. These harmful attitudes were not practiced only against Blacks but non-White communities too. However, the Whites' mere problem was with Blacks for their frightening superior number.

3. The Grand Apartheid

The Grand Apartheid started when the National Party won the elections in 1948, with the central objective of supporting the Whites unanimity to guarantee their security and the protection of their interests mainly economic. To justify their ends, the National Party leaders argued that South Africa was a multi-ethnic nation and that races should be kept and developed separately on a large scale. Therefore the government could pass the many laws that shaped the policy of Apartheid and characterized it as a segregationist political system.

Some of the laws passed were considered as pillars of the grand Apartheid racial policy. The first was the Population Registration Act of 1950 which

regularized racial classification and obliged persons aged over eighteen to carry an identity card specifying their racial belonging group. The second main law was The Group Areas Act of 1950; it prearranged each race in a specific area of its own which was used later for forced removals of indigenous populations. Marriage between individuals descending from different races was prohibited by the Prohibition of Mixed Marriages Act of 1949. Even having a sexual relation with a person from a different ethnical group was offensive and banned by The Immorality Act of 1950. Three years after the Nationalist Party government passed The Reservation Amenities Act which advanced the separation of amenities such as toilets, parks and beaches for different racial groups. Besides, these facilities have not to be of the same quality for different groups. Subsequently, apartheid signs like 'Whites only' could be seen in different amenities throughout the country (Thompson 189-192).

Other acts were passed in favour of Whites and against other races. To not cite them all, the Bantu Education Act of 1953 favoured an inferior educative system for African students to prepare them for lower jobs. The Bantu Authority Act of 1951, The Bantu Investment Corporation Act of 1959 and The Self-Government Act of 1958 were passed by the Nationalist Party government to create self -governing Bantu units with separate government structures and a system to transfer funds to the homelands to create employment there. These procedures paved the way for The Black Homeland Citizenship Act of 1970 which made of Blacks citizens of only their homelands rather than South African citizens (Thompson 193-200).

Many other acts were enacted serving and protecting Whites while exercising more harmful oppressions on the other races, especially Blacks or Bantu as Apartheid supporters preferred to call them. Eventually, other laws were passed to

suppress any kind of internal resistance to the system like The Communism Act of 1950 which banned The South Africa Communist Party and any other party labelled as 'communist' to rule the government (to read about other acts, see Appendix A).

Whether it was God's will or not, the South African elite thought to plan and organize a serious resistance against the regime. They used all means to express clearly their desire to help Blacks live as free and proud as all citizens of South Africa.

4. Opposition to Apartheid

Opposition to Whites presence in South Africa has begun since the 1st European settlements in the Cape colony. Separate tribal units used to fight for their lands from time to time then the struggle became more and more organised in nationalist divisions (for a short timeline, see Appendix C).

We come to understand from (Thompson 195-215) that Natives' resistance to Apartheid went through two steps: first peaceful in form of boycotts, strikes and demonstrations. The second step of the struggle was more violent as force and arms were used but through the true steps, the African National Congress (ANC), originally the South African Native National Congress (SANNC), it was the beating heart of the resistance. It is Pixley Ka Isaka who first thought to represent Africans in the congress to express Blacks complaints about the discrimination and injustices committed against them specially after enacting the South African Act of Union. The ANC appointed itself as the spokesperson of not only Black Africans but also of other communities in South Africa like Indians, coloured and Arabs.

Actually, the ANC first main objective was to improve the social starts of western Africans rather than articulating the grievances of the Black population. It is only from 1939 onwards that ANC leaders decided to emerge as the central body co-ordinating and expressing views and claims of South Africans inside and outside the country. Thus delegations were sent to the central government in London not only to transmit South African status but also to gain some political assistance support from the socialist movement and the working class. However, the lack of a local press disabled ANC members to spread their ideas; this has effects on their organization as a liberating movement. Despite of all those difficulties, the ANC could be the representative and the mouthpiece of the oppressed majority. It could link the South African struggle with the rest of the world's one.

Inspired by the thinking of Mahatma Ghandi who called Indians for a non-violent resistance to the British colonizer, ANC leaders: Nelson Mandela, Walter Sizulu and Oliver Tambo started a mass complain of nationwide civil disobedience to apartheid; planned actions which were widely supported.

First the concept of defiance was spread all over the country by the two ANC joint secretaries Walter Sizulu and Yusuf Cachalia since 1951. Cachalia and Mandela held also several meetings in different regions to announce that time had come for Blacks to defy and oppose their oppressors emphasizing repeatedly on the non-violent nature of the campaign. However, every protest, defiance and demonstration was stopped by determined policemen who unfairly arrested a number of deifiers. Despite of that, the defiance campaign could reach rural areas. Later the ANC militants could add to their list other claims such as: freedom of speech, movement and land distribution and the ending of the colour bar so they called for a

general strike on May 1st, 1950. The government responded violently and killed 30 people and 18 others in a later strike on June 26th against the suppression of Communism Act. May Day was called the National Day of Protest and Mourning; it is commemorated as the South African Freedom Day[14].

Despite the bloodshed of innocent Africans, the ANC continued its passive and peaceful resistance besides gaining more support of other organizations APO, the South African Indian Congress (SAIC) (*see glossary*), the Communist Party, Local committee of the South African Trades and Labour Council. The latter met in Johannesburg on 29 July 1952 to agree on another campaign of peaceful resistance which involved all democratic forces in South Africa. This defiance campaign aimed to protest against all segregationist laws and acts including: Pass Laws, Stock limitation, the separate representation of Voters' Act, Group Areas Act, Bantu Authorities and the Suppression of Communism Act. The defiance campaign formed a new phase in the South African struggle for freedom mainly during chief Albert J. Lululi's presidency of the ANC[15].

The struggle for freedom was not so easy, during the 1950's fighting under apartheid discriminatory laws was so hard which pushed the ANC to continue fighting through boycotts, mass demonstrations of women and political strikes through the stay-at homes unique form of protest. Other forms of protest raised

[14] https://www.sahistory.org.za/

[15] https://www.sahistory.org.za/article/anti-pass-campaigns-1960

against apartheid using economic dimensions, they included: the Potato boycott [16], the PUTCO bus service where fares increased, the boycott for all cigarettes produced by the Rupert Group. It is worthy to mention that a great number of boycotts and protests were successful; some companies were obliged to negotiate with the ANC leaders and the South African Congress of Trade Unions (SACTU) (*see glossary*) formed on 1955. Yet those campaigns were of a great impact on the freedom of movement and the involvement of people into the political mainstream justified the great power the organised non-violent force of the oppressed could have. However, this didn't prevent the government to respond negatively and to introduce a set of laws and commandments to dissuade any person from any kind of protest.[17]

Many laws were passed to prevent people and organizations from protesting against apartheid system. Most important one was the Criminal Law Amendment Act of 1953, it prescribed penalties for 3 years of imprisonment for people committed in protest against any law. People inciting others to protest could be jailed for five years. Moreover, detention laws permitted political persecution and incited security police bad treatment of detainees depriving them from all their rights, the thing which left no other choice for South Africans than violence[18].

[16] It was a consumer boycott in Bethal, against slave-like conditions of potato labourers. The boycott started in June 1959 and ended in September 1959. Prominent figures of the movement included Gert Sibande, Ruth First, Michael Scott and Henry Nxumalo.

[17] https://www.sahistory.org.za/article/anti-pass-campaigns-1960

[18] ibid.

5. The beginning of violence

The next phase in the struggle against apartheid began in 1960 with the banning of the ANC and the Pan-African Congress. The armed struggle began in 1967. The Soweto uprising[19] in 1976, which constitutes the last phase in this struggle, was brought about by internal as well as external developments.

Political leaders of the ANC and other organizations active in the political field were convinced of the legitimacy of the use of violent means to fight for black's rights and freedom after the bloody events of Sharpeville massacre[20] and the declaration of the state emergency early in 1960. This was achieved by the creation of two secret organizations: Umkhonto we Sizwe[21] and Papo which acted as military force for the underground developing nationalist movement of liberation.

Violence was intensified after the banning of the ANC and the arrest of Nelson Mandela and his nationalist comrades as the scene in South Africa had been characterized by acts of sabotage. The movement, then, adopted a specific strategy with two aspects: the first was an internal campaign to destabilize the racist regime and the second was an external campaign for political, economic and cultural sanctions against South African Government.

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[19] https://www.sahistory.org.za/archive/book-5-people-places-and-apartheid-chapter-2-soweto-uprising-june-1976-turning-points-event

[20] https://www.sahistory.org.za/article/sharpeville-massacre-21-march-1960

[21] In French 'fer de lance de la nation' : the armed wing of the African National Congress (ANC), co-founded by Nelson Mandela.

The liberation movements were largely supported inside and outside the country. Internally, they received political and material help from urban and rural masses and from progressive intellectuals, businessmen and civil servants. Externally, diplomatic and material sustenance were mainly obtained from the Liberation Committee of the Organization of African Unity (OAU), from socialist states like China and USSR, and from the humanitarian and solidarity groups in the Western World (Thompson 213-220).

It is the combination of many factors added to the Anti-Apartheid Movement (AAM)[22] and international sanctions against South Africa that could put an end to the apartheid regime. The (AAM), also known as the Boycott Movement succeeded as a transnational social movement to oppose this system and support the Blacks in their struggle against it using several ways. The movement was widely supported by individuals, governments and organizations from all over the world. The movement succeeded to bring the issue of racial discrimination on the UN agenda since it threatened the world peace and security (ibid 230-235).

Receiving no positive reply from the National Party government to the calls to desist from its discriminatory social policies, the UN General Assembly and the Security Council found it evident that severe measures should be undertaken against

[22] A British organization acting at the centre of the international movement opposing the South African apartheid system and supporting South Africa's non-White population against the policies of apartheid. The AAM changed its name to ACTSA: Action for Southern Africa in 1994, when South Africa achieved majority rule through free elections, in which all races could vote.

South Africa. Considering apartheid as a violation of South Africa's obligations under UN Charter, the General Assembly passed a resolution in 1962 which paved the way for voluntary boycotts in which member states were to break all diplomatic relations with South Africa, to stop trading with her and to deny passage to South African aircrafts and ships. Other measures contributed to the international isolation of South Africa included cultural boycotts, expulsion from the UN and the Commonwealth, arms and oil embargoes were imposed in 1963 and 1973. In the beginning, most western governments opposed economic sanctions against South Africa and expressed their desire to maintain economic relations for the remarkable profit it offered them. However by the 1980's most of the largest companies had withdrawn from South Africa despite the reforms brought by President Botha in 1985 to reform the system[23].

Philip I. Levy thinks that the impact of the international sanctions was more psychological than economic due to the cultural sanctions imposed on South Africa (5,6). The latter started with an academic boycott introduced in 1965 by a group of British University Staff; restriction on access to research centers were imposed on South African Scholars besides limiting their international publishing opportunities, UN sanctions prohibited South African artists from touring the world. Sports boycott introduced by the FIFA expulsed South Africa from international football occasions in 1961, from Tokyo Olympics in 1974, from the Olympic games movement in 1970.

[23] https://www.sahistory.org.za/archive/1982-year-international-mobilisation-sanctions-against-south-africa

It was not enough for apartheid to cease as unfair practices it needed to cease first as a way of thinking influenced by subjective religious belief just as it started. After Sharpeville massacre, the World Council of Churches called for the Cottesloe conference[24] which supported people equal rights regardless their race. It also called for people's right to own land, jobs and to participate in the government. Activists thought seriously to bring Black and White Christians of various groups to seek Christian unity and they were really concerned about the Christian concept of social justice. Many of these activists opposing apartheid system of social values were forced from their job positions.

6. Political negotiations to end the system

In response to the rude economic and cultural sanctions and internal pressures the National Party and the African National Congress decided to begin political negotiations. Further external factors also contributed greatly in this change were Cold War, Soviet Union, collapse and the doubting of communism throughout

[24] This conference was held on December 7th to 14th, 1960 in Cottesloe, a suburb of Johannesburg. The immediate impetus for the consultation was the international public outcry against the Sharpeville massacre that had taken place the previous March. It was sponsored by the World Council of Churches (WCC), the WCC member bodies in South Africa sent ten delegates to participate in the discussion. At the consultation, the members were urged to push the government of South Africa towards greater inclusion of black people in political affairs. The Cottesloe Statement rejected unjust discrimination in all its forms and made some resolutions with respect to such issues as freedom of religion, migrant work, and due process. The Dutch Reformed Church (DRC) in South Africa rejected the Cottesloe Statement as too theologically liberal. https://en.wikipedia.org/wiki/Cottesloe_Consultation

Eastern Europe and Africa, especially the latter which strengthened the case of activists calling for social and political change.

It took years before an important and influential negotiation took place. This was in 1974 when Harry Schwarz, the leader of the liberal reformist wing of the United Party could sign with the chief executive councillor of the Black homeland of Kwazlu the Mahlabatini Declaration of Faith[25], a plan of five points for racial peace to draw up constitutional proposals with Bill of Rights to protect these rights as it appealed for non-violent means in achieving political change. The declaration was highly supported by liberals, English speaking press and many Black leaders.

As a direct result to this development in the political situation, secret meetings between the South African government and Nelson Mandela were organized by the National Intelligence Service (NIS)[26]. These meetings increased confidence between main actors which led to engaged talks soon changing from secret to public. In 1990, the South African government held a meeting with the ANC leaders to find solutions to violence and to remove obstacles to negotiations like releasing political prisoners. In 1991, the National Peace Accord in which national and homeland government and twenty-seven political organizations signed a

[25] www.sahistory.org.za › mahlabatini-declaration-faith-4-january-1974

[26] It is a defunct intelligence agency of the Republic of South Africa which replaced the older Bureau of State Security (BOSS) in 1980. It was replaced on 1 January 1995 by the South African Secret Service and the National Intelligence Agency with the passage of the Intelligence Act (1994). It played an important role in facilitating indirect secret talks with the ANC.

set of codes of conduct; a critical step towards formal negotiations (Thompson 241-250).

Throughout 1992, violence continued despite all efforts but it is this fact which paved the way for the Convention for a Democratic South Africa (CODESA) in which nineteen organizations were represented. It worked on the creation of a traditional government and a representative parliament for a free political activity and to treat problems that may appear in phase of transition (Thompson 252). Shortly after the abolition of the Population Registration Act, the Group Areas Act and the Land Act, most economic sanctions were lifted. The US congress released the comprehensive Anti-Apartheid Act lifting the remaining sanctions. Trade and investment banned actions were lifted by the European community in January 1992. Three months later, sport, cultural and scientific restricting activities were lifted, the Oil embargo too. UN sanctions were lifted last in 1993.

A second session of CODESA was organized on May 1992 but it ended because of the rupture of the negotiations after the withdrawal of ANC which was accused of the complicity of De Klerk's government in the Boipatong Massacre led by armed groups of the Zulu nationalist movement where 46 residents from Boipatong were killed. The repeated massacre pushed the political parties to find a political solution. It was the leader of the South African Communist Party called Joe

Slovo who finally proposed an alliance government for the five years following a democratic election in 1992; concessions and guarantees to all sides were included[27].

In this context, a Record of Understanding was signed by De Klerk' government and the ANC; it dealt with an interim government, a constitutional assembly, political prisoners, dangerous weapons, mass actions, and the police responsibility in protecting residents in workers' hotels supported by ANC (Holland). However the Zulu Inkatha Freedom Party (IFP) continued protesting and boycotting the elections until Mandela promised its leader Mangosuthu Buthelezi that foreign mediators would examine Inkatha's claims for more autonomy. The country was drowned again in violence after the assassination of the South African Communist Party (SACP) Chris Hani on April 1993 by white right wingers. Since then political participants were more determined to find an imperative political resolution to the bloody racial conflict in South Africa. The Multiparty Negotiating Forum (MPNF) approved a Government of National Unity on 18 November 1993, and a Transitional Executive Council (TEC) was allotted to supervise the run-up of the first democratic elections in the history of South Africa which took place on 27-28 April 1994. Millions of South Africans could, for the first time ever, express their opinion through two days of voting in a national election. The ANC realized a great victory with 62% of the voices. On its part, the National Party could win 20%, and both formed the Government of the National Unity with Nelson Mandela as a

[27] https://www.sahistory.org.za/article/convention-democratic-south-africa-codesa-codesa-2

president of South Africa elected for two terms, and Thabo Mbeki and F.W. De Klerk as deputy presidents (ibid.).

7. Conclusion

It is undeniable that the history of apartheid in South Africa remains an atrocious human tragedy. It was a cruel system of racial discrimination maintained by a white minority whose main preoccupation was to preserve her interests and mythical superiority at the expense of the whole existence of Africans and other minorities. The list of the victims of this system of injustices is so long. People were chased from their lands, they were obliged to live under most horrible living conditions, they were enslaved, imprisoned and tortured to death. Resistance to this system went through different stages: pacific struggle then armed to end with international solidarity. In reality, it is the international economic and cultural embargo which was the most influential as it had a deep impact on the economy of the country and mainly the interests of the minority since the Black majority had nothing to lose. Only the choice of negotiating peace and justice was left for the government and the other political participants. The elections of 1994 were considered as a first step on the path of democracy marking the end of decades of marginalization and discrimination.

It is true that the elections put an end to a political system and paved the way for a political change as well. However, did the end of apartheid mean necessarily the end of harassment and discrimination? Could it really put an end to poverty, disease and ignorance highly registered among Africans? Did it really put an end to xenophobia towards the Blacks? How far were the Blacks ready to forgive the

Whites' crimes against them? Did the end of apartheid mean the disappearance of the cultural barrier between the different ethnicities composing South Africa? May be it is this type of questions and others that history dropped and could not tell about the end of apartheid and that literature can complete. The two remaining chapters probably try to investigate this thin line between history and literature.

CHAPTER FOUR

JULY'S PEOPLE CHARACTERS: SUBJECTS OF HISTORY

Chapter Four : *July's People* Characters: Subjects of History

Chapter Four

July's People Characters: Subjects of History

> *The beginning and the end of the world of a novel, which are determined by the beginning and end of the process which supplies the content of the novel, thus become significant landmarks along a clearly mapped road. The novel in itself and for itself is by no means bound to the natural beginning and end of life—to birth and death; yet by the points at which it begins and ends, it indicates the only essential segment of life, that segment which is determined by the central problem, and it touches upon whatever lies before or after that segment only in perspective and only as it relates to that problem; it tends to unfold its full epic totality only within that span of life which is essential to it. (Lukàcs 36)*[28]

> *[Her characters] are figures who, in general drawn from Gordimer's observation of life at large, both condense broader social and historical patterns and, in their individuality, engage with them in intense and extreme form. They […] fully become 'subjects' of history, and in turn explore it as far as their capacities and situation will allow. It is then in dealing with the subjectivity of these characters that Gordimer has, over the period in which she has been writing, also explored a much larger, and changing world." (Clingman, The Novels of Nadine Gordimer: History from the Inside 9)*

1. Introduction

This fourth chapter is devoted to the text analysis where a qualitative methodology is followed to help the researcher to examine the first hypothesis pronounced in the introduction. To remind the reader, it is hypothesized that the consciousness of the fiction is represented by the characters that are viewed as subjects of history regarding their roles and relationships between them. And that the latter are indicative of historical realities of the time specific to South Africa without

[28] The document is downloaded from: https://analepsis.files.wordpress.com/. It does not contain page numbers, 36 is the number of the Pdf page.

rejecting the probable universality of their torments. Then an inductive analysis of narratological elements like characterisation, plot, themes and symbols, and the analysis of the effect produced is followed to help the researcher explaining consciousness representation in the work and depicting the extent to which characters reveal historical realities too. Readers are not going to find a direct explanation but conclusions are driven out of an ample discussion of the narrative elements set before throughout the analysis of three basic themes: Transfer of power and characters' roles, Human relationships, Nationalism and Liberalism.

Nadine Gordimer belongs to the group of white radical intellectuals and historians who worked to realign the oxford history of her country with the Black experience. She succeeded to proficiently blend history, politics and fiction with her own vision by recreating the struggle for freedom of her people and using it as a background to her novels, yet her themes are universal because they represent life itself since it is the core subject of literature.

2. *July's People*: A thematic analysis

The theme is central in any literary work. It is embodied in the narrative. It should not be limited only to the idea motivating the author but it is significantly related to persons, actions and events and their interpretation. The writer does not only state a theme in his literary work but his genuine lies in making it vivid and evoked in every detail of the story. The novelist does not start writing by choosing a theme but by making a statement of purpose, and it is his interpretation of the latter which results in the theme of the novel.

Then we need to adequately analyze Nadine Gordimer's theme(s) in her novel *July's People* to understand her statement of purpose on such general subjects as socio-political reality in South Africa, human relationships and feminine consciousness. Three themes are chosen to realize this analysis: transfer of power and characters' roles inversion, human relationships as shaped by apartheid, and nationalism and liberalism as being central in the South African situation.

2.1. Transfer of power and characters' roles

July's People is a futuristic literary work written in 1981, thirteen years before the official end of apartheid, in which Gordimer presents a dystopian critique of apartheid South Africa and a utopian vision of post-apartheid South Africa rather than presenting a revolution with respect to known ethics of a successful revolution. In this work, this Nobel Prize winner and committed writer projects a post-apartheid futuristic vision of South Africa where whites would remedy the economic inequalities between them and their fellow Black South Africans, to whom they owe much of their material and financial well-being, and to the discriminatory policies of apartheid as well.

The imagined transfer of power occurs in a timeframe where "The old is dying and the new cannot be born, in this interregnum there arises a great diversity of morbid symptom" as said by Gramsci; an epigraph that Gordimer chooses to open her novel with and to announce her state of purpose. The interregnum was filled of 'morbid symptoms', but meanwhile emptied of fake authority, it was an inevitably disorienting transitional period toward an authentic future.

Gordimer, in this work sees the present with its social roles, codes and behaviours through the eyes of the future (Clingman, The Novels of Nadine Gordimer: History from the Inside 201). A present which does not seem to be specific just to South Africa but the West as she states in *Living in The Interregnum* that the basis of moral equivocation is "a fear of the abyss, of the great interregnum of human hopes and spirit" (n.pag), besides an unwillingness to recognize "the victims of western standards of humanity" be it in Latin America, in Asia or Eastern Europe.

July's People is a narrative about the people of July, a Black South African servant whose character seems to be deliberately situated in the shadow of Whites' world, although the title locates it in the centre of the narrative events. The people of July are his masters, the Smales – Bam, Maureen and their children Victor, Royce and Gina. His other people are his fellow Black village inhabitants. The plot revolves around the liberal White Smales family living in Johannesburg, who in the wake of civil unrest, flee the city, July takes them into his native village (for a full plot summary, see Appendix D).

