THE WHITE ANGLE:

A POST COLONIAL READING OF THE DIVIDING LINES IN SOUTH AFRICA

Dissertation
submitted to the University of Calicut
for the award of the Degree of

DOCTOR OF PHILOSOPHY
in
ENGLISH LANGUAGE AND LITERATURE

by

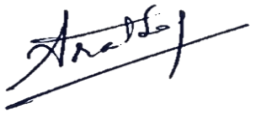
ARATHY ASOK

DEPARTMENT OF ENGLISH
UNIVERSITY OF CALICUT

AUGUST 2019

DECLARATION

I, **ARATHY ASOK**, do hereby declare that the dissertation entitled **The White Angle: A Post Colonial Reading of the Dividing Lines in South Africa,** submitted to the University of Calicut in partial fulfilment of the requirements for the degree of **Doctor of Philosophy in English Language and Literature**, is a bona fide work done by me under the guidance of **Dr. Janaky Sreedharan**, Professor, Department of English, University of Calicut, and that I have not submitted it or any part of it for any degree, diploma or title before.

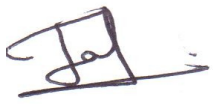


University of Calicut,

02nd August 2019 **Arathy Asok**

CERTIFICATE

This is to certify that the adjudicators of the Ph D thesis of Arathy Asok, titled **"*The White Angle*: *A Post colonial reading of the Dividing Lines in South Africa*"** have not given any directions for corrections or suggestions for change in their reports. The content of the CD is same as in the hard copy.



C.U. Campus
11.09.2020

Dr. Janaky Sreedharan
Supervising Teacher.

CERTIFICATE

This is to certify that the dissertation entitled **The White Angle: A Post Colonial Reading of the Dividing Lines in South Africa,** submitted to the University of Calicut in partial fulfilment of the requirements for the degree of **Doctor of Philosophy in English Language and Literature**, is a bona fide work carried out by **Arathy Asok**, under my guidance and supervision. Neither the dissertation nor any part of it has been submitted for the award of any degree, diploma or title before.

Dr. Janaky Sreedharan
Professor
Department of English
University of Calicut

University of Calicut
02nd August 2019

Countersigned by

Head of the Department

ACKNOWLEDGEMENTS

Standing at the end of a journey that was begun many years ago, it is now time to remember all those who helped me make this possible. I write this with the full realization that gratitude is only a word. It does not begin to cover what their help meant to me during the days of intense work.

First let me place on record my sincere gratitude to my guide and teacher Dr Janaky Sreedharan. This work would not have been possible without the second lease of life she gave it. It was she who introduced me to J M Coetzee (one of the authors I have read for this work) during my MPhil days. She was encouraging and patient, treating my short comings with a kindness that perhaps I did not deserve. Her insightful suggestions and sharp intellectual observations helped me to craft my work, rethink my positions and made me try a bit harder than I would have done otherwise. I could go on. But let me leave it all to one word. Thank you.

I thank Dr. Sheriff K M , Head of the Department of English, for the help he extended in all the official matters. His support was valuable in the rapid and professional way in which official matters were conducted. I thank the office staff of the Department of English, University of Calicut for their cooperation.

I thank the staff of the CHMK library, the Department Library, the staff of the libraries at JNU, Sahithya Academy Delhi, EFLU and Central University of Hyderabad, Connemara Public Library and British Council, American Consulate, Chennai, Dhwanyaloka and the University of Mysore.

Thanks to Bachu (Valsarajan P V), who exhorted me to start my work anew. The discussions I had with Dr Sreepriya Balakrishnan and Ms. Sreevidya S were greatly helpful in taking my work forward. I thank Vidya for the final reading of my work. They have often taken me forward when I felt I could not go on.

Thanks is due to Rahul Radhakrishnan for instilling in me an urgency to complete the work.

I thank Priya Mohammad Ali for upholding my belief and Chemma and Nana for guiding my faith. I thank Sudheesh, Nisaam and Ankitha for some books they procured for me in the last minute. To Prasanth K V for getting me a few materials that were needed.To Anagha, and Jo for the valuable work you did in typing out my work cited. To Dileep and Julie for help in technical matters. Thanks to Sameer Kavad and Bachu for his help in making technical resources available at the last minute .Thanks to Baluettan of Bina Photostat who helped me submit the dissertation on time.

Aswin, for caring about the completion of my work as much as I do.

Aamir, and Ayaan, I have held on to you when the way forward seemed dark. Your presence helped me in ways I cannot explain. Thanks is due to Praveen for taking over most of my duties and giving me space to complete the work.

Finally I remember Maalu, my grandmother. You would smile, I know.

All the shortcomings in the work are mine. ***Arathy Asok***

CONTENTS

Chapter 1

INTRODUCTION: SOUTH AFRICAN ARBITRATIONS

> Beginning and ending may be the sustaining myths of the middle years, but in the *fin de siècle*, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion.
>
> Bhabha, *Location of Culture*

Hannah Arendt in *The Origins of Totalitarianism* suggests that author of a social action may be the starting point of its beginning, but that agent cannot predict the outcome of the process. Colonialism was that storm let loose when the imperial powers initiated the scramble for empire. South Africa is a country where race and space have intermingled. The geographical boundaries have constantly realigned themselves with the movements of conquest, and later with segregation. South Africa has been described by Nuttal as a country which was born out of the process of mobility. The boundaries of the country have been reinvented with the passage of time by war, dislocation and dispossession. She names the factors that led to the dispossession; the Mfecane, European Colonialism, The Great Trek, and Labour Migrancy. Not all of the forms of subjugation were class based. To be a South African was also to be Xhosa, English, Dutch, Tswana, Coloured Asian, and Brown. The experience was varied. ("City here and Now")

The history of South Africa is a fissured history of people who tried to belong to a country of their adoption. It was simultaneously the country of a people (who believed by virtue of having ancestors) that the country was theirs. L. H Gann

and Peter Duignan calls South Africa “a land of contrasts…a complex mosaic of differing races and ethnic groups, the world in microcosm” (1). The earliest aboriginal population was the San (the stone age hunters), and the Khoikhoi. Shula Marks (“Khoisan Resistance to Dutch”) is of the opinion that the Dutch did not distinguish between the Khoi and the San; she says that the Khoi (Hottentot) were herders and the San (bushmen)were simply people who lived by the bush. The Europeans who came to South Africa in the beginning were the Dutch in 1652. They came first only as travellers enroute to other places but gradually they settled and moved inward. The Dutch together with the French Huguenots (who came into the country from1688 to 1690) are the ancestors of the Afrikaners of today. As centuries rolled on, they gradually cut off all the ties with their mother country. The English came in the early nineteenth century.

Southern Africa includes Zimbabwe, Botswana, Namibia to South Africa and includes the states of Swaziland and Lesotho. Of all the countries in Africa, South Africa retains the special place of being the country whose racial wars have extended the colonial onslaught and its political ceasure. Deep have been the wounds, longer have been the memories. Here the people who came to colonise, severed their ties with Europe, and came to settle. Here the original inhabitants who were numerically more than the whites had to forgo their freedom to the minority of settlers. Here was enacted the policy of racial segregation called apartheid.

South African settlement of the blacks traces the Bantus as people who came to South Africa during the fourth and fifth centuries who traced their ancestors to the area in and around the Congo forests. In 1554, the whites encountered the blacks in

the coasts of Natal, who were the Nguni people of the Iron Age. The Stone Age culture built by the San (the Bushmen) were displaced by them. The tribes did not own any land but gained rights for using it by belonging to a group. They were herdsmen, farmers and also did fishing and were ruled by chiefs who decided the sites of work, settled disputes or organized protection. Beginning with the first of many wars in 1779, the wars between the blacks and the whites lasted for a century. The Zulus, who were descendents of the Nguni were trained fighters and saw one of the great warriors like Shaka, leading them. Shaka's reign was well thought out (1820-28) and even after his death continued intact till the British overpowered them in 1879. Yet another state that deserves mention is the Swaziland, led by Mswazi. He integrated many Sotho tribes and retained it as a stratified society till it was absorbed into the Union of South Africa. The Sotho occupied huge land areas. Another great leader Moshesh welded them into the Sotho or Basuto nation. They learnt to read and write from the missionaries who were French and who were invited by Moshesh. They also acquired knowledge of horses and weapons. When the Orange Free State was established, much of their land was taken from them. We have moved far from the idea put forward by Renan that "The tribe and the city were then merely extensions of the family" (13). The life in South Africa was communal and the idea of the family was one of a collective[1].

Amilcar Cabral opines that imperialism cannot work without oppressing the culture which it enslaved for the purpose of colonization. Europe and Africa came into contact with each other in the fifteenth century by way of slave trade. From the fifteenth to the nineteenth century the human capital of Africa was taken to other

parts of the world. The scramble for Africa led to the continent being divided among the Europeans. Martin opines that colonialism was justified on multiple grounds. All the reasons tried to convince the colonized that it would be beneficial to them. The covert purpose of colonialism was hidden by convincing the colonised that the savage had to be brought under the benefits of the western rule. One of the ways in which superiority of the coloniser was ensured was by the way of theories expounded by anthropology. Laura Rice gives further details about the theories of Renan, Cuvier a d Arthur and Joseph de Gobineu, as those who ideated that all races had specific tendencies that differentiated them from the others. They all stood firm on the ground that while the white race was adept at creating civilization, the black race was weak. It was thought to be weaker from the white race even in the points where it was supposed to be stronger than them[2].

Jon Comaroff in the article "Images of Empire, Contests of Conscience: Models of Colonial Domination in South Africa" speaks of how the missionaries played a pivotal role in the establishment of the empire[3]. They supported the abolishment of slavery. They did this to establish the kingdom of God, just as it was done in the marginalized places of the European empire. They hoped to tend the savage lot into people who could be worthy of being yeoman of Britain. The missionaries not only saw the natives as savages, but they saw the Boers as degenerate. Yet paradoxically, they agreed that the Bible gave the Boers right to rule and enslave the blacks. The brute force used by the Boers was seen as a matter of savagery. With the frontier movement of the Boers into the interior, after the abolition of slavery in the 1830s, the relations between the whites and the blacks

became a relation of stratified power relations with the whites reigning supreme and the blacks told to accede their lands, by force or otherwise. Domination was by "taxation, labour extraction, the demand for military service, and land appropriation" (Comaroff, "Images of Empire" 679).The Boers (farmers) were the first people according to Gann et al to call themselves 'Africans'. The trekboer[4] became part of the larger myth when the Afrikaners located themselves in South African History. The strain of nationalism was paved in the modern Afrikaners by the idea of the frontier Boers, the people who fought with the African tribes and later by the British to claim a space for themselves in the geographical terrains of South Arica. The real reason of the trek is not historically available. It was under the leadership of two men, Louis Trichardt and Hans van Rensburg, in 1836[5].

In the year 1704 the Boers came into clash with the Bantu speaking tribes of Africa over land. The Bantu were people who were very advanced in their methods of pastoral and arable farming. Though battles were won by the Afrikaners, being better armed, the Afrikaners often entered into alliances with the Black chiefs for want of labour and resources. Being flexible, the Bantu speaking people of Africa were never destroyed completely. Other than the African tribes the other main challenges that the white had to face in South Africa were hunger, thirst, diseases from locusts, cattle sickness, draught, crop failure and different challenges from nature.

In the year 1806, the British seized the Cape of Good Hope and they tried to recast the Cape into a British image. They brought in a large number of settlers and tried to anglify the Dutch, but to no avail. The Boers were not well inclined to the

English and decided to trek towards the interior. The Great Trek is regarded as the milestone that laid the foundation for the Afrikaner nationalism. By the end of 1837, nearly 6000 men and women rolled inland toward the northern boundary of the Cape colony. They suffered hardships and fought wars with the Bantus. Finally they founded the Orange Free State and the Transvaal, where they held power over other indigenous people. Their racial attitudes were hardened with aid from the missionary strategy of Andrew Murray and other clergymen who were recruited from Scotland and Holland. They called for separate congregations. The liberal and enlightened strain of Calvinism disappeared. The scholars like Gustev Warnek, who were influenced by German romantic thought, the rigid neo- Calvinism of Abraham Kuyper etc paved way for more concretized segregation.

In 1867 diamonds were discovered in Kimberly and in 1883 gold in Witwatersrand. Capitalism had its rampant march during this time. Most of the Africans were turned into proletariats. The tribal kingdoms dismantled. This meant that economy now shifted to industry and companies. Mining led to constructions of rail roads and other industries and led to inflow of immigrants[6]. English speaking people now formed a stronghold, with supremacy in mining, banking, commerce and in scientific and technological institutions. Demographically the country was growing. But the Bantu still held majority as against the white immigrants unlike the United States, New Zealand, Australia, Chile or Argentina. But politically they remained subdued. The Zulu kingdom (a warlike state founded in Early Iron Age) had earlier been subdued by the British in 1879.

The Boers fought with the Africans to gain land. At the same time wars were being waged with the British to gain supremacy over what they now firmly believed to be their mother land. The South African Wars were fought to gain supremacy in South Africa (1899-1902) by the English and the Afrikaners. The Boers term it as the Second Freedom War. According to Shula Marks, the British fought the war for economic motives. In the essay "The Imperial Factor", Atmore and Marks say that it was the entry of the British into the imperial scenario of South Africa that was largely responsible for the tipping of the power balance to the whites[7].Even while masquerading as humanitarian "the British intervened to protect their own interests in South Africa. And while these interests were in part designed to protect the sea-route to India, they were essentially, although not invariably, related to the development and demands of the British economy" (108).For the Afrikaners, the motive was more than economy. They were fighting for their land. In 1906, the British won victory but restored self government to the Orange Free State and Transvaal. The whites remained dominant, demographically and linguistically. The Afrikaners were a majority among them. Afrikaner nationalism sharpened itself by the experiences they had in war. The British formed the Union of South Africa in 1910. The Afrikaners gradually attained as much skill as the British and were angry when the British tried to replace the white labourers with the blacks. In 1922, the majority of white workers who were Afrikaners rose in revolt and won politically by establishing a colour bar that promised to protect the white wages as against the blacks.

Other important landmarks in history also led to the consolidation of white power in South Africa. The industrial revolution began in South Africa in the 1930s.Afrikaner national government came to power in 1948. Gradually, the population moved to schools and Universities; they became wage and salary earners. The whites retained majority in the economic drive and they made sure the blacks remained behind.

Initially the Africans did receive support from the whites (mainly the British) and were trained to be teachers, evangelists and craftsmen. The end of the nineteenth century saw the rise of an educated African minority. The newspaper *the Xhosa Messenger* had a wide circulation. Though many of the educated Africans supported the British and hoped for their rise against the Boers, the Union of South Africa that was formed by the British was predominantly white and the British were not eager to create situation as found in Ireland here. The African National Congress was founded in 1912 in response of the need to gain political share in their country. The Black identity was strengthened with the help of various movements. According to Mphahlele, the growth of the African Diaspora was one that strengthened this consciousness. Black Nationalism of Marcus Gravey, Pan Africanism of Du boi and the idea of Negritude were other strengthening factors. The two organizations of SASO (South African Students Organization) and BPC (Black Peoples Convention) all played major role in the shift of the black consciousness from one of servility to one of strength. Stronger movements of black resistance were getting rooted in South Africa which proclaimed that the salvation had to come from a self reflexive thought than the white man's inclination to be sympathetic. The whites were also

beginning to be self examining. The formation of the African Youth league was also important as also the role of a strengthening ANC.

In 1948 the Nationalist part of the Afrikaners came to power with the help of sixty percent of the white population. The coming of D.F Malan marked a historical change. The Nationalists now tried to gain upper hand in administration, the army and the economy. The Afrikaners had long fought against the environment, the hostile Black tribes and the invasion of the English. Now the time had come to set themselves into a nation. They had been threatened in the past and may be threatened in the future and it was important to establish themselves as strong. Therefore they decided to device separate nations in South Africa; one for the Afrikaners, one for the black tribes and so on. The nation was going to be split based on apartheid. (In "Racisms Last Word" Derrida calls upon the world to look at apartheid as ultimate racism[8].)

In 1961, South Africa broke off from the Commonwealth and became a Republic. The Afrikaners now deepened their ties with and affiliation to South Africa as motherland and this was accentuated with the strife they had with the English, who they affirmed had taken control over their homeland and who drove them inlands. The English had economic priority but no populace. (But the Whites [English and the Afrikaners] were consolidated when it came to the question of a common enemy.) Having lived in South Africa for nearly three centuries, the Afrikaners saw themselves as white African tribe and asserted that they have as much rights as the blacks. According to Gann et al Afrikanerdom rested on three pillars, the Dutch reformed Church, the National Party and the Afrikaans language.

The Grand Trek, was thus the creation of an alter nation and a myth that would be. After the Great trek, which was the result of the disagreement with the British, the hatred of the Boers increased. Transvaal and Orange Free State were made after the trek into the inlands and the defeat of the natives, but the peace between the British and the Boers remained uneasy. Diamonds discovered in Kimberly further made the antagonism sharper, so did the existence of gold in the land. The British fought with the Boers on the excuse of the Bantu but the war could easily have been due to the riches discovered. The war with the Boers that was led by the British ended in the Boers being imprisoned in concentration camps and the death of large number of children and women there. The sympathy of the world now turned towards the Boers and moved the British to a fit of remorse. This led to the choosing of a Boer as a Prime minister (Louis Botha). The subdued racialism of Botha and Smuts gave way to more radical measures for ethnic divide. The nationalist party had gained more strength while the British power waned. Another major difference between the Boers and the British was that the British always retained the links with their mother country, while for the Boers, South Africa was the country they claimed as their own. Keane in his book *Bondage of Fear: A Journey through the Last White Empire* narrates his experience before the first democratic election in South Africa. He had attended the inventory meeting on 22nd December 1993 when the members were going to vote on the constitution of South Africa Bill before finally dissolving the white parliament. He speaks of the ministers sitting there and describes them as they seem " …irredeemable lost, the map of their world, with its neat lines of separation, rent from end to end" (2).

The condition of the Afrikaners was that,

> there was no mother country to which they could escape when the going got tough. They carried only South African passports, which were of little use when it came to finding refuge in England, America, and lately even Australia. In the words of another early governor of the Cape, Simon van der Steel, the Afrikaners, like the black National is with whom they now proposed a partnership in power, knew ' no other fatherland. (5)

State emergency was imposed in South Africa in the year 1985. This was followed by uncontrolled violence in South Africa. In 1990 President de Klerk lifted the ban on ANC and many political prisoners were released. When South Africa went into its first democratic elections Africa's population was living in squatter camps. Ten million people lived without proper roof, electricity or sanitation. Elections in 1994 held as an aftermath of the dismantling of the power structures of apartheid brought Nelson Mandela to power. Slowly South Arica was moving out of its exclusionist politics where it had strictly followed the rules of segregation.

One of the ways in which the whites had asserted exclusion was by segregation. The possession of the landwas a method of consolidating the belongingness by the whites. The whites removed the blacks from their proximity by a racial segregation policy called the ‘apartheid’. Ranajit Guha also discusses this sort of colonial anxiety, albeit one in a different context. British men in late colonial India confined their place of socializing to racially exclusive 'clubs' in which they could enjoy the comfort of the 'home' —or British— , environment. Guha argues that they did this precisely because the colonial world surrounding their clubs

presented itself as too immensely diverse and incommensurate to be 'known'. "India's sheer otherness left the British presence unstable ontologically as well as epistemologically" (483-85).

Apartheid was enforced largely by ideological conditioning. Gordimer in her "Living in the Interregnum" (*The Essential Gesture*) speaks of apartheid as a habit. The whites were made to look at the blacks differently. In the essay "Political Prison Writing in the Apartheid Era" Paul Gready says "Apartheid's 'power of writing' served to isolate, to discredit, to destroy, to rewrite everything and everyone to serve a political end" (492). Gordimer also opined that as long as South Africa does not get rid of Apartheid, it shall not let go of censorship ("The South African Censor"). Breytenbach, like many liberal white South Africans, was opposed to apartheid and he was also a victim of the system. He was a white man who had married a woman who was not white and who had chosen to stay outside his country. When he was granted permission to visit South Africa with Yolande, his wife, it became apparent to him that he was only treated as a prodigal son who could be forgiven. Being white had privilege and that prevented him from being fully one with the liberation struggle. As a way out, he chose to take the middle path of calling himself an 'albino terrorist'.

The land division of South Africa found the blacks being relegated to reserves. When the people were demarcated as the other, their movement was restricted based on their identity. The people in the rural areas had to carry a pass to move to the city. So also was the confusion where the power of the chief ended and the next began. Blacks formed nearly three fourths of the population and the whites

formed a quarter. Though the whites were only a minority, they tried to consolidate their structures of power by the wielding of political magic wands. For this purpose they made laws that would prevent the Blacks from sharing resources of land or wealth. The Blacks were removed to the homelands. The reserve land was developed into homelands and was earlier part of the British South Africa or parts of Swaziland, Lesotho or Botswana. From here came the labour force of South Africa. Black people left their places in Zululand or Swaziland and began to move to cities like Durban or Johannesburg to work. When white interest in economy feared the growth of skill of the black man, they developed rules that would ensure segregation so that the blacks could not threaten the whites. The homelands were made to provide work force, to perpetuate white rule, to keep the blacks docile in order to reduce their political strength. The Native (Urban areas) Act of 1923 provided segregation of blacks and whites legally. Later came up the Group Areas Act of 1950 and Native Services Act of 1952. The Group Areas Act was successful to keep the non-whites in strategic positions where any indiscipline on their part could be dealt with effectively. There were Active Citizens force, and also commandos who were trained at shooting. Against the trained armed forces of the White supremists, the natives had no chance.

The labour market in the years towards the end of 1970s, the division of the country into industrial areas and homelands (also called native reserves or Bantusan or tribal homelands), along with strict laws, made sure that the blacks do not move out or rise out of the clutches of the white dominion. The homelands provided the geographical alienation terrain where the majority of the black population could be

made to live segregated from the white community. They were also labour reserves. If equal pay was given to those who shared the same job, the whites made sure that the laws assured the management level jobs to be given only to the whites and the lot of the Blacks were to remain unskilled labourers in the lower rung of the economic domain, mostly in the mines. The holes they dug into the earth chained them more to servility, digging their country's life blood for those who were contending for the rights of their homeland.

Walter D Mignolo says how the concept of post colonial discourse unified diverse scholars in history and anthropology which opened up the boundaries of history from mere fact finding and the boundaries of literature from the restricted ideas of literary studies. One of the themes identified in post colonial writing was the need to find roots. Journey into the past to find a point of origin was more complicated for the blacks. What was left of their culture had been swept clean by the colonizers. The situation was made complex by the neo colonial strains which resided in the aftermath of colonial retreat. "Having labored, sometimes in spite of colonial conditioning, to 'retrieve' this obscured history and to refurbish the living feats of his self-determination, the contemporary artist, in several of our African nations, finds that he has to do a double retrieval; first from the colonial deniers of his past but also, second from the black neocolonial deniers of his immediate past and present, …" (Wole Soyinka, "Twice Bitten" 114)

This return to the past was part of the need to belong, part of recreating a history which would legitimize presence. Time was found to be one of the markers that tried to put the colonizer into a position of privilege. This was done by

relegating the colonized into people without history. They were placed in a timeframe where postcolonial theory began its dialogue only from the time of colonisation. Anne McClintock warns that, "the word "post", moreover, reduces the cultures of peoples beyond colonialism to *prepositional* time. The term confers on colonialism the prestige of history proper; colonialism is the determining marker of this history" ("Angel of Progress" 86). Europe thus becomes once again the marker for the existence of the third world.

In order to counter the machinery of colonialism that worked to marginalize the colonized into people without history, people had to assert the past to stand up to the viciousness of colonialism. For the whites in South Africa, the founding of a past on the other hand, with the re iteration of myths and philosophies of purity, was imperative for the creation of the idea of white tribe, or an indigene who could lay claim on the land of South Africa. More than the claim to the physical possession of land, was the need to belong. The whites divided further into the Boers and the English and each had a different thought about their own legacy. While for the Afrikaner it was the creation of a nationalism, the volk[9], for the British, South Africa was another colony where their mission of civilizing could be played out. The abolition of slavery by the British also meant that the Boers rushed more inward to acquire more slaves and land[10].

Bound up with the creation of identity, is aligned the idea of the nation too. Nationalistic thought is definitely mimetic as Partha Chatterjee reminds us. Therefore what one has to be watchful of is Western constructions of selfhood, the universal ideas behind the self that have been part of the colonialist discourse. To

Jamesons's points raised that national allegories are important while considering questions of identity ("Third World"), Aijaz Ahmed raised the idea that there are many discursive positions from which third world countries can articulate.

Post colonial criticism, in the self reflexive mode, has seen the colonial subject as a construction, as the formation of the identity of the subject as a process. The connotation of the subject is not thus a whole or a completion but the impossibility to be cohesive and all efforts to the revival of a unified whole to be imaginary. This thought process would set in motion all the divisions which were thought to be absolutes.

The land was in the middle of all political imaginings. Arif Dirlik speaks of how the postcolonial is not only a geographical entity but also discursive position. Land in the initial times of colonization was plentiful. The Bantu way of life was such that land did not belong to anyone but was ascribed to the people to work on by their chief. The chief did not thus give away the ownership of the land; the land belonged to the community. Thus when the chief signed away the land to the white man, he was not giving away personal ownership. The scramble over land had both sides defending their right to it. The Boers believed the land they had got was theirs and were willing to fight for their right to defend it. The Bantu on the other hand was also fighting for their land. The cause of the whites was further complicated by the deeper conviction that it was the destiny of the white to rule over the black, ordained by heavenly choice. The blacks did not think of land as to be used for exploitation.

The ownership of land was justified on many counts. J M Coetzee in his *White Writing* remarks of how white writing in its earlier colonial gaze was retrospective, creating an imaginative idle primitive who they encountered, which made it all the more possible for the colonizer to achieve the task of colonization. He also points to how white writing coincides with the landscape painter's comprehensive view which is bound to colonialism and its tools of conquest and domination. In "Traces in the Landscape" Laura J Mitchell mentions how precolonial activity of rock art expressed using symbols was of literary importance to the indigenous population, and became places for which they fought for.

South Africa is not simply a country, where people decide their belongingness by allegiance to land. People had to confront with more than questions of allegiance to the land. The question was who owned the land, whose land was it and who owned it. Concerns about identity which became important in South Africa since the banning of liberation movements, led to questions like who told the story and whose story was told. There was co-existence of the universal and the local. Liz Gunner mentions of how throughout the literature the idea of possession and dispossession of land is seen repeated. Nguni and Sotho oral poetry shows a sense of belonging by constant references to land. The poetry shows movement of the people. Mazizi Kunene points out that the oral traditions of South Africa includes all the works from Sotho, Zulu, Xhoso, Swazi, Venda and Shagane literature.

The situation is complicated by the terrain of memory, where the people, both black and white, have memories of the same place. The natives in the east coast

of South Africa, that resisted the Western invasion, (but were finally pushed further north), was in a state of flux which was known as 'mfecane', where the settlers made great destructions to the indigenous population. It was during the years following the first entry of the whites in the scenario in 1642 that the massive fights for the land began. The fight between the blacks and the whites and the whites and the whites (Dutch and British) was for a country they identified as their homeland.

This assertion based on the right to land was coupled with a more psychological thought of the supremacy of the white race. With the winning of the elections of 1948 and the coming to power of the Afrikaner Nationalist party, different laws like Prohibition of Mixed Marriages Act, the Immorality Act, the Population Registration Act and the Group Areas Act put to place the fact that whites were inherently the lords of South Africa. It was both these points of power that the white psyche had to contend with in a post- apartheid scenario. The efforts to build a tradition were tampered by interventions in historiography which scandalized the fixture of an idea called tradition. The cause of the Empire was furthered by a tradition that was invented (as different from custom). This is highlighted in Terence Rangers *The Invented Tradition.* This worked in ways which were reciprocal too. Terence Ranger mentions how Africans also role played the lives of custom in order to fit into European imagination[11].

The land issue is predominant in the literature of South Africa. Colonialism could survive only by creating the other. It was this creation that led to the survival of colonialism, the absence of which would not make it a reality. "Without the unenclosed horizons of South Africa, Rider Haggard would not have had no basis

for his romances" (Carter 28). In *White Writing* Coetzee speaks of how the land was looked at through a European lens till the 1960s, when other political concerns came up.

In South Africa there was this imagined community being built by the inscription of geographical space. The identification of the white persona to the land was one way of achieving white national unity. Foster points out to how this is achieved in his essay "Land of Contrasts". Legislations were passed for a common flag and anthem, for national parks, for Afrikaans as national language. He says that, "an imaginary geography bears the heterogeneous traces of all maps, constructs, ideas, references, practices, and other worlds invoked in its 'construction' (660). The image of the 'empty veld' was one such image which helped to foster the nationalistic imagination. Andre Brink in his book *Mapmakers* equates national consciousness to the ideas Afrikanerdom. In the introduction he speaks of how nationalism was forged initially. He says that the Afrikaners have always relied on the idea of another in the consolidation of their nationalistic identity. The Dutch and Huguenot settlers stood against the Dutch East India Company, the Great Trek of 1834 to 40, the rebellion against the British of the Cape, the Anglo-Boer war (1899-1902). Apartheid and the later *Weerstandbeweging* (Afrikaner Resistance Movement) were part of the othering of the blacks, for the exclusivity of the whites. Annamaria Carusi in her article locates two types of post colonial moments for South Africa. She says that we cannot understand Afrikaner nationalist feeling without realising the historical struggle of the Boers against British colonisation[12].

Colonialism grants a lot of privileges, and they come easily. The differences between the colonizer and colonized are regarded as absolute in a colonial context. Profit, privilege and usurpation have been three important aspects of colonialism according to Memmi. In his introduction to Memmi, Sartre says, "A relentless reciprocity binds the colonizer to the colonized – his product and his fate" (xxix). The idea of man as put forward by enlightenment is sorely attacked by colonialism. Bhabha mentions about the look of the white man the Fanon is forced to meet. "The white man's eyes break up the black man's body and in that act of epistemic violence its own frame of reference is transgressed, its field of vision disturbed." (*Location* 60). Colonial desire is always articulated in relation to the other. The settler who looks at the black man thinks "..They want to take our place." (Fanon, "Concerning Violence", *Wretched* 38). In anthropological studies the identity of the person is caught in the duality between nature/ culture but in post colonialism the frame of reference is the other who is different from that which is not a pure or essentialist notion but one that is cleaved.

The literature also bears the marks of the confusion that accompanied the historical and social shifts of identity. Leon de Kock in the essay "South Africa in the Global Imagery" traces the origins of South African literature in the separate yet continuous symbols in South African literary scenario. He places together the oral bushman song, the accounts of Portuguese sea men in the cape, the Dutch register of occupation, the travel diaries of the English, the praise songs of the Xhosa, the pastoral narratives in French on Africa, the romantic ballads of the Scotts, all in parallel lines. He singles out Afrikaans writing as having a desire to inhabit the land

in the fullest sense than the English counterparts. The farm forms one of the major fended off terrains, that is surrounded by hostile elements, anything that is nonwhite, the imperial ambitions of the British, the hostile terrain etc. According to Ashcroft et al in *The Empire Writes Back*, though South Africa shares some affinity with countries like Australia or Canada, and though black literature can be part of larger African literature, both black and white literatures are drawn into some common themes which is the result of apartheid. Matters of the race overshadow all the other writings. Literature in the Cape actually served many purposes in the beginning. As listed by David Johnson, it held different positions; from the angle of the missionaries, the utilitarian, the romantic and the imperial. He says that the majority of the Africans were able to live independent of the settler economy, but after the Frontier wars of 1850s and the discovery of minerals in 1870s, they were included into it in large numbers. Yet another division of the literary history is drawn by Christopher Heywood when he lists the literature of South Africa into three periods: 1830 to 1910, 1910 to 1960 and 1960 onwards. While the first periods highlighted the society in the settler community, the second sees the uprising of the white conscience as also the emergence of black writing. Post 1960s showed the shift in writing towards the claims made by the African society. Kenneth Parker in his book *The South African Novel in English* lists initial type of writing which came out from South Africa. Parker mentions about the two perspectives of the white groups in South Africa; the English speaking whites stressed on the cultural heritage of their mother country while the Afrikaners were trying to break the ties with Europe.