Attempting to examine and represent political and revolutionary manoeuvre as true to life, Gordimer combines two narrative modes: historical and fictional. The background to the imaginative rebellion is derived from history, and in a historical perspective, she infers the end of the 19th c. colonization demonstrated in mineral grasping, work abuse of indigenous people and the constitutionalised, standardized prejudice covered by devout ideas to uplift (N. Gordimer, The Essential Gestures: writing, politics and places).

In this work, “The past represents the apartheid discourse, the present imparts the black village discourse, and the future bears vague and questionable indications of the Whites’ attempt of survival and re-appropriation in the new order.” (Radwan 14). It is then a narrative which alters the boundaries of history and fiction. In addition to this, Gordimer employs her genuine and artistic qualities to expose the imbrication of White South Africans, especially the liberals, with the racist policies of the segregationist political system ‘apartheid’.

The latter, as a political system, keeps political power firmly in the hands of the Whites in South Africa. As land distribution is concerned, apartheid separates different racial groups in different parts of the country. Based on caste and race prejudice, apartheid keeps the Whites in a super-ordinate position and the Blacks in a sub-ordinate position. Social apartheid imposes on both groups to attend different schools and do not intermarry. Another crucial inference of this separatist system is in economy; it increases the Whites’ wealth by exploiting the black labour and through servitude. The system is maintained by repressive laws and police force; protests are considered riots. People are arrested for the least illegal act for an indefinite period under the worst means of torture. Blacks are not allowed to participate in national voting; they can choose local governors only. Strict censorship laws were imposed on writers, journalists and lawyers preventing them from divulging information about local affairs to the outside world besides many other injustices and oppressions (more in chapter three).

All of these injustices, working under the system of apartheid, aimed basically to maintain the whites’ superiority and to preserve their interests. Although many liberal whites joined the Blacks for their struggle for justice but their fear was

still undeniable. The whites were always afraid to lose that presumable superiority granted and guaranteed by apartheid government but introduced long time before its establishment by the Dutch Reformed Church whose adherents brought the term 'pluriformity of creation' and 'parallel development' based on the teachings of the 19th c. lead mainly by the Dutch theologian Abraham Kuyper (1837-1920) who advocated the requisite mankind division to preserve each its own identity by keeping it separate and by working for its development in parallel with other groups rather than integration (Goodwin 191). These historical facts show how deep-rooted are the racial and caste prejudices in South African social reality and against which Nadine Gordimer had spoken for more than fifty years.

In her novels, Gordimer offers a sympathetic portrayal of the Blacks by exploring, in eminent details, the interdependencies of the Blacks and the Whites within the framework of racial prejudice by monitoring the effect of divisiveness and oppression on black and white characters in her works. Gordimer fought against apartheid which, she believes, brutalized Blacks majority and dehumanized the governing minority of the Whites as well.

The purpose in this part is dwelling on the power dynamics between the white couple (Bam and Maureen) and the main black character July, their servant, so that attention is given to the "explosion of roles," as mentioned in the novel (July's People 142) to show how power shifts from powerless whites to the black men. However, classifying them under dual categories such as victim/perpetrator or right/wrong is insufficient to identify the place and role of characters.

In a situation of fright and violence, Bam and Maureen listen all the time to the radio to find out what is happening elsewhere for they are literally cut off from Johannesburg. The white couple is isolated in July's village; they feel that their life will no more be the same again. What happens suddenly and violently in *July's People* pictures fictionally the beginning of the end of apartheid, it takes place during the interregnum as the novel's epigraph states the old is dying and the new cannot be born yet. The characters face a circumstance near to post-apartheid. Their previous lives are devastated by the violent uprising, they are no more in control, and they no longer order Blacks. In this novel, Whites are deprived of a power gained for reasons of skin colour only. In this situation, brutal tyranny is replaced by brutal anarchy: airports closed, airplanes shut down, ports bombed, Red Cross appealing for blood and white people chased of their houses. It is a perplex situation marked by doubt where all values are crumbling and the status quo of power it has ceased.

Because of their ordeal, Bam and Maureen act in a fictional examination of the space provided for whiteness once the values of the old South African society start shifting. Actually, they are both literally and metaphorically displaced and, in case of success of the revolution, they must find a new place in a society with different values as they my recognize finally that "they had lived out their whole lives as they were, born white pariah dogs in a black continent," (N. Gordimer, July's People 9-10).

Some examples are extracted from the text to illustrate the arguments advanced here in. Maureen is given a loud voice throughout the narrative. She suffers as a white woman and she becomes more afraid each time; this is how she responds to her ordeals as she does not rely anymore on white men for help. She knows that

the closest white man Bam, her husband, is powerless. However, she seems more comprehensive of the helplessness white people are subjected to in this work. Looks at Bam and thinks: "[…] what was he here, an architect laying on a bed in a mud hut, a man without a vehicle," (N. Gordimer, July's People 119). Maureen realizes the helplessness of her own husband whose role is reduced to responding to his family primitive needs as hunter and provider; he hunts pigs for his family and people in the village, the least thing he could do to prove his masculinity, individuality and self-esteem. A role that Maureen feels capable to achieve just like Bam and July as she tries to convince the latter to join the women in the field to work: "Why? There's much more risk when Bam goes out and shoots. When you drive around in that yellow thing …" (N. Gordimer, July's People 118). Maureen tells July before this that she likes working with other women "sometimes". Mahmoud Ibrahim Radwan considers the use of this adverb of time highly momentous and it reveals the Whites' obstinate belief in the temporality of such 'explosion of roles' and puts emphasis on the deeply rooted racist beliefs (Radwan 16).

Observing closely the relation between Maureen and her closest black man July, one can notice her gradual loss of power over her servant: he stops obeying all time which was unconceivable in the former situation, he questions her and even defies her, as observed in the car keys or the gun episodes, he also openly determines that she causes "too much trouble," for him that he bears no more (N. Gordimer, July's People 184). Furthermore, he tells her what to do when he intends to see the chief, she suggests to Bam to go, he replies: "-You, master, your children. All is going," (N. Gordimer, July's People 122). In fact Maureen relies on July for everything practically: protection, shelter, food and fuel. I do consider the situation

of Maureen representative of the position of the South African Whites in the near post-apartheid period; they are abandoned by their powerless government and disobeyed by their black servants. The white woman here mistrusts her closest white man and lost authority of her closest black man as she grows more independent of them both.

Considerably, Bam Smales, a cultured architect responds in a different way to the dilemma before him. Bam reaches a derogated state, he lost the authority granted by his skin colour and passed to him by his ancestors. He was forced to live his house with his family members, deprived of food and all aspect of comfort afforded before the fictional revolution. The Smales suffer ordeals usually reserved for South African Black majority. Bam's authority as male, white, educated and wealthy is radically abridged. His senses and his capacity to make sense are significantly compromised. As events arise in the narrative, Bam experiences unpredicted powerlessness and enters in conflict with Maureen. As their frustration increases, Bam and his wife start disagreeing most often. He tries to show his usefulness by showing more adaptation to rural life by building a tank to save the rainwater for the villagers and by going hunting warthogs, yet to no effect since he changes nothing in the intricate situation in which the Smales find themselves.

Another way to show the gradual loss of power of the white characters in the novel is the legal and physical objects which symbolize figuratively power. In this work, the Smales cannot successfully resort to official authorities: there are no policemen, soldiers, firemen, or government officials. It seems that the state ceased to exist whereas the only figure that may represent authority is the chief that July tells the Smales to visit to ask for his permission to live in his village "My place it's

here. But all people here, all villages, it's the chief's. If he's sending someone ask me this or this, I must do. Isn't it. If he's saying I must come, I must come. That is our law. —" (N. Gordimer, July's People 122). Only ironically, after the gun is gone, Bam contemplates that "[…] if he couldn't pick up the phone and call the police whom he and she had despised for their brutality and theuggery in the life lived back there, he did not know what else to do," (N. Gordimer, July's People 176).

The yellow bakkie, its keys and the gun are objects that can be considered symbolizing freedom and power that the white characters lost for the Blacks. The first sign of July's betrayal of the Smales' trust is his possession of the bakkie and its keys. One night, two men take the bakkie for a drive. July then is elusive when Maureen confronts him with the theft, and he angrily reminds her of major injustices and even small offends that characterized his position as 'boy' and the Smales as 'master', although they were never used in the house before the revolution. The car loss to July represents the Smales deprivation of freedom.

Bam loses his shotgun too; he accuses his son Victor of taking it. After he searches for it and does not find it, he resigned lying on his bed. Maureen thinks it is Daniel, July's companion who took it because of his shown sympathy with the rebels. Indeed, he has been missing from the village for a few days. The gun offers protection and symbolizes authority; its loss represents the loss of the latter.

In the process of the gradual transfer of power, the Smales lose their house, their job, their car, their gun, and their servant July. In a way, it can be argued that Gordimer degraded the white characters to make them suffer nearly the same

conditions as the Blacks under apartheid; they were deprived of freedom, protection, authority and power besides any standards of good living conditions.

Concisely, the Smales suffer through the process of deprivation of material objects and power despite their innocence. They are not accused of any act of racism or exploitation against the Blacks. In a way or another, they become victims like the Blacks and; ironically, the source of their pain is their skin colour despite their expressed opposition of apartheid, although this cannot be strongly justified from the text.

The discussion about the Whites' deprivation of power leads to a discussion of July's character that does not seem losing anything. His process of empowerment sets up a certain detachment from the white characters starting first by challenging their reliance on him. He shows his carelessness about them and their lost fortunes and he chooses when to help and when to resign. After the gun disappeared, July confesses to Maureen that Daniel took it but considers the problem not his business (N. Gordimer, July's People 150). He also expresses his free will when he said that Maureen makes trouble that he wants no more. In July's village, the Smales cannot view July as a servant only despite their dependence on him; he helps them less in the time they become more and more dependant. Yet he is not mischievous, he doesn't show any hatred toward the Smales nor does he want to harm them.

Paradoxically and compared to their parents, the Smales' children adapt spontaneously and in an easy way to their new environment. They enjoy playing with Black children. They learn their language (vernacular) too. In reality, the fact of exposing the children to such acclimatization and familiarization with a community

Of a different ethnicity allows them to share the land and save them from anguish and alienation (Wagner 230). However, this adaptation to a new environment, usually considered as inferior, inadequate and unsafe by the parents, has an unhopeful impact on Maureen who does not feels loosing possession of every part of her life(139). Maureen, the mother fails to keep her kids clean and she becomes progressively insignificant to them:

> The children had stood obstinately before her, squinting into the sun through wild hair, when she forbade them to go swimming in the river, and she could hear their squeals as they jumped like frogs from boulder to boulder in the brown water with children who belonged here, whose bodies were immune to water-borne diseases whose names no one here knew. Maybe the three had become immune, too. They had survived in their own ability to ignore the precautions it was impossible for her to maintain for them. (N. Gorier, July's People 169)

In his article titled: The Dystopian Vision of a Revolutionary Surge A Study of Nadine Gordimer's July's People, Erritouni observes the role of children in the narrative. Victor, Gina and Royce acclimatize to their new life; by the end of the narrative, they become indistinguishable from what the author calls 'the grimy' Black African children. Children tend to demonstrate a natural ability to accept the alteration.

In fact, by displacing the Smales from their acquainted, contented, civilized and authoritative white family environment to introduce them to July's bush, Gordimer shows her anxiety about the future scenarios and widen the breach

between White and Black reserved territories. In such a situation, the children appear as representatives of the apocalyptic future the whites may face in the country. Through Maureen, Gordimer shares with her readers her angle of vision about the black 'grimy' and subhuman setting. Obviously, the land prevails as a principal perception in July's People that requires our attention.

One of the main political themes explored by Gordimer in the majority of her works is that of land and it is tightly related to relationships between people. During apartheid, this was the main concern for many South African novelists because many of the basic laws that formed apartheid system of government concerned the land organization, including the Group Areas Act of 1950 and the Pass Laws discussed in chapter three. Gordimer depicts the injustices incorporated in these laws and considers them as symptoms of a much broader and profounder social malaise.

In this complex novel, the revolution significantly influenced the relationship between the Smales family and the land (Erritouni 68). "[…] the Smales' accommodation of the wilderness to themselves when they used to visit places like this, camping out. At the end of the holiday you packed up and went back to town." (N. Gordimer, July's People 179). It is power indeed which determines this land as 'home' and that land as suitable for excursion in the wilderness; power regulates willingly the wilderness. Indeed, it is July's wife who brightly and innocently speaks loud the deviation in land organization:

> —White people here! Didn't you tell us many times how they live, there. A room to sleep in, another room to eat in, another room to sit in, a room with books (she had a Bible), I don't know how many times you told me, a room

> with how many books … Hundreds I think. And hot water that is made like the lights we see in the street at Vosloosdorp. All these things I've never seen, my children have never seen—the room for bathing—and even you, there in the yard you had a room for yourself for bathing, and you didn't even wash your clothes in there, there was a machine in some other room for that—Now you tell me nowhere.—[…] —White people must have their own people somewhere. Aren't they living everywhere in this world? Germiston, Cape Town—you've been to many places, my son. Don't they go anywhere they want to go? They've got money.— (N. Gordimer, July's People 23)

The prefiguring of 'here', 'there', 'nowhere', 'somewhere' and 'everywhere' highlights the relationship of power to land, the differences between the 'here' and 'there' is huge, not only as place but as existence too, it is a kind of "[…] geographical inquiry into historical experience," as Edward Said suggests in his work Culture and Imperialism written in 1993. He adds that history always takes place somewhere and that the issue of land, territory and power has permanently been contested in the long history of imperialism (Culture and Imperialism 33). 'Everywhere' suggests endless places and clearly open to the 'white people' only. The notions of here, there, elsewhere and home, are decided and decreed by power.

Although the Whites become gradually powerless in this work, their roles are not inverted in a clear cut with those of black characters in the narrative; the Whites do not become real victims neither the Blacks become offenders. However, the 'explosion of roles' creates situations of interactions and positions more complex that it was during apartheid days. Actually, Gordimer avoids offering a picture in black and white with easy definitions to her readers. She prefers to make of her work a

narrative about human experience beyond skin colour. Both black and white characters suffer and she doesn't give any simple answers to their ordeals. The narrative "[…] dwells less on the pending demise of white South Africa and on the utopia of an alternative future, and more on the difficulties that arise from the attempt to surpass the pitfalls of the old order in anticipation of a new one," (Erritouni 68-69).

By the end of apartheid, both Blacks and Whites must struggle to define their roles in a new society and bring about a new "course of history," as labelled by Hannah Arendt (Yar 28) to be told in a new narrative like Disgrace (1999) by J.M. Coetzee published five years after the country had had its first general elections in 1994 where roles played by Whites and Blacks are differently defined in a clearly set post-apartheid situation.

In the shift of roles, while Bam and Maureen strive to find their position in the new surroundings without losing their identities, the black characters accustom themselves to white laws and customs. In the same vein, the Smales family live traumatic changes in conceding to the new order in post-apartheid South Africa, while the Black community is portrayed as not only accepting the discrimination of apartheid as normal living but they also resist the transformation of self-rule (Erritouni 68). Through the examination of roles played in the narrative, it is noticeable how July feels triumphant in the new powerful position as he ironically; becomes the "[…]the one to decide what they should do […]" (N. Gordimer, July's People 14) and as he said again on page 116: "—If the children need eggs, I bring you more eggs. I can bring you spinach. […]—That's not your work. —", however, this also shows that "[…]he insists on remaining within the codes of servitude."

(Radwan 17). Relationships between Black and White people undergo definite alternations engaging an inversion of stances of persecution and oppression.

In reality, power transfer and roles played in the narrative –Gordimer's explosion of roles- is necessary for the latter to express her vision about Blacks rule at the dawn of post-apartheid South Africa. Gordimer predicts Blacks' leadership of the country, yet as "wreck". A careful analysis of the bakkie episode reveals that. The automobile symbolizes the technology with which the Whites controlled Blacks in South Africa and their main means of imperialism. The bakkie is also a crucial element throughout which the Smales identify themselves and a means of their independence. In a time of helplessness, Maureen feels depressed and angrily convicts the family servant as a thief:

> —You'll profit by the others' fighting. Steal a bakkie. You want that, now. You don't know what might have happened to Ellen. She washed your clothes and slept with you. You want the bakkie, to drive around in like a gangster, imagining yourself a big man, important, until you don't have any money for petrol, there isn't any petrol to buy, and it'll lie there, July, under the trees, in this place among the old huts, and it'll fall to pieces while the children play in it. Useless. Another wreck like all the others. Another bit of rubbish. — (N. Gordimer, July's People 187).

In an angry tone, Maureen declares her servant and saviour a villain who acts like a gangster and insists on his incapacity to be "a big man" or a man of any importance because of his lack of wealth and insight. Maureen's declaration is highly pejorative, it reverberates the Whites' immoral opinion about the Blacks. In this

sense, (Himmelman) argues that: “The native could not lose its mystique through an absolute dichotomy. Rather, he or she must continue to be both noble and savage, so that an Other could be retained through the guise of a ‘sympathetic’ civilizing mission.” (9). This recalls Bhabha’s notion of mimicry.

Maureen finds herself torn between the Blacks’ rejection of Whites and her refusal to admit white privileges of July. The bakkie, a symbol of power and civism, turns into ‘a bit of rubbish’ in the hands of July, an unfit master according to Gordimer. Under July’s control, the truck is seen by Maureen as “a deserted house re-entered,” (N. Gordimer, July's People 15); it is ruined. In fact Gordimer shares her opinion through this episode. She assumes that Blacks are neither competent nor well prepared to rule constrictively; they can spoil everything, if they rule South Africa to end apartheid in the absence of the aptitude to improve and develop.

The epigraph of July’s People “The old is dying and the new cannot be born: in this interregnum there arises diversity of morbid symptoms,” evokes cynicism and skepticism as transcendence to a better future is reduced by the interregnum, a utopian future in which South Africans try hard to overwhelm their intractable economic and social problems. Her postmodern utopia is different from Thomas Moore’s for example as it “[…] avoids prescription and contents itself with adumbrating fresh possibilities. […] [It] is neither apocalyptic nor doctrinaire: it rejects prescription and teleological visionary history.” (Erritouni 74). The latter adds that the ending of the novel is obviously in accord with Frederic Jameson who aligns utopia with the postmodern rejection of “prescription, teleology and naïve optimism”. And it is also in accord with Ralph Pordzik who believes that postcolonial ‘topographer’ novelists like Gordimer imagine a more complex and

open ended utopia locus embracing any possibilities of change not yet realized completely (75).

When Maureen hears the noise provoked by the helicopter, she goes towards it, seeking it "[…] and she runs towards it, she runs." (N. Gordimer, July's People 195). It is here where the novel ends leaving the reader without a clear vision about Maureen's fate. There is no sign indicating the identity of the helicopter, no sign showing who is inside and what their purpose is. The reader does not know if Maureen has to welcome them or fear them. Stephen Clingman recognizes the difficulty to decode the message of the ending and thinks that Maureen runs from old structures and relationships which caused her deterioration (The Novels of Nadine Gordimer: History from the Inside203), whereas N.T. Bazin considers Maureen's impulsive escape more self-destructive than liberating. (qtd. in (Erritouni 75)) In fact, there is no consensus among critics for the interpretation of the scene ending the novel. The reader is left with unanswered questions which can be explained as Gordimer's refusal to prescribe to South Africans what they must do and what shape their country must take.

When interviewed by Nancy Topping Bazin about Maureen's flight which is considered as an act of alienation than communication by Roland Joffe; a film producer, Gordimer offers her own interpretation of the ending of her novel years after writing it:

> Well, when I look back I see Maureen as, in a way, the last colonial woman. She has been handed from father to husband. And she has had, in effect, two husbands-though she didn't realize it-because July does so much for her. […]

> And then, of course, both husbands turn out not to be able to protect her anymore, because her own husband, Bam, without his car and his gun and his office, is absolutely unable to do anything for her […]. And July turns out to belong to his own people, to be able to offer temporary shelter but not the kind of reverse dependency which she had hoped f or. She had looked after July "in town" and now July's going to look after her there [in his village], and of course he does for a while. But I think that in a subconscious way and in the most un- likely and dangerous of circumstances, she rejects this and realizes that she's really not a person on her own. […] But she goes through a form of cleansing, of baptism, when she's born again in a sense, when she goes through the river, running away. She simply wants to make choices of her own. And of course there's a political aspect to it […] (An Interview with Nadine Gordimer 581-582).

In some readings, Gordimer portrays her political maturity in the character of Maureen, which sounds like Nadine. Throughout the novel, Maureen's consciousness grows as she depicts the negative image of the white liberals who appear dogmatic, not even willing to face reality. The scene of crossing the river and running away might be interpreted as Gordimer' changed position in her revolutionary path when she finally joined Blacks in their struggle against apartheid. Maureen is "[…] unable to maintain her liberal identity by venturing her fate i.e., desperately running into an unknown future," (Zeidanin 137) escaping her failures as a wife, a mother and a liberal woman.

In the 'explosion of roles', the abdication in this novel reverses the host relationship; the Smales live in July's mother's hut while July does not replace Bam as protector as Maureen wishes. Actually, and it is worthy to mention that all

protectors, chiefs and patrons are dismissed in this novel. In a way this shows that the explosion of roles is not simply a matter of instituting a new regime, this reversal of roles is accompanied with a feminist mode of reversal; it is Maureen who has to take the initiative as her strength gradually grows (Clingman, The Novels of Nadine Gordimer: History from the Inside 199). Yet (Folks 118) assumes that her assertiveness is directed towards her own assumptions and that the reversal of roles gives women a role within political and communal order.

July's People (1981), on the surface, is a study of the changing power balance between Whites and Blacks following a violent revolution. Instead of showing the triumphant ascendancy of the Black South Africans in a narrative of a theorized revolution, the story concentrates on the Whites' incapacity to adjust to the new derelict, defective, and failing reality. The story has no clear conclusion or conclusion: it depicts how the world is rather than prescribing how Black-white interactions should be in light of the transformation. As a result, the narrative framework is solely descriptive of the current situation; open ended with no predictions on the future of the country under Black rule.