The Anglo Boer war or the Afrikaner war for freedom becomes the next source of inspiration for the works. Parker quotes an editorial written in the magazine *Contrast* which is titled "The Liberal Conscience" on the guilt felt by the English-speaking liberal writer as arising from " intense and probably unrealized anxieties" (10). The guilt the English felt towards the Afrikaner arose from the fact that they tried to destroy the language and culture of the Afrikaner and thus his dignity. The guilt towards the black person is listed as an "expression of deeper complex of anxieties" (Ibid 10). These anxieties fix darkness as equal to sin. Here fear arises from the thought of sexual defeat by the black. We find in the vision a rejection of the political and also celebration of privilege.

South Africa had a rich literary and cultural scenario which was bound with oral culture and the literary tradition of Africa. Each part of Africa had a distinct literary growth. Albert S Gerad in the article "1500 Years of Creative Writing in Black Africa" says that there are evidences which show that there were written works produced in Ethiopa even before the first written works appeared in Germanic or Celtic languages in the West. This language was called Ge'ez. East Africa has a history of narrative poetry in its Swahili. West Africa had the renowned Timbucktoo, which was a centre of Islamic learning from the fourteenth to the sixteenth centuries. The literacy wave coved almost all of Africa in the nineteenth and twentieth centuries mainly through the missionaries, which was an offshoot of propagation of Christianity. The two major influences on African literature were tradition and colonialism[13].

The growth of black South African literature is closely connected to the literary growth of the black population according to Tim Couzens ("Widening Horizons"). The earliest literature in South Africa had origins in oral performances like praise poems, riddles and folktales also proverbs like these were forms in the pre literary society. The work of the missions during the pre-literary period to educate the people has to be remembered. The first mission press was built by the Glasgow missionary society. During this time the Bible was translated into Xhosa. In 1823 John Ross the Scottish missionary came to Eastern Cape with the Ruthven printing press. Another important name to remember is the Love Dale periodical, a book called *The Love Dale Register* and also a Love Dale Literary Society which met every Friday evening which contributed a lot to construct a black literary elite. The literature which was produced during the war of the Xhosa in 1877 and in 1879 is found to have a lot of dissollutionment brought in by war and violence. Couzens mentions about how short stories which were written in this period also showed a sort of despair and disappointment. An important event in the literary history is the founding of the newspaper called *Imvozabantsundu* in 1884. Here we remember the Fort Hare College established in 1916 which helped in the vernacular knowledge and study of English. This is remembered by Gerad as one of the incidents that led to the growth of English writing among the blacks, the other being the strengthening of the apartheid system. Missionaries associated with the Lovedale institution, the Morija press and Marianhill encouraged the black people to write in both vernacular and English. Therefore we see that the importance of teaching led to an interest in literature. The written word was brought into the country by colonialism. Nadine Gordimer records the act of putting the tribal praise poems on paper as a political

act. “South African Literature was founded in an unrecorded political act: the writing down in roman characters of some tribal praise song” (Nadine Gordimer, “English-Language Literature” 132)[14].

Writing became a medium of venting rage and a medium of telling the world what was happening in their country. Couzen outlines the growth of black South African Literature. The first black South African writer to write a novel was Mofolo. Mofolo is a Mosotho novelist and his important novel *Chaka,* written his language Bosotho was later translated by Dan Kunene, and recounts the story of an important Zulu warrior who built the Zulu empire. Another important writer to emerge from the blacks was Plaatje. He tried to translate Shakespeare and collected Setswana proverbs. Sol Plaatje became the first black South African to write *Mhudi: An Epic of South African Native Life* a hundred years ago, in English. This novel was published by Love Dale Press in 1930. It is considered to be a work which foretells the concerns and the themes which will come in later works. Walder in *Postcolonial Nostalgia* says how Plaatje’s *Mhudi* tries to re create the past as a way of opposing settler nationalism. The brothers Dhomlo are also important writers. What both the Afrikaners and the Africans strove for was to create a homeland, however distorted a vision it may be.

In the 1950s, the black South African writers began to express the real issues they faced in their writing. Most of them wrote in urban setting. The atmosphere of the novels is set in cheap cafes, back alleys, with people living the life of the underbelly. Gordimer in her article “Writers in South Africa: New Black Poets” says that prose and fiction writing by the blacks was at its height in the 1950s and early

60s. But since the sixties most of the writers were banned or were in exile and thus black South African prose writing took a turn for the worse. Writers during that period turned to poetry for creative expression. Nbedela talks about a large number of cultural groups that arose in the township in the middle of the 1970s drawing impetus from the Black consciousness movement.The writings reflect the urban life of Sophia town in Johannesburg and saw the rise of many great writers like Ezekile Mphahlele, Dennis Brutus, Alex La Guma, Bloke Mdisane, Peter Abrahams, Mazizi Kunene, Richrd Rive, Lewis Nkosi and Nat Nakasa to name a few. In the essay "The Sophia Town Writers of the Fifties" Paul Gready says that the generation chose exile when they had to choose between the torment of life in South Africa without the township and exile. Modisane, Nakasa, Themba etc were few people who left South Africa by 1966. Mphhalele was in self-exile from 1957 to 1977. During this time *Drum* was one of the magazines that helped the black South Africans to publish their works commercially and it also started a discourse on Black South African identity. Can Themba won the first competition held by magazine for his story "Mob Passion". Here a girl's lover is killed by an angry mob and she takes revenge with an axe. The descriptions are bloody.Ndebele notes in "The Rediscovery of the Ordinary: Some New Writings in South Africa" that most of the stories in the *Drum* showed the growth of urban working and petty- bourgeois classes. The style was pacey, with unexpected ending. There was no direct reference to the politics of the time, the stories aimed at entertainment. But after the banning of the ANC and the PAC, literature became one of protest.

Peter Abrahams and Alex La Guma were other important voices in black literature.Alex la Guma's character in *A Walk in the Night* is a representative of the Khoikhoi who fished and gathered food. Based in the urban surroundings, he shows how the marginalized hold together in spite of all the odds. The conversation he has with two white policemen shows the rage that boils deep inside the people who are not able to do anything against the injustice that was meted out to them. Two white policemen waylay him and question him for no reason. He has just been fired from a job by his white overseer and he feels that anger too. The policemen check his pockets and see his money .

> "Where did you steal the money?" The question was without humour, deadly serious, the voice topped with hardness like the surface of a file.
>
> "Didn't steal it, baas (*you mucking boer*).
>
> "Well, muck of from the street. Don't let us find you standing around, you hear?"
>
> "Yes, (*you mucking boer).*
>
> *"*Yes, what? Who are you talking to, man?"
>
> "Yeas, baas (*you mucking bastard boer with your mucking gun and your mucking bloody red head")* (11)

His second novel *And a Threefold Cord* is set in the shanty towns of the Cape. The shanty is described in terms that realistically portray the struggle of the people:

> ... jumbled pattern of shacks and shanties sprawled like an unplanned design worked with dull rags on a dirty piece of crumbled sackcloth… Beyond the settlement was the rubbish dump with its patrols of flies and its gas defense of stinking decay, and then the first, ruined, rambling plaster houses of the suburb proper: a line of single rooms like abode huts in a western film, a huddle of broken cement stoops and sagging verandahs, gradually changing into red painted roofs and chimney pots, the bulk of the cinema with a broken neon sign, a church tower, a high wall that formed the high wall of a boot factory. (La Guma, *And a Threefold* 38)

Thus, "The writings of La Guma, therefore, show a consistent departure from the typical procedures of the novel form, being concerned rather than to illuminate the moral character of South African society, than to portray the personal and moral development of individual characters" (Rabkin 61).

In his book *The African Image* Ezekiel Mphahlele speaks against Joyce Cary's *Mister Johnson* and says that he was exasperated with it as it was an echo of the caricature of the black people everywhere. The caricature is repeated in other works by earlier South African writers both white and black. Stereotypical notions have been drawn from European novelistic traditions as also from colonial discourse. The black person is sometimes called upon to play a comic role or as a boy. Ezekiel Mphahlele says that black writing since the 1960s was a response to the instant. It was a direct and urgent confrontation with the political morality. Literature by itself is ignored because the message becomes more important. He speaks of what a literature should be to the people in the following lines , "He[the

writer] must simply come to terms with the tyranny of place or grapple with it, because he *must* have place, because his writing depends on his commitment to territory" (qtd in Bethelhem, "A Primary need" 369). This idea is echoed by Nkosi too in "Fiction by Black South Africans" when he says that what is paraded as literature is mere journalistic writing. The plots are all readymade, it is either social apartheid or interracial marriage which is meant to be doomed, without the work trying to rise as literature, as fiction that tries to transcend the reality.

Mphahlele as all other writers writing during the period, used urban setting in his works. The novels of Ezekiel Mphahlele brings into reality the life of the black man in the second avenue .He speaks of living in Down Second Avenue as a long divide. The townships are places where everything comes together; dirty water, flies, little children with trace of urine on their legs and chicken pecking at waste. It is the place where bells decide the life of the black man. He must sleep when the bell goes or he should hold a night special permit. Whites were held responsible for distorted depiction of blacks. Alan Paton's *Cry, the Beloved Country* also comes under censure for Moyana. "…the African characters themselves are distorted to suit the white mans's quest for forgiveness" (87). He speaks of how the black faces appear as recipients of white people's charity in the novel.

Bessie Head is another great writer of import. Bessie Head in writing "opens up the possibility of a southern African literature, a literary space that is more than the sum of the region's national literatures, but is connected across national borders" (Nuttall et al, Introduction, *Text, Theory* 15).) The works of black writers like Lewis Nkosi, Es'kia Mphahlele , La Guma or Dennis Brutus show a yearning for the

recapture of the past. Among them, the approach of Bessie Head is different. Her position was one of the intermediate, caught between the countries of South Africa and Botswana. She was not granted official citizenship by the Botswana Government fearing South Africa and she had to report to the police station every week for five years. Nixon speaks of her as the only South African writer who wrote of the rural conditions of South Africa after having come from urban setting.

The whites and the blacks were found to differ in their use of values and also their language, notes Dennis Brutus in “Panel on Literature". The world of the whites may be democratic, but it was not so for the blacks. Brutus points out how, when the blacks and the whites use the same words, they meant different things and hence they were unintelligible to each other. The white writers always carried a privilege over their black counterparts. White writers were not deprived of their memory, or of their culture. Even if some of them went through the experience of jail (for example Breytenbach), their situation could by no means be compared with that of African writers. “They did not have to suffer from Bantu Education system which destroyed their identity. Moreover, they could lean upon literary traditions” (Sevry 24).

The white population in South Africa was drawn from different cultural strains, English as distinct from the Afrikaaners. The image of the African and the image of the colonial were drawn in terms that were stereotypical by the writers beginning from Sarah Gertude Millin. In the poems of Roy Campbell one sees how the white tries to grapple with the issue of belonging to the land.Gordimer says that colonialism records the first written literature in South Afric as the writing of the

white settler, an English man, Thomas Pringle. She quotes a couple of lines from Pringle to show how he inaugurated the South African liberal view

> The master, though in luxury's lap he loll
>
> …quakes with secret dread, and shares the hell he makes. ("English-Language Literature and Politics" 101)

The importance of the British branch of white South African literature is very significant. Writer like Paul Rich traces the history of the white South African novel to the earlier romances that appeared in England and he says that this was just planted into the African landscape. He names the writer like Rider Haggard as an example. Haggard could be termed as a white South African settler and his important novels like *King Soloman's Mine* and *She,* are important traditions when we examine the African novel in English. The characters in Haggard's novel seem like alien figures in the African landscape and they find it very difficult to settle themselves in the landscape of South Africa. Parallels to this novel can be drawn with the *The Story of an African Farm* written in 1883 by Olive Schreiner. Drawn from the English side of the South African literary tradition, her work echoes the racial inclination of the English towards the Afrikaner. In the novel there is a line where the character called Croft says that he wants somebody to help him, but he wants a gentleman not a Boer or a mean white. This line points to the attitude of the English towards the Boers. Africans are considered to be secondary citizens. In *Southern African Literatures,* while speaking of Olive Schreiner, Chapman says that the standard theme in white South African writing is being white. Christopher Heywood writes of Olive Schreiner that she was considered to be a woman who

stood for women's freedom during her day. Heywood also says that she had in her an awareness of the history of the development of the European novel. In *The Story of an African Farm* the invasion of Blenkin in the peaceful homestead of Tant'e Sannie and her children, corrodes the peace in their farm and is read as the colonial penetration of Africa. Landscape in the novel is drawn by Schreiner in romantic terms following the tradition of England. This novel also depicts story of the back veld. The idea of the veld is to be found also in the later writing like the more autobiographical writing of Coetzee and Brink, in *Boyhood* or a *Fork in the Road*. It is so much about the farm that surrounds a life, of land that engulfs the imagination, a pain so tender that lingers from childhood loss. In the writing of Olive Schreiner can be detected a latent form of patronage towards the blacks. This can be seen in her writing which is based on South Africa. There is a moral strain in her liberal response for race. Stanley quotes from "The Native Problem", an essay that is written in her book called *Thoughts on Africa* as follows, "When we have dealt with the dark man for long years with justice and mercy and taught him all we know, we shall perhaps be able to look deep into each other's eyes and smile: as parent and child" (70).

Sarah Gertude Milin is thought to be an exception as she was not abolitionist. She was a Jew who supported white supremacy. Writers like Sarah Gertrude Miller or Pauline Smith thought of the blacks with contempt. VA February notes how the image of the white hero in a South African novel is drawn on strict moralistic tones of Christianity. Sarah Gertude Millin, he observes was a racist and quotes her to prove that for her even the less civilized white peasant of Europe was much

advanced than the coloureds. Her novel *God's Stepchildren* echoes this concept in its foreword. In it Rev Andrew Flood tells Cachas that they are all children to which Cachas asks if God himself is not white. When the Reverend hesitates for a reply, Cachas says "Perhaps we brown are His step-children". At the end of the story Barry who is called to the death bed of his mother understands that he has the strain of a slave somewhere in him and he decides to leave his wife and unborn child for the sin of having mixed blood in him.

In 1926, Plomer along with Roy Campbell began what he calls the first literary movement is South Africa. In the month of June they began a monthly review called the Voorslag. William Plomer, Roy Cambell and Laurens van der Post are called the Voorslag writers. The Voorslag writers claimed that they had the historical sense that the Khoisan people had, a culture which was part of the greater South African history. Plomer agrees that he began it out of sympathy with the native population and they had to stop the venture after the first three issues. The narration of Plomer when he describes the literary venture is described as "Self-glorification on the part of a spoilt child" (Gray 55).Here he highlights the narrative where Plomer says how he split himself as a South African and as one who was not part of it, to see it both from the inside and the outside, which he says helped him to see the country better. The privilege of moving in and out is the privilege of the white man. Micahel Wade on the other hand is all praise for Plomer and says that he moved beyond the limitations of Olive Schreiner and takes South Africa literature to the level of national literature("William Plomer"). He mentions how Olive Shreiner is also taken to task by Van der Post in his introduction to Plomer *Turbott Wolfe*

who says that she rejected the black and coloured people of the land and the matter was for her an ethical one and part of her Protestant concern. The characters other than whites, never appeared as full people with rights of her own, in her works. Cornwell in his article calls the book *Turbott Wolfe,* written after the union of South Africa was established, a satire on white South Africa. It is a narration by Turbott Wolfe who sends for his friend, William Plomer to narrate a story. In the novel is an instance where he says that he understands there would be confrontation between himself and the whites and also the blacks. The question of colour is one which every person in South Africa should provide an answer to. Turbot Wolfe says that, "It came upon me suddenly in that harsh polygot gaiety that I was living in Africa; that there was a question of colour" (qtd in Cornwell 88).Michael Wade points to the limitation of the characters in Plomer's story where the white characters give typical answers to the situations of conflict. He says "It is a confession of failure" (Wade, "William Plomer"30).

Van Der Stel, one in the trio of the Voorslag writers, also had in him the white stained vision, opines Masilela. He refers to the tribes as child-tribe which Masilelei claims is a statement from a Eurocentric vision. Van Der Post is noted for his book *The Lost World of the Kalahari* which is noted for its sympathetic attitude towards his black counterparts in South Africa, from the cave paintings of the early inhabitants to the musicalities of language which influenced the later languages spoken by the Xhosa. He laments what the culture of white South Africa did to the people. Though it cannot be retrieved we have to place it in its historical significance.

Twentieth century saw writers like Nadine Gordimer and Alan Paton grappling with forces of racialism and its position in the country. Doris Lessing, a Southern African writer from Zimbabwe, also marks her writing with introspection about the role of the whites in society. Her work *The Grass is Singing* focuses on the same theme of white black strife at a farm. She later moved into London.

Alan Paton addressed the need to find a political solution to the South African problem. It was in 1948 that Afrikaner nationalist party came to power and implemented the policy of apartheid. Then was published Alan Paton's *Cry, the Beloved Country.* It shows the benevolent white person who is a liberal and who has the interests of the black man at heart, a fiction that, "by enlisting the sympathy of a white readership whilst leaving it with some of its most dangerous prejudices", opines Ward (73). The characters of Stephen Kumalo and his wife are set in the struggling terrain of Zulu who is trying to be assimilated into the English speaking world. The liberal gaze of Paton is broken, according to Wade, when we look at the dialogues rendered by the blacks and the whites. The white characters speak much more complicated sentences and the language attributed to the blacks were very simple. In the novel, Kumalo explains to the woman who is his son's wife that his son is in prison for a terrible crime, it being the murder of a white man. The circumstances that lead to it are not explained. The novel has come into scathing criticism from wa Thiongo, in his book *Writers in Politics* where he points out the pitfalls of the white man's gaze. The novel according to him is representative of the pitfalls that lie in liberalism. It tries to appeal to the white man's conscience or to

explain the African to the white man. The reverend Kumalo in the novel casts an uncritical eye on the life in the reserves.

The Sestiger (Die sastigers [those from the sixties]) writers rose after the Sharpeville Massacre of 1960. Breytenbach and Andre Brink are important among them. Most of the writers of the *Drum* magazine were then in exile like Ezekiel Mphalele, Lewis Nkosi etc. Afrikaners adopted a modern style of writing and they proclaimed an allegiance to stand with the political cause of the downtrodden. The journal called *Sestiger* was edited by Andre Brink. Sestiger was a cultural revolution by the White Afrikaner. The greatest challenge of the Sestiger was to prove that his brand of Afrikanerdom did not match with the Afrikanerdom of the oppression. This was to be a liberal variety. They tied to address the portrayal of the blacks in the writing of the time and the social issues that affected themselves.[15]

The Afrikaner branch of literature takes off from such writers as Brink, Breytenbach and Coetzee among others. Andre Brink wrote some of his work in Afrikaans, many of which were later translated to English. *Looking on Darkness* is one such work. South African political situation is reflected in Brinks' work and here the situation is brought in "in order to comment on it in a way which directly attempts to change it" (Meintjes 6). The novel was banned in South Africa when it was brought out in Afrikaans. Through the character of Joseph Malan, is brought in all the memories of prison life of Augustine, Abelard, Bunyan and Solzhenitsyn. In the novel is the character of Josef Malan who is awaiting death sentence for the murder of his white girl friend. The book abounds in references to the history of South Africa. Unlike Brink, Breytenbach sported an uneasy relationship with the

language. He says “Afrikaans is a Creole language” (*Confessions* 353). Breytenbach was in jail from 1977 to 1982, serving 7 years before returning to France. The ‘I’ is an imagination, he says. The word was always under surveillance, the one smuggled out, intercepted, held him on the noose, and made him guilty. His relationship with his people became more strained and he writes that his alienation as a subversive criminal is permanent and that nothing could bridge the gap between the Afrikaner tribe and himself.[16]

Coetzee is called as a “reluctant Akrikaaner” by Jean Sevry in “South Africa Revisited”. In this essay she quotes Breytenbach who in *Season in Paradise* says that the future of South Africa lies in the hands of the Black and the brown people. The whites have become bastard race who have forgone their chance to set things right. Now all they can do is wait for the blacks to build the country and tell the whites what to do.

The whites and the blacks both sported an uneasy relationship with the land. Ingrid Jonker a young Afrikaans poet committed suicide after returning from Europe. William Plomer links the death to the suicide of Nat Nakasa. He had left South Africa but killed himself after a year in New York, being depressed. The following lines from “The Taste of Fruit” by William Plomer shows the predicament:

A man with no passport,
He had leave to exile
Himself from the natural soil of his being,
But none to return.

She, with a passport,

Turned great eyes on Europe.

What did she return to?

She found, back home. That

She was not there. (6)

We see that the following works trace the dividing lines of South African literature, the black and the split white ones. VA February in his book *Mind your Colour* tries to look at how the coloreds, women and Black people have been viewed at in the works by the South African writers. As such the book tries to assess the stereotypes and tries to speak about the different reactions of the writers to the depiction of the characters. While the white often fell into stereotyping, the black writers refuted this and tried to be more realistic. Gray's work *Southern African Literature : An Introduction* which came out in 1979 tried to break the anglocentric approach to reading South African Literatures. He found that there were different types of writers, the whites, the blacks, and the local languages in South Africa. He moved away from the Anglophile reading of literature and gave importance to the local. He tried to find unity among the disparate literatures in the metaphor of cartography that bound the works together.

Chronicles of Darkness is a book written by David Ward where he looks at how the whites have treated Africa in their works. He says that in most of the writings the white writers accepted passive or distorted view of the country. In reading of the writers like Paton, Gordimer, Brink or Coetzee, he says that mostly the focus is on the conflict and how the problems of apartheid are looked on by a

liberal white writer. There is often the evocation of the past. He hopes for a different kind of integration, that allows the representation of the whites and the blacks in a new way. Christopher Heywood's *Aspects of South African Literature* speaks about how the literature of South Africa has strains of the parent community from Europe. He says that the polarization of white and black is not much possible in the text and though the theory calls for it, the possibility for it to happen is scarce.

Michael Chapman's *Southern African Literatures* does not take into consideration different types of question that are raised by colonization. Chapman himself says that he tried to look at the inequities of power. It raises questions of identity politics, on which society or story will have authority in South Africa. History in South Africa has been ridden by conflict, and texts had to speak politics. Artists had to be more than artists as they were confronted by such a political clime in South Africa. He mentions how in the writing of the whites as white was a prominent theme. Dennis Walder's *Post-colonial Literatures in English* speaks of recent South African literature. He studies text based on the context in which it is placed.

Writing South Africa is edited by Rosemary Jolly and Derek Attridge and collects a large number of essays that tries to answer questions that are raised on what the literature of South Africa would do after apartheid. David Attwell and Barbara Harlow in "Introduction: South African Fiction After Apartheid" says that since 1990 South African literature is "experiential, ethical, and political ambiguities of transition: the tension between memory and amnesia"(3). It tries to refashion identities, thus forging new ways of understanding. Rita Bernard's *Apartheid and*

Beyond tries to draw the works of writers from apartheid to the year 2000. On analyzing the works of writers like Coetzee, Gordimer and Mda she tries to look at how the work of literatures in South Africa is sustained even in the post apartheid context. Graham Pechey in his "Post Apartheid Narratives" examines the interconnectedness between post apartheid, post colonial and the post modern. The 1980s saw black writing moving away from the shock of apartheid and white writing reflected a twofold alienation from the majority by their privilege and from their own community by dissidence. The writing moved along with allegories of memory and community and writing has striven to move beyond racism and humanism.

In her book Jolly chooses the writers for their narrative positions and here she tries to look at how they transact with violence. She says that we need to move beyond the safe ways of representing violence. While Brink may be least successful in his depiction of violence, Breytenbach assumes a middle position and Coetzee according to her is more self-interrogative.

The efficacy of post colonial theories to address the problems of the colonised countries have been questioned by many theorists, cultural thinkers and writers. Soyinka says the critic is "a socially situated producer, and therefore as a creature of social conditioning"("The Critics and Society" 29). While the western canon would perhaps be able to inerpret a western text, it has to be doubted whether it can explain other cultural positions. In a few readings, whiteness becomes normative and all the accompanying privileges go blind. Peggy McIntosh in her essay "White Privilege: Unpacking the Invisible Knapsack" calls the privilege of whiteness invisible. Henry Louis Gates junior calls for an awareness of the discourse

that created the economic order in which the black people were zeroes and the metaphysical order in which they were absences in life. For this theory has to be redefined. The idea by which the whites measure the colonized, have to be rethought.

For most whites in South Africa, of course, South Africa was not really Africa at all. It was a "Western" society that just happened, accidently and inconsequentially, if irritatingly, to be situated at the foot of the dark continent" (Lazarus, "The South African Ideology" 252) He calls for a retrieval of what has been damaged by intersubjectivity. Nbedele says that the whites have to engage critically with their whiteness and that "the quest for a new white humanity will begin to emerge from a voluntary engagement by those caught in the culture of whiteness of their own making, with the ethical and moral implications of being situated at the interface between inherited, problematic privilege, on the one hand and, on the other, the blinding sterility at the centre of the 'heart of whiteness'" ("Iph'indlela? "46-47). He reminds us of the body of Biko; the black body to which every white person is answerable. He insists that the white person must adjust to black needs, perhaps more than the black person has to adjust to white needs. The white person has to be willing to take the risk, of making himself at home with other vulnerable bodies, all this if they have to feel rooted. Stepping out of the comforts of the white world is what he speaks about[17]. Isidore Diala in essay "Nadine Gordimer, JM Coetzee and Andre Brink" says that "..for the South African whites generally, as for the white South African writers, there has been, perhaps expectedly, no consensus about the appropriate ethical response to the historical guilt of apartheid,

just as there has been a deep anxiety to acknowledge the culture of violence in post-apartheid South Africa,..” (50).

The Whites of South Africa are sub divided into Afrikaans speaking , English speaking or the immigrants who would fall into the second lot. The non whites are the coloureds, the Asiatics and the Bantu. Timothy Brennen in his book *Salman Rushdie and the Third World :Myths of the Nation* says ”Nadine Gordimer or John Coetzee of South Africa along with others from the white commonwealth countries, while clearly playing [a] mediating role [between colonizer and colonized] are probably better placed in some category of the European novel of Empire because of their compromised positions of segregated privilege within colonial settler states” (35).

Steve Biko in his *I Write what I Like s*peaks of the white community as homogenous communities who enjoy the privilege which they do not deserve and hence they try to find ways in which to justify this privilege. He explains his idea of the liberals,

> They vacillate between the two worlds, verbalizing all the complaints of the blacks beautifully while skillfully extracting what suits them from the exclusive pool of white privileges. But ask them for a moment to give a concrete meaningful programme they intend adopting, then you will see on whose side they really are. Their protests are directed at and appeal to the white conscience, everything they do is directed at finally convincing the white electorate that the black man is also a man and that at some future date he should be given a place at the white man’s table. (21-22)

He stresses on the idea that role of the liberal is to prove to the blacks that they are liberal. The root of the problem lies in the thought that the problem is with the blacks, whereas the problem lies with white racism. Integration does not mean the assimilation and the acceptance of Blacks into the norms and codes of behaviors already set up by the whites.

Melissa Steyn says that the particular situation of the political and historical circumstance in which they were born gives the whites a certain privilege which makes them invisible. “What was taken for granted, however , was the “naturalness” of being thus privileged. White South Africans held on to many of the colonial assumptions that helped to underwrite the social construction of whiteness with particular tenacity” (122). This holding on to the past construction of whiteness was also because they whites were politically displaced after 1994. Though they still retained social privilege by retention of economic power, the ways in which narratives of whiteness were constructed had to be reimagined albeit with reference to the past.

There are certain implications in being a settler. Nuttall in her essay “Subjectivities of Whiteness” says, “The term settler shifts as the move is made from the politics of conquest and subjugation to the politics of negotiation and belonging…. The politics of belonging can be differentiated in terms of the notion of belonging separately, as under apartheid, or belonging together (sharing), as in the postaparthied context” (118). The idea of the settler carries within it the idea of the native, the relationship occurring in the dialectic of the master and slave, with the power structure always tilting towards the white/master, who has access to the land.

In this context, she clarifies; the settler is someone who has come from somewhere, rather than someone who belongs to the place. In a post apartheid context, the belonging of the whites could not be assumed. It had to be negotiated. "…deprived of the archaic identity of the settler, it also conceivable deprived them of citizenship in the present. It presented them with the specter of privilege without belonging, and hence with the task of inventing or negotiating new forms of whiteness" (Nuttall, "Subjectivites of Whiteness" 118).

The settlers of South Africa, unlike those in Canada or Australia were a minority. They were also divided among themselves. The marks of difference are made uniform by the narratives of divine providence of the chosen people who are given the right by God. This we see in the writing of Comarroffs. The missionaries wanted to remove the differences that was there between people at the same time they were part of the colonial machinery. The Comaroffs point to how colonialism represented the colonized in dual terms that were solidified which made it possible for the exclusionary ways in which the rulers and the ruled were placed. This was done by turning a blind eye to the hybridities that were being formulated. The colonizers themselves had to stick to the idea of being ordained by God to carry out the civilizing mission. They had to vehemently oppose the sites of difference so that colonialism became possible. After the final frontier war of 1887-88 the sites of differences were totally obliterated. The displacement of the native by the settler was "physical, geographical, spiritual, cultural, and symbolic"(Johnson 363) McClintok calls South Africa breakaway settler colonies in that it has displaced the control of the metropolis from the colony ("Angel of Progress").

Alan Lawson uses the concept of second world to make a discursive framework for the settler societies. He aligns with Homi Bhabha's position that there is a split in the colonial presence in its appearance as original but its articulation as difference or repetitive. Slemon echoes the views of Lawson in his essay. He uses the term "ambivalence of implacement" (39) as the condition of possibility of the existence of the second world, which can therefore, speak much about resistance to postcolonial theory. It works between the absolutism of theory which is caught in the absolutism of the first and the third world, and of the totalisation of the ideas therein. They both laud the inclusion of the second world into the discourse of post colonialism as it is what the first world theory has forgotten to look. Post colonial criticism has been found wanting in its reading of South Africa, especially in its reading of the literature by the whites. Ashcroft in his paper "Towards a Literary Transnation" uses the word transnational to denote the nation in its movement, as in change or transformation, being caught between the local and the global. Attwell et al warns us that South Africa lives in a state of interchanging identities "identities caught between stasis and change" ("Introduction : South African Fiction" 3) Sarah Nuttall in *Entanglement: Literary and Cultural Reactions on Post-Apartheid* speaks of how a segregated political system in the country led to a segregated theory while speaking of South African literature. This has led to the reading of relations in strict Manichean binarisms of race, power etc. This in turn leads to the thinking of difference as normative and not as relative nor shifting. But there are certain theoretical positions that try to address the current situation in South Africa which are termed post transitional. Such theories ask for a more lateral understanding of literature than solidified understanding of positions.

As has been brought to notice by Craig MacKenzie and Ronit Frenkel, there are no periods in history where there is stasis. History always happens. South African writing today deals with issues of gender spectrum, or new political urgencies of the time. They also locate four nodes where South African writing positions itself. It is race, history, space or place and nation. Newer writings are marked with the realisation of living in a country where the "oppressor" and the "oppressed" share the same living space, in revised roles, as also the new challenges in the country. Michael Chapman even goes on to call current writing in South Africa post post-partheid. ("Introduction: Conjectures on South African Literature" 15). Although Andre Brink and others were wary of what South Africa would write about, and though the warning was issued by Albie Sachs on keeping politics out of literature, South Africa has fared well. Now there are new works in South African Literature which breaks away from its apartheid legacy and that tries to break new ground. Some listed by MacKenzie et al are Imraan Coovadia (*The Wedding*, 2001 and *Green-Eyed Thieves*, 2006), Finuala Dowling (*Flyleaf*, 2007), Niq Mhlongo (*Dog Eat Dog*, 2004, *After Tears,* 2007), Sven Eick (*Ape Town*, 2007), Emma van der Vliet (*Past Imperfect*, 2007), Richard de Nooy (*Six Fang Marks and a Tetanus Shot*, 2007) and Tracey Farren, (*Whiplash,* 2008). There is minimal preoccupation with the past and mixing of genres, all of which renders the ideas of nation, race or ethnicity things of lesser import. There are many layers of thinking that characterises South African writing in the post transitional period. There are new readings on public culture, South African politics, and race relations.[18]

Bhabha opines in *The Location of Culture* that "..the South African novels of Richard Rive, Bessie Head, Nadine Gordimer, John Coetzee, are documents of a society divided by the effects of apartheid that enjoin the intellectual community to meditate on the unequal, asymmetrical world that exist elsewhere.." (7). It is not a division of minimalism but one of complexity. The positions are hazy, the powerful sometimes powerless and vice versa.

Ross Trusscot also points out to the creation of post apartheid nationalism which rested wholly on the cutting off from the past when he quotes the beginning line of the South African Constitution. "We the people of South Africa/ recognize the injustices of the past". The country the people of a new democratic South Africa tried to build is a terrain that would wipe out from its memory, injustices (through confessions before the TRC) and with a total break from that painful past. In recognizing the injustices of apartheid the white person shifts their identity from being a subject to the object. This problem of white privilege is highlighted in Samatha Vice's article" How do I live in this Strange Place?". It found its way into newspapers and made an uproar. Coetzee in his 1991 article "The Mind of Apartheid" points out how apartheid was the product of a gratification of desire that turned into its opposite and this turned out to be a "counterattack on desire" which would have led to further neurosis and further need to make more strict adherences to keep the purity of whiteness strictly in place. Cronje, the Afrikaner intellectual whom Coetzee quotes in his essay is not much concerned about white privilege as with white difference, to be not the same as the black. Therefore he abhors intermarriages because then they as whites would then cease to exist. For the whites

the only possible way to live out this privilege would be to understand the impossibility of an ethical life, because of a system that contrives to entrap them into being privileged is an ongoing process, even in a post apartheid scenario, "…one's best moral response is to recognize and feel one's ongoing complicity with wrong" (Vice 333). This complicity is to recognize and to build a sense of wrong and to work on being silent, to acknowledge shame. There is the possibility of continually seeking a place of purity and the possibility exists, though the attainment of it in Freud's terms could only be a continual process, one of obsessive neurosis. "…one's sense of self can be infected by one's continuing privilege" (Vice 328). Economic and social powers are realties that the whites need to acknowledge as parameters that draws the boundaries for apartheid and post apartheid realities. The self of the white undergoes the throes of repaying a debt which can be described in Lacan's terms as "a gap impossible to fill, of the symbolic debt of which his neurosis is the notice of non payment" (89).

The wound is unknown to the self that one casts on the public sphere by word, deed or thought that arises from one's privilege of whiteliness. The need for abject purity which is directed as hate towards the black is finally directed at the self. There is the tiff between what one wants to be and what one becomes; a tiff between wanting to belong totally and completely to a nation and the inability to do so. Fanon mentions an Arab who lives in French Algeria as one who lives in his own country as "an alien in his own country, lives in a state of absolute depersonalization"(*Toward the African Revolution* 53).

Keeping all these points together, this study will focus on such writers who saw the country in transition and who were engaged in making sense of their belongingness. The writers who have been brought to focus are Gordimer and Coetzee. Though Gordimer has a huge corpus of work where she writes short stories, they have not been included for thorough study. The two works chosen are post apartheid; *Disgrace* written in 1999 and *No Time like the Present* written in 2012. *Disgrac*e is chosen as the work where Coetzee has been forthcoming in his transactions with the nation and its historical change; whereas the other work is chosen because it completes the circle that Gordimer began with her early writing career.

---

[1]Walter Rodney lists how advanced Arica was before the coming of the Europeans in his book *How Europe Underdeveloped Africa.*

[2]H J Simons speaks about how the superior morality and social values gave the whites an upper hand in occupying the lands of the blacks and in colonizing them. In the portrayal of the Hottentots and Bushmen, it was stressed that they were murderers or runaways. South African history did not think of them as fellow travelers. Most historians of the time, he remarks, speaks of the history of South Africa as the history of the Volk. The settlers who tried to gain autonomy over the land termed the people Hottentot, though the earlier herders who had spread over South Africa were called Khoikoi(men of men). Closely related were the San or the bushmen who were hunters and food gatherers. Simon mentions how W. H. Bleek coined the word Khoisan to bring together these two people. He also used the term Bantu (people) to speak about the one of the major language clusters in Africa. The coloureds were people who were descended from Malays slaves, the Khoikhoi, or the San from of the union with the whites formed a sub culture of the Afrikaans. Though the great majority of the people in South Africa were Blacks, there were

also the Griquas, the Malays (who were Muslims, descendents of political exiles) etc.

[3]The idea is also developed in their book *Of Revelation and Revolution*

[4]For the English, the trekker was a barbarian, the Afrikaners, backward. But the trek Boer was shaped by the harsh environment and labour, highly knowledgeable about the wilderness, soil prospector, oxen specialist, expert hunter. They were the seeds in which germinated the idea of a new nation, as different from the Dutch, with a new language viz. Afrikaans, which was a Dutch derivative.

[5]Trichardt was a man from the Cape Colony on whose head the British authorities placed a price. He paved the way for a land white people could rule without interference.

[6].The birth of railways was very important in the fixation of Afrikaner nationalism. See Jeremy Forster("Northward")

[7]The book by Glaser mentions four historians who speak on the British intervention in South Africa that actually help racism; historians like Atmore, Marks, Legassic and Keegan.

[8]But Rose Mary Jolly says that this fixedness on South Africa takes away the focus from the colonialism of America or Europe, both geographically and chronologically.

[9]A nation or a people (used particularly in the South African context).

[10]The return to the origin was"a pardigmatic impossibility" (Houston A Baker jr, 1047).

[11]Also remember here Benedict Anderson *Imagined Communities*.

[12]But J M Coetzee points out the silence, gaps and evasions in the history of Afrikaners by Afrikaners in "Waiting for Mandela". The same fault can be found in the text by Brink which is mentioned above. His reading is faulty due to the inability

to acknowledge the history of South Africa as the combined history of the people who lived there and the people who arrived. When he lays claim to the land for the Afrikaners he says how the trekkers found vast lands that were empty as it was laid bare by the Zulus.

[13]Many characters as in Boror of Ngugi's*Weep not, Child* is unwilling to be slaves anymore to white supremacy. The initial thrust of the novels written by Africans were dominated by an intense fervor for the nation that stemmed first all from an aversion to the colonial rule. This we can find in *Things Fall Apart* by Achebe or *Weep not, Child* by Nguigi. There was hope for the nation that would be free from class hierarchies.

[14]More ideas on the written word has been brought in by the whites and how the whites have been influenced by the blacks and vice versa appears in another article by Gordimer called "From Aparthied to Afrocentrism".

[15] This is explained at length by Brink in his memoir called *A Fork in the Road* (207-53).

[16]In the year 1975 Breytenbach entered South Africa under an assumed name but was sentenced to 9 years imprisonment. Okhela was the name he gave to his revolutionary organization.

[17]Brink has written a novel modeled on the death of Biko titled *A Dry White Season*. We also find the strain in Coetzee's *Waiting for the Barbarians*.

[18]In the essay "Conceptualising 'post-transitional'" Frenkel et al speaks of post apartheid works of South Africa.

Chapter 2

POSTCOLONIAL SPATIALITIES: CALIBAN, PROSPERO AND THEIR ISLAND ON THE MOVE

> Everyone who has had the misfortune to be born in a country of major literature must write in its tongue… To write as a dog who digs his hole, a rat who makes his burrow. And to do that, to find his own point of underdevelopment, his own jargon, a third world of his own, a desert of his own.
>
> Deleuze and Guattari, "What is Minor Literature?"

The signification of postcolonial cultural paradigm is made complex by the very nature of postcolonial discourse which links culture to a certain time and space. The time which informs the culture maybe the current time, or the time of the past. It is the unseen spaces and times encountered in the minds/texts/spaces of the colonized/colonizer/subject/object that we have to observe for a better conception of the text before us. The comprehension is made possible by moving beyond the binary, to the space of the split, where uncertainties reside (un)comfortably within the historically etched boundaries. In the case of the colonizer in South Africa, the complexities arise from the present of their life lived as also from a life lived in another place and time, which they cannot refer to immediately. There is a huge uncertainty arising from living in a country to which they are alien, due to the colour of their skin. At the same time their roots to Europe have been severed too. The complexities begin in a history born long before the birth of the antagonistic present (apartheid/ post apartheid). It is into this history that all the elements of the contending sides (whites, blacks and the coloureds) look up to. It lives on in the

traces of what is called the rainbow nation. It is the transition between the colours of a wider rainbow spectrum that lies in parallel lines, that the nation seeks comprehension of its contesting identities.

This chapter focuses on how self reflexivity in postcolonial theory makes for a better understanding of the complexities involved. It aims to outline what postcolonial spatiality refers to. It traces the thought pattern that leads to the idea of Third Space as put forward by Homi Bhabha and also outlines other notions which have echoed this idea of transition in identity or space, thus making postcolonial theory resilient. It makes clear what is intended by the term minority and what is intended by "structures of minoritisation".

The definition that South African white writers seek in a post-apartheid world began long back in a colonial world that encountered the first Dutch man on the shores of the Cape of Good Hope. There was always a need in the settler to fix a point of inception, of belonging to the land. But we are reminded here of Stuart Hall who says there is no fixed origin to which we can return[1]. He says that the past no longer speaks to us in a simple or factual manner. This is so because our relation to the past is like the relation of the child to the mother. Memory, fantasy, narrative and myth help to construct it. He calls it always-already 'after the break.' "Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a *positioning.* Hence, there is always a politics of identity, a politics of position, which has no absolute guarantee in an unproblematic, transcendental 'law of origin'" (Hall, "Cultural Identity and Diaspora" 226). The white was a construct as

mentioned in the introduction. It was a being created simultaneously as it created its other, in the black. Connected to this can be noted how the idea of a pure/original origin is refuted by Derrida in his idea of the supplement. The origin would always have a supplement during its inception. In the lapse that ensues between the intention of the origin of an idea and the idea per se, is a lapse; a deferral of the same that points to a lag in signification.

> The supplement comes in the place of a lapse, a nonsignified or a nonrepresented, a nonpresence. There is no present before it, it is not preceding by anything but itself, that is to say by another supplement. The supplement is always the supplement of a supplement. One wishes to go back from the supplement to the source: one must recognize that there is a supplement at the source. (Derrida, O*f Grammatology*303-304)

The emerging white South African society depended on a combination of economics, class and race. Parallel to this was the imagination and the discursive practices that were at work in appropriating the physical terrain of geography. The 'imagined community' depended on the focus of collective subjectivity towards a given territory, and also depended on the large scale distortion of the physical features of the geography. Even though there was a deeper division in the white South Africa Society, (English and the Dutch), this was glossed over by the identification to the land. The landscape was imagined in different ways to consolidate the idea of belonging. This was done by the people who were recent arrivals in the terrain where others had been inhabitants for a longer period of time

in history. Jeremy Forster gives the example of how the railways were utilised for the purpose, in the building of this landscape. ("Land of Contrasts" 658)

The advent of postmodernism has seen re-ordered spatial relations among the cultural theorists of humanities. To complement the change in thought the need was felt for a new/different paradigm to discuss the complex undertones that identity had forged for itself. This was part of the need for a new approach to decipher the intolerant and violent ways in which violations of dignity have taken place across cultures. The co-existence of the infinity of possibilities along with new complexities in comprehending identity requires an understanding of the spatiality in a renewed scheme. It requires profound probes for analysing the crisscrossing boundaries which brings into being pluralisms in the constructions of identity. The inert and immoveable spaces have to give way to more fluid unmasking.

We need to rethink the position that post colonialism often tries to take regarding positions of fixed locus, of fixtures of identity on understanding the west/east, black/white, dominated/dominant, self/other. This normalizing does not try to take into account the zigzagging lines cutting across the boundaries[2]. The writing of both Fanon and Cesaire spoke about a black self (as against the white) and did not look at the in between space between the cultures, or the inflections that made possible the negotiations, or shifts of power between the colonizer and the colonised. In "The Other Question", Bhabha speaks about how the fixity of identity is an important discourse of colonialist discourse; this is what helps in the construction of otherness (*Location* 94-120). One of the strategies by which this is achieved is through stereotype. It is only by interrogating the fixities, the shift from

the images as good or bad, that one reaches an understanding of the idea of subjectification. This fixity is based along the lines of the Manichean opposition viz. white is positive, black is negative etc and this gives pleasure to the colonizer while at the same time denying the knowledge of construction of the colonial subject to itself .Parry advocates instead in "Resistance Theory" to look into the hegemony that imperialism exerts by trying to project the struggle one that takes place between two perfectly opposed forces.

Thus, the theoretical position that has to be taken should be from the borders,

> ..that establishing a particular theoretical position must content with a certain temporal disjunction at the very point or moment in which the subject takes its stand by losing its foothold because there is no conceptual space to lay foundations in an empty space (elsewhere I have developed this as the time lagged). One is always palimpsetically overelaborating, overwriting, overinscribing, which means that the limits of thought or theory are always showing through the borders of historical, conceptual, and ethical possibility. Theoretical thinking teaches us the nontransparency of ideas, the radical indeterminacy of signifying structures … (Bhabha, "Surviving Theory" 377)

Also, there should be the realization that the problems are "always in excess of, or in violation of, the tools of thinking it. That must be the starting point, which, ironically, can only ever be, all at once, a beginning, a middle, and an end" (378).

During the eighteenth and the nineteenth century when the ideas of western liberalism were being born, simultaneously in the West existed the ideas of brutal

savagery to aid in the onslaught of colonialism. Colonialism was a savage mechanism which often worked in the guise of a civilizing mission. This history of exploitation is not spoken about. Liberalism had the role of an 'Ideal Observer' that gazes at the subject placed in time (as one who is not civilized/pre colonial or civilized/post colonial). The extent to which civilization was attained was decided by the gaze of the Observer.

This gaze of the liberal only identifies an equality which is partial, as the differences between cultures are not fully understood. Liberalism in the west became a much contested term after its tryst with postcolonial discourse. There was the realization that liberalism did not mean freedom or power in the hands of the colonized. It only meant 'civilizing' mission that relegated the colonized to a subordinate position. The secular spaces likewise were not secular and could not facilitate completeness of identity. The experiences of liberalism and secularism that have passed through the experiences of colonial encounters have thus to be looked at with uncertainty. The postcolonial moment has rendered it partial and therefore there is no equal ground to begin with.

A very important aspect of colonialism is the parallel existence of different cultures. This parallel existence of cultures has to be seen from the loci of power in a postcolonial situation. Global movements of economy had propelled displacements of people from the earlier centuries before recorded history. But the forced eviction of cultures that happened in various ways led to the erasing and reconstitutionalising of different cultures and ways of life. Colonialism was the project that led to forced revamping of cultures. There are instances where the cultures are re drawn to make

comprehension possible for the colonizer, which amounts to the large number of books of anthology or travel writing that were written. This often leads to homogenization, and rigidity in the fixing of the identity of the colonized. The understanding of cultures as monolithic was important in the production of a colonial ideology. The permission granted for the coexistence of these unitary spaces of identity along with the more 'advanced' civilized identities was part of the greater liberal move of colonialsm. Such spacing had clear hierarchical orders, as mentioned before. It made possible the play of power in a space that paraded itself as humanitarian.

In the colonialist paradigm, logocentrism, which drew its power from the certainty of knowledge, denied multiplicities of culture and refused to acknowledge the play of power that kept hierarchies intact. Language carried on the project by favouring the binary, and went on to legitimize marginalisation. The Cartesian logic sided with a singular subject that gazed on a transparent space, a tabula rasa, a blank that could be filled on by the coloniser. The colonial gaze that echoed the panopticon represented the world and conceptualised it in the gaze of the colonizer. The gaze went on to map and to redraw boundaries, to reframe histories. Maps were sites of knowledge that would draw the world in familiar terms.

History played a major role in lending primacy to the idea of colonialism. The idea put forward by Darwin, the intellectual paradigm of Enlightenment etc. gave importance to a linearity of history that thought of colonialism as an outcome in the progression of time. The linear equivalence of event and idea that historicism proposes, most commonly signifies a people, a nation, or a national culture as an

empirical sociological category or a holistic cultural entity.[3]. The role of history as a silent presence has been discussed by Said in his work *Culture and Imperialism.* History is an "awareness both of the metropolitan history that is narrated and those other histories against which (and together with which) the dominating discourse acts" (51).

History was one of the major tools in the inception of a nation. The nation that claims uniformity is actually, an uncertain spot of 'nations' prevalent in it and extrinsic to it, a broken group of people claiming space which is crisscrossed by stories of cultural usurpation, of loss of a culture that existed apriori, and a new one that is a mixture of all. There are no more metanarratives of belongings. In the very trying to belong is the uncertain slippage of where to and how. If something did not exist in the first place, the question then arises as to what is return. Therefore historical terrain of the country South Africa does not offer certainty to the white or black psyche[4]. The readings in *Culture and Imperialism* try to bring forth the idea of nationalism as being problematic. Nationalism though an imperative process during the time of gaining independence as suggested by Fanon, does not include in it the larger ideals of liberalism which would spring from concern to the indigene etc.

However, the narrative and psychological force that nationness brings to bear on cultural production and political projection is the effect of ambivalence of the 'nation' as a narrative strategy. As an apparatus of symbolic power, it produces a continual slippage of categories, like sexuality, class affiliation, territorial paranoia, or 'cultural difference' in the act of writing the nation, locates Bhabha. He goes on

to say that the grand narratives of the nineteenth century historicism also worked hand in hand with colonial and imperial governance. The idea that Bhabha wants to put forward is not to create a notion of history as representative of the colonized, but as history that has not been able to represent or has rendered invisible the subjectivity of the colonized.

Rereading history in the postcolonial, seeks then to subvert the game of homogenisation and separatism. Thus on the other side of the postcolonial divide, lies the intermixed world overridden by strains of multiple positioning, which renders the relationship between the two (or three or four), porous. The light that spills through the crevices falls unevenly on them. It is a space made complex by time. Subaltern studies was one such endeavor. Gyan Prakash in his "Writing Post-Orientalist Histories", shares the concern that is put ahead by Guha, Spivak and others who have raised the inadequacy of a history that rendered the identity of the subaltern invisible. India itself in the earlier historical premise, was seen as an unproblematic subject drawn on the terms of Orientalism. History was thought to be a noncontested site. It was "..ultimately founded in and representable through some identity – individual, class, structure – which resists further decomposition into heterogeneity" (Prakash, "Writing Post Orientalist Histories"397). He stresses on the need for post foundational histories based on Said and Foucault that worked against essentialist notions of identity and put the spotlight on off-centred identities. Ashish Nandy has also been concerned with the representations of Indian identity(as evident in *The Intimate Enemy).* O'Hanlen and Wasbrook asserted that the historian must know that all truths from the past come from separate positions of truth and

therefore every truth is constructed in that manner even when it comes to the truth of the other. “To state the obvious, the historian must undertake the prior, and in part subjective, tasks that only the historian can do: to turn the noise into coherent voices through which the past may speak to the present and to construct the questions to which the past may give the present intelligible answers”(149). There is also the concern why the totalized systems will not bring to light the actions of resistance. They place this argument that even postmodern culture is found on totalizing abstractions as pointed out by Jameson.

This notion of history in a land like South Africa has to be reassessed by the present sense of territory where people have been confined physically, the borderlands of Heidegger’s presencing. Thus, there is the need to read contrapuntally, to keep side by side multiple histories of migration, of the history of forced territorializing, the history of enforced forgetfulness, the confrontations of crisis in identity, those slippages that became evident historically and those which are therefore embedded in the text and which have to be teased out. Of the civilizing mission one must also think of how the laws to govern were also simultaneously laws that were used to marginalize, to shape the governed, to create digressions (outcasts) in culture. In the introduction to *Location of Culture* Bhabha speaks of history as “..the dead hand that tells the beads of sequential time like a rosary, seeking to establish serial, casual connection”(4). The process of reimagining history has to seek the causes that constructed history as concerns of the time and space. Life in South Africa for the white is this indeterminacy of history which is social and

spatial, conquered and conquering at the same time, the wounds of identity that unsettles their notions of belongingness.

The west locates its identity in the language of hierarchy and therein creates an-other which is a resting place of its anxieties and fears. John Rutherford says, "…the centre invests the other with its terrors. It is the threat of the dissolution of self that ignites the irrational hatred and hostility as the centre struggles to assert and secure its boundaries, that construct self from not –self"(11).Cesaire points out how colonialism decivilises the colonizer. The heaviness of being a colonizer becomes a burden that drives the coloniser to the extremes of violence and inhumanness. It in turn becomes violence on the self. The colonized is “thingified” to fit a description in colonial discourse, according to Cesaire. Barbarianism was thought to be the prerogative of the Arabs or the primitive Negro or an Asian. But the tables are turned on to the white colonizer when Cesaire says (in the context of Nazism) that, “they tolerated Nazism before it was inflicted on them, that they absolved it, shut their eyes to it, legitimized it, because, until then, it had applied only to non European peoples; that they have cultivated that Nazism, that they are responsible for it…” (36). The West was the barbarian. The degeneration of the races that the West considered inferior was aided by the belief in the supporting hands of providence.

The term ‘other’ as pointed above is a plain where the anxieties of the colonialist are rendered visible. But, the reflections of the changed times in the writing clime, requires a deeper reading that the simplistic nomenclature termed as the ‘other’, which is placed across singular or linear divisions of time and place. To

clarify we may consider an idea taken from Roberto Retamar. In his essay on Caliban, Retamar speaks about the symbol of Caliban and Ariel and their relationship to Prospero. There is a dialectic that underlies the image of Caliban. He is the underdog, but later readings found in him a resistant figure. This idea needs to be paralleled with the other history of imperialism, the one that resides along with/within colonization. It is the twin history of Caliban and Ariel at the hands of Prospero. In it is also unwritten the story of Prospero placed along with the other two. So says Retanmar,

> To assume our condition as Caliban implies rethinking our history from the ether side, from the viewpoint of the other protagonist. The other protagonist of The Tempest (or as we might have said ourselves, The Hurricane) is not of course Ariel, but rather Prospero. There is no real Ariel-Caliban polarity: both are slaves in the hands of Prospero, the foreign magician. But Caliban is the rude and unconquerable master of the island, while Ariel, a creature of the air, although also a child of the isle, is the intellectual as both Ponce and Cesaire have seen. (28)

In the lengthy essay he quotes Che Guevara's speech at the University of Las Villas on 28 December 1959, and says that "He proposed to Ariel, through his own luminous and sublime example if ever there was one, that he seek from Caliban the honour of a place in his rebellious and glorious ranks" (72). Ariel, was thought to be the metaphor for the Americas. But later they acknowledged this position to be given to Caliban. Prospero who was the master ceased to be so and Caliban was acknowledged to be the master. Thus we see that, in the reconstitution of identities,

as part of reclaiming space, the colonized first asserted their self by the resistant narratives of a glorious past. They were then masters of their own stories. At a later stage, long after the gaze of Orientalism had worn off, the identity of the colonizer was also brought into focus. This was a seeking that acknowledged the porous divides of colonialism.

Therefore, our gaze should thus slip further away from Prospero and Caliban to the site that is made complex by intersections made possible by Caliban, Ariel, Prospero and the island they connect themselves to. The example of Caliban as narrated above proves that there is a need for a more critical look into spatiality of postcolonialism. One needs to be aware of how space itself is socially and physically constructed and that there is always a dialectic of time, space and matter. The following paragraphs hope to elucidate the point.

Colonial literature has always tried to define and describe the native in its known terms. The known terms came to be contested and theorized in self reflexive modes where knowledge itself could be questioned. The process by which the knowledge came to be was looked at critically and this tried to dismantle Eurocentric notions of coloniality[5]. Said drew the focus of colonialism on to the process of knowledge that produced it thus bringing the discussion into the realm of discourse. The concept of the orient is not modeled on any original as the concept itself is created in the discourses of the western gaze. This reading of the orient as suggested by Said that brings in a closure to the discussions on identity is present in the earlier discourse of Said[6]. This is confronted by Bhabha. In recreating the strict divisions of colonialism, there was a danger of slipping into the very trap of

colonialism. This takes discourse to another level, to that of space. Bhabha introduces the site of ambivalent space, to show how the manifest and latent orientalism in fact fuses together and creates a space that is non binary, thus taking the idea to the marginal. This invites us to be wary of the essentialising thoughts which are part of the post colonialist discourse.

Postcolonialism intended a reflexive move that led to an understanding of the binaries of colonizer/ colonized, black/white, dominated/dominant etc. But there was also a call to be guarded about the term 'post' that was used in post colonialism. Anne Mclintock warns against this ("Pitfalls"). The "post" in post colonial puts the colonized into a historical time, thus giving to colonialism the rank of real history. This is echoed in many other instances where the history was thought to begin with colonialism. These thoughts about Western history forming the central position in postcolonial studies are refuted by Bhabha. Post signifies only a time, not the pivotal point in decolonization. Postmodernism becomes libratory in the Bhabha clime where it gives back to the depoliticised what legitimacy had been lost in the rush of migration and globalization[7].

The ideas of postcolonial while deriving from a post structural, postmodern world, has to move beyond it, according to Bhabha. Even while we acknowledge that the parochial notions of Enlightenment were blown to fragments by the intervention of postmodernism, he warns against the restlessness and the revisionary energy that is generated by the celebration of the term 'post'. This goes for all the –isms that have been generated as an aftermath; postcolonial, postfeminism etc. Instead he says, "the wider significance of the postmodern condition lies in the

awareness that the epistemological limits of those ethnocentric ideas are also the enunciative boundaries of a range of other dissonant, even dissident histories and voices – women, the colonized, minority groups, the bearers of policed sexualities" (Bhabha, *Location* 4-5) and to be in the 'beyond', is also to be part of the intervening space. He says it is to be part of revisionary time, to come back to the present to redescribe the contempereinty of culture. It is also seen as a reinscription of the commonality of human history, to touch history on the other side.

Therefore, in a more complex terrain, thought had to move beyond the thinking of binaries and exclusionist essentialism to the recognition of postcolonial space as a fluid entity where the plurality of human existence is possible, where existence of such words as dominated/ dominant could be contested. It is a world of possibilities which makes the lived in experience come into play, transcending the already fixed notions of knowledge and ideology. This dismantling takes place at different levels; in language, speech, the hierarchies of enlightenment, and the foundational thoughts of knowledge.

Postcolonial discourse also sought to dismantle the idea of language by making fluid the space hitherto occupied by rigid notions of language use. The terrain of language is modulated by a term called "hyper language" (used by Jameson) which tries to think beyond the conventional modalities of language. In *Caliban's Voice* Ashcroft tries to place this fluidity in the new experience of English language that has spread across the globe ever since its forcible use as a vehicle of the Empire set in motion by the Minutes of Education by Macaulay in 1835. Language is one of the important bearers of cultural capital and its transition has

been from the static form to a transformative mode in a postcolonial space that lets people 'become' in a post colonial space. Power does not fall in a hierarchical manner as hitherto understood and an acquired language can be appropriated in order to resist the use of power in language. The power of English is not derived from the inherent power of the English empire but from the way in which it has been utilized as a tool in the colonial context. Living language is a social practice and therefore the meaning is elusive. Identity is not a static formation or it is not embedded in the language but rather a means through which it is performed, and which can destabilize the structure of power. Language is recreated and used as a tool of subversion (as also shown in *The Empire Writes Back).* Language can bring about social change by its performance in the space of difference that exists between the different cultural modes of language. Creole continuum or Anglophone Caribbean Literatures are examples of the same. Subject/object relationships, oral/written cultures, translations and transformations are processes that overlap and are central to the "discursive event" in writing.

Dominant discourses are thus subverted in the most subtle ways. In his conversation with Mitchell, Bhabha speaks of how a speech signifies many other things than the one spoken about. For example, women who spoke about the fatwa issued against Salman Rushdie, spoke of many other things than the western liberal feminism or the Islamist fatwa on the author, as part of their discussion. Various other feminine issues were also brought into question. Therefore it is in the slippage of signification that supplementary meanings are possible. This decries singularities of the possible, or refutes the always already designated. The coexistence of two

contradictory things without combating the coexistence, but allowing for the differential play is a process of granting more freedom and opening up more possibilities. The split does not fall at the same point in colonized and colonizer, it does not bear the same political weight or constitute the same effect, but both are dealing with that process. Actually, this allows the native or the subaltern or the colonized the strategy of attempting to disarticulate the voice of authority at that point of splitting or the mediating space. Bhabha stresses on this in his conversation with Mitchell.

The mediating space topples the enlightenment project which was one of hierarchal normative. In the new spaces of discourse opened up in postcoloniality, the situation in which a colonial subject is placed is a cross lined one. It does not fall into the binary notions as produced by the colonial moments of power creation. Power itself is derived not from the superiority of wealth or arms, but from the universal concept of power. The derailment of power does not happen with the physical removal of the force of power. It happens in ways that are unseen, in ways of appropriation of positions. Everyday life in the colonies is involved in resisting and subverting the positions of power.

> …colonies, despite their disempowerment and disadvantage, respond to that outside culture, and in many cases translate its imposition into acts of social insurgency and forms of cultural innovation. Literature is the most sensitive record of these small, but enormously significant, acts of cultural survival. (Bhabha, “Rethinking Experience”)

Postcolonial theory has thus unsettled the foundational stones of such knowing as laid by western norms of empirical and historical knowledge to arrive at a more comprehensive understanding of agency. It is referred to by Bhabha as

> The art of guiding one's body into discourse, in such a way that the subject's accession to, and erasure in, the signifier as individuated is paradoxically accompanied by its reminder, an afterbirth, a double. Its noise –'crackle, grate, cut'- makes vocal and visible, across the flow of the sentence's communicative code, the struggle involved in the insertion of agency – wound and bow, death and life – into discourse.(Bhabha, *Location* 264)

The idea of the agency which thus presumes a space of freedom becomes contested in a post colonial space. It is challenged at its very inception. Zizek contests the idea of an origin that is invested with power by connecting it to the idea of inception of law. The inception of law should itself be contested as it was conceived during a time of lawlessness. Every ideological universal also lays bare its falsity. Thus a labourer who sells his labour freely is actually enslaved by his labour, to the larger forces of capital. He also mentions that the past is a place that exists as only as long as the subject intervenes in it. The intervention was preordained. "…only through his intervention does the scene from the past *become what it always was:* his intervention was from the beginning comprised, included" (Zizek 58). This self reflexivity that leads to a comprehension of the erasure of agency, is the moment in postcolonialism that inadvertently leads to the dislodging of the subject (the white/coloniser/master). He warns us against self-mediations of the subject:

> The point is not just that we must unmask the structural mechanism which is producing the effect of subject as ideological misrecognistion, but that we must at the same time fully acknowledge this misrecognition as unavoidable – that is, we must accept a certain delution as a condition of our historical activity, of assuming a role as agent of the historical process. (2)

The space between the dominated and the dominant is thus one which is problematic from the inception. The dominant has always in a colonialist paradigm been invested with a power, which may be described as that which cannot be displaced or shaken. The power was assumed as absolute and that which cannot be rendered porous. But in the postcolonial terrain that is introduced by Bhabha, dominance/authorship gives way to agency and resistance induces a spillage that is more than intended and thus there is always a chance of subversion. The minimal reductionist view of the self or the other and the dominant and the dominated becomes indeterminate. This reading focuses on the hybridity of discourse.

Here

> Such a radical understanding of empowerment and resistance is thoroughly occluded by the localized anti-global understanding of the dialectic between dominating and dominated which he supports. On the scene of this localized dialectic the materialist axis of the (social) difference between the two opposed terms (not a pure but a rational difference) is dissolved and, under the guise of textual self- reflexivity, is replaced by a (semiotic) difference within. This deconstruction and making indeterminate of the difference between dominating and dominated has the effect of rendering the

> exploitative practices of the dominant as themselves "undecidable" and thus unavailable as a theoretical "ground" for any "decided" collective resistance. The only option under the "withinist" terms is to follow Bhabha and acknowledge that such decided resistance –necessary for the revolutionary praxis of social transformation (not only subversion) of the dominant social relations –should be abandoned in favour of a more "subtle" "meditative" approach which "reflects" upon the self-unmastering of the discourse of the dominant class, race, gender, sexuality.(Rajan)

Here we remember that the idea of the subject has always been one of elision ever since the recognition of it in the post structural. There are various crisscrossing lines that inform the making of the subject which the subject is also not conscious of. Thus the idea of agency is itself put into question. In the case of Said, he founds a monolithic agency that speaks of the orient as a construct of the European cultural thought process, as noted before. But this totalisation in the case of subject (both the coloniser and the colonized) makes it difficult to undermine constructions of power and to make the post colonial possible. It is here that the necessity to find incisions in the otherwise intact armours of the colonial becomes imperative. In the process of hybridity which is introduced by Bhabha in his *Location of Culture* we find an answer wherein the position of the master becomes ambivalent. The notion of power is undermined by the fear that the colonizer nurtures about the colonized. Fear and desire works at the same time to produce an effect which is the reversal of what is intended. There is the need to assert a power in order to consolidate the position but at the same time there is the fear of what is strange and what cannot be understood.