2.2. Human relationships and apartheid

The ending scene of the novel is viewed by many critics as projecting a utopic post-apartheid future. However, *July's People* is also a dystopian novel. In eminent details, Gordimer draws a grim portrayal of South Africa exposing the social and economic consequences of apartheid system through the instituted economic exploitation of Africans and the political hegemony of Afrikaners continue relentless. The revolution, the interruption of social structures and the impasse in interracial

connections are portrayed in this work as occurring in the future, yet it was in reality evident in the South African scene since the Soweto uprising in the seventies as Gordimer maintains in a 1987 interview with Bazin (N. T. Bazin, Conversations with Nadine Gordimer): "In the few years since [July's People] was written […] many of the things which seemed like science fiction then, have begun to happen," (259).

As mentioned before, this novel is not only critical of apartheid policies and racial issues but it is also about the Whites especially the liberals for their imbrications with the racist policies for the ineffectiveness of their opposition to their government policies to which they actually owe their richness and privilege. Readers are exposed to the obstinate contradictions inherent in the lives of white liberals through the Smales family.

As liberal intellectuals, the Smales strive to avoid racist attitudes of the white majority but unsuccessfully, and they manifest the 'morbid symptoms' of a dying consumerism in which "[…] identity is created by ownership and relationships are mediated by objects," (Bodenheimer 113) with a capitalist mentality as they resist to the sharing of their properties symbolized by the bakkie and the gun, the last vestige of their former life under apartheid.

It is true that July keeps the keys of the car with him but he still contests their exclusive right to it, he doesn't intend to steel it either. He appeases them by explaining that he needs them to buy groceries from the shop and to learn driving with Daniel. However, the Smales, with the capitalist arrogance accuse him of stealing it. The image of Bam driving the car and July sitting next to him on their way to visit the chief of the village, represents Gordimer's claim for a more equitable

distribution of wealth enforced by laws. (N. Gordimer, Living in the Interregnum 265).

July does not steal the bakkie, he takes the keys without permission which is an inadmissible act for the Smales as complained by Bam: "I would never have thought he would do something like that. He has always been so correct." He is correct as long as he is obedient. But as soon as he claims material equality with them, they resent him. Obviously, their reaction "betrays the limitations of their liberalism," (Erritouni 71). The confirmed sense of dependency involved in his constant need to ask for permission indicates his low social and economic status. Maureen, in her process of reflection about her surroundings, finally understands what it means for him to ask for permission for "everything" even aspirin, "nothing in that house was his," His residence in the town depends on Maureen's good will since she signed his pass every month as towns and mining regions were exceptionally reserved by laws for South African Whites. Then his act shows his rejection of their former status of masters and literally indicating the beginning of the end of the old order.

As mentioned above, this scene challenges the Smales' liberal principles and this is confirmed by another situation where Maureen sacks a pharmacy in desperate search of malaria pills for her kids on their way to the village escaping the anarchy caused by the revolution. Thus, she accepts and justifies the theft under duress whereas the same moral principle is not applied to July's perceived theft of the car although her act is considered as a steal by fraction which is legally condemnable while July's steal for personal use is not. Her action can be seen as an instinctive

reaction of a mother in front of a danger threatening her children, as it can be interpreted as a confirmation of the injustice of the laws in her country.

In this context (Visser) affirms that *July's People* exposes inexorably "[…]the intractable contradictions inherent in the lives of such people," (63). While watching July leaning his back against the wheel of the car, Maureen thinks: "Pride, comfort of possession was making him forget by whose losses possession had come about," (N. Gordimer, July's People 114). She does not recognize that her comment captures ruthlessly her own forgetfulness of the origin of her wealth in exploiting the Blacks and depriving them from the resonances of their country with the violent state help. Here, July shows the strength and value of the White's opposition of apartheid.

Through this work, Maureen constantly reflects on her and her husband's attitudes towards July and apartheid through self-examination and observing her husband's liberalism. Maureen, as a subject of history reveals an important reality that people experienced under apartheid, reality that cracks in the novel in a period of interregnum. In a situation, she calls for July: "Go and say I want him," (N. Gordimer, July's People 83) attempting to replay the hierarchical relationship they used to respect under apartheid. When he arrives, "[…] her little triumph in getting him to come turned over inside her with a throb and showed the meanness of something hidden under a stone." (83) What Maureen hides is a certain sense of superiority over July which is ingrained in her, passed to her by her White ancestors. Be it conscious or not, this sense comes to appear from time to time to betray her liberal principles.

For the part of July, he wilfully maintains an inferior position in the hierarchical relationship with the Smales', he obviously refuses to acknowledge the equality with the; he insists on calling himself 'her boy', and calling Bam 'the master', although "How many times, back there, had Maureen and Bam tried to get him to drop the Simon Legree term, but he wouldn't, couldn't, as if there were no term to replace it, none that would express exactly what the relationship between Bam and him was, for him," (N. Gordimer, July's People 134) despite Maureen's request "I've never made you do anything you don't think it was your job to do. Have I? Have I? I make mistakes, too. Tell me. When did we treat you inconsiderately—badly? I'd like to know, I really want to know," (86). July expresses clearly a hidden sense of inferiority.

Another aspect of the relationship between white liberals and Blacks is the distance of the first from the reality of the Blacks. Gordimer shows this through the detachment of Maureen from the material reality of Africans, her separation from what is observed shows the gap between her perception and the African real world that she wants to engage. It also approximates her attitudes to those of apartheid. This is made clear in the scene when she recalls planning her visit to the village as she imagines herself:

> —Walking in [the bush] with presents for [July's family], all lined up clapping their hands together in greeting. Telling the kids, this is his home, this is how he lives, see how cleverly July builds houses for himself. Telling everybody at home we actually drove him all the way to the bundu, visited him as a friend. (N. Gordimer, July's People 45)

In a patronizing manner, she imagines the huts in the village as original but bizarre and the way his people gaze at her as if they owe her allegiance, then, what she takes to be an act of charity and a measure of her liberal beliefs simply reinforces her position as a White South African. As she reckons with the failures of the past and the difficulties of the interregnum, Maureen admits her distance from "[July's] real facts of life" (Erritouni 73). This distance has insulated her from a recognition of her share, oblique and unconscious as it is, in the destitution of Africans (73).

Gordimer exposes ironically the limitations of the South African white liberals' patronizing expressions and manners as when Bam asks July to address him as 'Sir' instead of 'master', the Smales admiration of Castro "from a distance". By using such patronizing language of kindness, this novel "breaks the mould of a liberal myth of reconciliation," as declared by (Clingman, The Novels of Nadine Gordimer: History from the Inside 203). Another example of the Smales "ethnocentric ignorance," (R. Smith 104) of the real conditions of July's life and real nature is their ignorance of his real name Mwawate until mentioned by the chief for the first time after fifteen years of work for them.

Gordimer imminently exposes the impasse to which apartheid system condemned interracial relations. Besides the hierarchical relationship between Maureen and July, it is interesting to examine the lack of racial consciousness in the attitudes of the Smales' children towards the other black children. Victor, Royce and especially Gina represent the utopian impulse lying in terms of a future with more equality with Blacks. She represents Gordimer's passion for a plural South Africa where Whites are freed of both their previous privileges and the guilt of their White

ancestors' sins as well (N. Gordimer, The Essential Gestures: writing, politics and places 32).

In the village, Gina metamorphoses into an African girl; using African food, manners and perceptions to the extent to which this new world becomes a new ground from which she perceives the rest of the world. She can sing lullabies that she learnt from her African companions in their language Fanagolo; the South African lingua franca. More interestingly, Gina adopts a communal tradition of Africans where older kids help their parents in raising the younger and take care of babies:

> Gina was called but paid no attention; finally she walked in with the old woman's sciatic gait of black children who carry brothers and sisters almost as big as they are. She had a baby on her small back and wore an expression of importance. She sat down with her legs folded sideways under her and hitched at the dirty towel that tied the baby to her, knotted over her breastless rib-cage. (N. Gordimer, July's People 50)

Compared to the friendship between Gina and Nyiko, the relationship between Maureen as a child and Lydia, the girl servant in her parents' house, doesn't seem to lack that social consciousness. This relationship is immortalized by a photograph showing Lydia carrying Maureen's school case on her head. Although she considered Lydia her best friend and confidante, their relationship could not totally evade the hierarchy of White and Black; it is "so naturalized and deeply rooted," as she never doubted "the propriety, the reason, and the fairness," (Erritouni 78) of Lydia carrying her bag on her head, holding hands and sharing cokes and gum on the way to school and back home. The photograph illustrates "White herrenvolk

attitudes and life-style," (N. Gordimer, July's People 40). It is an uncritically accepted consciousness taught at home. It is probably due to her milieu which used to be entirely white where Blacks played a silent role of servitude only. Maureen understands that the photograph immortalizes a truth about their real life of the time which victimized them:

> Why had Lydia carried her case?
>
> Did the photographer know what he saw, when they crossed the road like that, together? Did the book, placing the pair in its context, give the reason she and Lydia, in their affection and ignorance, didn't know? (N. Gordimer, July's People 40)

Out of the comparison between the two situations above, we can understand Gordimer's optimistic vision about a possible coexistence between Blacks and Whites, but under new conditions, mainly economic. Actually, Gina as descendant of white oppressors who has broken with her inheritance, portrays a utopian relationship of Whites to Africa and Africans where a third space is found; a contact zone or a social space where transculturation takes place and trajectories of geographically and historically separated people intersect. A more ample discussion of this issue is reserved for the next chapter.

Victor, Gina' s brother contributes to Gordimer's utopic vision and suggests offsetting possessiveness and show a growing understanding that property can be swapped as when he exchanges the broken model cars from his racing track for "skeletal carts, home-made of twisted wire by the black children," (47) and when he joins the harvest for a share of peanuts.

July's People is not only about history of a people and a fictional revolution, it is also about "…relationships between individuals, individuals of different cultures, and the impact of a bizarre political system on these relationships," (Temple-Thurston, Madam and Boy: A Relationship of Shame in Gordimer's July's People 51). Marital relationship is a theme that requires a careful examination because the couple Maureen and Bam is put in a critical situation where their feelings are challenged by financial difficulties, loss of prestige and insecurity. These characters and the others reflect the details of a historical reality and we believe that it is in a relationship between husband and wife that we can reach far the effects of a given condition on the self.

Maureen and Bam feel "sickened at the appalling thought that they might find they had lived out their whole lives as they were, born white pariah dogs in a black continent," (N. Gordimer, July's People 9-10). The story revolves around Maureen and Bam Smales and their servant, July. Escaping the revolution, the Smales seek refuge in July's village. Maureen and Bam find it difficult to survive in the bush.

Apparently, the union of Bam Smales and Maureen Hetherington is identified by the conditions of a world which has no reality in this fiction. Maureen cannot admit the great change in her life; her appearance, charisma and interests have all undergone a change in the new situation in the village. Her life becomes active as she recognizes that she is living a fiction and that:

> She was in another time, place, consciousness; it pressed in upon her and filled her as someone's breath fills a balloon's shape. She was already not what she was. No fiction could compete with what she was finding she did

> not know, could not have imagined or discovered through imagination. They had nothing. (N. Gordimer, July's People 35)

It is difficult for both Maureen and Bam to discover who they are far from their natural environment and in the bush life. Bam attributes his deprivation to a lack of communication with his wife, and Maureen no longer recognizes the traits of the suburban architect in him. Bam's feelings about his once attractive wife begin to shift as well. he is aware of this as they're getting ready to face the village chief, who Bam fears will expel them. Bam then plans to tell Maureen about his concern, but he is aware of her incapacity to comprehend him:

> He said nothing of this certainty to her not because of any wish not to alarm her—the male chivalry of the suburbs had no right to keep her in ignorance of what she had to fear and it could not defend her against—but because he did not know to whom to speak these days, when he spoke to her. 'Maureen'. 'His wife'. The daughter of the nice old fellow who had worked underground all his life […] and talks fondly of the features of the town in which he grew up. The girl in leotards teaching modern dance to blacks at night-class, under the eyes of her architect boy-friend with his social conscience. The consort clients meant when they said: And we'd so much like you and your wife to come to dinner. The woman whose line of pelvis, shifting backside, laugh among other people sometimes suddenly became strongly attractive again after fifteen years; that same woman familiar as a cup on the kitchen shelf. The woman to whom he was 'my husband'. The other half in collusion, one for purposes of income tax, one to provide an audience at school sports, one in those moments when, not looking at each other, without physical contact or words, they clasped together against

> whatever threatened, in the nature of menace there was back there—professional jealousy, political reactionism, race prejudice, the wine-tasting temptation of possessions.
>
> Her. Not 'Maureen'. Not 'his wife'. The presence in the mud hut, mute with an activity of being, of sense of self he could not follow because here there were no familiar areas in which it could be visualized moving, no familiar entities that could be shaping it. With 'her' there was no undersurface of recognition; only moments of finding each other out. For the children she chose to appear as 'their mother', 'his wife', this morning. But she was no one to whom he could say that the chief was going to tell them to go. He had no idea how she would deal with his certainty. There was no precedent to go on, with her. And he himself. How to deal with it. How to accept, explain — to anyone: after all these days when his purpose (his male dignity put to the test by 'Maureen', 'his wife', Victor, Gina, Royce, who were living on mealie-meal) had been how to get away—now it was how to stay. (N. Gordimer, July's People 127-128)

For Maureen, too, Bam becomes simply 'he', the words wife and husband no longer exist in the old sense as referents or signs. It is a radicalization of sexuality that takes place as Maureen and Bam are deprived of their privacy symbolized in their master- bedroom and the objects of their suburban home. Actually, the couple experience a mutual de-familiarization. Maureen's appearance becomes repulsive to Bam. Within a short period of time, her hair "like the tail of a dirty sheep" (27), her un groomed female body, broken nails, unshaven legs and armpits, and her skinny chest without a bra cause him to murmur "Oh my god" (108). When he watched her removing her filthy T-shirt, "his lips turned out in disgust, distaste, on her behalf."

(108). For Bam and Maureen, they become ‘her’ and ‘him’ to each other. They seem to be strangers to each other away from ‘normal life’ (Temple-Thurston, Nadine Gordimer revisited 102), they can no more be themselves and act independently. We observe that July’s total dependency on them is reversed to appear by the end like separated couples trying to show up like normal family life “The parents were brought together to witness the contraption as divorced people might meet on their regular day to keep up a semblance of family life,”(140). Their relationship becomes more and more shallow.

Self-recognition is a crucial element of one’s identity; it remains constantly problematic for the Smales adults even in their village existence. It is their white skin colour; they are seen as White and treated as so. Their whiteness affects their relations with their neighbours. Maureen is conscious about this fact and we hear the authorial narrator voice describing the Smales trying to escape, while ‘there was still time’:

> They sickened at the appalling thought that they might find they had lived out their whole lives as they were, born white pariah dogs in a black continent. They joined political parties and ‘contact’ groups in willingness to slough privilege it was supposed to be their white dog nature to guard with Mirages and tanks; they were not believed. They had thought of leaving, then, while they were young enough to cast off the blacks’ rejection as well as white privilege, to make a life in another country. They had stayed; and told each other and everyone else that this and nowhere else was home […]. (N. Gordimer, July's People 9-10)

Maureen recognizes the reality that they cannot escape; it is that of being white pariah dogs rejected by Blacks in both her old life and the new one in the village. In fact, it is this reality which complicates the relationship with July. However, despite this recognition, their white arrogance remains a steady factor and emerges from time to time in the narrative as seen in different scenes referred to in the discussion in this chapter.

Another marital relationship requires our attention; the servant July and his wife Martha. The life of this couple is basically and deeply affected by economic factors which determine their way of living, the balance between desire and duty and experience in life. "The balance between desire and duty is—has to be—maintained quite differently in accordance with the differences in the lovers' place in the economy. These alter the way of dealing with the experience; and so the experience itself." (79).

Like his people, July lives his marriage according to economic forces caused by apartheid illegal policies: July lives in the city with the white family that he serves for fifteen years. He meets his town wife Martha only once every two years when he returns to his village. For Martha, it is an incomplete existence without her man. It also means conceiving a child every two years besides the responsibility she has to bear in traditional living conditions:

> Across the seasons was laid the diuturnal one of being without a man; it overlaid sowing and harvesting, rainy summers and dry winters, and at different times, although at roughly the same intervals for all, changed f or each for the short season when her man came home. For that season,

> although she worked and lived among the others as usual, the woman was not within the same stage of the cycle maintained for all by imperatives that outdid the authority of nature. The sun rises, the moon sets; the money must come, the man must go. (100)

Martha works like the other women in the village in a weekly effort to bring up the children in a community were men are most of the time absent for work obligations or demoralized. She is definitely unable to imagine her husband's other life in the city. Her daily life resembles the daily cycle of nature or ultimately more significant; a pattern which is created by the man's departure and accepted by the community as outdone (Head 126).

The gap between White and Black, in some given situations, is revealed repeatedly in many of Gordimer' stories; those situations commonly include points of contact and resistance in the apartheid state like: servants and masters, non-racial friendships and violent robbery. In later works written by Gordimer after 1960, Blacks are no more portrayed as having no choices and the Whites are no more powerful by the end, and the white protagonist, as in July's People , seems to be trapped and the Black rejection of the bona fides of the white man marks many of those later works which intensifies the trauma of disrupted relations between Blacks and Whites. That's why works like The Conservationist, Burgher's Daughter and July's People have a claustrophobic dead end; the white protagonists run away in irrational panic from blocked emotions like beasts escaping humiliation. But comparatively, black characters play an active role which indicates the shift in perspective between earlier and later fiction as observed by many critics.

In July's People, the relationship between master and servant, one of the common situations in the novel, predominates the narrative. The story begins with a standard scene announcing the beginning of a typical day of a white master and a black servant:

> You like to have some cup of tea?— July bent at the doorway and began that day for them as his kind has always done for their kind. The knock on the door. Seven o'clock. In governors' residences, commercial hotel rooms, shift bosses' company bungalows, master bedrooms en suite —the tea-tray in black hands smelling of Lifebuoy soap. The knock on the door no door, an aperture in thick mud walls, and the sack that hung over it looped back for air, sometime during the short night. Bam, I'm stifling; her voice raising him from the dead, he staggering up from his exhausted sleep. No knock; but July, their servant, their host, bringing two pink glass cups of tea and a small tin of condensed milk, jaggedly-opened, especially for them, with a spoon in it. (N. Gordimer, July's People 1)

Despite their cultural and class differences, July and Maureen are both modest, peace-loving persons who try to maintain harmony within an established old white system by adhering to a certain code and specific roles when dealing with each other. Both July and Maureen are South Africans but they play different roles. July must play the servant survival, and Maureen enjoys the comfort and convenience of being a white woman served by husband and male servant. Maureen appeases her conscience by joining various liberal anti-governmental organizations. She also looks after July during his illness and pays his fine after he is arrested as a 'good madam,' July takes pride in his duty as a 'good boy,' taking care of his owners' home and never stealing from the liquor cupboard. Through their inherited master-servant

roles, both are concerned with avoiding confrontation and keeping peace. But they no longer play conveniently these roles once in the rural village.

Because of the upheaval in the city, Maureen, Bam, their children and July run away with nothing, hiding in their servant's mother's hut in the bush. Shortly after arriving at the settlement, July is aware of the important change that has taken place. He "who had seen the white woman and the three children cowered on the floor of their vehicle," is suddenly aware of something he knows for the first time: "They can't do anything. Nothing to us anymore. —" (25) As July feels his new power, Maureen and Bam must know that theirs is almost gone. André Brink, in his article titled (Complications of Birth: Interfaces of Gender, Race and Class in "July's People" 163), links the loss of possessions to the loss of both power and identity as he discusses the powerlessness of the Smales in the village from a different angle considering the characters as subjects and object of possession too. A view which is shared with Rowland Smith who argues that: "July's people are both subjects and objects of possession, their roles and identities compromised by a patterned response produced by generations of white masters and black servants." (Masters And Servants: Nadine Gordimer's July's People And The Themes Of Her Fiction 95). They are objects of the past and subjects of the present. This view is then shared by Gramsci and Gordimer. Bhabha also views individuals, people and nations constantly torn between a dying old and a new which cannot be born yet through a process of splitting in a "contested conceptual territory" (The Location of Culture 145).

The title of the novel recalls July, the black servant and his people, however a stronger presence and a higher voice, in most of the narrative, is given to Maureen.

Central to the story is the development of the relationship between Maureen and July. The complexity of the association of these two major characters is established in a scene after a few pages from the beginning, it shows a first private interaction between them at the time when July comes to take the Smales' clothes to be washed by his women. Maureen first responds by declaring her responsibility "I can do it myself," (N. Gordimer, July's People 32). The proud July rejects that and quickly the conversation becomes about paying for services provided, however both characters try to maintain their familiar roles in an unspeakable mutual agreement which results in an obstinate moment where both realize that July is their saviour. Finally Maureen gives him the clothes, accepts to pay and then she looks surprised to learn that the villagers are "able to make the connection between the abstract and the concrete." (33)

The mutual unspeakable agreement is fostered again after a few pages by the narrator who speaks most often from Maureen's perspective: "He and she understood each other well," (16). But time she spends there in the bush seems to be different and "She was already not what she was," (35) and finally she rises one rainy night,

> She knew only where the doorway was, to get back. She took off her shirt and got out of panties and jeans in one go, supporting herself against the streaming mud wall. Holding her clothing out of the mud, she let the rain pit her lightly, face, breasts and back, then stream over her. She turned as if she were under a shower faucet. Soon her body was the same temperature as the water. She became aware of being able to see; and what she saw was like the reflection of a candle-flame behind a window-pane flowing with rain, far off. The reflection moved or the glassy ripples moved over it. But it existed—the

> proof was that there was a dimension between her and some element in the rain-hung darkness. Where it was, the rain must have thinned: and now she saw twin faint, needled beams, travelling. They progressed slowly, and because there was no other feature to be made out between her and them, seemed halfway up the sky. Then a sense of direction came to her, from the luminous trace: she stuck a pin where there was no map—there, in the dark and rain, was where the ruined huts were. The vehicle was creeping back. The point placed in her mind went back to darkness. The headlights were out, the engine off, in the roofless hut. (59-60)

The image of Maureen standing nude in the rain in a dark night reflects her reality; She cleanses herself of any traces of her past. It is a form of rebirth; it recalls baptism, in fact. She is described as close to darkness and her body at the same temperature as the rain, as if she just acquaints for the first time with the confusing present of South Africa as she becomes more aware of her past self; she is transformed. Soon after her rebirth, the narration becomes about her, exposing the reader to her "humane creed," which depends on "validities staked on a belief in the absolute nature of intimate relationships between human beings. If people don't all experience emotional satisfaction and deprivation in the same way, what claim can there be for equality of need?" (78). However, this creed is questioned by Maureen's actual state of mind and consciousness:

> There was fear and danger in considering this emotional absolute as open in any way; the brain-weighers, the claimants of divine authority to distinguish powers of moral discernment from the degree of frizz in hair and conceptual ability from the relative thickness of lips —they were vigilant to pounce upon anything that could be twisted to give them credence. Yet how was that

> absolute nature of intimate relationships arrived at? Who decided? 'We' (78-79)

Then she realizes that "The absolute nature she and her kind were scrupulously just in granting to everybody was no more than the price of the master bedroom and the clandestine hotel tariff." (79). She recognizes suddenly that her roles of wife, mother and master are just as arbitrary and predetermined as those roles assigned to July and that "[…] she's really not a person on her own." As declared by Gordimer when interviewed by Bazin (1995, 581-582).