The desire for the slave is but another pre requisite in the creation of the master. Orwell in his essay called “Shooting an Elephant” portrays this anxiety successfully. The white master is at the mercy of the citizen counterparts who he rules on. Even though he does not want to shoot an elephant and though he is unable to shoot it, he is forced by the thronging multitude around him who forces their will upon him. He knows that he cannot but shoot. If he does not shoot, he will fall short of his stature in his eyes as well as theirs.

> I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib. For it is the condition of his rule that he shall spend his life in trying to impress the “natives”, and so in every crisis he has got to do what the “...natives expect of him. He wears a mask, and his face grows to fit it. (Orwell 81)

In the case of the colonized on the other hand one may locate in him the longing to take his master’s place (as explained by Fanon). This can lead to an imitation which will but fall short of the original as only a mimicry of the same. The mimicry that is produced hides in it a resistance that not only subverts but also re aligns the equations drawn by colonialism. The colonized thereby does not be what it is expected to be. The master cannot see an image which is an opposite that will set her mind at rest. The colonial subject repeats itself as double, as both that is intended and unintended. It makes a mockery of the colonizer who would like to reproduce an image that is a replica, albeit in familiar form. The colonizer is thus treated as a savage who is a cannibal and also as a dignified servant who gives food.

In him is seen to coexist sexuality that is rampant and the innocence of a child. He is thought to be a primitive who is simple minded yet an accomplished liar opines Bhabha in *The Location of Culture*. Bart Moore Gilbert calls this subversion "psychological guerilla warfare" (130).

The idea of the nation (as a unitary and normal resultant of actions in linear time), is disconcerted by the mass migrations that have taken across time and space which also extends to other temporalities and cultures. Therefore, the linear idea of time or collected ideas of an identity with reference to the concept of a nation is only a metaphoric longing which extends to its creation in the text. Nation often acts as a metaphor in uniting people imagined as belonging to a locality of culture. The South African white experience of locality is fractured by the historicity of conditions in which the Afrikaners, the English, the Blacks or the Coloureds are placed as seen in the introductory chapter. This knowledge also informs the writing in South Africa.

The notions of identity according to Said begin with the Greek's notion on barbarians from the moment of their contact. There have always been theoretical resistances to the idea of singularity of identity ever since theory has become self reflexive. The re-inscription of identity as fluid and not as adhering to singularities is stressed on by various theorists. Stuart Hall in "Cultural Identity and Diaspora" says identity is not as transparent or unproblematic as we think. We should grow beyond thinking of identity as an already accomplished fact. He calls identity as a production that is a process which is never complete, which is constituted within

representation. This view would problematise the authority and authenticity of the term cultural identity.

The being looked at subject hitherto had been thought of a passive object, but the object is not passive. Instead, Bhabha says that identity is an act that is intersubjective and performative which refuses the division of public or private, psyche or social. It is a coming-to consciousness of the self, which is not a given to consciousness. The self attempts to reach it through the realm of symbolic otherness which is language, or the social system or the conscious.

Therefore, for Bhabha the idea of identity is in a state of flux, and shifting. Bhabha draws his idea of liminality from the text of Turner who uses the word to speak about a stage in the ritual of the Ndembu people of Central Africa during the rites of passage. Of the particular moment of liminality he says,

> Here I would like to repeat the 'Orphic' level of ritual, which transcends both structure and anti- structure, the oppositions… become irrelevant, a new arbitrariness appears in relation between signifier and signified – things cease to signify other things, for everything is, the Sausserean significative dualism yields to a basal non-dualism where signifier and signified dissolve into indiscriminable distance. (qtd in Kalua 23)

Bhabha uses the term in the context of colonial discourse. The limen according to Bhabha is "…the slippage of signification that is celebrated in the articulation of difference…" (*Location* 235). This space caught between the past, and moving to the unknowable future is one of experience and empowerment. The

realm of the beyond that Bhabha speaks about is one of ambiguity. It is a space of heterogyny as opposed to one of hegemony.

Thus, the perceptions on the formation of identity have changed with times and we now stand at the uncertain topography of Bhabha's conception of space. Discourse is set in motion by this focus on space and culture which becomes a hybrid in the ambivalent Third Space. In the setting free of the containments that destroys what was hitherto thought to be fixed or untranslatable, a space that can be intervened and innovated is created. Instead of binarisms, there is a free/interplay of the meanings of space. The act is political, and the displaced cultural defines a new social. The self that is not sovereign, which is beyond the framework of class, gender or race only can speak of freedom.

Spatiality in postcolonialism is one of the major liberating theoretical premises. In between the intention of the meaning and the truth of the meaning is a space. This is the space envisaged by Roland Barthes in his *The Pleasures of the Text* where he speaks of a space outside the acknowledged space of theory, or practice, one that may lie outside the language known and the politics lived. The active reader is not in an impasse. But cutting across the notions of unifications of subjectivity the reader would have to read from the locus of counter ideological positioning that would render pleasure. It is a point between what is expected and what is overturned by the reader that makes reading into a play. The meaning of the text does not end but becomes open to free play. Writer who is slave to ideology is forgotten, or gives way to a third space of "shadow" which makes possible indeterminacy of identities. The catachrestic sense attained by the word by

escaping from the primary or figurative sense parallels the idea we have been trying to elaborate here. It points to an idea that is developed by various other theoreticians including Bhabha and Spivak on displacement or dislocation of sense. Discourses bring in ideas of the subject which is based on the epistemology of space in which the subject is placed. The thought of Foucault have been instrumental in inciting the spatial thoughts of Said, Soja, and Bhabha. There are discourses on the interconnectedness of space and nation as also on the issue of space in gender. Nationhood is an idea that is worked along with ideas of space.

Arjun Appadurai speaks of the diasporic public spheres of the new global modern. In his book *Modernity at Large* he speaks of how one incident at a particular locale would speak to another situation in another location. The dividing lines in the nations now cleave at spaces that were not predictable before. Self-reflexive knowledge therefore, is one of the prerequisites that lead fixities of knowledge into sites of discourse. To fix the focus only on discourse would also lead one to forget the link between knowledge and discourse, as Lefebvre is wont to remind us. There should be awareness of the historical processes of the creation of the ideology. To elucidate it further, for Foucault the idea of body is located in the matrix of space. Space is constituted through power and resistance, through authority and liberation. The constitution of subject happens within this dynamics between space and body.

Identity was cast as a static in the ideas related to imperialism in culture. From the statics of the Orient and the Occident emerge the center and the periphery which has been set in motion by the process called imperialism. Cultural space is

seen here hand in hand with physical space that is both geographical and ideological. In Said's reading of Conrad or Jane Austen, there is the evident or latent geographical connect. While on the one hand the characters of Conrad are on the move, the influence of geography in *Jane Austen* is located in a distance, a place displaced from the point of action in the text, but whose influence extends up to the lives of the characters in the novel.

On the importance of space Timothy Brennen speaks of space as used by Said that it was "an emphasis on lateral movement, on the simultaneity of life in the separate but coeval cultures of a world that exists in the present. The potency of an imperial term like civilization, you [Said] implied, grew out of a meeting—a confrontation in space—between cultures supposedly at different moments of development" ("Resolution" 415). The importance of a term like civilization grows out of a meeting or a confrontation of the space between different cultures that existed at different moments of development.

bell hooks in *Yearning* places marginality as space of resistance: In *Yearning*, bell hooks speaks of working against essentialisms so that multiple black identities become possible. It would challenge the way in which unidimentional and stereotypical ways in which the whites retained their supremacy. The process of decolonization she says should be an ongoing resistant struggle against the notions of an original black identity. She speaks of her experience of visiting her old grandmother in the place where she worked. As they crossed the porch there would be the white people looking down on them in hate and clearly giving the message that they did not belong. On reaching the grandmother's house, they would be filled

with relief and would be engulfed in a feeling of comfort. She calls this space home site which she explains as the space of resistance which gave them back the feeling of being human. But this very home place also served as the spaces where black male dominance could subjugate the black woman. She calls for a renewed black consciousness that would not reiterate the white stereotype of home in a black space. She also calls for an interrogation of race that includes whiteness.

> …race is always an issue of Otherness that is not white; it is black, brown, yellow, red, purple even. Yet only a persistant, rigorous, and informed critique of whiteness could really determine what forces of denial, fear, and competition are responsible for creating fundamental gaps between professed political commitment to eradication racism and the participation in the construction of a discourse on race that perpetuates racial domination (hooks 94).

She warns against how the critique of essentialism in difference should not be a way to negate difference or validity of the knowledge that comes from experience and how spaces of interrogation should be made. A sense of place is the present, where she comes from and also the multiple voices within her. About the freedom charter in South Africa she says, it is the struggle of memory against forgetting. For her marginality is not that space that separates the oppressors from the oppressed, not the world of the oppressed past nor the centre of the dominant, it is, “a site of creativity and power, that inclusive space where we recover ourselves, where we move in solidarity to erase the category colonized/ colonizer. Marginality as a site of resistance” (235). Paul Gilroy uses the word Black Atlantic (in *Black Artlantic)* as a

transnational word, which is also multi cultural. The formations of a nation are bound intrinsically with the focus on essentialised notions on difference that stress on the purity of ethnicity. This focus on ethnicity tries to create around parables of purity, strictly homogenized closures of Black and white. They become signatories of knowledge that creates subject positions which later leads to "dislocating dazzle of "whiteness"(9).

In his essay called "Postmodernism, or the Cultural Logic of Late Capitalism," Jameson speaks of how the spaces in postmodernism are fluid, or in motion, and not at rest. The spaces are in the state of fluidity because of the result of late capitalism that disperses the centrality of the point from which power emerges and which therefore eludes the certainty of prediction. Therefore while the spaces of High Modernism as factories or locomotives fall into the predictable, the spaces of Postmodernism, the cyberspaces or the fluid spaces of production, are in motion and need new paradigms of comprehension. He links his idea for further clarification to architecture where he says the idea is more apparent as transition from the old rubric of the city houses to the glass skins, and elevators of the postmodern times. For him the mystery of the postmodern space is situated in the motion.

Legg in his discussion of space in the urban areas discusses, (in the paradigm drawn by Foucault), the structures of power in government which at one and the same time acts the role of protector and the predator. The concept of governmentality is closely linked to the idea of space. Governmentality emerges from the spatiality of town just as "Europe" emerged from the spatiality of the rest of the world. Even when governmentality shifted attention away from the state, the

state was being created by the apparatuses of security that were used to safeguard the state. Thus, the state was not the inventor, it was the invention. The inception of the state was step by step growth from pastoralism, to individualism to the state. The government had different methods for spatial policing. The police were instrumental in organizing the town into territories. Acting as forces to maintain the state's territorial security, the police could observe, survey or organize. The town that became the central to the need of catering to a growing population,(that extended to interactions with the country, with administrative structures) also catered to the growth of infrastructure for surveillance. So he elucidates how placements of the town had wider implications on postcoloniality. The structures of power that work to maintain law, also acted as means of surveillance and control.

The acquisition of land in colonization which uses the mechanism of the state to first decode and then encode (using imagined boundaries etc), the colonized territory can be linked to deterritorialising and then reterritorialisng of land as said by Delueze and Guattari in *Anti Oedipus.* They elevate desire to the level of libidinal economy and locate colonialism as another group fantasy. The social production of desire has sought to channelize and record it. Likewise capital performs a two-fold movement of decoding or deterritorialising (for the purpose of homogenization) and then recoding or reterritorialisng. It remains the task of resistant postcolonial discourse to find the alter space where the knowledge of this artificial production of boundary is made possible.

Spatializations tend to truncate experiences or physical spaces (as in the urban spaces mentioned above), but we need to realize that it is still part of space.

The question is to see how societies or works of art produce the space. “Social space *per se*, is at once *work* and *product* – a materialization of ‘social being’” (Lefevbre, 102-2). In his essay called “The Socio Spatial Dialectic” Edward Soja says that Henri Lefebre gave more importance to structure of spatial relations as a means to radical social transformation. In the place of class conflict he placed territorial/space conflict. Soja says that the structure by itself is not separate or autonomous, but it is a dialectical compound of the process of production which can be spatial or social. The organization of space is a product that is not independent from social framework.

Ideas on space have to consider place, geographical materialities, time and territories (both metaphoric and real) to consider a reworking of metatheories that have been placed in time. This would require a consciousness of the processes of constructions of time, space and place. Earlier the idea of space correlated with geography as noted by Lebefvre. Gradually this was replaced with space as an idea devised in mathematics like infinity or like a mental or literary space. This moves us to a terrain beyond the binary logic of subject/ object. This intra space would indeed move further away from reductionism, and between the rules of production of knowledge and its application. This reading would not merely release meaning into the spaces in the text, but would rather make bare the circumstances that lead to the nakedness of knowledge. This knowledge of the space would not give rise to a split but rather to a ‘wholeness’ (which is still not a whole, or a completeness) which calls for the co-existence of different kinds of living. There is an obvious gap that is overlooked between the mental space of epistemology or philosophy and the

physical space. “A whole history remains to be written of *spaces* – which would at the same time be the history of *powers* (both of these terms in the plural) – from the great strategies of geopolitics to the little tactics of the habitat” (Foucault, *Power/ Knowledge* 149).

Foucault accentuates this idea also in “Of Other Spaces” where he addresses the need to break out of the importance given to time and think of the spatiality around. He calls from a move from the ‘places of ensemble’ of the Middle Ages and the ‘space of ensemblement’ opened by Galileo, to an unfolding, expending place, a space of the external, where life is actually lived. He locates two spaces that are linked with others but that which contradict the other sites. Utopias, the sites with no place that has an inverted analogy to the real place, which can be described as an unreal space. In contradiction with the utopia is the heterotopia, which is linked to the former by a mirror. The mirror by itself is a heterotopia, the space where the self knows its absence (utopia) and its presence at the same time (as the mirror is a reality). Looking at the other self in the mirror, the gaze comes round or returns from the virtual space to the self. There is not a single society without heterotopias and it takes different forms. “The space in which we live, that draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogenous space”(Foucault, “Other spaces” 23). This heterogenous space which is a mixture of sites and relations is different for different societies. This heterotopia is a real space as against the unreal utopia. Space as theorized by Foucault speaks for the middle space, a space that is medieval, which he calls a space of emplacement. For Foucault the transgressive space of

imagination, that recreates the time and space of home, is another topography. Foucault says, heterptopias are, "counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found in the culture, are simultaneously represented, contested, and inverted…" (24)

Foucault opines that when we try to "decipher discourse through the use of spatial, strategic metaphors [it] enables one to grasp precisely the points at which discourses are transformed in, through and on the basis of relations of power" (*Power/Knowledge* 70). The result of such a knowledge on the working of power is echoed by Derrida in the book *Positions* (1981) where he explains thinking at the limit as,

> By means of this double, and precisely stratified, dislodged and dislodging writing, we must also mark the interval between inversion, which brings low what was high, and the irruptive emergence of a new concept, a concept that can no longer be and never could be, included in the previous regime. (Derrida, *Positions* 42)

The post class theory of Marxist theoreticians have to be recalled here that calls for intersecting class realities which are thought to be more relevant during the present times. It is a search "which overcomes the given grounds of opposition and opens up a space of translation: a place of hybridity, figuratively speaking, where the construction of a political object that is new, neither the one nor the other, properly alienates our political expectations, and changes, as it must, the very forms of our recognition of the moment of politics" (Bhabha, *Location* 25).

In the terms proposed by Bhabha as also by Judith Butler agency is something that is not necessarily located inside. But he also goes on to say that "..agency requires a grounding , but it does not require a totalisation of those grounds; it requires movement and manouvre, but it does not require a temporality of continuity or accumulation; it requires direction and contigent closure but no teleology and holism"(*Location* 265). The subversion by the subaltern agency is possible even in texts that intend otherwise. There is a discursive space where we can act upon. Or as Butler says, "There is only a taking up of the tools where they lie, where the very 'taking up' is enabled by the tool lying there"(*Gender Trouble* 185). The idea of space that resists is a created in a third space, itself part of the discourse but something that does not recreate but miscreates or misinterprets. This act of misrecognistion makes possible a third place of newness of meaning. This is affected by the notion of "time-lag". By time-lag Bhabha means "..a contingent moment in the signification of closure."(*Location* 183). Here the moment of signification is deferred by the lag where the realization is paused between the signifier and the signified and thus an indeterminate space occurs that makes possible the space of the contigent. Contingency signifies an indeterminism but one that is productive, that facilitates the text to become a 'writerly' text to borrow the term from Barthes. It tries to rework the boundaries. It realigns social discourses. The idea of the fixities and linearities get dethroned. The movements within the so called binaries and the moving beyond of the dialectic are what Bhabha calls time lag. What ensues is an opening that cannot be merely understood as and contained within earlier notions of strict bifurcation. In "Algeria Unveiled" which he pens in the book *A Dying Colonialism* Fanon echoes this. There is an indeterminism in the

construction of the identity of the Arab woman behind the veil. Thus the signification of the veil fails to signify.

What Bhabha is concerned about are the modes of survival employed by the survivor when in the split; the use of power becomes apparent and can be used to subvert it. It thus grants agency to the oppressed. Thus Third Space is an ambivalent space which does not aim to displace power but rather to destabilize it. It is the recognition of the unreality of the binary, where the master and the slave, the white and the black, the first and the third world does not necessarily exist as polarities at the same time but rather they exist one in the other, as traces. This is the same of time too. While the oppressed uses strategies as to maneuver the power locations of the authority, authority undergoes slight alterations which decentralises the mechanisms of power. This makes it possible for the disempowered to survive and to transcend the mechanisms of control. The resistances would tend to subvert the closed boundaries of authority and force it to reassemble/reconstitute. Therefore, discourse and dialogue with the process of the colonial situation becomes possible.

A critical reading of space along with terms like liminality or hybridity becomes the locus of resistance that tries to understand postcolonial complexities of experience or identity. Discussion of this lived space is mentioned by Lefevbre as *l'escapcevecu.* According to Lefebvre, this space is neglected by thinkers from Foucault to Chomsky. This also does not take into consideration, the "non-knowledge" (lived experience) and ideology. "…an already produced space can be decoded, can be *read.* Such a space implies a process of signification" (Lefebvre 17). A destruction of codes like words, metaphors or images which defines space is

thought imperative to take away the concentration from the product to the process of production. This would entail the reversal of the roles of domination which is not a mere resistance to power, but a reversal of that tendency to dominate, or to exercise power. This is gained by interventions on literature or language. The move would be to fasten on to representational space where the imagination intervenes in knowing what is represented, to discern the symbols therein, to move to the lived. Therefore it "embraces the loci of passion, of action and of lived situation, and thus immediately implies time….it may be directional, situational or relational, and because it is essentially qualitative, fluid and dynamic" (Lefebvre 42).

Echoing Lefebvre, Harvey says that place too is a social construct. Materially constructed places act as representations and symbolic places of cultural presentations. The gaze of Harvey is severely restricted by its materialistic constraints. Places are spaces above which stretches social relations. They necessarily need not be bound by boundaries. Thus we need to think of a specialized space which is not a mere opposite or the other. It is not a mere inside and outside, but a outside –in- the- inside as also an inside-in-the-outside. Such ideas take postcolonial spaces to mean much more than a simple counter positioning.

Soja draws his idea of Third Space from the idea put forward by Lefebvre. He hinges on the peripheral marginalities and spaces that are opened up as sites of resistance. Radical postmodernist thinking brings into fore the idea of his third space (though he himself warns of categorical post modernism or modernism). Of its inception he says,

> As we approach the *fin de siècle,* there is a growing awareness of the simultaneity and interwoven complexity of the social, the historical and the spatial, their inseparatability and interdependence. And this three-sided sensibility of spatiality-historicality- sociality is not only bringing about a profound change in the ways we think about space, it is also beginning to lead to major revisions in how we study history and society. The challenge being raised in Third space is therefore transdisciplinary in scope. (*Third space* 3)

There is no social reality which is unspatiated. There is a concretised or material space and the mental representation of space. Beyond the duality is the idea of the third space that realizes the different options of spatiality. He goes on to explain third space as

> …an invitation to enter a space of extraordinary openness, a place of critical exchange, where the geographical imagination can be expanded to encompass a multiplicity of perspectives that have heretofore been considered by the epistemological referees to be incompatible, uncombinable. It is a space where issues of race, class, and gender can be addressed simultaneously without privileging one over the other; where one can be Marxist and post-Marxist, materialist and idealist, structuralist and humanist, disciplined and transdisciplinary at the same time. (*Thridspace*5)

The spatiality is described as "Thirding-as –Othering" and the journeys are towards the real and the imagined. Symbolic representation of the second world are extensions of the physical immaterialities of the first world. In the third space life is

directly lived. Constructed by social spaces the third space moves beyond the boundaries of race, class and gender. Metanarratives such as those mentioned above gets disrupted in the third space. Even the slightest inclination to localize the fragmented entities that enter into third space would disrupt what it means. This space would understand the complexities of being situated in the margins, of being the other, of being the third world, of being minority.

Soja's idea of space is enacted in the material. In the case of Bhabha the focus shifts to identity. The concept of Soja's third space is the real Los Angeles and the imagined life of the people there. The concept of space, on the other hand, as put forward by Bhabha is one of imagination. It tries to find an answer for the complexities that have been generated due to postcolonial conditions in relation to identity. Homi Bhabha in "Third Spaces" says that the history of liberalism has always shown tolerance to multiplicity of cultures. But this very multiplicity is based on certain hidden approvals (as hinted before). First, the dominant or the host culture would demand that the 'other' cultures fall into the grid that they have endorsed. The second point is that in such a society, racism is rampant due to the fact that tolerance for multiculturism actually disguises ethnocentric norms. He stresses on the word cultural difference rather than cultural diversity because post Marxist, post structural theories since Fanon have also brought out the limiting nuances of the ides of western liberalism and relativism. Cultures are forms of representation that have within them self alienating limit. Meaning is generated by virtue of differences along the lines of the signifier and the signified. He likens the formation of culture to translation where translation of the original is never ever

complete as the original is translated or imitated and thus loses its priority in the process. They do not have a 'totalized prior moment' or 'essence'. From these displacements that takes place in signification is born hybridity, which is a liminal space as posited by Bhabha, where language comes to play, in the gap that is formed between the rules and the realization therein.

Hybridity was an idea that sought to imbalance the unitarian aspects of imperialism/colonialism. The white subject/west was thought to be impervious to influences from the other/object/ east. Hybridity was an intervention into the temporality of colonialist assumption. Identity which was thought to be unchanging, was challenged and displaced from its certainty. Thus, hybridity was a challenge to the temporal dimension of colonialism, opines Mizutani. The locking of temporality would mean looking into the pastness of history as a means to correct its wrongs. Hybridity also bore in it the traces of that which it displaced, and therefore was a space of infinite opening.

> …identification is a process of identifying with and through another object, an object of otherness, at which point the agency of identification- the subject- is itself always ambivalent, because of the intervention of that otherness. But the importance of hybridity is that it bears the traces of those feelings and practices which inform it, just like a translation, so that hybridity put together the traces of certain other meanings of discourses.(Bhabha, "Third Space" 211)

Bhabha made sense of the duality of the white/black by the idea of third space he developed. Though he roots his understanding of colonialism in politico

economy, he creates better comprehension of culture by trying to unsettle the notion of position/space. The idea of third space is made clear in the interview with Rutherford where he clarifies the position he wishes to take with regard to culture as one of liminality. In this space, culture is created or constructed as difference. It contains within it the spirit of difference. The acknowledgement of difference does not fall in line with the tradition of liberalism. It is, on the other hand, a recognition that is non-categorized, and therefore it moves beyond the creation of the people as subject by means of surveillance or otherwise. Difference, is thus an acknowledgement of hybridity which is a possibility of more than two. Hegemony structured as a hierarchy is thus disrupted. He explains to Rutherford that the notion of hybridity comes from the genealogy of difference and the idea of translation. Cultural translation does not take into consideration essentialism of a prior existing or originary culture. In this disruption all forms of culture are continually seen as a process of hybridity.

> But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom. ("Third Space" 211)

The Third Space in Bhabha's writing provides a platform to discuss the issues related to identity that have become unsettled in the discourse of postcolonialism. Hybridity is another term that he uses against the essentialisations

of identity with which the west tries to comprehend the colonized with their own terms of reference. The subject positions move beyond the universalist notions of knowledge. The third space renders a new possibility which does not stop with the original, and its alterity. The way in which Bhabha uses the term hybridity, problematises and misplaces it from the meaning of mixture or intermingling. For him the term would mean a liberating experience and as such problematises cultures and identities. Of communication he says that it is more than a simple means of moving between a person and the other, it is a possibility that is opened between the You and the I, "The production of meaning requires that these two places be mobilized in the passage through a Third Space.." (*Location* 41). Bhabha would like to posit a 'regional or vernacular cosmopolitanism' to counter the canonical and the everyday cultures. The new languages that people use allow them to pass through the everyday lives of colonialism as methods of survival, and are fluid enough to escape definition.

All the arguments of the location in relation to the Third Space are raised in a post colonial context. The arguments for third space make it possible to move into an alien territory which will conceptualize an international culture which stresses on hybridity, an in-between space, "..And by exploring this third space, we may elude the politics of polarity and emerge as others of ourselves"(*Location* 39).At the level of signification a split occurs which renders the fixity of identities to the unsettled polarities of subject/object. These moments of transfiguration are not pre conceived or pre given. They happen as a process of parley, at the moment of historical transformation. In the introduction to the work *Location of Culture* Bhabha explains:

> The representation of difference must not be read as the reflection of *pre-given* ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. The 'right' to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; it is resourced by the power of tradition to be reinscribed through the conditions of contingency and contradictorinesss that attend upon the lives of those who are 'in the minority'. The recognition that tradition bestows is a partial form of identification. In restaging the past it introduces other, incommensurable cultural temporalities into the invention of tradition.(3)

He speaks of a going beyond as a way of multiple identities, as a shift away from the position of where the minority is heard, to a space where spatial concerns and cultural differences come together in newer terrains of unsettled identity. This split in time is not a negation of the past. The moment is one of transition, a going hence and forth. The original narratives of class, race and gender are in transit and have to be seen in a new light not as prescribed by tradition. These spaces give rise to new possibilities of self which simultaneously redefines society. This process gives authority to the minority perspective. This authority is important when we consider that earlier positions were granted as off beats of liberalism.

Bhabha in "Culture's in-Between" speaks of the identity of the minority. It cannot be drawn by a locale or a place of origin. To recognize the minority one has

to tread what is indeterminate and it is somewhere between the very visible other and a national subject whose visibility cannot be guaranteed. Therefore the minority subject is placed "somewhere between the too visible and the not visible enough"("Culture's" 56). What is required is to find the ambivalent space occupied by the minority in the idea of nation. This hybrid space is where power maybe unequal but the representation is equal. In this move the past will be 'resignified'. It will be understood as also the future through the present. For it to be real, secularism should be according to Bhabha more than a matter of individual choice; it should be a matter of public demand. Cultures are not wholes that can be seen as such, or that can be connected linearly from the beginning of history to the end of a present. Bhabha's conversation with Stierstorfer on the processes of minoritisation points to how cultures, people, and groups help to produce the structures that help in minoritisation.. "Sometimes it is structure of alterity; sometimes it is structure of stereotopy; sometimes it is the reflection of a hegemony; sometimes it is the promise of a heterogeneity"("Diaspora and Home"). In the introduction to *Nation and Narration* Bhabha again explains what 'minority' intends. Minority is not the space of marginalistaion. It is rather an intervention into all the justifications of modernity like progress or homogeneity. These interventions question the norms that rationalize the ideas put forward by colonialism. He goes on to say in "DissemiNation" that the national culture in a minority discourse is a contentious and performative space which highlights the perplexity of life when the fullness of life is celebrated (*Location* 199-244).In "What is Minor Literature?"Delueze and Guattari gives a reading of minority literature. They say that every literature is political, which includes everything in literature. They explain this as "minor no

longer designates specific literatures but the revolutionary conditions for every literature within the heart of what is called great (or established) literature" (18). Thus to be in the minority is to assume a position.

Radhakrishnan warns us to be wary of the theory of third space as put forward by Bhabha. Ambivalence, though not a weakness, has to be polticised and produced from the position of the agent. Postcoloniality, he asserts, has to speak from a position. He warns against the down play of identity by post modernism and asks us to be wary of essentialism as it is almost always spoken in connection with the third world. The ideas of affirmation of identity were the third world's response to the colonialism, he echoes Dipesh Chakravarthy. He is against the idea of the third space that is put forward by Bhabha and says that it falls within the western discourse of deconstructive displacement. For him third space is "an emergent macropolitical space (complicit neither with the West nor with fundamentalisms that are, after all, reacting to the West) with its own independent knowledge claims" (56). In *White Mythologies* Robert Young critiques Bhabha for trying to read in between the lines. This reading would take away the focus one has to place on colonial resistance (141-56).

But, as far as the present study is concerned, Bhabha's ideas raised would help in the analysis of the post transition phase in which texts are placed in South Africa. The mangling of the geographical terrain during apartheid, to the realigned spatial reality in which the country resides now, would require a paradigm which could make the shift comprehensive.

The reading is drawn from the premise that culture or identity is not pre given, but is in emergence. The ideas of liminality and hybridity help in taking this view from a minority perspective. We must be aware of the infinite possibilities of reading that could render the subject a product of the time and the space it inhabits.

Ideology as we have seen above, works to create different spaces in geography, discourse, language etc. Another terrain where this worked was imperialism. Imperialism was not just conquering of land. The issue was ideological. It was space that was contested which was later bestowed with more meaning than was earlier intended. This is very true in the case of South Africa, where the post colonial situation is seen as complicated due to the alignment and realignment of land (in an apartheid/post apartheid context). Settler myths propagated the idea of the empty land. Then it gave way to the conception of reserves and homelands. Movement of the people from one geographical locale to the other was also restricted with passes. From this situation South Africa moved to other new spatial alignments in the post 1994 years. Connected to the complexies in spatiality is also complexities in identity. This was also reflected in literature.

Just as history turned a blind eye to the historical context of indigene life, so too the landscape of art and literature in South Africa sported a Eurocentric vision. Contextualizing the poetry of the white poets in the twentieth century, Coetzee in *White Writing* says that the poems are silent on the South African landscape. He says that we can read a certain historical will in the silent and empty landscape where human beings resided. The poetry that speaks of the empty land lead to the fiction of an empty land. The initial settlement of the whites only showed trade links with

Europe. But as the settlement extended, imperialism slowly tried to assert technological control over nature and to manipulate the native into domination. The discovery of the minerals led to the consolidation of white imperial power, increased economic dominance over the natives, and extended control over nature. The Victorian ideology of the upper-class echoed in the settler consciousness of the idea of being civilized.

This was carried on by the project of imperialism which was the conquest of land, and through it its resources and its people. Said writes in *Culture and Imperialism* that imperialism meant thinking, settling and controlling a land space which is not possessed by the colonizer. This land can be distant and lived and owned by someone else. A land is appropriated, renamed, reinscribed and made foreign to its inhibitors. Literatures that lauded the conquest of lands and which celebrated colonialism were more from the colonies themselves locates Itala Vivan and she says they were mainly from authors who were citizens of colonies who were of European descend. Such are the novels like Rider Haggards's *King Solomon's Mines* and *She,* Schreiners *Story of an African Farm*, Plomer's *Turbott Wolfe* etc to name a few from South Africa. The view Schreiner gives has been read as a claustrophobic one of a settler. This colonial drama that Schreiner so portrays in her novel is echoed by Coetzee in his work *In the Heart of the Country* or by Gordimer in *The Conservationist*. The surfacing dead body in *The Conservationist* tries to say something about the land according to Vivan. This idea of the connectedness between the land and the writer is reverberated in the works of many writers, black and white. The conquest of land also led to the reality of apartheid[8], where collective spaces give paranoia and emptiness, opines Vivan.

Though studies in geography had only lately become aware of space, post colonial discourse, opined the editors Teverson and Upstone, from the very beginning of its thought have been concerned with the idea of space and postcolonial experience. Edwad Soja in Foreword to *Post Colonial Spaces* says that postcolonial studies have always been spatial in the sense that, "…there has been a long-standing and mutually rewarding relationship between post colonial studies and the field of human geography"(ix). In *Orientalism* by Said there is a chapter titled "Imaginative Geography and its Representations: Orientalising the Oriental". This idea is also echoed in *Culture and Imperialism*. There are books that link the idea of post colonialism to space/place. Iain Chambers and Lydia Curtied. *The Post Colonial Question* and the *Post Colonial Studies Reader* ed by Ashcroft et al are a couple of them. They bring in the issue of space in postcolonial studies. From the ideas of space in the local to the ideas of space in travel writing etc, it shows how intercrossed was the terrain of postcolonialism. Real and imagined geographies have formed the idea in books on nearly all post colonial writing. It also forms the core of Said's *Culture and Imperialism.* It brings into focus the informing of postcolonialsm by geography. Soja outlines two discursive worlds in the spatial study; one that is more metaphorical and drawn to cartography, location and to the reading of fiction as metaphors therein and, the other is a materialistic approach where the text is seen as a more realistic ground of the forces of oppression and politics. In the book *Postmodern Geographies,* Soja calls for a more critical reading that moves beyond Marxism and towards social theories informed by postmodernism. Linear narratives have to give way to more localized studies of spatiality. Space is not a static according to Soja and he calls for a revised looked at historicity.

Crush was another important thinker who articulated the need to consider geographical spaces in the study of postcoloniality. He says of the nineteenth and twentieth century South Africa that here, as in no other country, was space utilized for the purpose of political ends. Here was at first conquest, then division, then segregation, then restriction; everything that could constitute colonial dominion of space. He tried to bring together the postcolonial face to face with geography. The post transitory state of South Africa is made complex by discourses related to the identity of white and the settler.

Pechey in the essay "Post Apartheid Narratives" says that

> …postcoloniality in this sense is not confined to any particular kind of Geopolitical space: it applies equally to the experience of diasporic and autochtonous communities, settler colonies no less than to territories of indirect rule, South African Apartheid no less than to Indian democracy. Resisting any simple periodicing correlations, the postcolonial condition is not one of power secured and centrally exercised in certain times and places. It is rather a dispersal, a moving field of possibilities which everywhere carry within them the mutually entailing, intimately cohabiting negative and positive charges of both power and resistance. (153)

The condition on South Africa is one that is beyond the absolute categories of geo-political and historical narratives. This was refuted during the apartheid times. Pechey speaks of the apartheid as a time when heterogeneous identities were frozen and South African communities had to live in Manichean binaries. Albert Memmi in the book called *Colonizer and the Colonized* also speaks about

segregation. He says that segregation was brought about because otherwise it would have defeated the process of colonialism if the colonised were exterminated or assimilated.

The concern of the colonized to retrieve a point of origin or a voice is also echoed in the case of the settler in South Africa. Penelope Ingram says that the question of whether the colonized is able to retrieve its voice is of particular concern to the settler as well. The settler of the second world countries of Alan Lawson would find it particularly disturbing and perhaps impossible to root themselves to the time and the landscape as the "settlers claims to autochthony must be always already usurped by the *actuality* of the already/still-resident indigenous population, who are themselves in the process of attempting their own recuperations" (79)[9]. The most important and perhaps the most deliberate question confronting the colonized or the settler is home or belonging. As is the case of the colonized, is there a recovery of the voice possible for the settler? Simon During describes of the postcolonial settler subject as "Post-colonizer"(45). Diana Brydon speaks on the cultural appropriation of white texts which tries to get over the problem of difference by absorbing it, to find "a way to define differences that do not depend on myths of cultural purity or authenticity but that thrive on an interaction that 'contaminates' without homogenisng" (196) .This is spoken with reference to white texts, the voice of the native would seem to be appropriated by the white text. "White settlers can be seen to be commodifying native culture not only because, in the act of inscribing indigenous culture in their texts, these white settlers are attempting to write

themselves into origin, to become indigenous" (Ingram 83).In settler texts, Ingram notices, instead of writing for the other, we can see writing as the other.

The following two chapters intend to look at these complexities in the select texts of Gordimer and Coetzee. Both the texts fall in the timeline of post apartheid. It would look at the processes whereby third spaces are enacted in the text, if the enactment therefore downplays the intention of the text and also where it slips. The identity of both the authors as they stand in the historical premise of whiteness will be considered in the delineation. It will look at the shift in the position of minority that the characters assume and the shifts in the positions of power therein. Thus the study intends to look at the 'process of minoritisation' affected by the specific materiality of places and reach at an understanding of the current locales of positions reached at by the characters in the text. It will thereby try to make a sense of time, lived and living.

---

[1] "Home ground (in a colonial/colonized space) is foreign territory. And the effect of this impossible conjunction, this inconceivable distortion of boundaries and of the sense of place, is to constrict the throat – to prevent, therefore, the possibility of language, to erode meaning"(Punter 30)

[2]Aijaz Ahmed ascertains a need of a position from which to articulate the position of the third world. Moving on, Gyan Prakash in his "Post-Orientalist Third World Histories" calls for position of the third world that is relational and not essentialist.

[3] And Bhabha has been found wanting in his stand by other theorists as Anne McClintock who in her work *Imperial Leather* says that hybridity is only another

kind of discourse and that it underrates any instance of struggle that is historically important.

[4] The blacks in South Africa have different cultural leaning based on the tribes to which they belong. Early history also has different angles as to which tribe resided in South Africa first, as also who displaced whom. In the later stages of nationalism, we find the Zulus trying to get a separate nation based on their ethnic difference. Different political factions in South Africa also led to differences of opinion and often to violent clashes. Descriptions are available in the book *Bondage of Fear* by Keane.

[5]This led to the voice of the studies on Subaltern by Guha and Spivak, as mentioned earlier

[6]The idea was later refuted by Said himself in his later works. See *Culture and Imperialism,* or his later works on the problematic of his Arab identity for example *Covering Islam.*

[7]Similar issues are discussed by Gikadi in his in "Poststructuralism and Postcolonial Discourse".

[8]The idea of apartheid was based on different notions. It takes impetus from the Western notion of civilization and is energized by the idea of progress. The territorial separation of the urban areas and the homelands was also economy driven, based on the capitalist expansion of white South Africa. It was stressed on as a condition of a no man's land. A space that is meant to keep people apart, but which is not neutral.

[9] It will be explained better by Robert Ross when he says that the essential question is about what is and what not South Africa is. Historically this is not clear. He says that until 1910 there was nothing called South Africa, except perhaps as a geographical expression.

Chapter 3

NADINE GORDIMER'S *NO TIME LIKE THE PRESENT*: INTERREGNUMS THAT LAST

> I have to offer you myself as my most closely observed specimen from the interregnum; yet I remain a writer, not a public speaker: nothing I say here will be as true as my fiction.
>
> Nadine Gordimer, "Living in the Interregnum"

Positioning Nadine Gordimer in the South African literary landscape would not require much effort. Easily placed as a colossal presence who has produced large corpus of work which includes fifteen novels, large collection of short stories and critical articles, she is the first South African to have brought the Nobel prize to her country in the year 1991. The question then remains as to how we can position her as a writer who is white in South Africa. All her writings are negotiations of Gordimer, the white person, to the land and its politics. The novels beginning from *The Lying Days* to *No Time like the Present* have all stood steadfast on this claim so much so that Stephan Clingman has named his study of her novels as *The Novels of Nadine Gordimer: History from the Inside.* He says that Gordimer struggles to meet the need of placing herself in history as a white writer who tries to contextualize her experience. What she gives to her readers is "the radical historicality of South African experience" (18).

The term "History from the Inside" is problematic because then we would have to ask how much an insider was Gordimer to the country of her birth. The problematic nature of Gordimer's relationship with South Africa has echoed in

almost all the works that she has written. As a writer who is aware of the sociopolitical literary history of South Africa, it was Gordimer's life long search to position herself as a South African. Gordimer has been, along with Brink and Breytenbach, one of the foremost voices who was successful in bringing to the world the plight that South Africa underwent as a country under the rule of a Nationalist minority who was politically powerful.

This chapter traces the recurring concerns that populate Gordimer's fictional world. It then ventures to analyse the novel *No Time like the Present* so as to discern the displaced elements in the text which leaves it unsettled and open to many possible readings. It places the text in the post apartheid scenario to see how it converses with the time to which it is bound.

Katherine Wagner in *Rereading Nadine Gordimer* says that race was primary in the novels of Gordimer than gender or class. The cultural imagination of Gordimer is integrated with her identification with Africa. During the transition years she did not for a moment doubt that it was right for the whites to step aside and to let the blacks lead. Gordimer did not have any confusion in agreeing with Desmond Tutu that whites must learn to follow the blacks in the post apartheid South Africa, opines Dorothy Driver in "Nadine Gordimer: The Politisation of Women". This idea is also echoed in Zoe Wicomb in "Reading, Writing and Visual Production in the New South Africa" where she says that even while subscribing to the view of ANC , Gordimer was aware of the contradictions in the idea involved in the notion called 'People's literature'. Gordimer looks forward to a time when there

will be minimal state interference and minimal interference of colonial agencies which would then lead to a different literary culture and to a 'People's' literature.

The white writers of South Africa confront the double dilemma of facing the wrath of their community while following what they thought is morally right by siding with the blacks. But their alignment with the blacks, in the fight for a land to which the blacks claim inheritance, is problematised by the colour of their skin. Sharing the same colour of the skin of the perpetrator in South Africa, it falls on them to prove their belongingness to the land, more to themselves, than to others. She tells Hurwitt in an interview that her first journey to England left her with the feeling that 'home' was Africa . She remembers that she had a curious childhood and she speaks of herself as a "little old woman" (ibid 247).Her reading of Upton Sinclar's *The Jungle* led her to think about her position vis-à-vis the blacks. She thinks of South Africa as the black's own country and how their recruitment to the mines was treating them like migrants. She mentions her earlier interest at the university was not in politics but only in writing. At the beginning of her political consciousness, she believed that defying the colour bar was the only act that was needed to make her life as white supremist bearable. This conviction, we find out later, in a mature Gordimer transformed to indecisiveness. The influence she notes, of politics on her writing, was the influence of politics on people in general and as a white writer she says "Literature is one of the few areas left where black and white feel some identity of purpose; we all struggle under censorship, and most white writers feel a strong sense of responsibility to promote, defend, and help black writers where possible" (ibid 258). The question remains then, what happens when

the white takes on themselves the mantle to promote and defend the blacks. With the rise of the Black Consciousness Movement, we find that Gordimer is less assured of her position in the struggle.

Most of Gordimer's novels are ways which explore herself as a white writer in South Africa. "Gordimer imagines a variety of lives for herself in order to appraise which ones would enable her to live harmoniously in post-revolutionary South Africa" (Bazin, "Fictional Self" 30).We can locate autobiographical instances in the novels that point to Gordimer's own life where she was closeted with her mother, who convinced her that she had a serious heart ailment as a child. In her interview Gordimer speaks about how this later realization made her angry. Her life revolved around the life of adults. In *Lying Days* and in *An Occasion for Loving* we have the characters of women who have been over powered by their mother. Of them, Jessie in *An Occasion for Loving* is perhaps the most voluble when she says

> she had been handed from mother to husband to being a mother herself without ever having had the freedom that does not belong to any other time of life but extreme youth … Her husband was dead, but she was alive to the knowledge that, in the name of love, her mother had sucked from her the delicious nectar she had never known she had – the half-shaped years, the inconsequence without fingerprint, of the time from fifteen to twenty. (45-46)

Gordimer in her essay on Hemingway exhorts the readers to leave his life alone. What he has written in his books is what his existence has been and that is the gift which belongs to us. We can also search in the texts of Gordimer how she tried

to make sense of the life in terms around her. Her relationship with her parents is identified as being British, though her mother immigrated at the age of six, and her father had a Latvian heritage. She thought of herself as an outsider from a young age. She also recognizes how significant was the bohemian life that she led in the 1950s in the Johannesburg. In "The Interpreters: Some Themes in African literature" Gordimer says that anyone who writes with Africa as the centre of their writing qualifies to be an African writer. "One must look at the world *from* Africa, to be an African writer, not *look upon* Africa from the world" (9).

Nadine Gordimer in her work *Writing and Being* searches for rootedness in society, the writer's role as a person who is compelled to witness the society of their time. She again asserts here the idea that her stories are based on the denial of human rights to a large body of people. In her younger days she was oblivious to the reality of life that was going on around her. Even then, there has been in her the call to answer the misfortune of those whose space she shares, the fascination sometimes misguided as revolutionary by those who are blind to privilege. "I became a small component in the vast movement where millions, shunted about the country, imprisoned, banned, cast into exile, tear-gassed and shot, yet trudged towards the end of colonialism in its final avatar, South Africa racism" (133). She goes on to write that she always wrote with the feeling that she was not doing enough[1].

Almost all her novels are responses to the political climate of South Africa of the time. Clingman's *History from the Inside* tried to periodise the novels of Gordimer with the events that took place in history. "Gordimer's fiction refers continually to actual people, places, and ideas – key political figures and ideologies-

references which might be said to anchor the text in the specific historical and ideological struggle" (Head, *Nadine Gordimer* 184). *The Lying days* has as its backdrop the Nationalist party win in the year 1948. There are many events that are politically live in the novel like the miners' strike at Witwaterstraand, the dissolution of the communist party in 1950, treason trials and underground operations. Two important political events mark the lives of the two heroines in Gordimer, Helen Shaw (*The Lying Days)* when the Afrikaner party comes to power, Rosa Burger (*Burgher's Daughter),* when the government has become more strict with regards to communism. Rosa rebels against her parents and she leaves the country, (but returns later). The African National Congress and the South African Indian Congress had launched many programmes against apartheid for which many of the leaders of these organizations including Nelson Mandela were arrested. The novel *Occasion for Loving* written in 1963 is written in this historical juncture. *The Conservationist* is set in the postwar South Africa and has at the background the expanding industrial life at the Witwaterstarnd reef. This is the time between the Sharpville shooting of 1960 and the Soweto riot of 1976. *My Sons's Story* was written in the last years of emergency in 1990. These are only a few examples.

Nancy Bazin in her essay "White Women, Black Revolutionaries" makes a distinction between the novels written by Gordimer before and after *July's People*. She notes how the novels before focus "primarily on a movement away from the remnants of colonial mentality harbored within the white world"(176) and the next three novels following *July* "emphasize a radical commitment to the black-dominated social order of the future" (176). The novel *July's People*, she wants to

stress, is “a white woman’s readiness to reject the relationships and privileges that bind her to the white world and her readiness to embrace the new South Africa of an emancipated black majority” (176) and the four female protagonists of the later novels, “are the ones sufficiently dissatisfied with the status quo to break away from their families and go off on their own”(185). She thus “experiments in her fiction with ways that a white female, in particular, might gain this right to participate” (177).

The intentions of an author to write maybe sought in the body of the writing. A journey of self clarification, writing must question the allegiances and alliances that spring up in the writing space. Gordimer must perhaps be asking to herself the question of where she fits in while she asks the question in an article “Where do Whites Fit in?”(*The Essential Gesture 31-37).* Bazin in her reading notices how the novels speak of the female as moving towards and finding political allegiance with the black male. In the novels mentioned the black male finds himself closer to the persona of the white female than the white male. The white male on the other hand is found to be incompetent to meet the political or spiritual needs of the white female. She therefore rejects him. The writer would be rejecting the self of hers that is white in order to gain full acceptance to the country to which she has pledged her soul. This may be what she intends in rejecting the other gender. Clingman says that she writes for the virtual public, an idea he has borrowed from Sartre. The people who she addresses in her writing are the blacks. She tries to address what they demand from her, the demand that she feels she needs to address as a white woman living in Africa.

The writings of Gordimer have been found to be stereotypical and not being political enough. She is attacked in Kenneth Parker in *The South African Novel in English*. Chapman in his article "Ambiguities of Exile" observes how Lewis Nkosi finds in Gordimer lacking in moral nerve and not committing herself to the situation (in the context of *July's People).* Therefore one has to look at the spaces where the writer herself stands in self doubt, where the gaudy garment of liberalism slips to bare uncertainty. Dennis Brutus while speaking of Gordimer says of how in spite of being a great writer, she is also a representative of the impersonality in the South African gaze, that looks on at black characters through the microscope. He says through Gordimer is understood "..how dehumanised South African society has become – that an artist like this lacks warmth, lacks feeling, but can observe with a detachment, with the coldness of a machine" (qtd in Ward, *Chronicles* 104).Wade in the book *White on Black* speaks about three critics mainly Christina Van Heyningen, W H Gardner, and A C Woodward who targeted Gordimer for the uneasy relationship she held with her English-speaking literary community. They attacked her for her vulgarity and open treatment of sexuality. She was deemed not worthy of pursuing a tradition that hitherto the English novelists had been able to[2]. According to them, the English novelists before her according to them had followed a tradition that was worthy of their European heritage.

Gordimer had to confront the political history of the country, the history of her begetting, which almost always set her writing in a quest for belonging. There was always the question of how best to position the writing in relation to the country, so that the mantle of guilt would be less heavy. This has been the search in

her writing from the first novel onwards. In his review of the book on Gordimer by Micahel Wade, Coetzee says he sees in Gordimer two strains of liberalism. “I discern two attitude towards liberalism: an earlier stage at which she accepts it rather uncritically at face value and a later stage at which she sees it as an irrelevance” (254). He goes on to say that Gordimer realized the gravity of the questions of South African history that she needs to address, viz. the history of exploitation and violence. She also knew the answer she would receive on asking the question of what would be the result of this violence. The answer would be “nothing”. Self destruction would be the result of colonialism and that is what she shows in *The Conservationist.*

Gordimer chronicles the life of South Africa as it is lived every day. The position she assumes is white, with a realization of what it means to have a life in the country called South Africa. Many of the characters who have been placed at the focal point of her fiction have been white, and from that position of whiteness, where she does not assume power, she has tried to draw the confusions a self faces in an apartheid/post apartheid country. The Witwaterstrand mining town of her childhood and the Johannesburg of her youth form the backdrop of her first novel *The Lying Days.* Her mother set her apart from the other children telling her that she had a serious heart condition, as mentioned before. She often speaks of how she was the invisible child who grew up among the elders, who heard them talk, who started reading at an early age. Later she went to the University. There she met with the artists, the left wing people, who also form the backdrop of her first novel. In

Gordimer's novels is a white person trying to come to terms with the political clime of the country her ancestors have settled in.

The Africa in Gordimer is not the Africa of the Miranda and Caliban myth. It is a different Africa. "Gordimer's fiction inhabits a very different Africa- the barren world of white colonialism and the even bleaker terrain of the modern apartheid state which superseded it. It is not the Africa of tangled jungles and savage tribes"(Greenstein 228).[3]

The later works of Gordimer have not received as much warmth as her earlier works. Bruce King in his introduction to the book *The Later works of Nadine Gordimer* says that her later works have produced "considerable puzzlement" (1). He goes on to say that "In both spheres, the personal and artistic, there is a strongly-felt need to overcome feelings of being alienated and isolated by the burden of colonialism and to become part of the emerging new black-governed Africa and the political processes that are shaping her era" (1). J.M. Coetzee, speaks about how the later works of Gordimer have lesser credence while compared to her earlier major works. Coetzee says that she just gestures instead of putting down what she wants, in the word.("Awakening")

Gordimer's characters, most of them liberal, are but uncertain. They have difficulty in aligning themselves with the reality that is South Africa. The uneasiness of Toby in *A World of Strangers* is not the world of Jessie Stillwell in *Occasion for Loving* nor the world of *The Late Bourgeois world.* In *The Lying Days,* Helen's relationship with Paul, who is a welfare officer with the Native Affairs Department, initially helps her feel grounded with the reality that is South Africa. She feels now

she is living a life where she is connected. But soon the victory of the Nationalist party has its repercussions in her life. Paul cannot find a medium between his government job and the commitment he has for the blacks. Helen also feels she is in a suspended state. Helen is witness to the May Day strike, where she sees a black boy being shot. She does not feel involved, she feels "I was not involved, I remained lost" (335).

The Novel *A World of Strangers* is a story where each character tries to place herself in the strife ridden inter racial world the whites find themselves in. It is a book about Toby Hood, an Englishman who comes to South Africa to manage his uncle's publishing firm. Toby Hood, the English man, is connected to Steven Sitole, a black friend and Anna Louw, a woman with inclinations to the left. The non commitment that stems from Toby's indifference to South Africa is contrasted with the detachment that Steven shows towards the country. Cecil Rowe the woman whose house form the meeting space for everyone, is another picture of selfishness. The character of Toby is a backdrop where the English people in South Africa and their attitudes are contrasted. Toby is the outsider, but even people like Stella Turgell who has lived there does not like it and wishes to escape from it. "Her way of talking of Italy embarrassed me" (15). His embarrassment stems from the inclination to romanticism which underlies the English sensibility. He moves between the two worlds; of the whites and the blacks. Initially he is indifferent to the pulse that South Africa offers. The life that Steven Sitole lives and which Toby lives, he later understands after the death of Steven, was one of indifference which is almost the same as the indifference and ruthlessness that was part of Steven's

character. Whereas Steven's attitude had developed because of the experiences he had as he was black, Toby's attitude was one of privilege. What Toby realizes after Steven's death was to be more committed. He grows closer to Sam and he becomes the god father of Sam's child. In the ending of the novel where Toby promises Sam Mofokenzazi that he will return for the christening of his child, Sam says it may not happen. The characters move in and out of each other's lives, where the novelist tries to portray what each one has become in their own personal terrain. A woman longing to go away to Italy, the man promising to return- all have in them a conflict towards the land.

The white writer who seeks to interpret the black experience is necessarily involved in an explication of white identity, its "forms and meanings in South Africa society" (Wade, "The Black Looking Glass" 120). "In her interviews, Nadine Gordimer repeatedly refers to the 'one story' each novelist tells. Each novel embodies in a new way the same basic tale. Her core story presents a white protagonist who aspires to shed the colonialist mentality and to become increasingly radical in politics." (Bazin, "Fictional Selves" 33).This is also the case of *No Time like the Present*. This we can see explicated in other novels. In *The Conservationist,* Mehring discovers there is a hidden black body and it is the present absence which haunts the character of Mehring who is a white. Judie Newman says that history is suspended in the novel called *The Conservationist* and that it tells the story of the blacks. On the novel *The Conservationist* Richard I. Smyler says "however, in this, Gordimer's first major work of the 1970's, the emphasis is on the black African past which, emerging from so many decades of internment, is about to swallow the physical signs of European history of the continent" (19-20).

The Conservationist is Mehring who is a dealer in pig-iron. He finds one week end at his farm the dead body of a black stranger. The body of the man is found in the dried river bed, the death whose cause no one can find out. The police buries the dead man in the dried river bed, which the draught has left dry. In one of the incidents in the novel, Mehring goes to sleep on the grass and wakes up in a half state consciousness, the buried man under the earth and he above it. Mehring chooses to forget, so that forgetting helps him to move on, as is the business in South Africa. But when the rains come, the body is washed into the vision.

The question of the land and who belongs to it is raised in many novels among them *July's People* and *The Conservationist*. In *The Conservationist* the water rises bringing back the body of the murdered black man. The returning of the black body has been interpreted as symbolic by Clingman. In the end, the land claims Mehring. The black man has risen from the dead to give him salvation. He now rests in the land, which is the land of the black man, but now one of them. At the end of *The Conservationis*t Gordimer has reworded the African word "mayibuye" which means "Africa, come back" which is the battle cry of the liberation movement. In her interview she says the idea of resurrection is there, the future in the people is there around him as he dies.

In the essay called "Libertine Pastoral" Irene Gorak notes how the urban space shows the relation between the city and the country and the "Boer" and the "city slicker". The conservative society of South Africa looks at the period as a lost oasis, the time which the government also reminded them that it was never so good. The government stressed on the abundance of resources, space and young blood to

make progress happen. But soon the exuberant air of the 1970s begins to flag as the as government mismanagement and black protests give way to a grim South Africa. Gordimer symbolically makes her character ask, “How long can we go on getting away scot free?” (*The Conservationist* 46). The farm is received by someone with no name at the end of Conservationist.

Other novels too deal with the relationship of the whites and blacks. The novel *The Lying days (1953)* is written at a time when the English lost the elections in 1948. There is an underlying fear of the loss of control. *July’s People* speaks of the loss of white control and how the blacks have reacted to it. The whites have had to acknowledge the black presence. The terms are as yet undefined. In Gordimer’s Story *The House Gun*, again we find a replay of the relationship of the white dependency on the black that was earlier seen in *July’s People*. But now the time is different and the black character Motsamai is educated ,articulate and not dependant on the white people. His relationship with Duncan’s parents is one of assurance. Whereas July stands in history that is uncertain, Motsamai is sure of his position. Hene Durst opines that the lawyer Motsamai is a representative of the new South Africa in the role that he plays with the Lindsays. He helps them to unveil their son Duncan’s past. The first time he invites them to dinner is the first time when they have dined at the house of a person of another colour. (“The Lawyer’s Image”)

To belong or to be accepted was one of the chief drives of the novels she has written. In order to belong, the characters in the novels by Gordimer keep making decisions to travel, to leave or return to the country. Their quest is not as much for identity as for a space in which they can root and thus find themselves. It is a

panacea for being an insider as also to be an outsider. Closely analyzing the novels of Gordimer we can see that in the initial ones, the quest is more plain. As history beats its violent drums more erratically in South Africa, the need increases. Helen, the heroine of the novel *The Lying Days* (1953) which is the first novel to be written by Gordimer, decides not to accompany her parents while they go to the tennis club at Atherton. She is warned by her mother not to go out as"there were native boys about" (Gordimer, *The Lying Day s*4*).* But Helen decides to transgress her mother's warning and she walks out of the safe compound of the whites into the streets. She steps into the landscape of unfamiliarity where she has not gone before as it was black living space. The transgression of Helen is described by the novelist in terms of walking into a fairy land. "Yet now as I stood in this unfamiliar part of my own world knowing and flatly accepting it as the real world because it was ugly and did not exist in books …I felt for the first time something of the tingling fascination of the gingerbread house before Hansel and Gretel, anonymous, nobody's children, in the woods" (Gordimer, *The Lying Days* 11).This transgression would soon take place in the real world where Helen resides. "Helen's epiphany outside the store is narrated realistically, as if it actually happened to the young girl, but by the end of the novel the reader recalls it as if it had been only a projection of an ambition or fantasy, so strong is the weight of those forces in *The Lying Days* which militate against the white narrator's breaking out of her own world, however well intentioned she may be" (Robert Green 546).There is another incident in the novel where Helen and her escort are trapped in car in a township while there is violent disturbance. The car, an expensive one, is owned by Laurie her escort. Both whites in the car are yet protected in the midst of shots and stone pelting. As they return Helen realizes

that nothing has changed for them; they are still in the big English car, they were unhurt. The character of Helen is aware of her safety. Her preoccupation with the white self is seen intensified throughout the fight.

After the first democratic election, the South African white self had to contrive means of assimilating the self that was alien into the newly acknowledged black power. In the 1994 novel *None to Accompany Me* Vera sells the family house and moves into the house behind her black friend Zeph Rapulana. She does not let her husband and her children know about this. Her husband was visiting the son in London. In committing this drastic act, she may have felt she belongs to the newly made democratic South Africa. She has left her own house and has symbolically moved into the dwelling of a black man. Dorothy Driver observes that, "*None to Accompany me* also offers a more explicit perspective, for Gordimer, on notions of 'identity and self': not at all relying on a stable, unchanging and essential 'identity' and 'self' ("Introduction to South Africa" 153).

The physical spaces that her characters occupy are also important for Gordimer. The living space is also "as a metonymy of their personal and public being as well as a symbol of the constructedness of her fictional world:… They are vulnerable to the forces of history" (Jacobs 42-43). This includes the countries they move into as also their more immediate living space. Jacobs mentions the living room of Helen's mother in *The Lying Days* as more colonial, that of Rosa Burger as more radical and open. In *Something out There* Mrs. Nass Klopper's house is described as lovely, and in *A Sport of Nature* Aunt Olga's antique-filled mansion is

contrasted to her sister's open house. He mentions *My Son's Story,* like the other novels, wherein the living spaces create intercises in the text and are not inviolate.

Thus, in most of the novels of Gordimer, one finds the idea of physical displacement. Characters keep moving, often from one continent to another. Even in the last novel this theme of journey is repeated. It is in the decision of the departure that the characters are able to see things more clearly, to see the country in its heart breaking severity. Just as the ending of *July's People*, there is an indeterminacy in the determined answer that resounds at the end of the novel *No Time*. Some voice says that it is not going. The decision seems to have been made. Gordimer leaves the question of who said the statement indefinite. But the decision of not leaving South Africa seems a settled one.

A major thematic element that keeps repeating in Gordimer's novels is travel. In the essay "Where do Whites fit in?" Gordimer says 'I myself fluctuate between the desire to be gone – to find a society for myself where my white skin will have no bearing on my place in the community – and a terrible, obstinate and fearful desire to stay" (*The Essential* 34). Geographical movement has been important in the case of South Africa as it has defined the relationship between people. In Gordimer's story *The Lying Days* the heroine is first seen to leave the country. The character of Julie Summers in *The Pick Up* on the other hand, goes away from her country with Ibrahim Ibn Musa and decides to make his country her own. Maureen in *July's People* runs away, but to the black space in her own country. Of the running away of Helen it can be interpreted that she is not ready to confront July nor make psychological decisions. Same is the case of Vera Stark in

None to Accompany Me. Vera Stark decides to move in with a black character at the end of the novel. Some characters decide to go away, but then return. Rosa in *Burgher's Daughter* returns. In her interview Gordimer says of Rosa "It was necessary to have Rosa leave South Africa in order to show *how impossible it was for her to stay away*" ("A Conversation with Nadine Gordimer" 5-6).

In Gordimer's stories, there are moments of realization when the characters confront their racist self, or they feel an awakening. One such instance is in *July's People*. In *July's People* there is a memory that Maureen recollects. A photographer wanted to photograph Maureen and her maid Lydia. Maureen thinks that she had an intimate relationship with Lydia. But the photograph taken leaves behind a question which echoes later in the future. "Why had Lydia carried her case?... Did the book, placing the pair in its context, give the reason she and Lydia, in their affection and ignorance, didn't know? " (40). The photo is displayed in a book which spoke about white herrenvolk[4] and the way they lived. It remains later to remind Maureen about something hidden that remains between her and the 'girl'. This is brought to play in a landslide when the roles of July and his people are reversed.

Another instance can be seen located in *Burgher's Daughter*. In it, a white woman wearing golden rimmed glasses looks at the black woman who is stylish and who is spending money so lavishly in a 'white' store. She asks Rosa about the whereabouts of the girl and finds out that she is from Soweto. The woman learns a new lesson of the different possibility of another black class, that can be equal to the white. Rosa Burgher discovers her sense of being connected with the country of her birth after the chance encounter with Baasie, the man who was her childhood friend.

He is now an exile in London. He refuses her show of affection and calls out to her that her liberalism does not save her from the idea of what the whites were doing to the blacks in the country called South Africa. He tells her that she does not even know his name which is Zwelinzima. He confronts her, "Whites are locking up blacks every day. You want to make the big confession? – why do you think you should be different from all the other whites who've been shitting on us ever since they came?" (322). She returns to her home place, and ends up in prison.

The white characters of Gordimer have difficulty in perceiving the blacks in their fullness. Each time a realization dawns upon them as a discovery, as we have seen in the above instances. Barnouw excuses Gordimer's thin perception of the blacks by saying that "The problem is not that Gordimer's celebration of black will to power and black community as redemptive physical-political wholeness evokes certain aspects of fascism. Rather, it is that her historical understanding of fascism has been so thin and her perspective on political behavior so anxious" ("Nadine Gordimer: Dark times" 273).

Gordimer is fully aware that she lives in a society where people are comfortable with injustice. She speaks of how a writer must uphold the freedom of expression in the writing. This sense of freedom seems partially expressed in her novels. Rowland Smith in the article "Master and Servants" observes about the post 1960 novels of Gordimer as having a political impasse, a failure of the white liberal consciousness, having an aridity where there is no movement. But with *July's People* in 1981, the deadlock seems to be removed. Here in the novel there is hope that white power will soon be removed. It is the same novel which was critiqued by

Nkosi as we have earlier seen. The critique seems justified when we look at how the white characters behave even when they have been put under threat of eviction.The contrasts between the life the Smales have lived, and the life they live as July's people, have but one thing in common, the white attitude to July. It tends to slip towards the end when July becomes surer of himself, and the Smales find that their position of power is dislodged. Even while the Smales lose their sense of being who they are, there are still strains of the whiteness in them. After fifteen years of July being with them, they do not know his real name is Mwawate; they have not known his family. When Bam sees that July has taken his vehicle, Bam questions him "..And where were you yesterday? What's the story?"(Gordimer, *July's People* 65). Whiteness is still retained when they go to meet the chief. The old man who comes to meet them cannot displace them from their position of being the masters of July. Even when they are totally dependent on July, Maureen says "He's been mixed up with us for fifteen years. No one will ever be able to disentangle that, so long as he's alive; is that it? A fine answer to give the blacks who are getting killed to set him free" (157).