What is important to notice is that Maureen's reflections about her creed occurred through her obsessive worry with July. She imagines him and she is curious about his town woman like a jealous lover. The language used to portray Maureen and July's private association is bound with a conscious eroticism in spite of the fact that they never truly share a sexual ordeal. When Maureen is standing naked in the rain, she could see and hear July, for example "the rain-hung dimness", "savouring" and "burning". Again when they meet to see who should hold the keys to the bakkie, "His chin was raised, trying to sense rather than see if Bam was in the hut behind. Her silence was the answer: not back; they both knew the third one had gone off" (N. Gordimer, July's People 84). Expelled from the socially and politically acknowledged philosophy which had administered her life, Maureen is torn between her duties and desires; she is torn between her white man "back there" and her "frog prince, savior, July."

Later in the novel, Maureen and July choose words that strike like lovers do. July blames her for her dehumanizing distrust "You looking everywhere, see if

everything it's still all right. Myself, I'm not saying you're not a good madam — but you don't say you trust for me. — It was a command" (N. Gordimer, July's People 86). Knowing well that Maureen feels insulted by the term 'boy', July says it intentionally "Your boy who work for you. There in town you are trusting your boy for fifteen years", in a way to remind an undeniable truth. Straight "The absurd 'boy' fell upon her in strokes neither appropriate nor to be dodged. […] the word was never used in her house; she priggishly shamed and exposed others who spoke it in her presence. She had challenged it in the mouths of white shopkeepers and even policemen." (85) Maureen suggests now kindly that they can pass the key back and forth as friends and she explains that "For what's happened. It's different here. You're not a servant" (87), but July insists on the servant/madam relationship, so he pushes the keys back at her. Frustrated and in a temper, she speaks the unspeakable; Maureen retaliates by inquiring about Ellen, his mistress down in the town and a rival:

> […] what about Ellen? […] —What is happening to Ellen? Your wife and your children were here, and all those years Ellen was with you. Where is she, in the fighting there? Has she got something to eat, somewhere to sleep? You were so concerned about your wife—and what does she think about Ellen? — (N. Gordimer, July's People 88)

Her name "[…] fell appallingly between them, something neither should dare take up" (88). In doing this,

> […] they stepped across fifteen years of no-man's-land, her words shoved them and they were together, duelists who will feel each other's breath

> before they turn away to the regulation number of paces, or conspirators who will never escape what each knows of the other. Her triumph dissembled in a face at once open, submissive, eyes emptied for a vision to come, for them both. He shuddered in affront and temptation; she saw the convulsion in his neck and understood he would never forgive her the moment. Her victory burned in her as a flame blackens within a hollow tree. (N. Gordimer, July's People 89)

In a beautifully successful narrative shift, Gordimer shows Maureen — and the reader as well —the consequences of her transgression: "A servant replied uninterestedly to a dutiful enquiry on the part of the good madam who knows better than to expose herself to an answer from the real facts of his life," (89). A few days later, Maureen looks for July again leaving her husband behind, she feels "[…] helpless before the circumstantial evidence that they were now alone, again" (115).Like unified lovers, they speak calmly of ordinary topics; both hoping to ignore all that had occurred between them. Yet this is short lived, it is interrupted by July denying her any contact with the women in village. Maureen fires him again with his secret life "Are you afraid I'm going to tell her [your wife] something?" (118)

What comes out of Maureen here is part of her inner self; part of her final trauma. She tries to hurt July by reminding him that he is dishonourable and dishonest to both his wife Martha and his mistress in the city Ellen. It is just once abandoned in the chaos of the interregnum that her venom and hatred expresses itself.

Gordimer writes, “he brought his right fist down on his breast. She felt the thud as fear in her own” (N. Gordimer, July's People 119). It is the first time that Maureen is ever afraid of a man. Her husband, “the architect lying on a bed in a mud hut,” is considered as an anachronism, “a presence in circumstances outside those the marriage was contracted for” (119). But July threatens her inner somehow; he awakens the other part of herself that she fears:

> She was feeling no personal threat in him, not physical, anyway, but in herself. How was she to have known, until she came here, that the special consideration she had shown for his dignity as a man, while he was by definition a servant, would become his humiliation itself, the one thing there was to say between them that had any meaning.
>
> Fifteen years
> your boy
> you satisfy. (119)

Furious in his reply, he confirms that there is nothing to say about him except that he has worked satisfactorily for her for fifteen years. It is a battle in which “[…] each reviles the other with conventional racist slurs: dishonest black servant; alien white employer,” (R. Smith 96). This interaction between them reveals the inappropriateness of her view of what would be dignified and honourable for July. He simply stands outside her code of values. Now at this time of the interregnum, where there seems no horizons for the time and place, Maureen is conscious about the complexities which inhibit her from really knowing July.

She is also aware of the great impact language has on her interaction with July, as discussed earlier in this part, by their failure to talk about abstract things; Gordimer describes July's English as "learned in kitchens, factories and mines. It was based on orders and responses, not the exchange of ideas and feelings" (N. Gordimer, July's People 116). However, she acknowledges that her language is a medium of oppressing July too (Clingman, The Novels of Nadine Gordimer: History from the Inside 200). What Maureen experiences at this crucial moment of the narrative is so important; she is just removed from an ideology which has arbitrarily empowered her and her like, and which presents her as an 'object of representation' like July.

Another moving scene between July and Maureen deserves our attention. After the gun disappeared, Maureen goes to July again but to ask him to return the weapon. This time she addresses him through the shared past that can never be broken. She throws "back at him his uprightness, his moralizing — whatever the rigmarole of form he had always insisted on establishing between them" (N. Gordimer, July's People 181). But their posturing melts quickly in the bush and each becomes frustrated with the other. Again Maureen reproaches July for stealing rubbish from her house, and then she tells him how ashamed she is for that. He answered "You" and continued talking in mother tongue, his weapon. However Maureen:

> She understood although she knew no word. Understood everything: what he had had to be, how she had covered up to herself for him, in order for him to be her idea of him. But for himself —to be intelligent, honest, dignified f or her was nothing; his measure as a man was taken elsewhere and by others.

> She was not his mother, his wife, his sister, his friend, his people. He spoke in English what belonged in English. (N. Gordimer, July's People 185-186)

Gordimer completes the scene by surrounding the master and the servant with the evening, "as if mistaking them for lovers" (187).At this moment, Maureen "lurched over and posed herself, a grotesque, against the vehicle's hood, her shrunken jeans poked at the knees, sweat-coarsened forehead touched by the moonlight, neglected hair standing out wispy and rough." (187)The 'harpy' image she made for herself means nothing for July, he who has never been with provocative girls. Defeated, she returns back home to Bam and her children at the dinner time and, beyond the light of the paraffin lamp in July's hut, she asks him: "Was it like this for him?" (189), July was in their minds both.

The ambiguity of the role played by July as servant and host at the same time is shown in every situation in the novel. The latter is involved in the conflicting claims of the interregnum where past and present relationships are shaken as the middle class family he serves, protects, govern and obeys. Characters, who are believed to be objects of the past and subjects of the present, are confused. Maureen and Bam find it difficult to consider July from another perspective than of liberal, independent, confident white overlords. Then who possesses who becomes a confusing issue in the novel like its title and this 'compromised position' is retained as the impasse the novel tries to highlight (R. Smith 95).

In the relationship between the antagonists Maureen and July, Gordimer further questions the false colonial formation of good master and contented servant. By the last scene with July, Maureen reaches half of her trauma; she questions her

past views and values as she reviews her own view of herself as a tolerant, humane, non-racist liberal white woman and recognizes its falsehood. By the end of the novel, when she leaves the village and runs irrationally alone towards the unidentified helicopter, Maureen' trauma is complete. She runs away from an empty unprivileged life in the village, she literally escapes her past lost privileges and her failures as a liberal woman, a wife, a mother and amaster. What she runs towards is an unpredictable future for South Africa with new roles for Whites and Blacks, and new identity for her as well.

2.3. Nationalism and liberalism

The militant anti-colonial struggle in the southern African region started in the 1960's. However, because of repressive measures, it could reach South Africa by the mid 1970's as exposed in chapter three. Some internal and external factors contributed to this uprising: the resurgence of the ANC's sabotage Programme[29], the Soweto uprising 1976, the prominence of the Black consciousness movement. For the external factors, we mention: the 1974 coup in Lisbon leading to independence from Portugal in Mozambique and Angola in 1975, the industrial unrest in South-West Africa in 1972 and Durban in 1973, besides a raising international diplomatic pressure (Graham 55).

[29] A programme launched in the period 1961-1963. It marked the time when liberation movement started to use violent methods. Economy and pass offices were bombed at night, activists were trained in guerrilla warfare abroad, African cadres living abroad were brought back to the country. The command consisted of: Mandela, Sisulu, Mbeki, MLangeni, Kathrada and Golrich. (SAHO)

In reality, African nationalism dates back to 1912 when the ANC was founded the first time; called previously the South African Native National Congress (SANNC). This organisation was relatively inactive until the dissolution of the consultative natives' representative council in protest of its puppet status after the African Mine workers strike in 1946. The ANC then was determined to use extra-parliamentary action to reach its objective of national freedom. In 1952-53, Black volunteers and other races systematically challenged laws imposed by apartheid government in a Ghandian passive resistance largely known by the Defiance Campaign. The ANC gave a new spirit to both Blacks and Whites.

It is true that political activism against oppressive regimes and colonial domination is fundamental in any battle for freedom and supremacy, but also spreading such ideas is important by the means of intellectual activism. Literature played an important role in circulating and diffusing revolutionary ideas. Literary works as Gordimer's have participated greatly in raising South Africans to reject the culture of obedience, submission, silence and fear of the segregationist government ruling under apartheid system.

Twentieth century thinkers as Arendt, Camus, Fanon, Derrida, Hebermas, Sartre, Engel, Lenin and Lukàcs foster the role of the intellectuals mainly writers in spreading revolutionary ideas amongst their people, being the speaking mouth of their reality, and participating in the development of a national culture as in the raise of liberal ideas. It is their role to speak to the nation from the heart of the people and participate in the change by portraying, through various modes of narration, the national experience of their people with injustice and repression. Gordimer who was

influenced by many of those thinkers did not miss her mission towards her nation and participated, through her writings, in the raise of nationalism and liberalism.

As far as this novel is concerned, in this part of the fourth chapter, we try to shed light on the ambiguous expression given to an emerged revolution of the Blacks throughout the representations of land and the power shift. *July's People* anticipates the imperilment of apartheid after a fictive futuristic uprising. Yet the obscure way in which African nationalism is figured out also provides us with instructive perspectives on its cultural and political restraints. It is allegorised through a repossession of land and transfer of power from Whites to Blacks through a symbolic culturally charged event: the Whites leaving the land with all the ideological heritage it can hold and being deprived of colonial means of power with which they gained much of their historical prestige.

Referring back again to the 1970's, anti-colonial nationalism developed across the city-country division in South Africa. A varied rural experience informed and characterized African political struggles in this racially divided country. By means of political decisions (Acts passed, see Appendix A), the majority of Africans were obliged to leave their land. They were displaced from yet still on ancestral and communal land. They were forced to live in underdeveloped reserves 'homelands', where Black population nearly doubled between 1960's and 1980's, before migrating after to towns and cities for work or service on white-owned lands; usually for long periods of time. This is what weakened seriously rural resistance.

In the rural world of *July's People* – because it is this world which is pictured out- ANC nationalism is presented as an existence without any coherent form or

direct reference. As a critic of the politics followed in her country, Gordimer uses her imaginative force to dramatize, probably to the international audience, the resulting socio-economic crisis of the dispossession of Blacks of land, property and any opportunity in that period.

The narrative focalizes on the consciousness of the main characters and through which Gordimer draws artistically land representations. The Smales are displaced from their comfortable living conditions on illegally owned land toward their servant's 'homeland' for shelter, a territory reserved for his kind by the force of law but it is still the land of his ancestors. The displacement shows two different representations of the land. From one hand, the Whites are put under the same hard living conditions of the Blacks to expose the reader to the socio-economic crisis caused by apartheid politics. On the other hand, they are brought again to the initial position of their ancestors when they settled in South Africa for colonization, but this time they are deprived of their usual means of power: technology and arms symbolized by the keys, the bakkie and the gun as seen before in this chapter.

As an immediate consequence to this displacement, Bam and Maurine deeply question, not only their sexual relation and moral values or ideological background but they also seem disturbed by the deep feeling that they do not belong to that land. However, it is on the same land that their deepest desires and fears come to overflow. Using different literary devices, Gordimer tries to show how the couple and all what they represent are culturally and economically unsettled. But she does not exclude the possible coexistence between white and black children on that same land where she expects the birth of a new sense of belonging giving then a different shape to South African nationalism. Furthermore, Gordimer invites the reader to observe

closely how the community in the village is subject to the land for material maintenance and cultural endurance as it can be deduced from the discussion above.

In a way, Gordimer's representation of the land is tied to power. And she explores this relation by showing how the Blacks and Whites relate to the land. For the colonizer, he loves the land only if it is owned. That's why we find Bam and Maureen frustrated in July's village and doubting their existence on that land. This is eluded in the Smales' attempts to conserve the land and to secure it. Unlike the Whites, the Blacks work and live on their land and do not think to exercise power on it; it is like "[…] a 'trackless' existence upon the earth." (Hogg 131).

In *July's People*, Gordimer captures closely the morbid symptoms of the period of interregnum and transition from an old dying system of values to a not yet born one, still she tries to imagine by offering fresh alternatives as an activist intellectual in her society. Stephen Clingman believes that: "A moment of revolution, for everyone, is also a moment of choice."(qtd. in (Nicholls 109)). As observed earlier in this chapter, transition from apartheid to post-apartheid after a bloody revolution brought major characters in this work to question their principles and search, through a revealed sense of liberalism, for a new personal identity by making new choices.

It is actually the construction of a whole nation which is taking place through the changing personal identity. Nation building is problematic and when a new nation is born, the old one is destructed inevitably. Gordimer proceeds in the construction and deconstruction of this concept. The transition is reflected in the shift of power from Whites to Blacks and so the nation which was controlled by blind

theories and unfair practices of apartheid summarized in economic exploitation of Blacks and their constant political and cultural suppression. However the post-apartheid nation is not fully created in this novel; Gordimer does not hold a utopic vision about the socio-economic situation in SA but she anticipates an egalitarian or an equal co-existence between Whites and Blacks with a new redistribution of wealth. Nevertheless, the absence of a common language, crucial for communication and understanding, is a possible obstacle to this achievement. Another obstacle is the heavy cultural heritage.

In *July's People*, the process of nation building and the transformation of national identity are projected through an individual identity crisis. Maureen reviews her ideological background in different scenes discussed above. She expresses her sexual dissatisfaction with her husband Bam. She recognises her hypocrisy vis-à-vis her moral principles and consideration of Blacks' rights as a liberal white activist each time she is confronted to July or his people, and titles of bourgeois society fall apart.

Her failure to communicate effectively with the other because of the absence of a common language makes the merging of new individual identities during the transition a hard matter. However Gordimer remains optimistic; it is alluded to through the Smales and the Black's children who could instinctively capture the language signs and decode the non-verbal communication. She expects a possibility for a successful communication if Blacks are given chance to speak in their own language and their own way as a rupture with the colonial one-sided conversation.

In her exploration of the way power relationships modify representations of land and the failure of colonial language to achieve a reliable communication between politically divided ethnicities, Gordimer explores the essence of the political. Although she remains hopeful about possible use of language to permit a true exchange and dialogue within post-apartheid SA; her view of the political could be identified. She considers the complexity of the concept of nationalism and sees it as more extensive than the particular moment of transition. It is a complex network of relationships between people sharing the same context.

Hypothetically, the narrative foresees the Blacks achieving their long waited freedom and becoming a ruling power. However, this uprising is pounced by racial supremacy and deep-rooted prejudices. The imagined revolution does not really transmit the transfer of the South Africans into a state of autonomy; on the contrary, they turn to doubtful and resistant to change. The sense of liberalism, which condemns chauvinism and racism, eclipses for a shameful past driven by fear of a mysterious future. The narrative shapes the boundaries of history and fiction; the past represents the apartheid discourse while dying, and the future is vague and questions the Whites' re-appropriation in the new order which is not yet born. As said before, Gordimer paradoxically focuses on the White's consciousness and it is only through it that she tries to examine the Black's consciousness and sense of liberalism. Nevertheless, the spectacle conveys the Blacks uprising in a negative way throughout the image of an interrupted comfortable way of living under an inherently accepted order.

A revolution is supposed to convey a determination for change in power, economic, mental and cultural structures. This is not what the visualized revolution

in *July's People* conveys. The Black cause of liberation does not seem to motivate the villagers to rise; they are ironically ignorant of the riots in the country. July's wife and mother do not change and even express apprehension of the revolution. It is unbelievable for them to see a white family among them and that Black people are burning their houses and killing them (N. Gordimer, July's People 22). Both women do not conceive the fact that Whites do not use their guns as expressed by July's mother "Who shot? Black people? Our people? How could they do that." (24). The revolution means nothing to her; she is rather alarmed and calls her son July to resign and do not disturb the hierarchical order and racism endorsed as aphorisms for a long time: "What will the white people do to us now, God must save us. […] White people. They are very powerful, my son. They are very clever. You will never come to the end of the things they can do," (25). Martha cannot believe in the disintegration of the White supremacy; she cannot accept that Maureen gathers some leaves and undertakes agricultural work (110-111).

It is not only through that accepted supremacy of the Whites that Gordimer keeps the Blacks a part from their revolution. She also observes their un-readiness for change as she portrays them as destructive and detrimental through the description of the children's toys as compared to those of the white children:

> [Bam's] sons had tired of watching the tireless drummers and were playing with skeletal carts, home-made of twisted wire by the black children, they had exchanged for the model cars from Victor's racing track. The cars had been broken up, the segments kept as objects in themselves by those who had so few that useless possession itself was the treasure. (N. Gordimer, July's People 47)

Some critics consider this comparison between Whites and Blacks itself as racial, and think that Gordimer talks about the Black cause but still from her position as a white liberal. In reality, Gordimer looks at the reality and the present situation and condition of her people with a critical eye and a rational mind. The Black, in this narrative, are depicted as barbarian and primitive and not yet ready to embrace any change in mental, economic and power structures. But this does not mean that she assumes that they will never change.

The chief of the village himself does not conceive what has happened, and looks unaware of the nature of the uprising. He prefers to hear from a White about this:

> The chief wants to know exactly what it is that's happening the re, […] He means he wants to hear—from an eye-witness—white—what it is that has taken place at last, after three-hundred-and-fifty years, between black people and white people. (N. Gordimer, July's People 141)

The chief is totally on the periphery of the revolution like most villagers; he is unable to understand the capacity of the Black Africans to rebel. He asks: "—Who is it who is blowing up the government in Pretoria? It's those people from Soweto? […]. why the police doesn't arrest those people like in 1976. Like in '80. Why the police doesn't shoot." (141-142). The chief appears to be strangely sceptical of the revolution. He thinks it threatens his land and cattle: "—Those people from Soweto. They come here with Russias, those other ones from Moçambique, they all want take this country of my nation. Eh? They not our nation. Ama-Zulu, amaXhosa, baSotho […]" (144-145)

In the same thinking line of Martha and July's mother , the chief cannot perceive the new structure of the country after a revolution, they do not understand that it is a struggle for liberation but just as mere "fighting in all towns," (141). This what destructs the image of the cause of justice. He also believes in the invincibility of the Whites: "white people are not shooting; the government is not killing those men? Always the white men got those guns, those tanks, aeroplanes. Long time. Even from fourteen-eighteen, King George war. Even from Smuts and Vorster time. The white men can't run away. No. Why they run away?" (142). This is accentuated with the chief's resort to Bam and his gun to help him defend his property and fight to 'rebellious' Blacks when he asks Bam to "[…] bring [his] gun and [he] teach how its shooting," (145).

3. Conclusion

From the situations seen above, we come to conclude that the Blacks are completely emotionally detached from their revolution. The call for liberation does not really win a collective support. The flame of liberty does not light up in the hearts of Black people; they seem coward with low hearts. This is mainly due to their enslavement for ages. They seem comfortable under domination; the most shameful feeling ever is to voluntarily choose servitude in exchange of some goods. In the realm of the text, nothing guarantees that the revolution will reach any achievements; it rather configures a situation of anarchy or in Gramsci's words 'morbid symptoms' which chronicles cynicism and skepticism, yet transcendence to a better future is curtailed by the interregnum.

Gordimer expected the end of apartheid as a political system of segregation. But her statement of purpose revealed out of the analysis of the themes stated above shows that its end will not come only with a revolution, the latter is just the beginning of the end. The path toward democracy is so long and hard. Years of hard work may result with the establishment of a new political system based on freedom, justice and respect of human rights. However moral values and deeply corrupted selves burdened with heavy past heritage will always stand against a serious racial reconciliation between ethnic groups in conflict. The fifth and last chapter will guide the reader through a refined view of cultural exchanges occurring between Black and White South Africans resulting in hybridity between the two different socio-cultural communities.

CHAPTER FIVE

COLONIAL TRAVEL NARRATIVE GENRE REFIGURED THROUGH PLOT AND CHARACTERS

Chapter Five : Colonial Travel Narrative Genre Refigured Through Plot and Characters

1.

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Colonial Travel Narrative Genre Refigured Through Plot and Characters

"The great novelists are philosophical novelists"; that is, writers who eschew systematic explanation and create their discourse using 'images instead of arguments'" (Albert Camus, The Myth of Sisyphus 74).

1. Introduction

Several South African intellectuals used their writings as powerful weapons against the racial segregationist movement Apartheid that they judged unfair and inhumane. Nadine Gordimer's devotement to this scholarly struggle is basic in most of her novels, critical essays and short stories. Despite historical context displayed in her works, this world-renowned writer has kept her strong artistic individuality shown throughout her literary style. This part explores the way in which the relation between history and literature appears reflected in her work *July's People* (1981). In this work, Nadine Gordimer records the experiences of Black South African migrants and the falsehood of the liberal bourgeois Whites by refiguring colonial travel narrative genre through the plot of Black revolt and White flight to the homelands to offer a nuanced view of cultural exchanges occurring between Black and White South Africans resulting in transculturation and hybridity between the two different socio-cultural communities.