Diala in "Guilt, Expiation" says that "Yet for the South African Whites generally, as for White South African writers, there has been, perhaps expectedly, no consensus about the appropriate ethical response to the historical guilt of apartheid, just as there has been a deep anxiety to acknowledge the culture of violence in post-apartheid South Africa as a part of the enduring legacy of apartheid" (216). *The House Gun* according to her is demonstration piece of what it entails to live in post apartheid South Africa. There is an incident in the novel where the mother Claudia

goes to relieve herself and her husband Herald waits for her. He feels shocked to know that he shares the space with the other people the blacks, the poor, that he is one of them. He is one among the many wives, husbands, fathers, mothers, lovers, children, thieves or fraudsters or murderers in the new post apartheid South Africa.

In contrast to the uncertain black characters in her novels are some white characters like Mehring and Rosa Burger, in *The Conservationist* and *Burgher's Daughter* respectively, who become positive forces at the end of the novel. Mehring is superseded by the black farm workers who take over their rightful possession of his land and Rosa Burger is in jail waiting her role in the revolution. The technique perhaps pinpoints a certain surviving liberalism in Gordimer's writing and her ultimate failure to move beyond it into some formulated moral alternative though which to locate the terminal point of consciousness of her characters" (Paul Rich, "Apartheid and he Decline of Civilization" 380).In *The Late Bourgeois World* the world is bereft of nostalgia, shorn of its multi-racial and left identity. The world has shaken from its foundations of safe myths where stereotypes provide safe resting places for identity.

Susan Pearsall in "Where Banalities are Enacted" detects that some women are cast in Gordimer's novels as "state's normalizing agents" (160). Mrs. Shaw's character in *The Lying Days* is one such character. In contrast stands other women like Rosa, who having been in the middle of a political life, is in a quest for self realization. In a narrative where there is no chronological continuity, Rosa decides to quit the country of her birth by obtaining a passport to travel abroad where she joins her father's first wife. On getting a call from Basie, she realizes that her struggle for

finding herself cannot be an extension of her father's life. It can only be sought by her. She decides to return to South Africa to be worthy of the struggle she has undertaken with herself. The quest of whether she has to do her part in the revolution or not by the character of Elizabeth (in *The Late Bourgeois World*) is a decision the character has to take in order to ascertain her space in South Africa.

> Nadine Gordimer's great subject is the young woman who ventures forth from the white enclave, who breaks out of the sick relationship between white mistress and black servant, and identifies her own quest for an independent identity with the blacks' cultural, political, and finally, military quest for freedom. For her heroines, "blackness" is linked to sex, sensuality and imagination, to water and blood, and the politics of liberation…. As a woman she identifies with the black liberation struggle, but as a white she bears a legacy of privilege which her good intentions cannot cancel out. (Visel, "Othering the Self" 34)

Sheila Roberts observes that in most of the novels by Gordimer the focus is not on the protagonist as women. It is more about the moral validity of the women who are placed in a certain political ambiences in various circumstances. This is true in the case of most of the heroines in Gordimer's novels. The choices they have to make are more of being white women in a country where politics plays a predominant part. The characters of Gordimer beginning from her first novel to the last one have mostly women as protagonists excluding *A Guest of Honour* or *The House Gun.* All these women are caught in the indecisive choices they have to make regarding the stand they have to take regarding the politics of the land.

In *July's People* the final choice of the character is evident. Gordimer says of *July's People* that Helen was a woman who really has two husbands, her own and July who has been looking after her. But in the most dangerous of circumstances she decides that she does not want protection and she crosses the river to make a choice of her own. The choice she makes is to run towards the sound of the helicopter that we hear at the end of the novel. On being asked who the people in the helicopter are, Gordimer says they are definitely black in her interview to Nancy Topping Bazin. They are not leaders but black soldiers who are sitting in the helicopter.

The idea of where the white woman would place herself has always been a matter of concern for Gordimer. Shannon Jackson locates this concern even in an earlier short story that she wrote before her first novel was written. It is titled, "The Smell of Death and Flowers", in the collections called *Six Feet of The Country*. In it a young white woman is seen to take part in her first protest struggle. She is placed in the period which is the 1950s during which time there was a surge of pre-black consciousness. Jackson notes how the period is marked by passive resistance from the blacks, Indians and the coloureds and the white liberals during that time held positions of authority. "Gordimer's story most subtly exposes and investigates the paradoxes of colonial psychology, particularly its convoluted impulses to self-censorship and guilt and its ambivalent legacy of prejudiced perceptions and conditioned sensibilities" ("White Privilege and Pedagogy" 121).

Often the white women in Gordimer implicate themselves directly in the black struggle at South Africa. The heroine in "The Smell of Death and Flowers" goes to the place where black agitation takes place. The same is seen in *Lying Days*.

In an *Occasion for Loving* the white character of Jessie is in direct contact with the black artist Gideon. Anna falls in love with Gideon and they both journey through places which are under surveillance from the Nationalist forces. It is interesting to note how Anna negotiates safety in the novel an *Occasion for Loving*. Often when they are seen together, she acts as the mistress of Gideon, who would then pretend to be her servant. But at the end of the novel, Anna is seen to leave Gideon as she cannot partake of the pressure that the government was putting on the citizens. Prevention of Mixed Marriages Act was set up by the government in order that women and men of different races would not marry. Anna cannot go away with Gideon, being morally not strong enough, not having the political conviction to last the test. But Rosa Burgher decides to come home to South Africa and is ready to face the consequences. She commits the act of entry into the space of risk towards the end of the novel. We find the same theme in the novel *A Guest of Honour*, where the lover of Bray, Rebecca, decides to stay on in Africa after his death.

This chapter so far has outlined some major political concerns and psychological dilemmas that we find repeated in Nadine Gordimer's novels. Now it aspires to do a critical reading of the last novel written by Gordimer titled *No Time Like the Present* in the year 2012, a year before she died aged 90. The reading proposes to locate the textual spaces of the split/lag that would unsettle the text. This will enable us to locate if/how the text rises up to meet the challenges of post apartheid South Africa. The text is chosen as it is the final novel of Gordimer in which the researcher was able to locate traces of the concerns that was reflected in the *The Lying Days.* Here we aspire to look at those instances where the text

displaces its own intentions of decisiveness. For that a few instances in the text are taken for close study. The character of Jabu, the black protagonist of the novel, also comes under close scrutiny.

No Time like the Present is the story of a multi racial couple called Jabu (Jabulile) and Steve who have been comrades for the struggle for free South Africa and their life in the post transitional period in the country. Jabu is the daughter of Elias Siphiwe Gumede, the Elder at the Methodist church and Headmaster, a close ally of Zuma. Steve is born to Jewish parents. She is a teacher who is studying to become a lawyer and he is a professor in Chemistry. The relationship between the two people as yet unnamed in the beginning of the story is described by the novelist as, "She was Black, he was white. That was all that mattered. All that identity was then." (1). The seeming simplicity of the equations which she has marked during the days when the colour bars could not be transgressed, the simple black and white, the reduction of the identity to the colour, is pronounced in the later pages of the novel (in the post-apartheid context), as we can see on moving forward in the text. He was the man who could not return home, not in the sense she belonged to the country. He is described by the novelist as "he was an African although he didn't understand, couldn't communicate in any African language ", (35).

In keeping with the more complex version of South Africa that Gordimer presents before us, is the method of narration employed by her in the text *No Time like the Present*. Both the critics Hannan and Awerbuck in their review of *No Time* says that Gordimer's use of punctuation is a pointer to the condition of South Africa with which she is disillusioned, and symbolic of the ennui in the country. Graham K

Riach says that "It is not the case that Gordimer's writing post-1990 marks a clean break from what came before, but rather that certain characteristics – complex syntax, allusion, erratic punctuation – are more emphasized than in her writing of previous decades, and the degree and kind of self-referentiality differs" (1087). Trump locates in Gordimer a historical paradox, a split historical position; where, even as she aligns herself with the blacks and writes for them , the quality of the form and style of her writing predicts a privileged readership who is not the virtual reader mentioned.

The normal life, that the novel hopes to have landed in post the struggle, is a life with more challenges, the one in which the slippery edges of time lends fluid the idea of identity that should have calcified to give a concreteness to existence. The time is mentioned as "*now* is everything after." (*No Time* 8). It therefore places the focus on apartheid and the racial policies of racist South Africa. This division calls for neatness in time, but is eroded enough by the complexities which render the separateness invisible.

In a post global scenario, the whites still controlled the economy. The place where Jabu and Steve stay are places where once whites held residence. The situation in South Africa is multi racial in keeping with the post apartheid scenario. Gordimer has always tried to bring black and white characters into a common space in her texts. Sometimes she has shown contrasts. Otherwise she has shown them to be in comradeship. In the case of South African literature, there is a sort of social fragmentation. This fragmentation can be overcome only with social intercourse, believed Gordimer. Gordimer in her interview with Bazin says that every writer is

trying to look at certain aspects of society that puzzle them. Clingman goes on to say that the most important division that affects Nadine Gordimer's characters is the social division between black and white. She also tries to speak about her alienation from the black world in general. This is what makes a lot of critical demand on her work.

No Time deals with the issues that South Africa faces in the current state of affairs. There is an apprehension as to how the few blacks, the ones who have gained knowledge, will be able to share power from the whites. What they hoped for was for the integration of the country based on the idea of Africa/ Azania, just as each country in Europe considered itself as whole and complete. This is what they hoped Mbeki would do. “Democracy begins at home” (*No Time* 24), says the novel. In the new South African Parliament the tribal chiefs are Traditional Leaders, an idea of ancestors extending their hands in support to a people, as they did during the long years of struggle.

There is an idea stressed on which was Nelson Mandela’s dream; the idea of a rainbow nation, where the races would live integrated and in harmony. The old regime left the country chopped up. People were separated and fenced off into ghettos and locations, in an idea called separate development. In the novel is a new Africa in which traditional laws live along with the new democratic ones where, as a lawyer, Jabu stands between the two and tries to make sense to those involved in its hurdles. In the Justice department where she works Jabu comes into contact with people who stand between customary laws and traditional laws. Gordimer in her interview with Sue Kossew says that after independence was the realization that

South Africa shared much in common not only with other countries of Africa, but also with Latin American countries. One of the ways in which the similarity manifested itself was in poverty and underdevelopment.

The challenges faced by the post transitional South Africa forms one of the kernel issues raised in the novel. The list of challenges that *No Time* poses listed by Donald Will in his review of the book are as follows "economic injustice, unemployment, HIV-AIDS, corruption, crime, immigration, xenophobia, the Jacob Zuma trials, and school bullying" (170).The novel poses the issue of a difficult freedom won by people who struggled for it against all odds.

In the novel, the dividing lines are clear as ever, embedded in the text, as a word, a gesture, or a thought. Jabu enters Steve's parent's home for the first time as "an unexceptional guest" (19). The sister-in- law Brenda makes a show of welcoming her to the Reed family. She looks at Jabu as a "delighted discovery" (21). A snippet of overheard conversation points to the remnants of the barbed wires that was drawn between races "it still must be strange, with a black woman… at least at the beginning" (50). Or the time when her friend Isa makes a comment on sexual positions assumed by the black man and Jabu thinks, "Was there a black man who would do the same thing to a woman. Who is she to say – in her reaction. Claim a superior decency – sensitivity, for Blacks?" (96). Blackness is thus not unconscious. She is everything, the black daughter of her father the Elder of the Methodist Church, the wife of the white man; "Whatever that identity may be, or in the process of becoming… Which of these identities, or all, make hers." (55). When Steve is dejected over the state of educated youth in the Country, she thinks why he

is dejected. Colour is brought home to her when she thinks of what would have constructed his thought. Dejection is again a matter of privilege. If people had stopped when they faced rejection, apartheid would still have continued, the 1994 election would not have taken place, Jabu would not have gone to school, she thinks. "You only decide it's hopeless if you're used to having everything. If you have been white.", but she immediately corrects herself, "Ashamed to be thinking that. Of him" (69).

Wethu stays in the house, an extended relative who is made to feel she is not a servant. There is a state of invisibility for the old woman who we see communicates only with the child in the language that she knows, "or when Jabu remembered to say something that might be of interest to her, in their language" (53). Steve is also not able to communicate with her in the little isiZulu he knows. There is the realization that in the now of South Africa, class will replace race in the transition to freedom. When she takes Wethu to her family house, "Wethu was another being, here; … having isolated the woman from belonging" (138).When she is angry and hurt at the bribery charges against Zuma, it having been proved that Zuma took 500,000 bribe a year from the company of Shabir Shaik for a contract, she aligns herself as a black, and asks why they would do what the white people do in their country. The "we" but does not include Steve.

There are instances in the novel that prove that black is no longer a mere colour of the skin. This idea is brought home to Jabu by the attitude of her father regarding Zuma. Zuma who was Deputy President is dismissed by President Thabo Mbeki as Zuma's financial advisor Shaik reveals in court that he received money in

bribes from the French arms company. Coupled with this is another allegation against him from the daughter of a comrade, who is herself an HIV patient, that he raped her. He, the Deputy President , who has decided to fight against HIV and Aids says that he had a shower and washed his penis with soap and water. Jabu is disappointed as the image of freedom that Africa longs for, is broken. He is let free after his rape trial. Her baba, the man who has stood by her throughout her growth as an independent woman, does not support her. He feels that in betraying the trust he has placed in Zuma, he will play into the hands of the whites who wants Zuma's reputation tarnished. As she is married to a white man, it becomes impossible for him to tell her that the white owned newspapers maybe behind it. They would be working hand in hand with the blacks who want power. She realizes that, in the position that she takes, she stands the chance of being branded white by her father. "Is it possible that her father who gained for her as a child the rightful chances wrested from within white race privilege, could somehow, facing her yesterday see her, his private revolutionary creation, as part of the whites who fear and want to destroy Zuma."(143) .This othering is branded forever in the persona of Jabu, who is aware of the gaze of others. It is a mark of the time, where those who stood for the struggle is seen on the other side of the power structure. This was the same father who introduced her to many leaders including Gandhi. The language of the oppressor continues to reign on in the country, while the comrades try to make sense of the culture that had put them into situations of undeniable shiftiness. In her disappointment at her father's attitude towards the rape accusation on Zuma, the betrayal of the amaZulu, Jacob Zuma, she tells Steve ""I want to come home" (142). Home is the other place in South Africa where people live in open ended thought

that looks beyond the cloistered spaces of clouded reason to a more open ended space of democracy which is made possible by the exchange of ideas. Jabu's own home is one such space, a possibility for the new South Africa.

Sindiswa is the grandchild who is representative of the new South Africa, that will grow up in changed circumstances. Her parents bear the scars of the struggle. But she and her brother Gary Elias, live in another time of the present where possibilities are taken for granted. In the novel, we find the co-existence of different realities. There is the contrast drawn between the students who Steve comes into contact with. Many students are not able to pay the fees. Steve also stresses on the rate of illiteracy on the students not being able to write. In contrast we find the rainbow children of Steve and Jabu, are multilingual, and able to pay the fees. Along with the white students are the black students who claim their right to normal life, normal acquisition of knowledge. Steve realizes that the Struggle is not over. Most students cannot not write or read in their own languages. The country was paying for the times when it paid most of its money to educate only the minority. The state of schools was that there was no funding for maintenance, the classrooms overcrowded and hence standards of teaching lowered. In contrast when they let Sindi have an education that her parents can afford, Steve wonders if they will betray the other who cannot afford it. But Jabu remembers how her Baba had not betrayed the country by having her educated so she is now able to work for justice on their behalf. Time does not change for the principled. A new age produces newer needs to protest for. The students demand free education as their right. Steve remembers "that young men rioting are the descendents of peoples who had skills

before invaders brought others" (76). The students are protesting now at the police, only that the police are now mostly black.

The novelist tries to outline the history of the country. "Missionaries… had come with the Bible in one hand and the gun accompanying them in another, to take the people's country from them. Drew it on maps under the geographical name: South Africa" (100). In the same West from where the missionaries came was the process to end slavery begun, Steve has in him the legacy of the Englishness. He thinks of how he could make his identity less problematic when aligned with her. Steve thinks of her, "To live with someone her kind is, for a white, a reassurance that's safely out of reach of analysis. She is. We are. Us" (110). This very same Jabu who forms for him the anchor of his being in the black country, is but portrayed as the Other in the gaze of the native women.

The character of Jabu is placed on the same terrain of uncertainty as the white characters portrayed by Gordimer. Her blackness stands in power, albeit, in privilege, a position where the native woman is othered. The othering takes place in the subtle silences of the text, where the author makes Jabu a loner among her people. This is evident in three instances. The first is when she meets her father. Her fact of being chosen for higher education and her transgressing the geographical space, sets her apart from the people. Class intervenes where now race is in flux. The following passage will help to make this clear. She has gone to meet her father. "Her father stands on the red-polished cement steps of the headmaster's European-style house, his stance that is there, imprint in her mind. She moves to him and he down to her in the respect *with which the women back off*." (Italics mine. 83). The

other women of the house, like Wethu, or like her mother, are ornamental; the space accorded to women in the text renders them invisible. They do not partake of the major events in the story. Jabu and her father shares the space where the mother herself is not part of. The mother is told, "Jabu will join the others later" (84). When the women are together, there is laughing and chatter but they think of her as "this sister-daughter long missing from among them for unimagined reasons, prison and marrying a white man. But the oldest aunt or grandmother *kept her eyes averted* lips down-pressed on either corner in the *withdrawn certainty* that this is one who can inhabit the future" (Italics mine. 86). The women then, in their different times are in states of movement, travelling, travelled or staying where they are. This movement of the physical removes Jabu from their immediate present as someone who is there at the present of the women, who inhabits the South Africa of change, where they still do not assume any role in nation building. We remember here the woman in *The Pick Up*, the one who waits at the edge of the desert, the boundary to the beyond after which she would get lost. Jabu has arrived, in the South Africa of the today, but her arrival separates her from her mother and other native women, who from the distance of sacrament watches the growth made, in a distance inaccessible to them. In this instance in the novel Jabu, in spite of her racial identity, is ousted out of what the people have come to. The first incident where she visits her father proves it.

The second instance of the in-betweeness of her identity, that flux, which will not let respite come even to those who have struggled for it, is when Jabu and Steve go to meet the people who have come to South Africa in large numbers. The immigrants are being given shelter in the Protestant church. Here where the new

country meets its African brothers, the responses are predictable. The city which by itself is contained, slowly loses its boundaries and silences with the arrival of the displaced people who sleeps on the pavement on scavenged cardboard. The city is no longer a space of familiarity, that they have known. Edward Soja says in *Postmodern Geographies*: "It all comes together in Los Angeles" (190).The city of Johannesburg which hosts these people is another version of Soja's Los Angeles. Post apartheid fiction, according to Nuttal, offers ways in which to understand the city culture. The city is a space where people mix, conceal, move, and return. It is the space where, in the aftermath of surveillance people break boundaries and walk unnoticed("City forms and Now") .

In the city, urban spaces meet the rural, where people who are internally displaced and who are refugees from abroad are placed side by side. There is a contrast drawn in the explication in the way in which the magistrate's courts and the old Methodist church is drawn. The magistrate's courts are called as "fine contemporary architectural expressions of the dignity of law, human rights" and the church as having "red-brick dignity" (*No Time*192). But the beauty is in contrast with the clutter of people on the pavement, the makeshift shelters, their piled bedclothes, little children waiting for food. They watch an Army truck that brings some meal. People slowly come towards it with tin bowls which are soon filled with little mounds of stiff pap, some bread and what looks like a slice of cabbage. There is in between this confusion, a semblance of normalcy. There is a baby suckling, an old man rolling cigarettes. Steve thinks that, "They pass him without seeing him seeing them: he doesn't exist… He is a Stranger" (192). The objectification has

given way to obscurantism. He goes on to think, “What are we doing gawking like tourists at these people from Congo, Zimababwe, their share of Africa. Even though she has some legitimacy and he associated with her through her words, her black skin” (ibid). But soon truth dawns on him that, “He and she are the foreigners here. Even she. Black skin isn’t enough” (194).The space where Jabu meets the displaced people who does not recognize her as one of them, (but as someone who is from the other side of the dividing line) is the space of “entanglement” (from Nuttall’s use of the term**).** In this pace what is thought of as essentialised or singular identities, comes to meet each other in “very unimagined ways” *(*Nuttall, *Entanglement* 20).

In the post apartheid country, the old laws of colour codes are in a flux. She herself is looked upon as one among the whites by her poverty stricken half, the blacks. She is part of a world which shuts them into deprivation, part of a country where they do not get treated when they fall sick, or cannot buy bread when they are hungry. She, in her black skin, merges with the other world that looks on at them, as the outsider. She speaks their language, yet she is not one of them. They are both what the country churned up, after the mighty struggle of the centuries. Whereas the people again point to the unfinished work of democracy, Jabu in her certain terrains of identity, marks the uncertainty the author has produced in many of her works.

The incident immediately following the one where Jabu and Steve go meet the immigrants, is in direct contrast with the earlier one and this technicality of narration helps to drive home two South Africas, existing as parallels in the novel. As soon as they leave the people and turn the street they encounter the boys from the most expensive school, both white and black; they who ride their bicycles, the sons

of the new middle class, they belong to a South Africa that is bound by security, in an up market garden complex that have a residents' association. While speaking of the spatial changes, Soja says in the *The Political Organisation of Space,"* the political organization of space in part reflects the social and political order within societies that social, political, and spatial organization are interrelated. The political organization of space therefore functions within societies primarily as a means of structuring interaction between its component units(individuals and groups)" (7). Though Soja says that the purpose of this is to manage differences by the structuring we see that the spatial structuring of the city where the characters of the post apartheid space lives, is in transition and it proves a threat to the other domestic spaces. The association feels threatened with the inflow of migrants.

The spatial symbolism in *No Time* is also seen in other works. Katie Gramich opines, " Gordimer has always been a writer acutely aware of the politicized and constructed nature of space. She recognises that, far from being a mere setting or 'backdrop', the places in which we live our lives come to be understood as part and parcel of the structure of feeling of a particular location" (75). There is evidence of this in *Burger's Daughter*. The word Soweto is used as a place, a location, where the people who are the victims of the apartheid era live. More important questions of who these people are and how they came there loom in the air. Rosa Burger's sense of identity and place is questioned when she sees the man beating the donkey. The question she confronts is how she, residing in the place where more harm is done to humans, can question the man who attempts the violation of animal rights. *July's People* also offers the shared space where the races live in inverted positions of role

play, where the political clime has changed. The children in the story also change. The girl forgets a lullaby in her language and sings one taught by her new African friend. According to Gramich, space in Gordimer is also gendered. In *The Pick Up* the desert is the space of rejuvenation of the heroine, while it is not so for her husband. The ideological space is to be thought of by Gordimer as one which has to be sought from inside. There is a spatial symbolism which she also collects in the novels like *An Occasion for Loving* or in *July's People.*

All throughout *No Time*, an important word resounds, giving into the idea of the other; Xenophobia. The idea of Xenophobia can be linked to colonization and othering, the element of fear which familiarizes what is unfamiliar. The children are remarked by the novelist as innocent. It is the parents who are afraid of the homeless people. The refugees move on from being the brothers, to foreigners, the people who have to be seen as enemies, who would take away from them, what belonged to them. The issue is best expressed by Wethu(the isiZulu help at Jabu's house) who says, "Everybody must stay at their country to take it right, not run away, we never ran way, we stayed in KwaZulu even while the Boers the whites at the coal mine were paying our men nothing not even for the children school, and getting sick, sick from down in the mines, we stayed we were strong for the country to come right – If those people don't get out, we must chase them." (205). In the novel is the realisation of where this springs from; the people standing against each other, vying for space, for the next to nothing that is there. "The notion of defeat could give way to the notion of conflict; and conflict, in turn, was a notion that spoke of resistance. All of the defeats visited upon the colonized by colonialism began to seem linked in

a chain, as moments of resistance, leading ineluctably to independence day" (Neil Lazarus, "Great Expectations" 49-50)

In the new South Africa where politicians get bribed, a poster at the students meeting the word XENOPHOBIA is crossed out for the new reality of the country, POVERTY. Steve says,

> Was this what it was for, what we did – The Struggle. Comrades- reborn clones of apartheid bosses.Our 'renaissance'. Arms corruption, whats the nice procedure in your courts, the never-never – the Methodist dump just one of the black cesspots of people nobody wants, nobody knows what to do with – 'Rights' to highfalutin' to apply to refugees – shacks where our people supposed now to have walls and a roof, still living in shit, I could go on and on as we do, the comrades. Im in the compound of transformation at a university, schools don't have qualified teachers – or toilets – children come to learn without food in their stomachs. – (*No Time*223)

This time there is a new sort of struggle that his children will have to face. It would not matter where the colour bar would place them, it would be sister against sister, people of the same skin fighting against the other for space, for bread, for shack on the pavement.

The decision to go to Australia comes from Steve. Baba (her father) explains it as "relocating". The word tolls the history of how the original people of South Africa were relocated to homelands, so that the whites could be able to lead a life of purity. Just as the natives were sent to locations forcefully, the comrades have taken

a decision to relocate themselves, but this time voluntarily. South Africa is home. But it is a home of the transferred. The tribes, the Dutch, the French , the English, the Scots, the Jews from Russia and Germany, the Indians, and the Italians, all found a part in the mosaic of this homeland. But South Africa never wiped out its indigene San and the Khoi. They remain to prick the conscience of the privileged white minority. The case is different in Australia. Australia has only 2 percent of indigenous population. In 1992 it became 11 percent. The government also made major leaps in the country in granting indigenous rights to the remaining natives. In 1992, it granted title rights to land to an indigene. In 1998, the country apologised to the children of the stolen generation. But in the year 2000, the country still found the indigene population unable to attend finish school. They lived in overcrowded situations. But White South Africa never apologized to the Blacks, states the novel. The country of Australia had aborigines living there nearly sixty thousand years ago. But the San of Africa who were later joined by the Khoi, inhabited South Africa twenty lakh years ago. A country that manages to wipe out its natives can give its molesters a peaceful night. Steve reads a book that is recommended by his friend which displays some truths about the attitude of the whites towards the blacks. The author says, “what was operating in Australia was apartheid, the separation and alienation South Africa tried desperately and savagely to impose on their black majority…I want to see an end to the problematisation of aborigines. Blackfellas are not and never were a problem. They were the solution if only whitefellas had been able to see it” (*No Time* 334-35).

The novelist draws Australia as the country that would be good for the conscience. The country wiped out its aboriginals. Therefore, "You don't have to feel guilty of privileges, there" (272) remarks Gordimer in a tongue- in-cheek comment from the novel. The rest of the aboriginals who remain are only cardboard figures, who have no say in the life of the nation. The conscience of the whites is thus assuaged. She is the black woman who has the freedom to make a choice now, to stay or to leave. She chooses to leave. The present that she has thought would be, has not arrived. In her introduction to Albert Memmi's *Colonizer and the Colonized* Gordimer says "In South Africa right up to the end of Apartheid regime in 1994, whites only were accepted as immigrants. Once legally established, their situation in 'black' Africa was that of the indiscriminate privilege of being white" (33).

In South Africa everything is reverse. Whites of the twelve percent in a forty nine million population dominate the economy. The blacks who join them use freedom as way to corruption. "Why should the parents of kids teach them not to throw away trash when their home is made of trash" (*No Time* 402). The country has a multi-million election celebration. The mines bring in fifty eight million dollars to the economy, forgetting the miners who have got silicosis TB, forgetting the people who go on strike, that is never settled. The country is now selling arms to countries with human right issues, the increasing number of immigrants twenty percent of the country' population. "the loot from the poor has been more than a hundred million"(420).

Jabu is unable to meet the needs of the new country. She feels caught in the world that is struggling to stand on its feet. As she is herself part of the change that

is better, she is guilty of the change she is not able to counter. A very powerful image in the novel is an open mouth that gapes at Jabu in a traffic block. The mouth indicates that it wants to be fed. It can be equated to the hungry mouth of new South Africa. At a block in the traffic when she lowers the glass, she is suddenly face to face with something, "The open mouth. The gaping down which the first finger of a hand is pointing to the wall of the throat that's where food is taken in. … This, this, is a bony articulated forefinger repeatedly stabbing through the empty mouth to the empty passageway. The owner is nothing behind jaws that have distorted all features; no face" (303). Suddenly the traffic clears and she moves ahead. Not answering the call of the man, not able to pay him change, she thinks of the finger which is black like hers. That is the moment when it dawns on her; her position of privilege, her white education, her marrying a white, and she finds within her what she did not feel even in the detention cell "hatred of whites " (304). She is unable to meet the open mouth that gapes at her in the traffic block. Therefore Jabu decides to move on. She also later finds out that twenty percent of the people who are lying on the pavement in front of the Methodist church are not foreigners, they are destitute South Africans. She realizes the double edginess. The enemy is not the white. The enemy maybe the black.

In a third instance, Jabus's rape victim looks at her as "this beautiful lady out of TV, what an African woman's supposed to look like, wearing the cloth wound high round the head and the smart jacket-and –pants suit you see in the shop windows, *white women wear*. She's what you would like to be; and *she must have been a black kid,* too, some time. (Italics mine. 353-54). Though the girl is 15, she is

not Sindiwa, she is not Jabu either. She is the black woman-child living at the end of racism. She is the black girl who still waits in Fanon texts, waiting to sit at the master's table.

The novel moves on to depict more political upheavals. As the decision to 'relocate' gains ground, the African National Congress Youth Wing leader brings out the slogan "Kill for Zuma". This watchword was used as part of the election campaign for the election to reelect Zuma. The corruption charges against Zuma had been dropped and a week later, the National Executive Council dismissed the country's president, Thabo Mbeki. The African national congress now fields its new leader, Zuma as its presidential candidate. Zuma wins the election and the party of Mandela stands victorious again. Even with all the misgivings in the past, the people still choose Zuma. All along the novel there are references to students' unrest. Sindi asks what the students are protesting about. Her parents say it is for the right to write exams as twenty thousand students who have not been able to pay fees has been not given permission to do so. It is a country of contradictions where the winning of presidential election is celebrated with a lot of money, where the students go to study with empty stomachs and are prevented from writing exams. The president's palace spends millions to modify it. It is now the country where the president has faced rape charges, who had earlier promised serious attention to crimes against women and children.

In the end they give shelter to a man from Zimbabwe who is seeking protection from the South Africans. The most political statement in the novel which directly relates to the condition of South Africa is, "The present is a consequence of

the past" (411*).*At a recounting of the loss of a dream Jake turns to Steve to tell him that he is out of it as he has decided to go to Australia. Out of nowhere, the novel ends abruptly,

"The moment holding a life.

- I'm not going –" (421)

It is not clear who speaks the words. Most of Gordimer's novels end with this uncertainty. In the novel called *July's People* the ending has opened up multiple levels of interpretation. It is not clear what Maureen is running to. So also at the end of *The Late Bourgeois World*, we do not know what the main character of the woman has decided. She lies down listening to the ticking of the clock, on the edge of deciding if she would help in the black struggle or not.

The characters in the novel have stereotypically prescribed places; the whites are cocooned in the certainty of their roles, unconsciously safe in the spaces of privilege. This is evident in the encounter of the heroine at the end of the novel, where the man who is a revolutionary wants help from her in the case of money transfer. There is the deliberation of the character, the woman who does not know what to decide. The choice of the white character is voluntary. And yet, to commit would be to say yes to history, to go the way her husband went. The ticking of the clock is equal to the thought she has . "Nadine Grodimer in *The Late Bourgeois World* … argues for the inseparability of the political destinies of both black and white South Africans in a post-revolutionary era" (Masilela 3). The reading of the critics seems misplaced while looking at the novel.

In “Living in the Interregnum” she goes on to say that the white writer has to make a very difficult decision in her response to the white order. Either the writer has to be responsible for the dying white order, being negatively within that white order even as a dissident, or to be positive to the white order, as being answerable to whatever that is new which is struggling to be born. This idea she repeats in “The Essential Gesture”, she says,

> The white writer’s task as a ‘cultural worker’ is to raise the consciousness of white people, who, unlike himself, have not woken up. It is the responsibility at once minor, in comparison with that placed upon the black writer as composer of battle hymns, and yet forbidding, if one compares the honour and welcome from blacks that await the black writer, and the branding as traitor, to, at least, turned backside of indifference that await the white, from the white establishment. (*The Essential Gesture* 293-294)

Gordimer’s concern in the novel *No Time* seems to a certain the role that Jabu would take on as the new black face of post transitional South Africa. Jabu’s space by itself is in transition as we have seen from the incidents listed above. Gordimer also seems to falter in the depiction of other black characters in the novel. One of them is the mother of Jabu.