2. Gordimer as an androgynous being

As a writer and social critic, Nadine Gordimer tries to bring issues to light about injustice in South Africa. She works with a range of literary forms to examine

the realities of social life in her country; she particularly explores how literary forms can be used to scrutinize cultural biases and explore social categories that gave rise to the policy of Apartheid. Gordimer believes that original Black South African cultures were permanently transformed by not only Apartheid but colonialism and capitalism too as she argues in *The Black Interpreters*:

> […] a people struggling under the triple burden of industrialization, colour, and class discrimination, in a capitalist economy which orders their lives as if they were still living in a feudal age. It is as a people dealing with the problems of power that the rest [of the Africans] are shown, exercising the right even to misgovern themselves. (The Black Interpreters: Notes on African Writing 7)

She believes that writers possess the power to make a change as she restates in her 1982 interview with Boyers, Blaise, Diggory, and Elgrably that "writers have very strange powers of identifying themselves with other people and lives different from their own. I think they are strangely androgynous beings as well" (Seymour 211).

She also suggests that White South Africans should understand and admit the diverse cultural reality and constant changing social conditions of their society. By working within the bounds of familiar conventions and traditional genres like colonial travelogues, Gordimer could transmit her message to a mainstream audience and she simultaneously manages to avoid South Africa's strict censorship laws and to bring to discussion the possibility of integration in a new post-apartheid South Africa.

3. Elements of colonial travel narrative genre in *July's People*

In *July's People* Gordimer employs the plot of the Black revolt and White flight to summon different narrative genres: colonial travel, bourgeois domestic, gothic and holocaust narrative genres to criticize Apartheid (Williamson 79). The main concern of this part is to depict the elements of colonial travel narrative genre in her novel *July's People*, usually referred to as a literal prophecy of Black revolt in South Africa, a novel about a 'figurative abdication' suggested in the concept of the interregnum itself: one reign has come to an end while a new rule has not begun yet and without a leadership, then "false moves, confused sympathies, mistaken anxieties" take place in the novel (Folks 116). We try so far to show how perfectly she could master the narrative elements specific to that genre to investigate social, cultural, racial and economic contexts and use them as a subtext to her work in order to expose her readers to the injustices of Apartheid and the specificities of South Africa brought by that political system in complicity with colonization and capitalism. Based on this choice and her writing genuine, Gordimer could produce and represent a cultural and a literary 'in-betweeness'.

3.1. Voyage

Nivedita Bagchi Williamson observes that the Smales' movement from the centre (Johannesburg) to the homeland appeals to both colonial and postcolonial texts (Reinscribing Genres and Representing South African Realities in Nadine Gordimer's Later Novels (1979-1994)). As a matter of fact, the stereotyped movement from the periphery to the centre, like July's, is found in different postcolonial novels as portraying the migration of powerless people in search of

employment. In the case of the Smales' journey, Gordimer reverses the typical journey of colonization followed by the colonial traveller or the white colonist from the center to the periphery) by portraying the Whites family' journey as a flight of the powerless. It is determinate that the Black revolution is the direct cause of this journey, yet it is important to maintain that the writer exposes the long term causes as resulting from colonial and Apartheid policies. In figures like those of the servant July, the migrant miners and the "Boss Boy," she recalls the policy of Blacks exploitation and the Apartheid government's disregard of rural areas and Homelands (see Appendix B), which leads consequently to the creation, organization and mobilization of the 'lumpen proletariat' and participate in the revolution. Maureen gradually understands the political consequences of such moves; Apartheid's economic policies are finally responsible for the impending revolution. Further, "in traditional colonial narratives, the journey from the metropolis to the colonies often signifies a movement from civilization to barbarism," (Williamson 97-98). Gordimer employs then the colonial narrative's horrors of the interior which destroys the civilized man to expose the horrors caused by Apartheid unfair policies.

3.2. The colonial traveller

Emblematic figure of the colonial travel genre, the colonial traveller, is presented through two types of travellers; result of colonialism and capitalism in South Africa: (1) the helpless Whites fleeing into the bush for security and (2) the Black men forced to 'travel' to the urban and mining centre for work either on semi-annual leaves or by short term contracts. In her depiction of these new 'explorers', she presents a cultural in-betweeness throughout which she criticizes bourgeois

liberalism, imperialism, and capitalism as shown by the segregationist system practices.

In this cultural in-between space, Gordimer confronts two opposing socio-cultural systems: Black and White or indigenous and foreign; it is a space where the refigured colonizer confronts the refigured colonized and a traditional power dynamic is set between the outsider (white traveler) and the insider (native) throughout the plot in her narrative. The plot of the Whites fleeing Black insurgency into the bush reminds us of the Whites travelling and exploring the interior of the colonial narratives. Related to this central plot (for a full plot summary, see Appendix D), we observe her use of further elements: anti-slavery critique, survival stories, social descriptions, hunting tales, myths, military memory, common history, ethnography and racial love (Pratt 91) to criticize Apartheid. Gordimer believes that cultural power struggle is in the heart of political and economic power struggle in South Africa and she asserts that this struggle modified both cultures resulting in transculturation and hybridity which includes besides transculturation, trans-socialization, and miscegenation too. She also argues that transculturation and hybridity are unavoidable in post-apartheid South Africa as she states in an interview published in *Conversations with Nadine Gordimer* collected by, Nancy Topping Bazin and Marilyn Dallman Seymour:

> [. . .] if white people are to survive in the true sense, [. . .] then they must rethink all their values. It is on this rethinking of values that white-consciousness is founded [. . .] that there is a black cultural heritage which we, as whites, have been deprived of [. . .] Whites are beginning to think this way now. There are many who want to strike down roots into a new culture,

> a third culture. Whether that'll come off, whether politics will sabotage it or not [. . .]. (Seymour 212-214)

In the cultural in-between space created in her narrative, Gordimer represents the first type of traveller (Black/native) in the characters of July and the other men who cross the space between the metropolis and the rural homelands for work and return with goods and lots of stories, stories of the migrant; stories about race and class hierarchy created by Apartheid as expressed by July about the marvels of the city:

> A room to sleep in, another room to eat in, another room to sit in, a room with books (she had a Bible), I don't know how many times you told me, a room with how many books … Hundreds I think. And hot water that is made like the lights we see in the street at Vosloosdorp. All these things I've never seen, my children have never seen—the room for bathing—and even you, there in the yard you had a room for yourself for bathing, and you didn't even wash your clothes in there, there was a machine in some other room for that […]. (N. Gordimer, July's People 22)

Another important character and figure of native travellers is Gumba-Gumba man, a figure belonging to the contact zone, he goes to the metropolis and returns to the village; in other words, he crosses the space between Black and White worlds bringing novelties to entertain his people. His red box represents a cultural in-betweeness as it brings the township music into the village culture: "Baby, baby come duze – duze – duze" (N. Gordimer, July's People 188)

Further, another figure of the black traveller is presented by Gordimer to criticize the abusive practices which only Black miners faced as they were sent to the deepest channels; the "Boss Boy", the in-between figure of a migrant worker which exposes Apartheid's Labour system obliging Blacks to live in continuous displacement through the evidence of his objects left in the hut (N. Gordimer, July's People 36).

The Boss Boy, Gumba-Gumba man, July and the other Black men live between places and jobs because of the temporary nature of their contracts. Gordimer uses these figures to draw attention to the policy of native employment, and the Apartheid government's disregard of rural areas and homelands (see Appendix B); she exposes Apartheid's ensuring of the transient labour force which may present solidarity among tribes; it also justifies the Whites' monopoly of power and economy. Pass Laws passed by Apartheid government levy taxes on homeland inhabitants, without providing employment within the homelands, this forces the men out into the mines and urban centers. The Pass Laws oblige Black men to abandon their families, which consequently leads to a breakdown in family life. The women are left alone with the burden of caring for the old and their children, and taking care of their miserable cattle and the agriculture hardly enough for their survival. The physical separation of husbands and wives also leads to infidelity shown in July's relationship with Ellen as we read in the novel:

> —More than fifteen years. Yes … The first time was in 1965. But I didn't work for them, then. I worked in that hotel, washing up in the kitchen. I had no papers, that time. All of us in the kitchen had no papers, the owner let us sleep in the store-room, he locked us in so nobody could steal and take food

> out. […] —he had brought home from that job the money to pay her father (he had already paid the cattle). She had had her first child by then, and she became his wife. That was what happened to her, her story; he came home every two years and each time, after he had gone, she gave birth to another child. (N. Gordimer, July's People 163)

While the black 'travellers' moved from the periphery to the centre (Johannesburg) portraying the migration of powerless subalterns[30] in search of employment, the Smales[31] or white travellers flee the Black revolution to the periphery through which they are exposed to the horrors of the interior. Through this journey, Gordimer criticiz+

.0es Apartheid policies, colonialism, capitalism, liberalism and white middle-class values and attitudes (Clingman, The Novels of Nadine Gordimer: History from the Inside 200-220). The Smales thus recognize the inadequacy of their liberal beliefs in private connection with Blacks despite of their fifteen years with them.

She also invokes their hypocrisy when the Smales insist that July should not call Bam 'master', however, they give him a room smaller than their own garage and give him their old things. Maureen recognizes her arrogance when she says to July:

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[30] The term "subaltern" holds different definitions from different intellectuals and postcolonial critics. Its meaning "of inferior rank," was first used by Antonio Gramsci in reference to groups in society controlled by the dominant ruling classes. For him, the subaltern is anyone who is "subordinated in terms of class, caste, age, gender and office or in any other way" (The Southern Question xiv). The term then is expanded by the Subaltern Studies historians who employed subalternity as a general concept covering all oppressed groups: working class, women, peasantry, tribal communities etc., and used it as a name for a general attribute of subordination.

[31] Bam and Maureen Smales are 'enlightened' White liberals.

“If I offended you, if I hurt your dignity, if what I thought was my friendliness, the feeling I had for you—if that hurt your feelings … I know I don’t know, I didn’t know, and I should have known” (N. Gordimer, July's People 87-88).

Another image of civilized hypocrisy is exposed in the Smales’ fear of disease and unhygienic conditions; a fear disguised by Maureen with a civilized etiquette “we’ll cook for ourselves. We must make our own fire.” (N. Gordimer, July's People 12), she also prefers to maintain control over her family’s nutritional habits. Again July, the cultural in-between figure, sustains the Smales to keep their civilized rituals in the heart of native barbarism in the homelands as he provides a zinc bath big enough for their children to sit in and wash. He also prepares a pawpaw (N. Gordimer, July's People 11).

The Smales, the new white travellers are presented as being aware of the inequalities and imbalances of Apartheid, however, they are really involved within it by their race and class offered privileges and their quiet support of capitalism since they invest in gold and diamond industries which depend merely on black labour exploitation (Erritouni 70).

In fact, the journey of the Smales ‘White travelers’ into the homeland let them approach more approximately the horrors of the interior imposed by Apartheid Laws (The Native Lands Act, Group Areas Act, Pass Laws, Job Reservation and Homelands policy). Thus Maureen is a witness on utter poverty, agricultural ruin because of overuse of land, the absence of food, water, electricity and sanitation, besides a destruction of family life because of migrant Labour system. The Smales

finally recognize the evils of those laws but they could never radically oppose Apartheid for their economic interest (Erritouni 70), (Powell 443).

3.3. The chief

Another basic element of the colonial travel narrative and a figure of the contact zone is the chief, typical to the meeting scene between the colonizer and the natives. Yet, he is not portrayed as usual; a noble barbarian wearing feathers, ornaments and animal skin; Gordimer presents him as “irascible, ill-nourished old man, king of migrant workers, of a wilderness of neglect.” (N. Gordimer, July's People 143). She considers him a stooge of the Apartheid regime; she hints at this in his hostile attitude to Black revolutionaries.

3.4. Animals

Gordimer also employs animal imagery typical to colonial travel narratives. She compared the African youth who assists Bam in the hunt to a “buck”, and a “predator” (N. Gordimer, July's People 93), July is called a “frog prince” (11), the black women are seen as “marsh-birds” (111), Maureen’s hair is compared to “the tail of a dirty sheep” (27), and the Smales’ children to “frogs” (169). Actually, Gordimer tends to expose her readers to both Whites stereotypes of Blacks and an Africanizing of the Smales (Williamson 87).

3.5. The in-between space

In the contact zone, usually a certain cultural mutation occurs between colonizers and natives. In the development of the story, the Smales' children adopt gestures, customs and habits and gradually become culturally Black "Bam was giving the children food. He dug off lumps of mealie-meal he had cooked and they took it with their fingers. They were chattering and said nothing to her when she appeared". And the parents' manners changed too "[…] he ate with the children, using the tin spoon to which tatters of pap clung. She ate nothing and went into the dark hut, finding the water-bottle by feel. In there she drank the whole bottle in a series of sucking gulps broken by long pauses, […]." (N. Gordimer, July's People 188).

On the other hand July distances himself from Black revolutionaries and wants Whites power restored. He becomes culturally more White; he refers to the Black rebels as "them" whereas Martha and Mhani refer to them as "our people", he also saves the Smales. July, the cultural figure of the in-between urban Black who can speak a hybrid English, is considered by the writer as a figure focusing culture as the primary social determinant in South African society and power balance rather than race which is a central objective to Apartheid.

The new Black South Africa, anticipated by the end of the novel, may not be totally harmonious since Gordimer guessed the division of Black solidarity by contrasting political and social interests. In the character of July, Gordimer portrays the urban Black who cannot interact with his own people (Martha and Mhani), who not only occupies the in-between townships (spaces between technologically

regressive [Black] homelands and the technologically progressed [White] cities but he also represents a hybrid culture which is neither totally White nor Black, yet influenced by both, a third culture as she asserted in the citation above. For Gordimer, this hybridity is an unavoidable result of colonialism and capitalism which contradicts Apartheid's rigid separation of races and cultures.

Furthermore, Gordimer accuses the Whites for being an obstacle to The Black's self-esteem and recognition. One of the images exploring this fact is the important and crucial image of the confrontation over the possession of the keys of the yellow bakkie. For July, if Maureen accepts his possession of the keys, she values his humanity and she recognizes his worth and self-esteem as a person which signifies her trust in his capability and judgment. Thus he tells her angrily:

> —You don't like I must keep the keys. Isn't it. I can see all the time, you don't like that.— She began to shake her head, arms crossed under her breasts, almost laughing; lying, protesting for time to explain— —No, I can see. But I'm work for you. Me, I'm your boy, always I'm have the keys of your house. Every night I take that keys with me in my room, when you go away on holiday, I'm lock up everything … it's me I've got the key for all your things, isn't it— (N. Gordimer, July's People 84)

His claim is based on the point that there is no good reason for Maureen to distrust him since he has kept the keys many times over the years as servant to the Smales. Evidently Maureen's demand challenges his sense of equality and dignity as a person which he has built up during his stay with the Smales. In so doing, Maureen denies July's quest for recognition and equality to the Smales. Maureen is faced with

her liberal hypocrisy again as she has never known July as anything but a paid porter of her things. Gordimer asserts that Whites need to find new perceptions to come to understand Blacks; they must question their principles and values. In (N. Gordimer, Living in the Interregnum), she focuses on the significance of Whites to believe in their ability to find new insights to understand and judge the Blacks and the truth about them; she accuses them of "cultural chauvinism" associated with Englishness in South Africa (Steyn qtd. in (West 78).

Williamson also invokes the linguistic transculturation to confirm that differing cultural and political interests have displaced the racial binary of Apartheid South Africa in both opposing directions (Williamson 89); Martha talks to Maureen in a pidgin of Africaans and English and the Smales use a few indigenous words like 'kgotla' and 'nhwanyana' which passed into common white language, and the evidence of Maureen's recognition and regret of her linguistic and cultural distance from Blacks is a further detail to retain:

> If we could talk […] Whites in the pass offices and labour bureaux who used to have to deal with blacks all the time across the counter—speaking an African language was simply a qualification, so far as they were concerned, that's all. Something you had to have to get the job […]—Pragm atism not 'significance': that's what I'm talking about. Fanagalo would have made more sense than ballet. — (N. Gordimer, July's People 54)

Furthermore, July is the translator between the Smales and his people; Maureen occasionally speaks July's English as she interprets between July and Bam.

Gordimer presents the contact zone instigating linguistic transculturation besides transferring the culture of both societies.

4. Conclusion

Although *July's People* is considered by critics as a literary prophecy since it is set in a future South Africa, yet the historical consciousness of its author is also important. Nadine Gordimer could save literally the memory of her people by recording not only historical events but specific details of a multicultural country. In *July's People*, different elements of colonial travel narrative: colonial traveller, the chief, animal imagery, anti-slavery critique, social descriptions, etc.[32] are refigured through the plot of an imaginary Black revolt in Johannesburg and Whites flight to the rural homelands for security to offer to readers and critics a nuanced view of South African realities that couldn't be saved by historians for memory. She used her artistic capacity to portray meticulously a hybrid identity and a third culture result of cultural exchanges between two totally different socio-cultural communities in South Africa. A transformation imposed by the racial segregationist system Apartheid, capitalism, liberalism and colonialism. Further, by creating this ambiguous view

[32] To read more about other elements in this work like: hunting tales, myths, military memory, common history, ethnography and racial love, the reader can refer to the work of Williamson, Nivedita Bagchi. *Reinscribing Genres and Representing South African Realities in Nadine Gordimer's Later Novels (1979-1994)*.

about the racial identity of the 'other'[33] in this work and others, Gordimer succeeds to constantly challenge the clear categorisations, separations, and binaries imposed by Apartheid in South Africa.

[33] The 'other' concept in literature can have different meanings. Basically it is an individual who is perceived by a group as not belonging to it; as they have been culturally constructed differently. The group sees itself as the 'standard' and perceives those who do not meet its norms and as lacking essential characteristics thus lesser or inferior beings and are treated accordingly. It may be someone who is of a different race, gender, culture, religion, social class, sexual orientation or nationality.

GENERAL CONCLUSION

General Conclusion

At the end of this journey in South Africa where the history of a tormented people is lived with the means of fiction, one can recognise that this short but complex futuristic novel about an imaginary revolution offers us the opportunity to examine truths of a lived present result of a heavy past with the eyes of future. This study uses the work of Nadine Gordimer about South Africa as a basis of investigation into its history to demonstrate that fiction completes history by exposing us to specificities that history might drop regardless the fictive nature of the elements employed. So the historicity of literature is demonstrated in this work; thus the deep historical consciousness of its writer. Additionally, it is demonstrated that literature can be also conceptualized as a private space offering a reflection on history.

Following this line of thought, it is hypothesized, in this research, that historical consciousness of the fiction is represented by round characters who are considered as subjects of history. Their roles and the relationships between them are carefully scrutinised through the analysis of narratological elements as characterisation, plot organisation and themes. The characters are viewed as indicative of historical realities of the time specific to South Africa. It is also hypothesized that Gordimer offers her own apprehension of the history of her country. She implicitly criticises apartheid system of government, imperialism and capitalism through a narrative discourse presented from a post-colonial perspective. Indirectly, she exposes her readers to the deep harm and permanent consequences of colonialism on Blacks' identity and culture besides their alienation. The subtext is

decoded through the analysis of a refigured travel narrative genre used to expose Gordimer's socio-political views.

It is through a marvellous vivid description of all what a future war could look like, the novel *July's People* (1981) mostly explores the wilderness of the present. In this work, Gordimer decorticates the protective layers of liberal Whites with which they try to distance themselves from their biased and tainted roles. At the surface, the novel is about the downfall of Whites' power, but in reality Gordimer describes the illusory white liberals' innocence. Failure of communication between Whites and Blacks and causes behind this is a central theme in this work; their moral values are criticised.

Each of Nadine Gordimer's South African novels published after 1960 has revealed a dead end with a variation in the nature of the impasse. Tainted context of liberals' gestures towards Blacks in the context of political commitment and close relationships with them was a subject of investigation in *Occasion For Loving* (1963) and *The Late Bourgeois World* (1966). However, with the publication of *July's People* in 1981, the immediate deadlock appears to be removed. Its setting during an imagined revolutionary war of the future offers a context in which white power is tottering, if not already fallen besides their challenged morality.

In *July's People* and through an inspiring transfer of power, a cross-cultural creative landscape is represented; it is within this space that the imperatives of Western utopian discourse are problematized and the future refashioned to admit new alternatives and often remarkable constructions of reality. In this novel, Gordimer shows a strong faith in the possibilities afforded by a poetics of cross-cultural

exchange possibly and actively participating in the political transformation of the society in South Africa. The substitute world *July's People* projects is generally set in "[…] spatial and temporal contexts neither subject to colonial assumptions of cultural and national homogeneity nor to ethnocentric views on language and identity issues" (Pordzik 178). A common form in literary tradition reveals itself in this narrative; it orients the analyst from a designed close ended utopia towards a vigorous claim for more dynamic systems of change crossing the established boundaries between the fictional and social planning, vagueness and determination, utopia and dystopia. Out of this transformational form, declared attitudes attribute a positive consideration to the openness and multiculturalism of the utopian process, thus the possibility of a permanently achieved utopia.

Contrary to what many critics have asserted about the utopic future of South Africa symbolised in the last scene showing Maureen escaping towards an unidentified helicopter, this thesis offers a different reading. It is not Maureen who fits for holding a leading role in the new South Africa but it is the children, who have acquired by integration and assimilation the African ideologies, traditions, values, language and emerge both consciously and unconsciously exploring the African society. Nothing inhibited the children from passing into the African Black community because they are free from inherited pejorative moral values; they are cut from the past of their parents in that village among the Blacks. Besides this, they have already constructed an identity that values sharing and a fair redistribution of wealth, skills, and feelings. Therefore, we assert that it is still possible for racial and political harmony to be achieved if roles and relationships between separated people

are redefined and reshaped, and if egocentricism is replaced by self-sacrifice with a re-examination of old moral values.

In the first chapter, Narrative in history and fiction: A Discussion, gathered a brief account on the changing concept 'literature' as a personal reflection on its nature, importance and function within general cultural production in the twentieth century. Literature as human living experience was shaped by the pervasiveness of capitalism because of its deep influence on social relations. The focus of authors was more on the creation of a contrast between the characters living experience and the hidden social forces producing them. That is what the term literature signifies i.e. reality.