The mother of the protagonist of *No Time* is also someone who is seen in the shadow. She is not comfortable in the home she has set for herself. In the meeting of the father and the daughter she is to remain stranger, a woman who would leave the room and leave the more sophisticated daughter and her father to converse. She is the Other, the one who does not belong. The daughter does mingle with the other

women in the house and she tries to be friendly with them. But it is the father who is the focus of her attention, who looks on her as she leaves the house, who is of importance in all the major events of her life. He and she share a political space from which other women of the house are excluded. They are not given any role in the novel nor do they speak anything of import. The black women of the novel other than Jabu are seen in the same position where other white novelists have placed them – in the kitchen, as people who would cook and serve in the background. The role of the servants that are predefined in the early novels of Gordimer is seen repeated here. The early novels of Gordimer have proved this discomfort with a world that could not assimilate the black women. In the portrayal of the black women in *July's People*, we find the same curious gaze of the white settler at work. In the character of Jabu, Gordimer shifts on uncertain ground, creating a black woman who is almost white, who cannot belong to the world of the black mothers.

In the novel we can see two sets of people being displaced. They are the people from Zimbabwe and also the people from South Africa. This Jabu discovers later. The idea of civilisation is an idea sown by the Victorian consciousness of imperialism, which justified itself on the grounds of superiority of a certain race. Progress was the watch word of this mission. The idea of civilisation led to the greater evil of apartheid and became defeated before the economic drive of imperialism. Further inroads into the lives of people by wider economic movements led to global displacements. Internal displacement and external displacements are part of the larger global movements as of now. Thus the term xenophobia that is used for a long time in the novel is also the fear of the people inside the country, the

people who is not us, the other. The novel thus raises the question of who is the other, the other in the self. This other is also the enemy in the interior, the self that one desires and loathes at the same time. Gordimer in the essay "English Language, Literature and Politics" says of the dilemma in a multiracial society. In a society where laws prevent the identification of the writer with the society as a whole, the writer can only identify with the colour of her skin. This distorts the mean between selfhood and otherness beyond repair.

Space/place is another focal point of Gordimer that helps to unravel the splits in the text. This concern as we have seen before can be traced to Gordimer's earlier texts. Wade mentions the short story written by Gordimer at almost the same time that she wrote her first novel titled "Is there Nowhere Else where We can Meet?". It speaks of an encounter between a young white woman and black man. The description of the field is romantic in keeping with the European imagination of the blue sky. When the woman and the man meet there is a scuffle as the man tries to get hold of her parcel and her handbag and she drops both and runs. "The genuine feeling is not the relief of not being raped. It is the desire to protect her property, to 'get there first'; to engage in the reality of life in South Africa: the relentless economic competition between white and black." (Wade, *White on Black* 88). He points to the awareness in that Gordimer of the struggle between white and black as not based on power or sex but on property and territory. Even during the attack the woman does not lose the aesthetic vocabulary that was contributed by romanticism. In *No Time*, the strife is between who occupies what space in the new South Africa. It is a struggle for a place to call their own.

Most of the novels as we have seen before have characters caught between the choice of having to leave the country or not. The final statement made by a character in *No Time* points to the decision made by the character which seems apt when looking at the full circle that Gordimer's novels have come to. There in their house which is open, a new mixed population of South Africa is welcome. The place where the servant stays is the place which later becomes the refuge of the man from Zimbabwe, while the woman who used to stay there now moves into the room of the child. In her first novel *Lying Days,* Helen Shaw was not able to get her mother to allow her friend in the university to stay in the room, which was servant's quarters. In her interview with Stephan Gray she says that she wants to convey the constant shift in South Africa, the uncertain and uneven ground of the country. She says there is a constant shift in foothold in the relation of one's terms with the society, with oneself, one's self respect and self esteem. She says we can either run away from our place or "to take it on" (Gray 267). By place she does not mean a pre determined space, but the place is dependent on the role we take on in society.It echoes an idea from Pechey in ''Post-Apartheid Narratives'' where he says that a strong sense of the postcolonial is apparent only in the neo colonial conditions that emerge after the anti colonial struggles.

Jabu moves in different spatial terrains, from her father's place, to the place where she is educated, to the jail where she performs her role in the South African freedom struggle. "Racism and sexism are spatial/ideological practices, which embody the codes through which spatial control is maintained" (Kobayashi, "Unnatural Discourse" 239). Getting married to a white man, she moves in the post

apartheid scenario, to places which were first occupied by the whites, which democracy now credits her to move in. Residing in the new spaces created by the current political scenario, she displaces herself from the domestic space where women in her father's house perform gendered roles of nurturing or meeting the domestic needs of the family. She earns for herself the privileged position of being the father's daughter, an almost equal, who shares the special space of isolation (being closeted with the father), who condenses to share the space with the mother and other women of the household who look upon her as someone who has achieved something and has thus elevated herself. In the new privilege where she removes herself from the space of the mother, it becomes easy for her to decide along with the white husband to sever ties with the country of her birth (where the colour of her skin helps her to naturally belong.) The husband realizes that it is not the same for her to leave the country as it is for him. It is the same Jabu who watches the internally displaced people of her country along with the her white husband, who sees the landscape of the erstwhile Sophia town being replicated by spaces in the place of her residence, where bigger housing colonies make walls in order to keep out the more 'dangerous people' who are economically weak. She becomes the Fanonian representative of both the affirmation and the impossibility of the race that wants to belong but is unable to. She becomes the self in Bhabha who identifies with the people of her race, but who is distanced from them. The ambiguous nature of her self does not subvert colonial remnants of power, but rather replaces it with a new order. It is important according to Gordimer to find "internal reasons for rebelling when people slough off their birth-determined identity and become something else" (Gordimer, "The Future is another Country" 147). It is important that the decision

Jabu takes to move away from South Africa is countered by the decision that is taken by the indefinite voice at the end of the novel.

This character of the black woman in *No Time* seems to be a prop, to articulate the thoughts of the white self, which tries to position itself in the new South Africa. The time between a two decade year old democracy and centuries of colonialism seems too little a time to assess where one has landed. The black heroine of *No time*, like the white heroine of *Lying Days*, still stands between the choices of two nations, this time a sacrifice she is making for her husband. Spivak warns us against mistaking the role of Jane as Caliban, just because she is a woman. This would only lead us to making Bertha invisible, who is the native , who "is excluded from any share in this emerging norm" (Spivak, "Three Women Texts and a Critique of Imperialsm" 245). The character of the black heroine erases the agency of the other black women in the texts, by displacing herself from them. The sanctity of the space that she wants to share with her father is a space where her mother cannot approach, the mother being an "ordinary" woman who does not understand the philosophy of the learned father and the daughter. The daughter on the other hand endures the presence of the mother and other female members of the community in the domestic space. That space is what tradition accords to the woman, who takes care of her children at home. It is the black woman in the white mask, the one who tries to replace the imperialist, who is presented by Gordimer in the text. She replicates the position of the colonized in the post apartheid scenario of the text. Thus the space of the other black characters is again one of "inaccessible blankness", a space from which there is no articulation, the space of powerlessness.

The space occupied by the main character endorses power, and reinforces it. Only the skin colour changes, the position is calcified.

In her interview with Stephan Clingman Gordimer says "You don't have to be the victim; you can also be the perpetrator." ("The Future is another Country"140) She continues to say that the real question is not if the blacks and white will get along together, but the backlog in education and the backlog in housing. These are the questions that she has addressed in *No Time.* The students who come out educated like the students in Baba's school still find it difficult to get a job. Jabu finds an ex student of Baba selling brooms near the place where she lives. She feels guilty of belonging to the new black class that is not out on the streets. "This is what the country is doing to its people. Guilt for the better life for all not being delivered by themselves" (*No Time*278).

Jabu's character moves beyond prescriptions of the notions of fixedness of identity. In the chapter "The Other Question" Bhabha speaks about how colonialist discourse depends on the concept of fixity. To break the stereotype generated therein, Bhabha calls us to question the fixed images, by understanding the process by which subjectification takes place. The split where the fixed notions are at work, bares the idea of colonial desire. It is this fixed notions that colonialism perpetuates. Erritouni opines that, "..the question for Gordimer in the novel is not so much who will eventually rule South Africa. She assumes that blacks will emerge victorious from their struggle for political and economic justice, and whites will find themselves in a subordinate position, ruled by blacks" ("Apartheid Inequality" 68). We find a realisation of the idea in the novel *No Time*. Where Gordimer went wrong

in her assessment was in the drawing of her character in the same essentialist notion of the races as black and white which is the same trap of colonialism. Maureen Smales runs towards the blacks in that helicopter, towards the blacks who according to Gordimer would be the rightful inheritors of the new South Africa. But Jabu in the novel is not the black who would represent the new order. She is distanced from her place, she has also drawn peace with her father, who is a supporter of Zuma. She is also distanced from the female characters in the novel who represents the Africa that was left behind in the onslaught of neo-colonial awakening. Unable to meet the demands of the country she decides to quit along with her husband and move over to Australia.

Jabu in *No Time* is seen to represent the same decentering of the self that Jose L Venegas Caro de la Barrera locates in *The Pick Up* and Bessie Head's *A Question of Power.* Herein we find the possibilities of hybridity which the strict divisions of apartheid were not able to displace. "This decentering relates to the liminality of the micropolitics of the body and the transgression of technologies of sexual control as well as to the geopolitics of Michael Foucault has called 'heterotopias'" (202- 203).

What the novel *No Time* tries to do is to make sense of the time in which one lives, to try to search out the ways in which the personal and the political run one along the other. It tries to address identity that is constantly in a state of flux, to answer the questions that have been raised by the past, a past that still persists in not letting the questions go unheard. The text *No Time* is speaking of the painful process after freedom is attained. "For the white South African writer, too close an

involvement with the "now" may expose him or her to the stylistic demand for a flattering of the artist's complex vision of reality into a reportorial prose suited to the circumstantially detailed chronicling of events" (Smyer, "A Sport of Nature " 75). He also says that ""It could be said of Gordimer's character that he or she exists as a fictional creation to the extent that this person can be "read" within the context of a particular pre-existent narrative, one depending on the character's gender, race or class status" (78).

Jabu's character thus comes to occupy the uncertain terrain of privilege which is almost close to the whites in an apartheid context. Zuma gets reelected as president of the ANC and the party splits to make a breakaway faction called COPE – Congress of the People. Jabu becomes the situation of South Africa in transit. At one point Steve realizes that his wife is part of the country's greater legacy. She stands on the other side of the colour line where he, the white-skinned, made the blacks do their slave work on account of their skin colour. She is part of that heritage, the women who were cleaners. He realizes that "Jabu has multiple identities in living: in her convictions, ethics, beliefs, along with the congenital" (238 Gordimer, *No Time*). She is the woman whose identity as a black can become split along different levels of the space she inhabits.

Between these two decisions taken by the characters to leave the country and then later to say on, is the struggle of a new South Africa that is being born. It is beyond a private choice. But is similar to the choice taken by Maureen Smales which Andre Brink describes as "the discovery that the interregnum between the convulsions of the old world and the emergent new can only be transcended through

an act of *conscious and individual choice* which opens the way to the future irrespective of what the future may be" ("Swazi Bansi is Dead" 453). The choice is individualistic. This idea is reiterated by Gordimer when she says, "The hierarchy of perception that white institutions and living habits implant throughout daily experience in every white from childhood can be changed only by whites themselves, from within" (*The Essential Gesture*265).

This commitment is what Gordimer chose, being white in a country of the black majority. There is a silence in being committed, when the majority around you seems to travel in another direction. There is a singleness in the path that the white liberal writer would have to encounter. Clingman says "there is a solitude here, an existential loneliness which accompanies commitment" "Introduction", Gordimer *The Essential Gesture* 6).

Therefore, we see how the textual spacing and the identity of the character in the text called *No Time* displace textual intentions. The character of Jabu who is seen to be the hope of a futuristic south Africa, fails in the intent due to reasons explicated above. In a post transitional time, the chosen would also have to realize that they move along with the country, placing, misplacing and displacing themselves, ina transitory mode, that sets alight new meanings. It is a realization that helps in the struggle for renewal. The text in *No time*, thus we can see, has elements that float, unsettling itself. It opens up to a world where individual choices can make way for better possibilities for the future.

[1]In the book called *Manichean Aesthetics,* Jan Mohammad speaks of Gordimer's portrayal of the protagonist at the expense of "adequate portrayal of social conditions and processes" (117).

[2]Gordimer often strongly followed the works of her predecessor Sarah Gertrude Millin. The scenario was one of encounter between whites and blacks, often romantic and one that would end in disaster. This sort of theme, according to Wade ,was internalized by the whites. Wade says that "…whites actually sees themselves as sole inhabitants of their world"(106).

[3]The *Pickup* we can see looks on the Arab world with a fascination that confirms a white gaze.

[4]The word means master race.

Chapter 4

J M COETZEE'S *DISGRACE*: INCOMPLETE ACTS OF GRACE

I do not imagine freedom, freedom *an sich;* I do not represent it.

J M Coetzee, *Doubling the Point*

Liberal humanist values were said to underline the thought of white writers like Alan Paton, Nadine Gordimer, Andre Brink, Breyten Beyetnbach, and J M Coetzee. The writers differed from each other in the mode of treatment they accorded to the subject at hand: the country, its politics, where they could position themselves to it and how. Whereas Paton showed a Christian sensibility in his writing, Gordimer and Andre Brink were openly political. Breyenbach showed an uneasiness with his Afrikaner tribe, and J M Coetzee in his writing distanced himself from the subject. Viewing the history that went into the making of current South Africa dispassionately, his writings are evidence of the depth and thought that goes into the making of a work that can intellectually phrase deeply felt emotions. White authority is constantly questioned by Coetzee by the narrative modes employed by him.

Coetzee has never been directly involved in any political struggle. There is a slitheriness to his writing, something that defies the personal. His style borders on the dry hard fact of the intellect and we see an analytic mind at work that tries to assimilate pain. The trajectory of Coetzee's work tries to bring out the transition in the author's attitude to the issues in the country. It is visible in the texts written by him. The first three novels (*Dusklands, In the Heart of the Country, Waiting for the*

Barbarians) form a group by themselves, allegorical thoughts that inspect colonialism from far, and the next four (*Life and Time of Michael K, Foe, Age of Iron* and *Master of Petersburg)* also treat the subject of South Africa indirectly, though intensely. *Disgrace* the text written after the first democratic elections gets into the heart of the matter and attempts to define the political and psychological aspects of living in post apartheid South Africa. In his later texts,(*Boyhood, Youth, Summertime*),he is found treating the autobiographical in the third person, or placing the subject in the geographical terrain of Australia*(Elizabeth Costello, Slow Man, Diary of a Bad Year).* His latest novels (*The Childhood of Jesus, The Schooldays of Jesus)*take the world into the realm of global scenario of migration and uses metafiction and magic realism as a narrative strategy. His novel *Death of Jesus* is awaited in 2020.

This chapter attempts to critically probe into the post apartheid text of Coetzee titled *Disgrace*. The reading of the text hopes to look at the narratives that represent the times it is contextualised in and to see the extent to which the text is unsettled. It tries to draw out the thematic concerns in Coetzee's work. It locates the instances where roles are subverted so that the author is able to bring out the condition of the country and the self in post apartheid South Africa. In the subverted positions, the characters and situations are in a state of flux, which underlies the transitory nature of the country itself during the time of its evolution as a democracy.

Coetzee feels the literature in South Africa as one written in bondage. He tries to sketch the marginalization that he felt being a white in South Africa in his semi autobiographical narrative in *Boyhood* . His boyhood was spent in Worcester

during the time of increased Afrikaner nationalistic feeling. His parents, he remembers, were indifferent to the volk. His marginalization was increased by the distance he felt from the Afrikaans language. At home, he was a child who was brought up to speak English. His education at a Catholic school with Jewish and Greek Friends, and the ceasing of the visits to the family farm, all accentuate in him the sense of being an outsider. In his eyes he is set apart from others by belonging to a 'strange' family. The father and mother did not show any increased patriotic fervour at a time when the country was becoming nationalistic. His household spoke English when the Afrikaans children were taught not to speak English. By the time he was twelve years old, his marginalization was complete, he remembers in *Boyhood.*

David Attwell and Barbara Harlow in "South African Fiction after Apartheid" says of *Boyhood*, "Through the child's consciousness, Coetzee's text proffers a redefined relationship between identity and the land. Land whose meaning is defined by "lineal consciousness", ownership stretching from the generations of the past to the generations of the future, gives way to a sense that the land will outlast the boy and his family, that instead of the land belonging to the child, the child belongs to the land" (5-6).

His relationship to the both farms, belonging to his father and mother, is complicated. Through the farms, he asserts, he is connected to the past. It gives him substance. Yet he can never truly own it. His mother speaks of the farm to which she can never return as it is sold to strangers. The visit to his father's farm also gives him pain as he knows he can never be part of the farm but was only a visitor. "The

farm is not his home; he will never be more than a guest, an uneasy guest. Even now day by day, the farm and he are travelling different roads, separating, growing no closer but further apart. One day the farm will be wholly gone, wholly lost; already he is grieving at that loss" (*Boyhood* 79-80). The Afrikaner identity to which he must forever be a stranger is reiterated in the relationship to the farm. "The secret and scared word that binds him to the farm is belong. Out in the veld by himself he can breathe the word aloud: I belong on the farm. What he really believes but does not utter, what he keeps to himself for fear that the spell will end , is a different form of the word: I belong to the farm" (95-96). The work *Boyhood* according to Jolly, is a refusal to belongingness. The self is seen to be shielding itself from "the collective culture of conformity, the culture of whiteness" ("Subjectivities of Whiteness"132).

The farm is what is eternal. Even when all is dead and gone the farm will remain. Coetzee says in *Boyhood, "*He has two mothers. Twice born : born from woman and born from farm. Two mothers and no father" (96).This is one of the most important tenets of Afrikaner identity. In the year 1992, Afrikaners owned 84 percent of the agricultural land in South Africa says Jennifer Wenzel in "The Pastoral Promise and the Political Imperative". Coetzee also says about how the Afrikaans plaasroman, or farm novel was the genre of Afrikaans fiction in 1920s and 30s . It was a reiteration of the myth of the return to the earth. The farmer who wields the plough is the husband of the land. He is also the mediator of the past and the present. The plaasroman was the way in which the Afrikaners justified their ownership of the land. What the South African settler poets tried to do was to try to read the landscape and to search the possibilities of writing the South Africa

landscape in a European language, other than an African language. The conventional idea of land gives way to changed relations in the post apartheid context. Material aspect of the landscape gives way to new cultural connotations. *Disgrace* we will see in the ensuing discussion, again takes up this idea, and features it in a different light.

Coetzee the person is seldom present in his novels. Coetzee says to Atwell in *Doubling the Point* that duty can be of two types. There is the obligation that society imposes on the person and then there is the conscience which he would like to rename as transcendental imperative. So he makes the split between these two; the individual and the person who creates. While we can see in Gordimer a persona that stands close to the text, in Coetzee the person who tries to create, stands distanced from what he creates.Lewis Nkosi in his review of Gordimer and Coetzee says that both the writers differ from each other " Not only is one type of discourse quite different from the other but the levels at which the two writers engage with South African culture or its absence are also different" ("Literary Feature Reviews" 158).Coetzee is seen to stay away from the South Africa of his worlds, unlike Gordimer, who takes a plunge into the direct South Africa of her life. "What is significant is the way in which Coetzee's textual practices and literary landscapes are constantly on the move" (Easton 568.).Coetzee refuses to be read in a single way.

The struggle between the whites and the blacks that has formed a major thematic concern in the literature of South Africa is also dealt with by Coetzee. On the future of whites in South Africa he says that, "…the ultimate fate of the whites

was going to depend a great deal more urgently on an accommodation with black South Africans than on an accommodation with the South African landscape (Coetzee, *White Writing* 8). Deeply conscious of the colonialist history that went into the making of South Africa, Coetzee in *Doubling the Point* says that non-freedom of the whites of South Africa is their failure to love. There is not enough love. All the love they had, was directed towards the land and land was nothing but mountains, deserts, birds, animals and flowers. It does not respond and this love was not adequate in the current times. Only love which can be reciprocated could bring freedom. He calls it fraternity and it comes along with liberty and equality. Without paying the price of dismantling apartheid, this love for land the settler has, will not have any merit.

In *Youth* Coetzee makes the character say that, "He would like to believe there is enough pity in the air for Black People and their lot, enough of a desire to deal honourably with them, to make up for the cruelty of the laws. But he knows it is not so. Between black and white there is a gulf fixed. Deeper than pity, deeper than honourable dealings, deeper than goodwill, lies an awareness on both sides that people like Paul [his friend] and himself, with their pianos and violins, are here on this earth, the earth of South Africa, on the *shakiest of pretexts*" (*Youth* 17).

After gaining a degree in English and Maths from the University of Cape Town, Coetzee worked for sometime as computer programmer in England. He completed his masters in English and moved to USA where he joined the University of Texas and worked on his PhD on Beckett while teaching there. He later went to South Africa and worked there till 2002, the year he moved to Australia. Coetzee's

style has been thought to be evasive and post modernist. Coetzee won the Nobel Prize in 2003[1] and won the booker prize twice for his novels *Life and Times of Michael K* and *Disgrace.*

In *Stranger Shores* while speaking on Breytenbach, Coetzee speaks of *Dog Heart* of the stories of violence that keeps repeating in South Africa. He says that the psychopathic violence is disturbing but more disturbing it is that the violence is repeated. According to Breytenbach the violence is part of a larger historical plot which is connected to the arrogance of the whites towards the land.

In *White Writing* Coetzee speaks about the literary landscape of South Africa that contains farms over which a benign patriarch rules and the other side of the landscape which stays as an empty and vast silent space. In his interview with Richard Begum Coetzee says that he does not use the word white writing with any theoretical intent. He only uses it for a break in the writing about South Africa that is informed by history. In the same interview he says that to look into the race of characters in *Waiting for the Barbarians* or *Foe* is to fall into the same trap set by Cape literature. White and black are constructions and the black remains black as long as the white remains white. It remains to be seen if it can be simplified. Clive Barnett in his essay "Constructions of Apartheid" said that "interrogation of white authority is articulated through a rigorous textual experimentation with generic and narrative forms" (295).

His early novels beginning from *Dusklands* are dispassionate accounts of enquiry into colonial interventions. The attack was never direct.Benita Parry in her essay "Speech and Silence in JM Coetzee" speaks of the complexity of his narration.

She says that he is "...detached from the prominent modes of South African writing, obliquely situated to the prevailing intellectual formations of his native land, whether white nationalism, liberally socialist-liberationism or black consciousness, and little touched by the autochthonous transplanted and recombinant cultures of South Africa's African, Asian and Coloured populations..." (160). She points to the fact that Coetzee negotiates South Africa as a referent in his fiction. He defamiliarises the country and denies it its social space and cultural identity thus effacing its spatial and temporal specificity. She says that his novels use western cognitive framework. Therefore he cannot draw marginal characters beyond Western discourse. This is one of the ways in which Coetzee has been attacked by the critical eye. But on another reading it is possible to discern in Coetzee a commitment that is so strong that he contrives to make sense of the politics around him, albeit in a detached manner.

Attridge in book *J M Coetzee and Ethics of Reading* says Coetzee's novels are about "figures of alterity" as "members of a subordinated group perceived from the point of view of a dominant 'first-world' culture"(12). He draws attention to the connection between politics and ethics in the fiction of Coetzee. Coetzee's texts challenge conventions and the reader is forced into positions of questioning. David Attwell locates Teresa Dovey's *The Novels of J. M. Coetzee*, published in 1988, as making a break with all other readings of Coetzee's fiction that came before. She uses psychoanalytic paradigm to problematise identity in his works. Coetzee's writing strikes a chord with its post structuralist use of language. His preoccupation with the notions of race and colonialism gives him the prerogative to become a

regional writer, says Attwel in his book *J M Coetzee: South Africa and the Politics of Writing.*

Dominic Head in his book *J M Coetzee* says that Dostoevsky, Defoe, Kafka and Beckett were great influences on Coetzee. The first novel to be written by Coetzee is *Dusklands.*The novel written in 1974 has two parts. The name itself recalls the twilight world when the day ends, the time of assessment. The temporal gap of the two narratives is noted by Mike Marais as showing that through the centuries the explorer and historiographer have enacted the same roles of documenters over the centuries. ("Omnipotent Fantasies"). In *Doubling*, Coetzee tells Attwell that *Dusklands* arose from the reading of South African history and the spectacle of what was happening in Vietnam. The first part of it is written by Eugene Dawn who is trying to make sense of the Vietnam Project which he writes and presents to his master Coetzee. Attwell says in "The Labyrinth of my History" that "Coetzee's candid deployment of the narrative of colonialism is itself an attempt to break through the crust of contemporary ideology."(8). The two part structure of *Dusklands* was a trial according him to "disturb respectively American self-confidence concerning the global defense of democracy…;and the only slightly more fantastical white South African presumption about representing an historical link with Western, civilized values on a barbaric continent, a nation fed by the mythology of the frontier" (8). He says that the important feature of Coetzee's writing is his refusal to provide an easy focal point in which to gaze upon the subject in the text as a historical or fictional subject. In *Youth* Coetzee speaks about how he

wanted to write on travel writing and ox wagon expedition. This is realized in the "Narrative of Jacobus Coetzee" says Attride in book *Ethics of Reading*.

Jacobus Coetzee and Eugene Dawn meet at that point where they concur with the ideas of the empire that have strong roots to Enlightenment and the belief in the superiority of the European will to rule. Jacobus Coetzee is worried about the whites who will not be differentiated from the Hottentots.The myth of the father is spelt out in the novel "the father is authority, infallibility, ubiquity. He does not persuade, he commands. That which he foretells happens" (*Dusklands* 21). The idea of subversion of the figure of the father is attempted when he tries to explain authority, the ways in which it is enacted. The writer Eugene Dawn himself in the space of the interim, breaks down to an uncertain mental condition. The second part of *Dusklands* is called The Narrative of Jacobus Coetzee, a work edited by S J Coetzee and translated by JM Coetzee. The name of Coetzee is part of the South African nomenclature, the split self of the author who tries to view the position of violence from multiple perspectives. In this part of the novel, the colonizer and his hunting of the bushman is explained "It is only when you hunt them as you hunt jackals that you can really clear a stretch of the country" (*Dusklands* 59). The proximity that Gordimer maintains with history is absent in Coetzee. History for Coetzee is only a context from which the character decides to articulate. Here, according to Attwell, Coetzee tries to find the complicity between American imperialism and the Dutch variant of it. He is also therefore trying to find out how it will inform his historical moment. The idea of the wild Bushmen girl is contrasted with the white Dutch woman in the novel; "..so many pounds of white flesh but also

so many morgen of land and so many heads of cattle and so many servants… Whereas a wild bushmen girl is ..a rag you wipe yourself on and throw away… She is the ultimate love you have borne your own desires alienated in a foreign body and pegged out waiting for your pleasure." (*Dusklands* 61).

In the *Dusklands* there are five narrators and Coetzee seems to suggest that unless complemented by the others, reading is not possible. The narrative is fractured till it has to attain fullness by the placing together of everything else. The narrators attain different identities as an explorer, adventurer, historian, editor etc. which makes the total of an Afrikaner identity. "Behind the various Coetzee identities – ruffian adventurer, tormentor explorer, chauvinistic historian, passionless, pedantic translator-editor – lies a unified but very complex statement of Afrikaner identity"(Wade, *White on Black* 135).

Jacobus Coetzee attains the proportions of myth and the archetypal Afrikaner hero. "We picture him in his rough year-round working clothes and lion skin shoes, with his round-brimmed hat on his head and is whip sleeping in the crook of his arm, standing with watchful eye beside his wagon or on his stoep ready to welcome the traveler with hospitality which, in the estimation of Dominicus, was rivaled only by that of the ancient Germani " (Coetzee, *Dusklands*109-10). He undertakes two journeys to the Great Namaqualand. Coetzee rewrites the records thus reproducing the imperialistic endeavor. On his depiction of the Namaquas, Marais opines in ""Ethics, Engagement and Change" that Coetzee has not reduced them to be the enigmatic Other. The relationship with the Namaquas that is presented in the text is an inadequate one that respects their difference. The racial

domination in South Africa is a symptom of the Western idea of progress and expansion. The writer himself is implicated in the process. Therefore, his stance is not that of protest but of "analytical implication" (Vaughan, "Literature and Politics"126).

On the fifth day Jacobus Coetzee reaches the land of the Great Namaqua "He parleyed with their leaders, assuring them that his only intention was to hunt elephants reminding them that he came under the protection of the Governor. Pacified by this intelligence they allowed him to pass." (*Dusklands*121). The gaze is definitely colonialist. He goes on to say "What evidence was there, indeed , that they had a way of life of any coherence? I had lived in their midst and had seen no government, no laws, no religion, no arts."(97) In the enactment of all that is imperative in the colonial drama he voices his fear, "To these people to whom life was nothing but a sequence of accidents had I not simple been another accident?" (98). Mike Marais opines that "the point of the novella is not only that Jacobus Coetzee's failure of the imagination before the violence of colonial space determines his identity and that of his countrymen in the present, but also that it attempts to determine that of future white South Africans since it constitutes an act of prospective plotting which strives to ensure the realization in future history of the original design of the colonial plot of history" ("Omnipotent Fantasies" 61).

In the Heart of the Country on the other hand speaks of the meager life of a spinster who has become lonely in the huge farm where she has rebelled against the authority of the father. The father's sexuality over powers the daughter and she kills him in rage. The breakdown of the system that upholds authority is symbolized by

the death of the father, and the hole where she buries him in. There is an assertion in the character of Magda who says, "I was not, after all, made to live alone… I need more than merely pebbles to permute, rooms to clean, furniture to push around: I need people to talk to, brothers and sisters or fathers and mothers, I need a history and culture, I need hopes and aspirations, I need a moral sense and a teleology.."(*In the Heart of* 119-20)

Paul Rich in the article "Apartheid and the Decline of the Civilization Idea" points to the significance of the term barbarian in the paradigm of white south African settler ideology. The white South African settler ideology rested on the opposition of the civilization and the uncivilized (the barbarian). This has nuances connected with the idea of progress, the roots of western imperialism. The Boer woman lived in a state of subordination to the husband and she was involved in a large part of the household work. Belinda Bozzoli in "Marxism, Feminism and South African Studies" says, the woman had to prepare almost all the food that was to be consumed from raw materials. Though she enjoyed a stronger position when compared to her black counterpart (who was largely working in the agricultural set up), she was subordinate to the male and her position more precarious. Anne McClintock in the book *Imperial Leather* talks about how the colonial woman did not have any say in the matters of the colony. It was always white men who made laws and policies and enforced them for their own interest. The character of Magda but falls into the ambiguous terrain where, "white women were not the hapless onlookers of empire but were ambiguously complicit both as colonizers and colonized, privileged and restricted, acted upon and acting" (6). The white woman

shares the guilt and the power of the colonisers says Visel in “Half Colonisation”. Dorothy Driver in “Woman as Sign” speaks about the involvement of women (British women) in the context of colonisation. They were thought to be the mediators or the bearers of culture. Whatever studies have pointed to the relation of the native woman and the white woman, the white woman has had to align herself with her own racial group. They were made to maintain the difference between the whites and the blacks in the imperial scenario.

At the end of the novel mentioned above, Magda’s prophetic words come out given to her by mysterious machines and they speak in Spanish. The fourth of the last words given to her reads “It is the slave’s consciousness that constitutes the master’s certainty of his own truth. But the slave’s consciousness is a dependent consciousness. So the master is not sure of the truth of his autonomy. His truth lies in an inessential consciousness and its inessential acts” (130). By linking these words to the needs of the crucified Christ as spelt in the fourth of the Last words “I thirst”. Ward in *Chronicles of Darkness* link this to “an aridity, a drought of the inward being of White South Africa” (Ward 159).