Narrative is a common ground between literature and history. The double structure of literature composed of story and discourse results in a remarkable energy between characters, forces and ideas that give form to the discourse and stimulus to the story. Regarding history, the discussion of ideas and theories advanced by eminent philosophers of history like Paul Ricoeur and Hayden White, narrows down the boundaries between literature and history by focussing on their narrativity.

The concept of narrative was discussed as well in this chapter. The reader could be informed about contributions of structuralists, post-structuralists and contemporary narratologists, like Fludernik in the field of narratology. A focus was made on their ideas in relation with consciousness representation and characterisation. The creativity of a writer lies in his ability to employ his style to build the second to make the first appear as the real reality; this is the illusion produced by consciousness representation using literary conventions.

The second chapter titled Nadine Gordimer: Her Art introduced the reader to the author, her ideas and visions in life, themes in her most important works and her rich experience as a writer and activist in the South African scene. Personal qualities and experience in life built this woman but what strengthened her and built her as a writer was not only that but also the choices she made, her own growing ideas and changing views toward different issues related to human nature and most to the character of South Africa.

One can observe her growing consciousness moving from liberalism to radicalisation as she integrated gradually politics and became an integrated activist against apartheid system. The shift in her ideas usually came in reaction to influential events and socio-political movements that marked twentieth century, mainly in its second half, such as: labour movement, rise of communism, civil rights and anti-culture movements in USA, anti-war and anti-colonialism movements around the world, revolts against imperialism and capitalism (peaceful and military), Marxism and feminism, etc.

Gordimer was also influenced by eminent philosophers of the era especially Albert Camus and Georg Lukács. This is the reason behind the prevalence of some themes in her works like: liberalism, nationalism, individualism, alienation, existentialism, absurdism, power balance, ethnic and class struggles. Many of these themes were inductively acquainted in her work *July's People* text and subtext. Her uniqueness lies in her narrative technique; characterisation, plot organisation, and use of images and symbols. It is a technique built on contrast mainly between the consciousness of her characters (appearance) and a reality independent of them (essence) as, we observe, central characters are either revolutionaries or offer

alternative views of modernization and reform. She contrast political and social interests, African poverty against European lavishness, the rich and the poor, servitude and freedom, black consciousness and white superiority.

In the third chapter, the reader was provided with a short account of the history of South Africa until the official end of apartheid and the organisation of the first democratic elections. The aim was to show him the origin of the evil first, then to acknowledge him of the factors that shaped the era *July's People* was published since historical development is considered as contextual only. We recognise that the history of apartheid is far from being an ordinary story of colonizer and colonized. It is a whole mass of population who has been deprived of its basic human rights, traditional and cultural heritage and dignity just for being weak and different. They find themselves strangers on their own land; a regularised crime by laws and acts passed by the apartheid government. After 1994, obviously, things had to change. It brought a real change full of social and economic programs all directed with good will. Moreover the inexperienced government succeeded to bring South Africa to shine as an African leader and an international actor in different affairs related to the African continent. Regrettably, the grass is always greener on the other side of the fence; the disappointing reality in South Africa killed the enthusiasm of ANC. Despite the economic revival of the country after 1994, there was q growing rate of unemployment, poverty and housing difficulties. More seriously, AIDS disease was devastating the country as 5,5 million people were affected.

The history of South Africa is diverse and so complex, and the impact of apartheid system was not only economic and social; deeper than that, the effect was cultural and ethical. It is true that democratic elections were a necessary step but the

ethics and values of democracy are much deeper than that. It requires first tolerance and forgiveness. To what extent were the Whites ready to change their inherited values and consider Black people as their equals? To what extent were the Blacks ready to forget and forgive white people for their notorious and atrocious acts? Were both ready to review their sense of nationalism and question their individual and national identity?

It is these questions and others that the narrative in history missed to tell us and that literature completed. It is this part of reality that Nadine Gordimer tried to shed light on in many of her fiction and non-fiction works. In *July's People*, she uses cleverly her qualities in writing to portray the situation of transition or the period of interregnum very far from 1994. Through the narrative, she gives both Blacks and white liberals a chance to change by exposing them to themselves first and then by directing their attention to each other. In her narrative discourse, she brings to surface many problematics related to South Africa but universal: nationalism, liberalism, colonialism, capitalism, imperialism, etc.

The fourth chapter titled *July's People* Characters: Subjects of History presents the practical part of the research. A qualitative methodology was followed; it allowed the researcher to examine the first hypothesis pronounced in the introduction. The researcher applied an inductive analysis of narratological elements like characterisation, plot, themes and symbols, and analysis of the effect produced by those elements helped the researcher explaining the consciousness representation in the work and depicting the extent to which characters reveal historical realities. Conclusions were driven out of an ample discussion of the narrative elements set

before throughout the analysis of three basic themes: transfer of power and characters' roles, human relationships, and nationalism and liberalism.

Starting her novel with Gramsci' saying about the 'interregnum' where the old is dying and the new is not yet born, and leaving the end of the story open ended is not a random choice. Gordimer probably questions the fate of a revolution. She probably considers the latter as a logic response to an urgent necessity for change as asserts Hannah Arendt; revolution is the product of irresistible historical forces culminating the struggle between the colonized and the colonizer (Tanter and Midlarsky qtd. in (Radwan 12)). Yet in the novel, Gordimer failed to involve the reader emotionally with the cause of the revolution. The narrative is more absorbed by the pre-revolutionary positions held by both Whites and Blacks and the prevailing uncertainty after the shift in power; despite the spectacle which delivers a horrible vision of chaos. Gordimer is simply not concentred on the revolution itself but on the white liberals' consciousness and the role they should play under black rule.

On the other hand, the open ended closure of the story considers the course of the revolution as uncontrollable; both triumph and defeat are possible scenarios. This is added to her doubts about the possible role Whites could play in post-apartheid South Africa and doubts about their system of values. In *July's People*, the narrative is generally descriptive of the status quo in the heart of an interregnum with all its 'morbid symptoms'; open ended without any predictions on the future of the country. Gordimer does not show the reader any signs of a possible transformation in both Blacks and Whites systems of values. However, she observes a possible change with children as she trusts their ability to accept alterity. In another way, she calls for a total rupture with the past and the moral values passed by parents to children. This

rupture is essential for any racial reconciliation and resignation to accept the notions of racism as aphorisms, thus transcendence to a better future in South Africa can be hoped for.

The title *July's People* appears to put July in the heart of the story. His white employers and their children emerge as his people besides his fellow black villagers. Nevertheless, after the analysis of the main characters and relations between them, July is located in the background of the world of white characters. Meanwhile the reader, strangely, in full identification with Maureen and her family through an omniscient third person narrator, is, like her, lost in the world of Blacks. Further, the title does not reflect revolutionary black inners; it rather conveys the author's ambiguous vision of her own world. Unexpectedly, the narrative privileges the consciousness of the white woman Maureen who dominates the text. July then is only a participant and not a manipulator of the events as a protagonist ought to be. The reader is guided through that narrative voice into the consciousness of the White to which it has a total access; he observes closely their ideology and experiences their attempts at adjustment and inclusiveness to their new role in July's world. And it is only through their eyes that he can get access to the Blacks' consciousness.

Nadine Gordimer is a philosophical novelist as Albert Camus says in the epigraph to chapter five of this thesis. She is a great writer. Her greatness lies in the images she can create instead of giving arguments to her chosen issues. Many of the images discussed in chapter four and five are arguments to two crucial issues related to racism. The first is the 'voluntary servitude' in the words of Etienne de la Boétie (1549). The second is the unconscious racism. Gordimer digs deep in the black consciousness to show her reader the vices caused by apartheid. The Blacks are

portrayed as unfit to rule and not yet ready to hold power despite their efforts to rise which led to a bloody revolution with which they are emotionally separated. July holds the symbols of power: the bakkie, the keys and the gun. However, he continues serving the white family and seems comfortable in his inferiority. July' People in the village do not accept easily the uprising of the Blacks and remain detached from their revolution. De la Boétie considers servitude as a vicious circle where the slave is born in, then it becomes a habit. Because of that, he becomes weak and coward; the flame of liberty extinguishes inside him. His heart is low and sluggish; unable of great achievements. He voluntarily serves and accepts enslavement for the least tenderness towards his person. He ends by accepting the latter as his fate and chooses to die in.

Unfortunately, apartheid separated races for ages and the superiority of the Whites was always accepted as aphorism and so the inferiority of the other coloured people. This position of voluntarily accepted servitude, be it in this case or any other in modern times, is the most humiliating position a human can choose for his fate. Nothing is more miserable than one putting his body, soul, liberty and life in the hands of the others for some goods; believing himself unable to gain them with his own efforts and forgetting that he is the source of their richness. It is these miserable people who guide a whole nation toward domination. A tyrant cannot be so if he is no more served; ending servitude is the beginning of the act of liberation as asserts Boetie. Gordimer focuses on the role of Blacks in their own misery. They share with the coloniser part of the responsibility by their silence and obedience.

The second issue argued deductively by the images drawn by Gordimer in this novel is the unconscious racism shown through racial biases induced in language

employed in some situations in the text. Through the white family, Gordimer questions the role of the Whites in post-apartheid South Africa without providing the reader with any precisions. Maureen represents white liberals and through her tormented self, Gordimer shows implicitly their corrupted values. Gradually and carefully, Maureen is denuded and her corrupted self is presented to the reader; she continually questions her values until she comes to face her vices. The most shameful is her unconscious racism. Despite their sense of liberalism in defence of Black's rights, white liberals still keep some bits of racism deep inside their hearts.

July and Maureen represent the two races in conflict for ages, they represent the colonised and the coloniser. Through an imagined revolution and a situation of chaos, Gordimer presents her dystopic vision of the near future of her country. She asserts through it that the path toward democracy is long and painful. Yet it starts with the Blacks' rejection of servitude and the Whites' refutation of their corrupted selves. The heavy inherited past with its moral values and vices stands against the realisation of the reconciliation between the two. In an environment where injustice, disregard and hatred reign, it is not possible for good relationships to stand. Hearts must be good to build friendships, like children. It is through the latter that Gordimer projects a very possible reconciliation, but with a totally different generation; and without the heavy parental heritage of the past-of colonisation under a democratic political system.

The narrative discourse, which is recognised as an important part combined to the story, and the perspective chosen to express it to reveal an understanding of history were discussed through the refigured travel narrative genre as a coded subtext to Gordimer's work in the fifth and last chapter. It is meant to examine the second

hypothesis pronounced in the general introduction and recalled above in this part of the research. Gordimer is recognised, through the decoded subtext, to expose her readers to apartheid atrocities and the peculiarities of South Africa driven by apartheid system in complicity with imperialism and capitalism; she meant to expose her socio-political views implicitly and intelligently; she probably wanted to escape censorship laws imposed on intellectuals during apartheid era.

First of all, the study of the state of interregnum shows how the old difficulties prohibit the birth of the new order in South Africa. I argued that apartheid South Africa, as explored by Gordimer in *July's People* and near post-apartheid South Africa as projected in the work, presents a picture of resistance to change and asserts that the process of political transition to Black rule will require a redefinition of roles and relationships, self-sacrifice, and re-examination of values if racial and political harmony are to be achieved. The study has also focused on racial tension, prejudice and exploitation by using characterisation as a narrative structural device to critique the Land Act 1913, the Native Trust and Land Act 1936, the Group Areas Act 1950, the Immorality Act of 1950 and the Pass Laws Act of 1952. I have shown that a careful analysis of human relationships is indicative of the balance of power, the political, social and cultural tensions between different ethnic communities, and the different histories at stake in apartheid and near post-apartheid South Africa.

Accordingly and through the analysis of a coloured identity in the last chapter, result of the in-between space (third space) created by the cultural contact and clash between two totally different cultures, I concluded that there are still possibilities for racial reconciliation through a process of integration and assimilation which can be facilitated by political decisions. Ending racial tensions in any type of

conflict is possible but not without a total rupture with the past. In reality it remains a moral commitment before it be a political struggle; just as it started in all cases of separateness and segregation.

The careful study of such a complex context could not be possible without the attentive characterisation which involved a lot of work by the writer, and which remains a crucial aspect of this novel. Her characters appear through their traits, characteristics, and their physical, personal, emotional and verbal qualities. They are revealed through dialogue and action. Other devices used by the author helped reveal them as the point of view; an omniscient third person narrator. Characters' internal conflicts, contrast between them as exposed in different remarkable scenes, and their self-centeredness in search of their identity make them convincing and life like characters. It is also only through the study of her characters and themes represented in this novel that we could read Gordimer's ideas about her very complex society.

In reality *July's People* demonstrates Gordimer's genius in mastering characterisation. Her ability to create convincing characters is really remarkable. She represents the complexities of her society through her major and minor characters. Sometimes, they are involved into challenging contact between them; in other times they are struggling against the accepted social norms in South Africa. By exposing her characters to opposing forces, both internal and external, Gordimer looks at her society with the eyes of a sensitive critic and an attentive intellectual.

The novelist's use of language in the novel is another important aspect of her narrative technique as discussed in chapter two and demonstrated again in the fourth chapter. Language plays a very important role. Gordimer concentrates on the

potentialities of language in terms of communication. In *July's People*, her fictive world, language assumes symbolic, psycho-linguistic dimensions in familial, social and cultural contexts. However, this issue is considered as a limitation to this thesis; its importance is recognised but it is not deeply discussed in this research. It can be suggested as a topic of research in further papers investigating the works of Gordimer.

From the interpretations of Gordimer's novel *July's People* and others, a strong connection with twentieth century literary and intellectual trends could be observed. However, the extent to which Gordimer could be seen as a post-modernist writer is more problematic than it might appear at first. Postmodernism is often taken to be concerned with problematizing ideas about the centred self, it may be seen as "[…] a continuation of modernism's alienated mood and disorienting techniques and at the same time as an abandonment of its determined quest for artistic coherence in a fragmented world," (Baldick 201). Simply put, while a modernist writer tries to grasp meaning from the world through myth, symbol, or a kind of formal complexity, the postmodernist prefers the absurd or meaningless confusion of contemporary existence with a certain frivolous indifference. This strikes relatively a chord with Gordimer's novel which has been concerned primarily with de-centring the self, and problematizing individual identity in a reciprocal and interactive relationship with the other and even larger social structures.

Another marker of Gordimer's interest in postmodernist modes is her reference to photography as this movement is recognised as a mode which connects realist reference and modernist self-reflexiveness to be used and abused in both narrative and photography. In a reference to the latter, she states: "The white children

had seen the servant's photograph of his children, in his wallet along with his pass-book, back there. They looked at the black child as at an impostor." (N. Gordimer, July's People 12). Further, Gordimer employs in this novel an ironic reference where she tells us that photographs of township life had often been displayed for the aesthetic enjoyment of shoppers in malls designed by Bam Smales (N. Gordimer, July's People 153). She believes that a photographer is an overseer (110). Gordimer moves away from the principle of verbal photography in her early novels, such as, *The Lying Days* to a more complex mode integrating an artistic imagination.

Actually, Gordimer holds a border position in *July's People*; she seems moving towards a mode of post-modernist expression, but still heavily influenced by realists and modernists she acquainted at some earlier stages in her career. Furthermore, Gordimer refers continually to actual people, places, and ideas. As many questions relative to this issue are raised but remain unanswered, further research could be suggested for further analysis in future works.

Another way to show this transition to postmodernist modes is through the self-consciousness of her narrators, as some of the post-modernist narrators tend to draw the reader's attention to the artificiality of the narrative; the thing which adds a frame of reality to the work. The fact of choosing her roots in realism and modernism and simultaneously appropriating techniques drawn from postmodernism suggest that she might be formulating a double-coded fictional form-combining modernist codes with other characteristically postmodernist ones. Only a study of her later novels will reveal if her recent self-reflexion and self-conscious phase is a constant engagement with postmodernist tendencies and if a different artistic creativity will characterise her work in the post-apartheid era.

Existential philosophy asserted by Albert Camus overwhelms the lives of Gordimer characters in her literary works. She has declared in many of her writings and interviews with her that she deeply believes in the constructive force of the individual whose actions can determine the outcome of worldly events, he is more prominently responsible for the condition of the world in which they live and exist. Thus the individual must acknowledge this and he must know that he is lonely in a universe indifferent to his fate. Then he must assume his own responsibility in solving his own problems and he must not expect a divine power to do it for him.

In this study, narratology is focussed to highlight the fusion of the fictional and historical discourses. Aspects of narrative technique are used to study the literary work in hand; it is through the use of its tools that we could investigate the inner life of the characters and simultaneously explore their external world through their eyes i.e. their appearance and essence. So from this humble experience in research, we do consider teaching narratology to students at the university important. Studying theorists like Roland Barthes, Gerald Prince, Monika Fludernik, etc. and putting their theories into practice could bring further advantage for our students in analysing literary texts. Yet this requires a relatively hard preparation as it should be introduced inductively and gradually in the pedagogy of teaching literature at the different levels of study of the LMD system. Teachers also need to be trained to introduce in their teaching practices of literary study concepts such as: narrator, narrative perspective, narrative time, narrative discourse and patterns of analysis. A purposeful work in this sense is under preparation by the researcher.

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APPENDICES

Appendices

Appendices

1. Appendix A: Basic legislation in the formation of apartheid

Population Registration Act.

The Population Registration Act 1950 required people to be identified and registered from birth as one of four distinct racial groups: White, Coloured, Bantu (Black African), and other. It was one of the 'pillars' of Apartheid. Race was reflected in the individual's Identity Number. The Act was typified by humiliating tests which determined race through perceived linguistic and/or physical characteristics. The wording of the Act was imprecise, but was applied with great enthusiasm:

"A White person is one who is in appearance obviously white – and not generally accepted as Coloured – or who is generally accepted as White – and is not obviously Non-White, provided that a person shall not be classified as a White person if one of his natural parents has been classified as a Coloured person or a Bantu..."

"A Bantu is a person who is, or is generally accepted as, a member of any aboriginal race or tribe of Africa..."

"A Coloured is a person who is not a White person or a Bantu..."

Repealed by the Population Registration Act of 1991.

Immorality Act

On the grounds of the Immorality Act, the police tracked down racially mixed couples suspected of being in relationships. Homes were invaded, and mixed couples caught in bed were arrested. Most couples found guilty were sent to jail. Blacks were often given harsher sentences than whites. The act was passed in 1950. In 1985, the Immorality Act and Prohibition of mixed Marriages Act were both repealed.

Group Areas Act

The Group Areas Act of 1950 set out a tone of racial segregation. It applied to members of all racial groups and provided for the imposition of control over the ownership and occupation of land and buildings throughout S.A.

In practice this meant that all white, black, coloured and Asian people in South Africa would have to live in group areas allocated to members of their groups. Their ownership of property and business rights would be confined to those areas. This also meant that many people had to move out of their homes where they had lived for years and go and live in a strange place which they knew little or nothing about because they had occupied a Group Area designated for another race.

Through this Act many of the Blacks in South Africa were removed from the urban areas especially of the Transvaal and Johannesburg regions where they found work as miners. The reasons for this Act presented by the government of the day was that a growing black proletariat in these urban areas could pose a threat to the government because obviously at these urban areas blacks gained a higher standard

of living and higher education than they have been subject to in the African reserves or Townships, thus they would have high expectations and would revolt if these expectations were not met.

The Apartheid model of the city was a commercial city centre, transitional mixed-use area, white residential, coloured residential, black residential on outskirts.

Suppression of Communism Act

The Riotous Assemblies and Suppression of Communism Amendment Act No 15 of 1954 (commenced 15 April 1954) empowered the Minister of Justice "to prohibit listed persons from being members of specific organisations or from attending gatherings of any description without giving them the opportunity of making representations in their defence or furnishing reasons". He was also "authorized to prohibit any particular gathering or all gatherings, in any public place for specified periods". The act also allowed the Minister to ban publications deemed to incite hostility between groups and thus could be used to ban publications which tried to being about social change.

Repealed by the Internal Security Act of 1982.

Bantu Education Act /Bantu Authorities Act

The Group Areas Act of 1950 divided the lands in which blacks and whites resided into distinct residential zones. This act established the distinct areas of South Africa in which members of each race could live and work, typically setting aside the

best urban, industrial, and agricultural areas for whites. Blacks were restricted from renting or even occupying property in the areas deemed as "white-zones", unless they had received permission from the state to do so. The establishment of the Bantu Self-Government Act of 1950 created the Bantustans (homelands) for the black population based upon their tribal groupings. Blacks were stripped of their rights to participate in the national government of South Africa when the Bantu Authorities Act was established. Ratified in 1951, the Bantu Authorities Act created a basis for ethnic government in African reserves, known as the "homelands". These homelands were established by the national government to function as independent states. Black Africans were assigned to a homeland based on their tribal grouping, which was in accordance to their record of origin. Often times, these records of origin were incorrect. Every political right held by black Africans was restricted to their designated homeland, including their right to vote. The South African government established this law in hopes of black Africans becoming citizens of their designated homelands, thereby forfeiting their citizenship to South Africa. Along with their loss of citizenship, blacks lost every right to take part in South African government, which held complete dominance over their homelands. From 1976 to 1981, four homelands were created, denationalizing over nine million South Africans. These laws became so strict and severe that passports were required for black Africans to enter into South Africa, the land that had formerly been their country of citizenship.

Pass Laws Act

The Pass Laws Act of 1952 required black South Africans over the age of 16 to carry a pass book, known as a dompas, everywhere and at all times. The dompas was similar to a passport, but it contained more pages filled with more extensive

information than a normal passport. Within the pages of an individual's dompas was their fingerprints, photograph, personal details of employment, permission from the government to be in a particular part of the country, qualifications to work or seek work in the area, and an employer's reports on worker performance and behaviour. If a worker displeased their employer and they in turn declined to endorse the book for the pertinent time period, the worker's right to stay in the area was jeopardized. According to the Pass Law, government officials possessed the power to expel the worker from the area by adverse endorsement in the passbook. This technique was known as ‘endorsing out’ and could be carried out at any time and for any reason. Officials were not required to provide an explanation for their actions. Family members of a worker who was ‘endorsed out’ also forfeited their right to remain in the area and faced eviction and exile to a Bantustan. Forgetting to carry the dompas, misplacing it, or having it stolen rendered one liable to arrest and imprisonment. Each year, over 250,000 blacks were arrested for technical offenses under the Pass Laws. As a result, the dompas became the most despised symbol of apartheid.

Separate Amenities Act

The Act was to provide for the reservation of public premises and vehicles or portions thereof for the exclusive use of persons of a particular race or class, for the interpretation of laws which provide for such reservation and for matters incidental thereto.

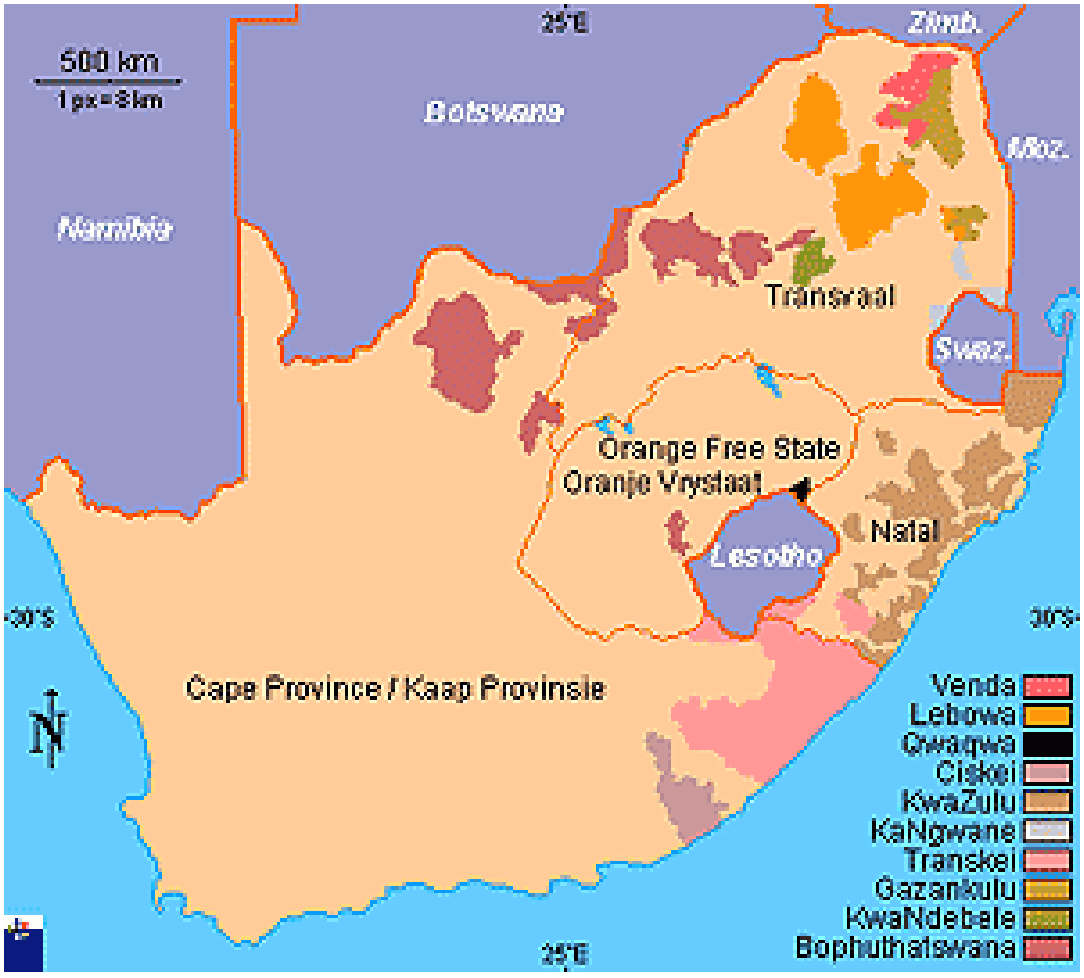
Criminal Law Amendment Act

In 1953, the Public Safety Act and the Criminal Law Amendment Act were passed, which empowered the government to declare stringent states of emergency and increased penalties for protesting against or supporting the repeal of a law. The penalties included fines, imprisonment and whippings. In 1960, a large group of blacks in Sharpeville refused to carry their passes; the government declared a state of emergency. The emergency lasted for 156 days, leaving 69 people dead and 187 people wounded. Wielding the Public Safety Act and the Criminal Law Amendment Act, the white regime had no intention of changing the unjust laws of apartheid

Source:

Retrieved and summarised from: (Key Legislation in the Formation of Apartheid)

2. Appendix B: Map of the African homelands of South Africa



Title: African homelands of South Africa before 1994

Source: https://www.sahistory.org.za/sites/default/files/sa_homelands.gif

3. Appendix C: South African apartheid timeline

1898: Afrikaners conquer the Venda, completing white conquest of the African population of Southern Africa

1899-1902: The War between the Whites; Britain conquers Afrikaner republics

1906-1907: Britain gives parliamentary government to the former republics; only Whites enfranchised

1910: The Cape Colony, Natal, the Transvaal, and the Orange Free State join to form the Union of South Africa

1912: South African Native National Congress (NNC) founded; later becomes the African National Congress (ANC)

1913: Native Land Act limits African landownership to the reserves; the beginning of a series of segregation laws

1914: As a member of the British Empire, South Africa participates in World War I; National Party also founded

1948: The Afrikaner National Party wins general election and begins to apply its policy of apartheid

1950: The Population Registration Act classifies people by race; the Group Areas Act makes people reside in racially zoned areas

1952: The ANC and its allies launch a passive resistance campaign

1953: The government assumes control of African education

1960: Whites representing Africans and Coloured in parliament is terminated

1960: Police kill 67 African anti- pass-law demonstrators at Sharpeville; government bans African political organizations

1961: South Africa becomes a republic and leaves the British Commonwealth

1964: Nelson Mandela and other ANC leaders sentenced to life imprisonment

1977: The U.N. Security Council imposes a mandatory embargo on the supply of arms to South Africa

1984: A new constitution gives Asians and non-White races excluding Africans limited participation in the central government

1984-86: Prolonged resistance to the regime in Black South African townships; violent government reactions

1989: De Klerk succeeds Botha, as leader of the National party president

1990-91: De Klerk unbans the ANC; releases Mandela and other prisoners. 1913 and 1936 Land Acts, Group Areas Act, Population Registration Act, and Separate Amenities Act repealed; political organizations unbanned

1992: White voters support the negotiation process in a referendum

1993: Negotiations take place; de Klerk, Mandela, and leaders of 18 other parties endorse an interim constitution

1994: ANC wins first non-racial election (April 27-30); Nelson Mandela is elected president and forms Government of National Unity

1996: Parliament adopts a new constitution; National Party withdraws from government claiming it has been ignored

1999: ANC wins general elections; Thabo Mbeki elected president

2004: ANC is victorious in elections; Thabo Mbeki begins his 2nd term as president.

4. Appendix D: Full plot summary

In *July's People*, Nadine Gordimer depicts the lives of a liberal, white South African family, the Smales, forced to flee to the native village of their black servant, July. Gordimer sets her novel during a fictional civil war in which black South Africans violently overturn the system of apartheid. In order to escape the violence in Johannesburg, the Smales must accept July's charity and live a life that makes them all confront their assumptions about one another.

The novel opens the morning after an exhausting three-day trip through bush country to reach the village. July brings tea for Maureen and Bamford Smales and breakfast for their children, Victor, Gina, and Royce. After experiencing disorientation from the trip, Maureen asks her husband about their vehicle, a small truck called a bakkie. He tells her that July has hidden it.

The Smales find themselves dependent on July, and July's family questions their presence in the village. He explains their situation, telling his mother and wife, Martha, about the violence in the country. They cannot, however, fully believe his account given their past experience with white dominance.

To do something other than listen constantly for news on his radio, Bam Smales builds a water tank for the village. Maureen tries to read a novel, since July will not let her work, but discovers that no fiction can compete with her current situation. She then recalls her girlhood days and remembers walking home from school with her family's black servant, Lydia, who carried Maureen's school case on her head. One day, a photographer took their picture. Years later, Maureen saw the

picture in a Life photograph book and for the first time questioned why Lydia was carrying her books.

One night, after Bam unsuccessfully tries socializing with the villagers, Bam and Maureen are startled by July's departure as a passenger in the bakkie. Anxious over losing the vehicle, they argue, blaming each other for their situation. Later, while standing nude in the rain, Maureen sees the bakkie return. She falls asleep that night without telling Bam about the vehicle.

When July comes to their hut the next day, Bam greets him with the inappropriate authority of their former relationship. Apparently ignoring Bam's tone, July tells them he went to the shops for supplies. Though they could, they do not ask him for the keys to the bakkie. July begins to learn how to drive. When they ask him what he will do if caught driving the vehicle, he says he will say he owns it.

Later, Maureen returns the bakkie's keys to July. Knowing that she does not want him to keep the keys, he makes her recall his former status as her 'boy' when he kept the keys to her house. He also recalls the distrust he sensed from her at the time. Stung by his words, Maureen tries to defend her treatment of him and says their former relationship has ended, that he is no longer a servant. He then shocks her by asking if she is going to pay him this month. He offers the car keys back to her, saying he worked for her for fifteen years because his family needed him to. She then retaliates by mentioning Ellen, his mistress in Johannesburg. Though feeling a hollow victory, Maureen knows July will never forgive her this transgression. He keeps the car keys.

Bam kills two baby wart-hogs with his small shotgun. During the hunt, he offers to let his black hunting companion, Daniel, shoot the gun sometime. Bam gives the larger wart-hog to the villagers and keeps the smaller (and tenderer) one. Everyone joyfully feasts on the meat, an intoxicating delicacy, and Bam and Maureen make love for the first time since their journey.

The scene shifts to July and his family eating the meat and talking about the Smales. July discounts Martha's worries that the white family will bring trouble. Martha recalls the times without July when he, like most men with families, worked in the city. Like the seasons, the long absences of their husbands have become an expected part of black women's lives.

Gina and her friend, Nyiko, play with newborn kittens, and Maureen scolds them. Later, after they listen for news on the radio, Bam asks Maureen if she found a home for the kittens. She reveals that she has drowned them in a bucket of water.

Maureen tries working with the women in the fields, digging up leaves and roots. Afterward, she goes to see July, who is working on the bakkie. July does not want to hear about the killing on the news and hopes everything "will come back all right." Maureen asks, dumbfounded, if he really wants a return to the ways things were. July asks if hunger compels her to search for spinach with the women; she replies that she goes to pass the time. As always, she feels that the workplace language they speak hinders their ability to communicate.

When July says she should not work with the women, she asks if he fears she will tell his wife about Ellen. He angrily asserts that she can only tell Martha that he

has always been a good servant. Maureen, frightened, realizes that the dignity she thought she had always conferred upon him was actually humiliating to him. He informs her that he and the Smales have been summoned to the chief's village. Though July has authority in his village, they still must ask the chief's permission to stay. Maureen struggles with her new subservience to July.

The Smales visit the chief the next morning, afraid that the chief will force them out. The chief asks them why they have come to his nation and asks about events in Johannesburg. He cannot believe that the white government is powerless and that whites are running from blacks. He says that the Black revolutionaries are not from his nation and that the whites, who would never let him own a gun, will give him guns to aid in the struggle against the black attackers. He tells Bam to bring his gun and teach him how to shoot it.

Outraged by this suggestion, Bam asks if the chief really intends to kill other blacks, saying that the entire black nation is the chief's nation. After further discussion, the chief allows them to stay with Mwawate (July) and says that he will visit them to learn how to shoot Bam's gun.

On the return trip, July explains that the chief talks instead of acts. Furthermore, the chief, who never fought the whites, is too poor and defenceless to fight other blacks. Upon their return to their hut, Maureen and Bam speak in the phrases they had used in their former life, and these phrases cannot adequately describe their current predicament. Bam begins criticizing July's new confidence and his criticisms of the chief. Maureen says that July was talking about himself, that he will not fight for anyone and is risking his life by having the family there. Maureen

suggests that they leave, making Bam confront what they both know: they have nowhere to go and no means by which to get there.

With the women, Maureen clumsily cuts grass for the huts. After the cutting, July criticizes Martha for placing the grass bundles in front of the Bam and Maureen's house, where their children will ruin it. They discuss July's past and his times in the city over the last fifteen years. Rejecting July's contention that his family will move to the city once the fighting ends, Martha suggests that he stay in the village. According to Daniel, they will no longer face white restrictions, and, with his city experience, July can run his own shop.

A man brings a battery-operated amplifier to the village and provides them with a night's entertainment, during which many villagers drink heavily. The Smales do not partake in the drinking but return to their hut, where they find their gun missing.

With no police to help him, Bam is impotent in the face of the theft. Maureen feels humiliated for Bam. She leaves to find July, who is by the bakkie. They realize that only Daniel was absent from the party, and Maureen says July must get the gun from him. Daniel, however, has left. After July asserts that the Smales always make trouble for him, Maureen accuses July of stealing small items from her in Johannesburg. Angered, he speaks to her in his own language, and "She understood although she knew no word. Understood everything: what he had had to be, how she had covered up to herself for him, in order for him to be her idea of him. But for himself—to be intelligent, honest, dignified for her was nothing; his measure as a man was taken elsewhere and by others," his own people. July then informs her that

Daniel has joined the revolution. She tells July that he abandoned Ellen and only wants the bakkie so he can feel important, but that, too, will become useless when his gas money runs out.

After Gina goes to play with Nyiko and Bam goes with Victor and Royce to fish, a helicopter with unidentifiable markings flies over the village. Maureen fervently chases the helicopter, and the novel ends with her still running toward it and its unknown occupants, who could be either "saviours or murderers."

Source: https://www.encyclopedia.com/arts/educational-magazines/julys-people

5. Appendix E: Minor characters in the novel

The chief

The chief, as befits his position, is the only character who attempts to make sense of the greater picture. He has no weapons and no wealth. He asks Bam for his gun; however, Bam is shocked that the chief would kill the "good guys"—the people of Mandela and Sobukwe—for the white government. But at least the chief wants to do something even if alone and armed with one gun. He would prefer action to hiding out and waiting to be taken over again. What Bam does not want to understand is that the chief and his people have their own history which has little in common with the urban African National Congress.

Daniel

July's friend Daniel shows him how to drive the bakkie as well as fix it. He befriends the white family. Bam shows him how to shoot and Daniel accompanies the family to the chief. He disappears at the same time that Bam's gun goes missing. It is assumed he has taken the gun and gone off to join the revolutionary army.

Ellen

While July lives with the Smales, he has a mistress named Ellen. She is from Botswana and is an office cleaner. The money she earns in the city is sent to pay for her son's high school education in Soweto. While ironing July's clothes with Maureen's iron, she sometimes chats with Maureen. "[O]nce [she] had put a hand under her breasts with the gesture with which women declare themselves in conscious control of their female destiny … I'm sterilized at the clinic." (N. Gordimer, July's People 20-21)

Lydia

In a flashback, Maureen returns to her young love for a family servant named Lydia. She recalls with joy the many afternoons that she would "bump" into Lydia on the way home from school. Customarily, Lydia would take Maureen's burden onto her head with the shopping and they would go home. The relationship is one of master and servant. However, in Maureen's memory it is also that of young girl in love with an older female. From this context she is able to say that the photo, taken by the journalist to depict apartheid as a white girl next to a "black woman with the girl's school case on her head," shows a context of "affection and ignorance." The memory of Lydia reveals Maureen's blindness to her own empowered status.

Martha

The wife of July, Martha is a simple character. She represents the agrarian traditional figure that is resigned to her role. For her, "The sun rises, the moon sets; the money must come, the man must go." She does not react to the white people in her mother's house too much nor does she relate to Maureen. The women met and "something might have come of it. But not much."

Nyiko

A girl from the village who becomes Gina's childhood intimate; they become more and more inseparable and are reminded of their origins of difference only when the adults want to know whose child Gina is minding. She is a subject of fascination for Bam and Maureen when she takes a sausage.

Bamford Smales

Descended from Boers (Dutch colonists), Bam has the privilege of the white South African in an Apartheid state. He is an architect for Caprano & Partners and husband to Maureen. He likes to boast of being a judge at conferences and of his

professional abilities, like speaking French. He also name-drops. Being middle class, he hunts for sport and bought himself the yellow bakkie as a hunting vehicle. He sees himself as strong, masculine, and in control of his life. He does not mind exchanging suburban leisure for laboring on improvements about the village. In his mind this gives him an importance, but in reality he is a secondary character to his employers and to his wife.

Politically, Bam is a pacifist who empathizes with the blacks. Personally, the situation utterly emasculates him; his former servant controls the bakkie and calls the shots. He admits that he feels like "a boy with a pea-shooter." His final abdication as white man occurs when his gun is stolen. Without his gun he is of no use to the chief, he holds no symbolic power, and he is unable to uphold his economic place of provider and, therefore, has no sexual claim on Maureen.

GLOSSARY

Glossary

African National Congress (ANC) Founded in 191 as the South African Native National Congress (SANNC), the ANC initially worked within the law to eliminate racial oppression. The ANC was banned in 1960 by the Apartheid government, but continued to function in exile and underground inside South Africa. In 1961, the previously non-violent ANC adopted a policy of armed resistance and established Umkhonto we Sizwe (Spear of the Nation) or MK. President F. W. de Klerk removed the ban on the ANC in 1990 and ANC leaders engaged in negotiations with Apartheid leaders which led to the 1994 democratic elections.

Analepsis According to Genette, the insertion of an account of previous events in the reporting of subsequent ones: in other words, a flashback to earlier stages of the story. Analepses are often found in connection with remembered events or with the introduction of new characters, whose history and experiences before this point have to be told. Modernist and postmodernist novels make use of analepsis in order to disrupt the chronological and teleological structure of the narrative.

Apartheid Literally "apartness" in Afrikaans. A policy of racial segregation further entrenched by the National Party after it won the whites-only election in 1948. It brutally enforced a highly stratified society in which whites dominated politically, economically, and socially at the expense of blacks.

Authorial narrative situation In Stanzel's model, one of his three prototypical narrative situations. Example: Henry Fielding's Tom Jones. In this narrative situation, there is an external perspective – a narrator reports on a fictional world which s/he is not part of. This narrator has an overview of the entire fictional world, tells the story from on high, as it were, in full knowledge of the outcome of the complications that exist on the plot level, and has access to the thoughts and minds of the characters whenever s/he wishes. This is why the authorial narrator is often referred to as 'omniscient' or godlike. In Genette's model, the equivalent term is that of an *extradiegetic *heterodiegetic narrator making use of zero *focalization.

Bantu A term used to describe a family of languages spoken mainly in southern and eastern Africa. During Apartheid, the term "Bantu" was used as a derogatory term for black Africans.

Black consciousness Ideology popularised by Steve Biko that aimed to liberate black people (Africans, 'coloureds', and Indians) psychologically through the realization of black self-worth and positive action.

Civil disobedience Non-violent actions to refuse to obey unjust laws in an effort to change government policy or legislation without violence.

Consciousness, representation of the consciousness of characters may be rendered linguistically in a wide variety of ways. A formal distinction is made between *psycho-narration, *free indirect thought, *interior monologue and *stream of consciousness (which usually consists of a mixture of these

forms). The standard work on the representation of consciousness is Dorrit Cohn's Transparent Minds (1978).

Diegesis vs. mimesis (1) Traditionally, this oppositional pair is used to characterize the difference between *telling and *showing, particularly in the discussion of the representation of speech and thought. Thus, for instance, speech report is more diegetic than *free indirect discourse (or the latter is more mimetic than speech report or indirect speech). *Interior monologue and direct speech are the most mimetic. The terms mimesis and diegesis are used in this way by Plato in Book III of the Republic (392D–394D) when he says the narrator of the Homeric epics speaks 'in his own voice' (diegesis), or lets the characters speak (mimesis). Narrative therefore mixes diegesis and mimesis. Lyric poetry has only the poet's voice and is exclusively diegetic; drama has the characters speak and is exclusively mimetic. Plato sees pure diegesis as the only legitimate mode and condemns dramatists and epic poets for their theatrical bent (the imitation of the speech of characters as mimesis). Aristotle, on the other hand, in his Poetics,sees all literature as mimesis or representation – his chosen example is actually drama. Poetic mimesis includes diegesis as a subcategory as in the diegesis (narrative discourse) of the poet in Homer's Iliad. (2) In Genette's terminology, diégèse ('diegesis') refers to the plot or story level of the narrative. This term is also used in film studies in reference to the story level (histoire).

Figural narrative situation According to Stanzel, a prototypical form of the novel in which the action is filtered through the consciousness of one (or more) characters. Figural narrative only came to the fore at the end of the

nineteenth century and evolved into one of the main forms of the modernist novel (Dorothy Richardson, Virginia Woolf, James Joyce, and Katherine Mansfield). Stanzel's term 'figural narrative situation' represents the fictional world as quasi im-mediate (see *mediacy), with the reader not being told things (*teller mode) but being shown them (*telling vs. showing), seeing them – as it were – unfold before his/her very eyes. The *reflector figure, through whose consciousness the fictional world is portrayed, offers a limited view on the fictional world (figural narrative is often discussed under the heading of limited perspective). Figural narrative corresponds to heterodiegetic narrative with internal focalization in Genette.

First-person narrative A form of narrative in which the hero/ine (or one of the protagonists) is the narrator. Equivalent to Genette's *homodiegesis. In cases where the narrator and the hero/heroine are identical, the first-person narrative is *autodiegetic, according to Genette: the main protagonist tells his/her own story. If the narrator is only a minor character, watching the hero's/heroine's deeds from afar and trying to interpret them, we are dealing with a peripheral first-person narrator (Stanzel 1979/84). We generally distinguish between the I as narrator (or narrating self) and the I as protagonist (or experiencing self). It can be assumed that first-person narrators are both inherently limited in their *perspective and potentially untrustworthy: they have an agenda when telling their stories, which could come into conflict with a true representation of what happened. For example, such a narrator will seek to justify his/her own behaviour or attitudes. In contrast, the *heterodiegetic narrator (third-person narrator) is

trustworthy almost by definition – his/her account of the fictional world is a given, a seemingly objective depiction of the story world. Some first-person narrators are not only subjective, naive or at the mercy of their own feelings (fallible), they also expose themselves as *unreliable; their portrayal of events is obviously prejudiced, exaggerated or ideologically and morally suspect, biased or 'deviant'. Such fallibility (Chatman 1990) is located at one end of a scale ranging from the potential and unacknowledged bias of the first-person narrator to his/her extreme *unreliability at the other end of this scale.

Focalization A central constitutive element of the *discourse level in narrative. Introduced by Genette in order to draw a more precise distinction between the terms *perspective and point of view. In Genette's model, focalization is concerned with 'Who sees?' However, issues of visual representation (for example, the description of various scenarios) are often mixed up with the question of access to characters' minds. Genette's external focalization describes a view on the characters and the fictional world from the outside, whereas protagonists' inner lives remain a mystery to us. His internal focalization represents a view of the fictional world through the eyes of a character, in other words, a view from within. Zero focalization is equivalent to the perspective of an authorial narrator. For Genette, this is an unlimited (non-focalized) view, which combines external and internal perspectives, since an authorial narrator may also see things through the eyes of a protagonist. Mieke Bal (1985/1997) supplemented Genette's account by adding a second distinction between focalize and focalized. In

the case of Genette's external focalization, Bal contends, the focalizer is located on the extradiegetic level and focuses only on visible focalized objects. With internal focalization, on the other hand, the focalizer is on the diegetic level (in one of the protagonists) and can 'see' his/her own thoughts (i.e. perceive invisible focalized objects), but cannot perceive the mind content of other characters (i.e. perceives only visible focalized objects outside him/herself). Only in the case of authorial narrative do we find both visible and invisible (thoughts, feelings) focalized objects; here the focalizer is located on the extradiegetic level. Further important models are mentioned under *perspective below. More recently, Jahn (1999) and Nieragden (2002) have put forward significant new proposals for models of focalization.

Free indirect discourse (free indirect speech, free indirect thought) German: erlebte Rede. A form of speech and thought representation which is characterized by the freedom of its syntax and the presence of deictic and expressive elements reflecting the perspective of the original speaker or of the consciousness being portrayed. In contrast to regular indirect speech, free indirect discourse is syntactically 'free' in that it does not occupy the position of the complement of a verb of speaking or perceiving (He said that . .. , She wondered whether . ..) but as a main clause in its own right (Had she observed him at allor Tomorrow was Christmas). Free indirect discourse also incorporates politeness markers (Sir), deictics (now), and evaluative or expressive phrases and sentences that are rarely found in indirect discourse but are typical of direct speech: bother!; that sneak; mama; God rest his

soul. On the other hand, free indirect discourse is a non-direct, transposed or oblique form of speech representation since the tenses and pronouns shift to fit in with the surrounding narrative discourse. Thus, we find that, in the prototypical case of a third-person narrative in the past tense, the sequence of tenses is observed as prescribed for indirect speech: 'Henry strode along the road. What, it was five o'clock already? He had to hurry. Sonja was due to arrive at seven.

Heterodiegetic According to Genette, a narrative is heterodiegetic if the narrator is not a protagonist or, as Stanzel puts it, the spheres of existence of narrator and characters are non-identical. Traditionally, heterodiegesis is equated with third-person narrative, but this form is only the most common example of it. Some you-narratives as well as they-narratives and one-narratives are also heterodiegetic.

Homodiegetic Equivalent to first-person narrative. According to Genette, a narrative is homodiegetic if the narrator is the same person as (homo) a protagonist on the story level (diegesis). If the first-person narrator is the main protagonist, Genette calls this *autodiegesis. We-narratives in which the self is a member of a group but features on his/her own as narrator are partially autodiegetic.

Implied author Introduced by Booth (1961) as that instance which guarantees the correct reading of a text when an *unreliable narrator proposes a world view different from the intended meaning of the text; hence the repository of the text's moral stance. The implied author is balanced in models of narrative

communication by the figure of the *implied reader (Iser 1972, Chatman 1978). Nünning (1989) replaces the implied author by the 'meaning of the work as a whole' at the communicative level N3. Nünning (1997a) puts forward a heavy critique of Booth's term, but somewhat tones down this criticism in Nünning (2005).

Implied reader Term originally coined by Wolfgang Iser (impliziter Leser, 1972) to denote the (ideal) reader role projected by a text. Iser introduced the term in the context of his reader response criticism and focused on the 'social and historical norms' and the 'literary effects and responses' of fiction from Bunyan to Beckett (1974: xi). In narratology the implied reader remains a fairly shadowy counterpart to the *implied author. See also Rabinowitz (1977) on authorial audiences (*reader) and the distinction between real and implied readers and *narrates.

Indirect discourse (indirect speech) Way of representing speech or utterances by using syntactically dependent clauses. The pronouns and tenses may have to be aligned with the referential and temporal frame of the narrative, depending on the introductory verb phrase: 'Frederick told us he had already been to see the exhibition.' In German there is a shift into the subjunctive. The use of the subjunctive also allows for indirect speech in German with no introductory verb phrase, where indirectness is already signalled by the subjunctive mode. Some languages do not have temporal shifts in indirect discourse, or only employ shifting irregularly. This is true of many medieval instances of indirect speech as well as of present-day Russian and Japanese. (See Fludernik 1993a.)

Interior monologue A form of representation of *consciousness: the representation of the mental processes of a character in direct speech (sentences with finite verbs in the present tense and referring to the person whose monologue it is in the first person. 'Frank reached the house. For heaven's sake, where's my key?') First used by Leo Tolstoy and Arthur Schnitzler and then by Dorothy Richardson, Virginia Woolf and James Joyce. Interior monologue can be found in single sentences (James Joyce's Ulysses, in the Bloom chapters) or as longer stretches of text (Penelope chapter in Ulysses). If the interior monologue makes extensive use of association, it is classified as *stream of consciousness. In such cases, it simulates the way the character's mind works.

Narratee (Fr. narrataire) In contrast to the *reader (real or implied), a persona traceable in the narrative text through the use of address pronouns, imperatives and other markers of addresseehood. A diegetic or intradiegetic narratee is a character in the fictional world to whom another character tells a story; an extradiegetic narratee is a reader persona exhorted, harangued or hailed by the narrator as, for example, the 'madam' asked to shut the door in Sterne's Tristram Shandy.

Narrating time vs. story time (Germ. Erzählzeit vs. erzählte Zeit) A distinction introduced by Günther Müller (1948) between the time spent in the act of narrating (in minutes or pages) and the time represented on the story level (in days, months and years). Relates to the speed or duration of narrative.

Narration, narrative act The telling of a story by a narrator, who may address a narratee. The narrative act, which corresponds to Genette's level of narration, forms the communicative framework of the narrative. According to Nünning (2001), this narrative act is often portrayed in such a lively manner that it constitutes a 'secondary mimesis' of the act of narration: the narrational process itself and the figure of the narrator seem to be part of a second fictional world, that of the narrator as s/he tells the story.

Narrative discourse In contrast to the narrational level, the narrative discourse is to be found at the level of the printed text or the spoken words of a narrative. These are the end product or signified of the narrator's discourse, that is to say of the narrational process or act of narration. In the filmic or dramatic media, the corresponding narrative discourse refers to the sequence of sounds and images making up the film, or to the performance of a play. The narrative discourse has a double role as the product of the act of narration and as the result of temporal and focalizational rearrangements of the *story and *plot. In the first instance, the narrative discourse functions as the signified of the narrative act, the utterance; in the second, it operates as the surface level accommodating the transformations from the narrative deep structure. The story is in turn the signified of the narrative discourse (Genette).

Narrative levels Distinction between various levels of narrative which is of ontological relevance. A basic distinction is made between *story and *discourse. The story is what the narrative discourse refers to. Genette calls the story level *diegeticand the narrational level extradiegetic.The authorial

narrator is located on the extradiegetic level whereas his/her protagonists live in the fictional world, on the diegetic level. If storytelling occurs within the narrative, as is the case when, for example, one character recounts something to another, this happens on what is called the intradiegeticlevel. The interpolated story is located one level below this, on the socalled hypodiegetic level. (See Chapter 4.)

Narrative See **narrativity**.

Narrativity That which makes a text (in the widest sense) a narrative. Definitions of narrativity provide criteria for distinguishing between narrative and non-narrative texts (Fludernik 1996, Pier/Landa 2008). Gerald Prince (1982) and Hayden White (1978) use the term in different meanings. Prince distinguishes between narrativehood (i.e. criteria for defining what is, or is not, a narrative) and narrativity (degree of narrativity on a scale from the least to the most). White equates narrativity with the constructednesss of narrative, arguing that historical narratives share narrativity with fictional texts. Traditionally, narrativity is defined in terms of plot, the minimal definition being: the presence of at least two actions or events in chronological order which stand in some kind of relation to one another. Consistency of protagonists (the characters cannot change from one sentence to the next), the anthropomorphic quality of protagonists (speaking animals may be characters in a narrative but mute, immovable objects may not) and the foregrounding of the motives and intentions, goals and desires of the characters are other criteria that are often mentioned. Furthermore, protagonists must be locatable at a specific point on the space-time

continuum (Prince 1982: 148–61). Fludernik (1996) includes plot in the schema of knowledge of the world that humans have. Plot is therefore treated as a subcategory of experientiality, which she posits to be the defining criterion of narrativity. The most recent contributions are in Pier/Landa (2008).

Narratology Term coined by Todorov (1969). The academic study of narrative. Classic models of narratology adopt a structuralist approach and take up and develop further the ideas of Barthes, Bremond, Greimas or Genette. Since approximately 1980, the term narratology has also been used interchangeably with the more general terms narrative research, narrative theory and even narrative studies.

Narrator In spoken narrative, the narrator is the person who utters the words of the story. In stories that are written down, in other words in written texts, we use the term narrator to refer to both *first-person (*homodiegetic) narrators and third person (*heterodiegetic) narrators. Homodiegetic narrators are located on the extradiegetic level but are also characters in the story. Intradiegetic narrators are part of the fictional world: the text reproduces the situation of the conversational narrator at the story level. Heterodiegetic narrators that foreground their role as narrator function as the producer of the narrative text. They may even simulate the behaviour of a conversational narrator by using colloquial linguistic formulae. Signals for a heterodiegetic narrator are the use of the first-person singular pronoun (I), direct addresses to a narratee, the use of evaluative expressions (the poor fisherman, the odious fellow) and of expressive words and phrases such as To be sure or

By God! as well as of metanarrative comments (Now, let us see what has been happening to poor Henry). Several narratologists assume that all narratives have a narrator; there is a covert narrator even in texts where no such person is explicitly mentioned, since they take it as given that a narrative text has a communicative framework. Narrators can be found in film and drama in the shape of frame narrators (voice-over, stage manager or a character or characters as in Thornton Wilder's Our Town); some theorists (Chatman) assume that film has a cinematic narrator.

National Party (NP) - Afrikaner nationalist party that won the 1948 elections that ushered in Apartheid. The party lost power to the ANC in 1994, returned in 1997 as the "New National Party," and was then dissolved in 2005.

Nationalism - Strong adherence to one's nation and national identity.

Negritude Negritude, as a literary and cultural movement, was founded and propagated by three black intellectuals: Leopold Senghor, Aime Cesaire and Leon Damas. The fundamental objective of the movement and its founders was the need to define black aesthetics and black consciousness against a background of racial injustice and discrimination around the world. Negritude, after all, was nothing if not an exploration of the collective dreams of the black men who had only just awakened from the nightmare of colonialism. It became the essential medium for the expression of the 'negroness' of Negro people. Negritude was primarily a movement of political reaction. It begun in the 1930s and 1940s, it attempted to recover a sense of black dignity. Negritude was fairly easy to understand or defend.

Its link with nationalism is all the same certain in that a special rationale was developed along with it. Negritude was thus at the most an ideological movement with remote political purposes. For Senghor, this is not an abstract system but an existential philosophy, a practical view of life.

Pass (also known as a dompas) Identification papers for African men and women with racial classification and other personal information, including employment status and history. The government used passes to restrict movement of black people. Passes criminalized millions of ordinary South Africans.

Perspective A synonym of the English term point of view (Lubbock). Originally used to describe the different kinds of access readers have to the consciousness of a novel's protagonists. (See *focalization.) In addition to the traditional visual (point of view) and psychological perspective (representation of consciousness), Uspensky (1973) and Lanser (1981) devised further subcategories, which take ideological and stylistic aspects into account. In Genette's model, these would be dealt with under the category of the narrator. In Stanzel's model, the oppositional pair external vs. internal perspective in fact characterizes a perspective continuum. Stanzel's external and internal perspective can be perceived of as locating point of view either on the intradiegetic level or on the extradiegetic level ('view from outside', 'view from within') as in Jean Pouillon's terms vision sur and vision avec (Pouillon 1946).

Prolepsis Genette's term for an account of events that have not yet taken place. In this way the chronological order of the story is disrupted, the later event being recounted before the earlier. See *order and *anachrony.

Psycho-narration Dorrit Cohn's term for thought report. Extensively discussed in Cohn (1978) and Palmer (2004).

Reader/Narratee Alongside the real (empirical) reader, narratology also distinguishes external and internal readers and implied readers. The external *narrate is located at the level of the extradiegetic narrator: s/he is the person explicitly addressed by the narrator. The internal narratee is a character who is addressed as reader by Second-person narrative In second-person narrative, by analogy with third-person narrative, the character who is referred to as you is the protagonist or hero/heroine of the story. The reader focuses on the story of 'you' just as, in third-person narrative, for example Tom Jones, we are concerned with a person who is referred to by the third-person pronoun he or she (for instance Tom Jones or Mrs Dalloway). You-narratives utilize address forms and pronouns for protagonist reference. Texts from a variety of languages encompass all possible forms of address. The hero may, for instance, be referred to by polite forms like vous in French or Lei in Italian. A special feature of second-person narrative is that it may combine with first-person narrative: the story may include a narrator-protagonist as well as a narratee-protagonist; the speaker-narrator addressing the 'you' and hero is then also a character of the fiction like the narratee; I and you are located both on the intra- and the extradiegetic level of the story. In this case, both I and you

have an existence determined by the continuity between their present narrating/listening selves and their past experiencing selves – Iand youlived in the fictional world when the action took place (experiencing self, experiencing you), and at the same time, they either narrate or are addressed on the communicative level (narrating self, you as narratee). The narrator can also be an authorial narrator, located only on the level of communication. In this case the youprotagonist shares two spheres of existence (as narratee and protagonist), but the narrator is not part of the story world. An example of this is Joyce Carol Oates's 'You'. Finally, there are texts without any communicative level (figural narrative) in which the you-protagonist functions as a reflector character. Examples of these are Joyce Carol Oates's 'In a Public Place' and Edna O'Brien's A Pagan Place.

South African Congress of Trade Unions (SACTU) - Founded in 1955 as a critical response to the decision of the Trade Union Congress of South Africa to restrict its membership to non-African unions. SACTU gained vast membership as the labour wing of the Congress Alliance.

South African Indian Congress (SAIC) - Established in May 19by a coalition of political organizations aimed at promoting Indian rights in Natal and the rest of South Africa. During apartheid, the SAIC cooperated with the African National Congress, jointly launching the Defiance Campaign of 195and joining the Congress Alliance.

Story Used with a number of different meanings. (1) Loosely, story is used in the sense of history: 'The real story behind this is . . .'. Story also refers to the

events in the past. (2) In both narratology and in everyday usage, it can refer to what is told ('He told me a story'); in this sense it usually refers to the tale or the utterance. We have to distinguish between (3) story as motif and (4) story as plot, on the one hand, and between (1) story as what is told (motif and plot) and the narrative discourse as (2a) text or as (2b) narrative act, on the other. Genette calls the level of the story diegetic; the level of narration extradiegetic (see *narrative levels). The *plot is an elaborated version of the level of the motif (fable, fabula): it contains information concerning the reasons for and effects of the actions depicted (cf. E. M. Forster's example: 'The king died and then the queen died of grief'). When we move from the story level to the level of narrative discourse, we find temporal reordering is common (*anachrony), and decisions are also made with regard to focalization and selection of details. There is no consensus among narratologists as to whether decisions regarding chronology are already manifest on the plot level or only on the level of narrative discourse. Wolf Schmid (2005) additionally introduces the term Geschehen (unordered events as they happen, story material) in a four-part distinction between Geschehen, Geschichte ('plot'), Erzählung ('narrative discourse') and Präsentation der Erzählung (medial and evaluative presentation of the story by the narrator or in a medium). The term plot is frequently used simply to refer to the sequence of events in a narrative without providing more information about whether the reference is to the fable or includes causal links or temporal reordering. In Chatman (1978) the distinction story vs. discourse becomes the essential defining characteristic of *narrativity.

Telling vs. showing Distinction introduced by Percy Lubbock. Contrasts narrative texts in which everything is presented by the narrator (telling) and those in which the use of dialogue (as in drama) provides the reader with something akin to immediate access to the events represented (showing). Stanzel's *teller vs. *reflector mode relies on Lubbock's distinction and extends it.

Third-person narrative See **heterodiegeti**c

Township Black residential areas on the outskirts of South African cities created by the Apartheid government.

Unreliability A first-person (*homodiegetic) narrator who shows him/herself to be untrustworthy in his/her narration is referred to as unreliable. The reason for the narrator's untrustworthiness is not usually to be found in deliberate falsification on his/her part (the first-person narrator lies) but rather in a distorted view of things. It may be the case that the narrator is too naive to be able to describe what happens in a satisfactory way; s/he may also have a world view or moral attitudes which the reader cannot condone. The term was coined by Booth (1961) and has been significantly modified by Nünning (1998, 2005) and Cohn (2000). There is disagreement among researchers as to whether there is such a thing as an unreliable (or 'discordant' – Cohn) third-person (*heterodiegetic) narrator.

Voice (Fr. voix; Ger. Stimme)One of Genette's three basic categories, the others being *tense and *mode. Defined as 'Who speaks?' ('Qui parle?'). Covers largely the same ground as Stanzel's category of person, that is to say the

distinction between first and third-person narrators, which Genette calls *homodiegetic (*autodiegetic) and *heterodiegetic narrators. This categorization has been complicated by the discovery of second-person narratives (singular and plural), we-narratives, onenarratives, texts with invented pronouns, and texts with undefined narrators. In his category of voice, Genette also includes what he calls the distance between the narrative discourse and the story. Distance characterizes the degrees of narratorial mediation in speech and thought representation (minimal distance in interior monologue, maximal distance in speech report).

N.B: Explanation of the concepts added in this glossary means to help the reader understand them in the context they are employed in. They are mostly borrowed from the following sources, which are mentioned in the works cited as well:

(Fludernik, An introduction to narratology), (Chatman), (Collins), (Graham), (Holland), (Stanzel), (Oxford English Dictionary), (Genette).

Abstract

A reexamination of the relation between literature and history is a characteristic of this research; it identifies first their use of the same elements of narrative. Then it shows how literature completes history; the latter chronicles past events while the first memorizes how people experienced those events and the impactthey had on their lives. A qualitative textual methodology is followed in this research. The inductive analysis of narratological elements like characterisation, plot,themes and symbols, and the analysis of the effect produced help the researcher to dig deep in the inner world of characters. The study identifies consciousness representation in order to depict the extent to which characters reveal historical truths, which are probably not recorded by history, and find out about alternative realities representative of Nadine Gordimer's socio-political views. The analysis attests for the novelist lyric qualities, her commitment and responsibility to make a moral statement. The subtext is deciphered through the refigured travel narrative genre to understand the narrative discourse and the perspective from which it is expressed. Conversely, Gordimer employs ingenious and complex structures to transmit to the reader of her work, through the private lives of her characters, their tormented experience as a metaphor for her entire society and people. South African historical reality is central in this work, as it is in all fiction and non-fiction works produced by this writer besides her growing political devotion.
Key words: narrative - narratological elements - consciousness representation -colonial travel narrative genre - narrative discourse

Résumé

Un réexamen de la relation entre la littérature et l'histoire est une caractéristique de cette recherche; il identifie d'abord leur utilisation des mêmes éléments de narration. Ensuite, il montre comment la littérature complète l'histoire; ce dernier retrace les événements passés tandis que les premiers mémorisent comment les gens ont vécu ces événements et l'impact qu'ils ont eu sur leur vie. Une méthodologie textuelle qualitative est suivie dans cette recherche. L'analyse inductive d'éléments narratologiques comme la caractérisation, l'intrigue, les thèmes et les symboles, et l'analyse de l'effet produit aident le chercheur à creuser profondément dans le monde intérieur des personnages. L'étude identifie la représentation de la conscience afin de montrer dans quelle mesure les personnages révèlent des vérités historiques, qui ne sont probablement pas enregistrées par l'histoire, et de découvrir des réalités alternatives représentatives des vues socio-politiques de Nadine Gordimer. L'analyse atteste des qualités lyriques de la romancière, de son engagement et de sa responsabilité de faire une déclaration morale. Le sous-texte est déchiffré à travers le genre narratif de voyage remanié pour comprendre le discours narratif et la perspective à partir de laquelle il est exprimé. À l'inverse, Gordimer emploie des structures ingénieuses et complexes pour transmettre au lecteur de son œuvre, à travers la vie privée de ses personnages, leur expérience tourmentée comme métaphore de toute sa société et de son peuple. La réalité historique sud-africaine est centrale dans ce travail, comme elle l'est dans toutes les œuvres de fiction et de non-fiction produites par cette écrivaine en plus de sa dévotion politique croissante.
Mots clés : narration - éléments narratologiques - représentation de la conscience - genre narratif de voyage colonial - discours narratif

ملخص

من سمات هذا البحث إعادة النظر في العلاقة بين الأدب والتاريخ ؛ فهو يحدد أولا استخدامهم للعناصر السردية نفسها. ثم يوضح كيف يكمل الأدب التاريخ ؛ يروي هذا الأخير الأحداث الماضية بينما يحفظ الأول كيف عانى الناس من تلك الأحداث وتأثيرها على حياتهم. يتم اتباع منهجية نصية نوعية في هذا البحث. ما يساعد الباحث على الحفر بعمق في العالم الداخلي للشخصيات هو التحليل الاستقرائي للعناصر السردية مثل التوصيف والحبكة والمواضيع والرموز وتحليل التأثير الناتج. تحدد الدراسة تمثيل الوعي من أجل تصوير مدى كشف الشخصيات عن الحقائق التاريخية، والتي ربما لم يسجلها التاريخ، ومعرفة الحقائق البديلة التي تمثل آراء نادين جورديمر الاجتماعية والسياسية .يشهد التحليل على المميزات الشاعرية للروائية والتزامها ومسؤوليتها عن الإدلاء ببيان أخلاقي. يتم فك رموز النص الضمني من خلال نوع ادب الرحلات السردي المعاد تشكيله لفهم الخطاب السردي والمنظور الذي يتم التعبير منه عن هذا الاخير. على العكس من ذلك، توظف جورديمر هياكل بارعة ومعقدة لتنقل إلى قارئ عملها، من خلال الحياة الخاصة لشخصياتها، تجربتهم المعذبة كاستعارة لمجتمعها وشعبها بأكمله. الواقع التاريخي لجنوب إفريقيا هو محور هذا العمل، كما هو الحال في جميع الأعمال الخيالية وغير الخيالية التي أنتجتها هذه الكاتبة إلى جانب إخلاصها السياسي المتزايد.
الكلمات الرئيسية: السرد - العناصر السردية - تمثيل الوعي - ادب الرحلات السردي - الخطاب السردي.