The year in which *In the Heart of the Country* was published marked the death of Steve Biko. Rebecca Saunders in her essay “The Agony and the Allegory” marks on the similarity between *Waiting for the Barbarians* of Coetzee and the death of Steve Biko. In *Waiting for the Barbarians* there is a magistrate who lives on for some years in a remote colonial outpost where he is visited by the Imperial Police and its head Colonel Joll. From what sets the story rolling, the state of peace and quiet where the Magistrate waits for the time to pass, is not hampered by the

indigene people, sometimes coming peacefully to trade with him and the inhabitants of the town. This peace is broken by the arrival of Colonel Joll. The empire believes that the barbarians are out there, breeding plots to attack it. Colonel Joll thus catches hold of two people who are made prisoners by him in order to find out the idea that is being hatched. The empire's report says how the prisoner went out of control and in the scuffle hit his head against the wall. The same is said of Biko. The injuries made Biko hyperventilate and made it difficult for him to eat or breathe, as it happened in the case of the prisoners in the novel. In *Waiting for the Barbarians* the magistrate says "I was the lie that Empire tells itself when times are easy, the truth that Empire tells when harsh winds blow. Two sides of imperial rule, no more, no less" (135-36).

Waiting for the Barbarians draw on the borders of the empire, the unspecified place. Here in the clustered security of the town, the people imagine a barbarian waiting to dispel civilization. The barbarians caught by Colonel Joll are an old man and a boy, caught in history's wickedness, who have to perform the role of actors but who do not know their part. The wounds of Steve Biko reappear on the old man "The grey beard is caked with blood. The lips are crushed and drawn back, the teeth are broken. One eye is rolled back, the other eye-socket is a bloody hole" (7).The old man and the boy are out in solitary confinement, an age old device of the empire which will help in the dissolution of the self as part of the torture. This idea is put forward by Gready in his "Autobiography" where he says that confinement increased the sense of being alone in the detainee.

The magistrate in *Waiting for the Barbarians* is interested in visiting an archeological site, which may be an ancient settlement of the Bantu. When the first whites reached the Great Fish river in South Africa's South-East, they found Bantu establishments there. Bantu settlements were circular with a chief's homestead, and huts grouped in circular form, cattle craal and common meeting place in the middle. The whole was enclosed by circular fence. These are explained by Laurence as information from the Archeological Research Unit of the University of Witwaterstrand. They are attributed to prehistoric Bantu occupation to an era 900 years in the past, which is roughly the age of the Bantu in South African history. "The Bushmen, Hottentots and Bantu all arrived in the country centuries before the Whites. By the time the latter appeared in 1652, South Africa was already fully, if in parts sparsely, occupied by non-White races" (Laurence, *The Seeds of Disaster* 307).

In the two novels of *Dusklands* and *Waiting for the Barbarians* we find the mimicking of the Trek that was undertaken by the Afrikaners. In *Dusklands* we find how the empire wrecks its violence on innocent people who have been living in peace and the same is repeated in *Waiting for the Barbarians*. In the novel we find how the magistrate visits the ruins of a place long gone to ruins and how he tries to reconstruct history from it. There is the present time of the desert that surrounds the empire, the past in the form of ruins and the eternal air of the barbarians.

> What has made it impossible for us to live in time like fish in water, like birds in air, like children? It is the fault of Empire! Empire has created the time of history. Empire has located its existence not in the smooth recurrent spinning time of the cycle of the seasons but in jagged time of rise and fall,

> of beginning and end, of catastrophe. Empire dooms itself to live in history and plot against history. (133)

When he goes to meet the barbarians, to return the girl to her home, he says that "And here I am patching up relations between the men of the future and men of the past, returning, with apologies, a body we have sucked dry – a go between, a jackal of empire in sheep's clothing! " (72). He is aware of himself as a perpetrator of the empire. The magistrate's cryptographic efforts are doubted by Colonel Joll as messages for the barbarians. It an allegory on the acts of torture by Joll."His translation of the techniques of cryptography in the service of a confessional politics of interpretation correlates with our contemporary critique of the political complicity of the ethnographer or cryptographer" (Samsolsky, *Apocalyptic Futures* 132).

In the magistrate we find a sense of the wrong done by the white community to the people of the land. He realizes, "We have been here more than a hundred years, we have reclaimed land from the desert and built irrigation works…but they still think of us as visitors transients… They do not doubt that one of these days…their beasts will graze on these rich fields we have planted" (51). In his dialogue with Colonel Joll, it is seen how he places the whites in connection with the land and its people.

> "You have been treasonously consorting with the enemy,' he[Colonel Joll] says.
>
> So it is out. 'Treasonously consorting': a phrase out of a book.

> ‘We are at peace here,’ I say, ‘we have no enemies’. There is silence. ‘Unless I make a mistake,’ I say. ‘Unless we are the enemy’. (77)

This magistrate shakes himself off the responsibility and pin points to the Colonel as the enemy. “*You* are the enemy, Colonel! … History will bear me out!’ (114).

Coetzee raises the serious question of how one can be a white and a liberal through the character of the magistrate. There are no half responsibilities to the Empire. The magistrate has only been abiding his time. He has only wanted peace. He has thought that in being inert he could wash the blood of the empire off his hands. Susan in *Foe* also raises this question.“…I seem to exist only as the one who came, the one who witnessed, the one who longed to be gone: a being without substance, a ghost beside the true body of Crusoe” (51). *Foe* can also be thought of as a metaphor of founding of colonial space according to Sarah Nuttal et al in book *Text, Theory, Space*. *Foe* presents the colonized body as a mouth that cannot speak. “Representing its own silence, the colonized body speaks; uttering its wounds, it negates its muted condition.” (Boehmer, “Transfiguring” 272). Richard Lane in “Appropriating the Signifier” says that Friday refuses the written language that is denied to him, speech has also been denied to him.

Magda, as we have seen, hears Spanish voices uttering European literature and philosophy. Attwell calls Magda a ”displaced subject” (Attwell, “Coetzee’s Duskalnds” 27). The magistrate is also one such character; the characters who are not the narrators, but are shadow narrators. They are the actors in the history of colonization, who do not act themselves, but who lives in the circumstances that are created by the particular historical circumstances of colonization.

Michael K, like the other texts mentioned, is also a study in liberalism. Michael K understands fully well the part he is meant to play in the show of liberalism. They want him to tell them about how he has been living on the edge.

> They treat me like the children of the Jakkalsdrif, whom they were prepared to feed because they were still too young to be guilty of anything. From the children they expected only a stammer of thanks in return. From me they want more, because I have been in the world longer. They want me to open my heart and tell them the story of life lived in cages. (Coetzee, *Life and times of Michael. K* 181)

The medical doctor soon realises what K would want:

> As time passed, however, I slowly began to see the originality of the resistance you offered…In fact you did not resist at all. When we told you to jump, you jumped. When we told you to jump again, you jumped again. When we told you to jump a third time, however, you did not respond but collapsed in a heap; and we could all see, even the most unwilling of us, that you had failed because you has exhausted your resources in obeying us. So we picked you up, finding that you weighed no more than a sack of feathers, and set you down before food, and said: Eat, build up your strength so that you can exhaust it again obeying us. And you did not refuse. You tried sincerely, I believe, to do as you were told…Your body rejected the food we fed you and you grew even thinner. Why? I asked myself: why will this man not eat when he is plainly starving? Then as I watched you day after day I slowly began to understand the truth: that you were crying secretly, unknown

> to your conscious self (forgive the term), for a different kind of food, food that no camp could supply. Your will remained pliant but your body was crying to be fed its own food, and only that. Now I had been taught that the body contains no ambivalence. (163-64)

According to Dargunoiu "Coetzee refuses to turn liberalism into a straw man for the crimes perpetrated by Western imperial expansion. The catastrophic results of colonialism do not entirely demolish the value of liberal doctrine. Instead, Coetzee's fiction shows how liberal doctrine can be highjacked to legitimize illiberal policies and defend their consequences" ("Michael K " 81).

Coetzee's character in *Age of Iron* says that the Africans will re occupy the land "…when I walk upon this land, this South Africa, I have a gathering feeling of walking upon black faces. They are dead but their spirit has not left them. They lie there heavy and obdurate, waiting for my feet to pass, waiting for me to go, waiting to be raised up again"(Coetzee, *Age of Iron* 115). The idea that Coetzee and Gordimer both raise are a sort of apocalyptic waiting for the future says Lazarus when he speaks of *Waiting for the Barbarians* and *July's People.* Mrs. Curren is entrusting the letter she has written to her daughter to a man who has come to stay in her back yard. Mr. Vercueil is what she calls him. This man plays a major role in the reversal of her thoughts and values. The question that perhaps Coetzee wants to raise is about the position of the liberal in a post apartheid South Africa.

Coetzee does not always use South Africa as the background of his novels. In *Doubling the Point* he tells Attwell that he does not know the landscape he is speaking about, but he knows the landscape of *Michael K* very well. The land in

Michael K is Cape Town, Stellenboch, the dry farmlands and the drops of Karoo. K tries to take his mother to St Albert, the going home that is reached perhaps in a different plane. The medical officer understands that K cannot survive with them so he is happy to see K go. *Foe* is set in eighteenth century London, *Age of iron* in Cape town of 1980s, and *Disgrace* Cape Town and Eastern Province.

The characters of Coetzee in *Michael K, Waiting for the Barbarians* etc are not always within the parameters of heroism. There is an endless waiting in these novels of Coetzee, which is not resistance, but an enforcement of the heroism. It is the uncertain terrain of white perplexity which does not know where to lodge the guilt of living. It echoes the theme of wanting to side with the other colour of the skin, but which perhaps requires total effacement of the self. "In each case character who represents the inarticulate Other is given a voice – a wordless voice of great power" (Harrison 83).

There are autobiographical elements in the later novels of Coetzee, where the art is pondered upon together with life. Here characters flitter in and out who could resemble Coetzee, but the similarity is kept at bay, as the author manages to hold them aloft by his narrative dextricity. This we find in *The Lives of Animals* or in any of the semi auto biographical works that were written by him like *Boyhood, Youth* or *Summertime*. It is again seen in *Diary of a Bad Year* where the character of J C ponders on the untimeliness of the creation of *Waiting for the Barbarians*. He thinks on the post 9/11 violence, of the violence in Guantanamo Camp and Abu Gharib Prisons. The terrors of colonialism were mere pointers to the more violent techniques that would happen at a later century. The novels *Elizabeth Costello, Slow*

Man. Diary of a Bad year, Childhood of Jesus and the *Schooldays of Jesus* have all been written after he moved over to Australia.[2]

Though Coetzee is taken to task for having divorced his novels from their surroundings, we find allusions to political and historical events in many of his novels. In the first three novels, we find the writer distanced from the immediate surrounding and marking the historical and the political from an analytical distance. The essay called "Novel Today" by Coetzee has not been reprinted. In it he speaks about the condition of the novel that has to coexist with history. There is a strife between the novel and history where the novel can sometimes act as a supplement to history or as its rereading, a rival. We can see that Coetzee's novels are rivals to history.

But Gordimer criticises Coetzee by saying that he evades the historical in her write up on *Waiting for the Barbarians*. She says,

> J M Coetzee, a writer with an imagination that soars like a lark and sees from up there like an eagle, chose allegory for his first few novels. It seemed he did so out of a kind of opposing desire to hold himself clear of events and their daily, grubby, tragic consequences in which, like everybody else living in South Africa, he is up to the neck, and about which he had an inner compulsion to write.("The Idea of Gardening" 139)

She also says that he does not realise that the victims no longer see themselves as victims and he is blind to their choice of what they have decided to do for themselves. While speaking of *Michael K,* Nadine Gordimer opines that the

novel does not have political relevance as Coetzee withholds details about K and therefore of his attachment to the community or to politics. Gordimer's reading seems simplistic. It also falls short of comprehending the narrative technique employed by Coetzee. Pechey marks the point when he says that Gordimer's critique of Coetzee is unfounded because he never believed that apartheid was a symptom of bad modernity which the good modernity of democracy would replace ("Coetzee's Purgatorial Africa"). Gordimer also does not realise what Coetzee's characters do. Michela Canepari-Labib puts it neatly and explains that after the post structural equation of 'world' and 'word', Coetzee's novels represent the human condition. All the contradictions and ambiguities that are available in the human condition are available in Coetzee. The characters denounce any search for a wholeness or fixedness of identity. They are most human in that the characters accept "their contradictions and their status as alienated beings."(279).

Coetzee has often come to be criticized for his lack of historicism by other critics too. Paul Rich says in the context of the novel *Waiting for the Barbarians* that Coetzee does not have "…any understanding of the historical forces that produce actual imperial systems at particular phases of history…"("Apartheid and the Decline of the Civilization Idea" 385).Along with Paul Rich stands Vaughn who criticizes Coetzee for the problematisation of language for which he was lauded by other critics. He says that the language of Coetzee cannot say anything and that it cannot be relied to narrate incidents outside its racial and historical dialectic. Durrant in his essay "Bearing Witness to Apartheid" describes Coetzee's novels as "works of failed or inconsolable mourning" (437). By not giving proper names to the

characters of the barbarian girl, to Michael K or to Foe, Coetzee makes it impossible to conjure them, their disfigurement making them the object of history. They are entered into the symbolic order of language, their disfigurement does not allow them to enter into meaning and they fail to function as ordinary humans, "these bodies are the site of a loss or a disappearance" (439).

All these criticisms levelled against Coetzee attempt to read him realistically and fail to notice the many ways in which he deals with the issue of postcoloniality. In his interview with Tony Morphet Coetzee says that "…I don't have much interest in, or can't seriously engage myself with, the kind of realism that takes pride in copying the 'real' world"("An Interview"). It will do well to look into the more libratory readings on Coetzee.Coetzee's prose is said to be meticulously crafted and as cerebral by Poyner. The milieu of his writing is the colonies and the postcolonies. "Although the writer-protagonists in the oeuvre engage with the apparent tensions between art and politics, the fictions' elaborate textuality suggests that Coetzee refuses fully to endorse the ethico-political by negating the literary" (Poyner, *J M Coetzee 7)*. When binaries separate differences with a certainty, the process where we unsettle the differences will lay bare all its uncertainties. It helps to see how the differences are constructed. This is one of the hall marks of Coetzee's fiction.

Other readings have seen Coetzee in a more favourable light. Coetzee's writings have been described as 'situational metafiction' (Attwell *J. M. Coetzee* 3) and says that the novels write again and again back to the context. He emphasised on how self reflexive Coetzee's works are and therefore how serious his engagement is with history. He also terms Coetzee's writing"post-humanist, reconstructed ethics"

(97). Benita Parry on the other hand believes that Coetzee can present in myriad ways the needs of a liberal stricken conscience. It helps us to see the moral vacuum that is present in the world which allows torture to take place.

Benita Parry points out that Coetzee's narrators narrate the story of the oppressed other. In between the privileged position of the narrator and the oppressed silence of the other, Coetzee creates a Lyotardian *differend,* she opines *(*"Speech and Silence in the Fictions of JM Coetzee"). The otherness in Coetzee's writing according to Attridge is demanding. It does not exist outside of language or discourse. It is what is brought alive in language, something that has always been present, but neglected as the other. The other is not the opposite of what is considered as real but he describes it as "…heterogenous, inassimilable, and unacknowledged unless it imposes itself upon the prevailing discourse, or unless a fissure is created in that discourse through which it makes itself felt, as happens at some of the most telling moments in Coetzee'swriting" (Attridge, *Ethics of Reading,*29-30). This is a form of resistance, a struggle, which "is not a quality inherent in a cultural product but rather an effect of the process of that product's creation and reception" (Jolly, "Contemporary Postcolonial Theory and South Africa"19). In "Text and Hinterland", Kai Norris Easton says that Coetzee makes "an arguably *conscious* effort not to follow 'established' codes of liberalism and fiction; he chooses instead to cross or redefine the boundaries, maintaining, at the same time, the distance of doubt" (588). Rita Bernard in "Dream Topographies: J M Coetzee and the South African Pastoral" says, "There is a deliberate analytical unsettledness in Coetzee, which deconstructs, rather than assimilates to, any South

African literary tradition, or any South African 'sense of place'" (38).This search for a deeper understanding of post colonial space is found in Coetzee's post apartheid novel *Disgrace.*

In the year 1999 when *Disgrace* had hit the stands, South Africa was already a democratic country that had held its elections. Nelson Mandela had come out of jail and elections had taken place in 1994. The African National Congress condemned the novel as yet another form of racist portrayal. Rosemary Jolly rose up to the novel and said that it was ANC's stubbornness to create an art that would only praise the post apartheid situation ("Going to the Dogs"). Attwell in his work "J. M. Coetzee and South Africa: Thoughts" critiques Coetzee that at a time when people wanted respect, Coetzee gave them disgrace. Attridge in his work "J. M. Coetzee's *Disgrace*: Introduction" opines that Coetzee is either praised for his portrayal or he is " condemned for painting a one-sidedly negative picture of post-apartheid South Africa, representing blacks as rapists and thieves, implying that whites have no option but to submit to their assaults" (317).He speaks against portraying the novel as the need of the times.Hayes quotes Prof Jakes Gerwel, who in his article "Is this the Right Image of our Nation?" says that the novel lays bare "almost barbaric post-colonial claims of black Africans"(197). Beyad in his article says that Coetzee's vision in *Disgrace* is about sadistic and masochistic tendencies that are result of apartheid will continue in Africa.

There are other readings on *Disgrace*. Poyner says that the novel is an allegory for the TRC in "Truth and Reconciliation". Patrick Hayes in his book *J M Coetzee and the Novel* reads *Disgrace* in the context of the South African

Constitution. He mentions that it is often read in the context of TRC. The Preamble of the constitution of South Africa states that it seeks to heal the divisions, to lay down the foundations of democracy and to build a united and democratic South Africa. Most readers have found that *Disgrace* violates this promise of peace and unity. Gordimer again attacks Coetzee that there is not one character who can be real in *Disgrace.* She says "I find it difficult to believe, indeed more than difficult, having lived here all my life and being part of everything that has happened here, that the Black family protects the rapist because he's one of them. If that's the only truth he could find in post-apartheid South Africa, I regretted this very much for him" (quoted in Bradshaw, *JM Coetzee's Austerities*13*)*. .

The question then arises if that is the picture of South Africa that Coetzee presents in *Disgrace*. Coetzee's text does not suggest such an absolute answer. The text does show the stages of power in transition. The transition is affected in the characters as also the spaces in which they are placed. The misassumption of essentiality comes from seeing the novel as centering on David. Just as the novel displaces the power equations, so also the story beginning in page one with the name of David Lurie, slowly shifts to Lucy. *Disgrace* is more of Lucy's story. It is Lucy whom David sees in the end of the story, bent over blooming flowers. And it is from here the story begins. In the end is really the beginning.

The novel opens with the introduction to David Lurie. David Lurie is an adjunct Professor of communications at Cape Town Technical University. He thinks of himself as a man in good health, of clear mind, a scholar who lives within his means of income and emotion. "He is all for double lives, triple lives, lives lived in

compartments" (6), he says in connection with Soraya, the woman he meets once a week for a sexual rendezvous. The line seemingly innocent is a sign for the times. It is not a single life that one lives, but lives that are lived drawn from the unseen chords of yesterday. Here in the earlier pages of the novel is a dialogue that a character who David Lurie had a one time relationship with says, "Now people just pick and choose which laws they want to obey. It's anarchy. How can you bring up your children when there is anarchy around?" (9).

In the first two chapters of the novel lies the key to the text. The first chapter outlines the path of causal eros that Lurie undertakes, the next chapter introduces Melanie Issacs, the student whose relationship with Lurie perhaps move towards a deeper note. In a week, she is not another face. She becomes an important presence in his life. When he forces himself on her he says "Not rape, not quite that, but undesired nevertheless, undesired to the core. As though she had decided to go slack, die within her for the duration, like a rabbit when the jaws of the fox close on its neck. So that everything done to her might be done, as it were far away." (25) (After the event that happens to Lucy we find her taking months to move out of the stasis into which she has fallen.). Lurie in his relationship to Melanie does not take into consideration her willingness. "Lurie's attempt to possess his student is emblematic of the relations of power that pervade South African society as a whole". (Marais, "Little Enough" 175)

The state of disgrace into which David Lurie falls is more than self inflicted. It is about the complex interventions of time, that lets him slip from positions of power, but which is again reiterated, repeated in the instance of his daughter's rape.

Both these signifying instances are positioned in the South Africa of the post-apartheid. The position is one of open-endedness, one where a step placed is in the uncertain ground of future, where violence is spoken in open terms.

David gets a memorandum from the office of the Vice- Rector (Students Affair) saying that a complaint has been lodged against him. With the two names on their page, the equations are no longer one of love but that of enemies. He says in front of the board that he has no defence. He later places the weight of what happened on the fault of desire. He reminds Lucy, later on in the novel, of a male dog who lived in their vicinity when Lucy was a child. On having a bitch somewhere near, the dog would become unmanageable and the owners would beat it with a regularity till the dog did not know what to do when it smelt the female dog somewhere. When it did, it would try to hide itself, its ears flat, and the tail between its legs. David explains it "What was ignoble about the Kenilworth spectacle was that the poor dog had begun to hate its own nature. It no longer needed to be beaten. It was ready to punish itself. At that point it would have been better to shoot it" (90).There are questions that arise when David places his relationship on the rights of desire. He decides to divorce himself from the history of wrongs that was done in South Africa. He decides not to defend himself as he feels it is something that is natural. But the blame may not be put on eros. In a country like South Africa, love has price to pay. Violence is perpetuated at many levels, the most cruelest of it being on the body of the woman.

The fact of the colonizer using the body of a colonial woman, as informally as he uses the land, is addressed. We find mention of this idea in *Dusklands* where

Jacobus speaks about the colonial woman as a cloth on which he uses himself and throws away. Brownmiller exhorts us to place rape where it really belongs, "midways between robbery and assault" (377).The context in which Lurie places his molestation of Melanie is personal. The text of *Disgrace* tries to find ways in which to address the political that is linked with the personal, the aftermath of living in a country like South Africa. Though in Coetzee's writing one may not find the idea of salvation or morality, the word 'disgrace' addresses these issues at a personal plane.

The word disgrace is used throughout the novel in many instances. David's ex-wife calls his relationship with Melanie disgraceful. He tells Bev Shaw of his condition that he supposes himself to be in a state of disgrace. When he is locked in the lavatory and his daughter was being used, he thinks "Lucy's secret; his disgrace" (109).When the incident of attack took place Petrus was not there. But he returns later with some building materials. He does not report to Lucy when he returns, but later asks if she would keep her stall in the market. Lucy says she is not going and David thinks she does not go "Because of the disgrace" (115).

David who had earlier refused to admit he was wrong decides to make peace with Melanie's family after the incident of attack at the farm. Davis meets Melanie's father and David thinks of himself as "A figure from the margins of history" (167). He apologizes to the family. He says that maybe it would have turned out better for him and the girl. But he lacked something, the "lyrical" he says. He says he apologises for the grief he caused them. He uses the word again and again to stress on the state he is living in.

> I am being punished for what happened between myself and your daughter. I am sunk into a state of disgrace from which it will not be easy to lift myself. It is not a punishment I have refused. I do not murmur against it. On the contrary, I am living it from day to day, trying to accept disgrace as my state of being. Is it enough for God, do you think, that I live in disgrace without term? (Coetzee, *Disgrace*172).

He bends before the mother and the daughter. He goes on his knees and touches his forehead to the floor.

The confession that is demanded of Lurie is remnant of the confession that the Truth and Reconciliation Commission expected from the people of South Africa. Mark Sanders speaks of the TRC and quotes the South African Promotion Preamble which says that the TRC meant to provide "a historic bridge between the past of a deeply divided society… and a future founded on the recognition of human rights, democracy and peaceful co-existence for all South Africans" (61).The Promotion of National Unity and Reconciliation Act (1995) gave power to the Truth Commission

> to formulate means for the reparation and rehabilitation of "victims" – a clause providing for the restoring of victims' human and civil dignity by allowing them to testify in their own words. It also gave it the authority, a controversial one, to recommend amnesty for "perpetrators" who made full disclosure of violations of human rights committed by them. (Mark Sanders, "Remembering Apartheid" 61-63)

In South Africa the giving of testimony is released as reconciliation. It tried to address a twofold need; solace for the victim and retribution for the perpetrator.

There was also an attempt in democratic South Africa to make the whites sign a statement that would confess their guilt in the historical process of racist cruelty. But Isidore Diala in her article “Nadine Gordimer, J M Coetzee, Andre Brink” says about how the whites were not ready to sign; only 500 of one and half million whites were ready to sign in the “guilt list”. Breytenbach was one of the dissenters. This was in response to the call for the whites to apologise for the wrongs of apartheid.

TRC itself could not address the issue with the solemnity that it merits. TRC is deemed a failure by many. Mamdani in “Amnesty” makes it clear that it failed to take into consideration the crime that was done to a community by bringing the discourse down to the level of the individual. The question that arises is if confession is a failure because confession does not mean realisation of the guilt. Remorse was not thought important to the TRC process as the extent of its sincerity could not be measured. David refuses to signs public statement of owning up the guilt. David’s remorse also is not complete.

The idea of shame and guilt are addressed by Samantha Vice. Shame is directed at the self, while guilt is not directed towards it. Guilt removes the self from the implication of the wrong. It does not reside on the self’s feeling of what one is. She goes on to say that in South Africa the problem is not being white, but the problem is being white South African. The white in South Africa is a minority, placed in a geographical place and having the narrative or culture of another. Having lived for generation in this place they need to assert they are Africans and she locates this assertiveness as a part of discomfort. The TRC and Mandela’s

reconciliatory mode depended on the moral responsibility that the whites would take up. But the task was difficult.

In his essay "Confession and Double thoughts" Coetzee speaks about confession. According to Coetzee, confession is a "component in a sequence of transgression, confession, penitence, and absolution. Absolution means the end of the episode, the closing of the chapter, liberation from the oppression of memory. Absolution in this sense is therefore the indispensable goal of all confession, sacramental or secular" (251-2). But Sanders in his article says that confession may compound the offence as is evident from the novel. When David kneels before Melanie's mother and sister he keeps thinking if it is enough. His rape is part of the larger history of violence which has been done "and there is not making the past past, no liberation from the 'oppression of the memory', only an increasing and ambiguous knowledge, which, in Lurie's case, brings, in part, a disastrous identification with the men who rape his daughter."("Disgrace" 370). Confession on Lurie's part was incomplete because of the ambiguous nature of his confession. His unwillingness to be part of the reconciliatory process, and his later half hearted attempt at extending his apology to Melanie's family, renders the act incomplete. This incompleteness is echoed in Petrus' act of protecting the men who raped Lucy. "It is precisely the shifting place of the confessor that constitutes both the form and content of the confession ..confession as a road to expiation and rehabilitation is rendered impossible by the framing structure of a continually displaced confessor" (Schalwyk 26) .

The act committed by David is excused by him by not confessing to wrong, by placing it on the grounds of desire. Desire at different levels is addressed in the novel. All these are led to the final question that Lucy raises in the novel. She asks why she was raped. She finds out that rape was done as part of violence. The female body was the space at which the imperial drama was played out. Fanon speaks of the fear of rape that formed the fantasy of every white woman who desired and feared the black man at the same time. In the novel *In the Heart of the Country*, Magda's father forces himself on the wife of Hendrik. It is the same story of how the imperial landscape was the conquering playground of the colonizer. As the land was his, so was the woman of the colonized.

At the hearing he says that he pleads guilty to both the charges that are put on him. But he is asked specifically, what it is that he acknowledges to have done. "The wider community is entitled to know" (50). In spite of knowing that he would lose his job, David refuses to defend himself. He says "Frankly, what you want from me is not a response but a confession. Well, I make no confession"(51). All that the committee wants from him is, "We on this committee see ourselves as trying to work out a compromise which will allow you to keep your job. That is why I ask whether there is not a form of public statement that you could live with and that would allow us to recommend something less than the most severe sanction, namely, dismissal with censure" (54). They remind him that there is a difference between pleading guilty and admitting it was wrong. The history of apartheid can be redressed only on the acknowledgement of the wrong that was committed. He is again met by a member of the committee who offers him a chance to repent. He

refuses. He says, “Repentance is neither here nor there. Repentance belongs to another world, to another universe of discourse” (58).

On being asked to issue a statement he asks

> I am being asked to issue an apology about which I may not be sincere?
>
> The criterion is not whether you are sincere. That is a matter, as I say, for your own conscience. The criterion is whether you are prepared to acknowledge your fault in a public manner and take steps to remedy it. (58)

He later explains to his daughter that these are puritanical times. Private life has become a public business.

Throughout the conversation we are given an insider’s account in terms of sin/ morals. The act of non-repentance carried on by David Lurie but reaches certain points of clarity later on when he meets the father of Melanie. There, in a personal act of apology he extends his hand to the family of Melanie Issacs. He meets the father. And in rare act he bends down in front of the mother and the sister.

He moves in with his daughter Lucy to the town of Salem in Eastern Cape. There Lucy has set up a farm, living in a large house of the olden days, when there used to be so many guests. “Dogs and a gun; bread in the oven and a crop in the earth” (60), thinks David. She makes a living from the kennels, from selling flowers and garden produce. He thinks that history had a larger share in the making of Lucy, more than her parents. “A frontier farmer of the new breed. In old days, cattle and maize.Today, dogs and daffodils. The more things change, the more they remain the

same" (62). When Lucy walks, her bare foot leaves clear print of the red earth. This link of Lucy with the mythical Afrikaner farmer is later refuted by her.

In not seeing the undertones that the novel holds with history and the land Coetzee, as mentioned before, had been critiqued. Gordimer had earlier attacked Coetzee on his non involvement with history. Attridge in " Age of Bronze, State of Grace" says that there can be no doubt about the involvement of Coetzee with his country nor his stand against the Nationalist government from 1948 to1994 though his writing did not take the route of direct resistance writing. He opines that a few instances of David's understanding of the political situation can be discerned in the novel. One is in his relationship with Soraya, where he says that anything is possible these days. There is the instance where his ex wife tells him not to expect sympathy from her, neither sympathy nor mercy, not at this time and age. The rationalisation under which the hero of *Disgrace* suffers is symptomatic of the detached and ambiguous relationship South Africa holds with the 'developed world', continues Attridge in the article echoing what Gordimer said about Coetzee to Jeyifo in her interview. She says that he cannot be drawn into things.

Though Coetzee has been accused of being distanced from history, there are instances in the novel where the awareness of history is apparent. Lucy asks David to give Petrus a hand in farm work and David replies "Give Petrus a hand. I like that. I like the historical piquancy." (77). Later when she asks him to help Bev Shaw at the Animal Welfare League with the animals, she reminds him that it has to be done out of generosity and not expect payment. He says that it is almost like trying to make reparation for all the mistakes done in the past. We find that all throughout the

novel there runs direct allusion to life lived which can be alluded to allegory. When he buries the dogs who are killed by the black men he thinks, “contemptible, yet exhilarating, probably, in a country where the dogs are bred to snarl at the mere smell of a black man” (110).When the two men and the boy attack him and Lucy, he thinks “So it has come, the day of testing”(94). He thinks bitterly if this is what mission work left behind. Not only do the men attack David, set him on fire and rape Lucy, they also kill the dogs in the kennel. They plunder everything before they leave. “A risk to own anything: a car, a pair of shoes, a packet of cigarettes. Not enough to go around, not enough cars, shoes, cigarettes. Too many people, too few things. What there is must go into circulation, so that everyone can have a chance to be happy for a day. ..Not human evil, just a vast circulatory system, to whose workings, pity and terror are irrelevant. That is how one must see life in this country; in its schematic aspect. Otherwise one could go mad” (98), thinks Davis drily.

There are underlying tones of politics in the decision of Lucy to keep the news of the rape to herself. In the case of Lucy, when she is raped she decides to keep the story private, whereas Melanie has the complaint filed against David. Even after the brutality of what has happened to her, Lucy decides to go back to the farm and she says she plans to go on as before. David does not allow her saying it is not safe. Lucy reminds him that it was never safe. There is a statement that Lucy tells him before the catastrophe strikes her. She says that , “…there is no higher life” (74). There is only the life they live with animals. But Lurie gives her a reply that if we need to be kind, it has to be out of simple generosity. Not because we feel fear or retribution.

Lucy says that the men who raped her hated her. That perplexes her more than anything. Lucy's silence is explained in the novel in many way. Lucy says of the reason why she chose to be silent,

> …what happened to me is a purely private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not. It is my business, mine alone.
>
> 'This place being what?'
>
> 'This place being South Africa'.(112)

The changed world order of history is also shown in *Disgrace* through the role of Petrus. Petrus is just a neighbor who happens to be available, who gives his labor voluntarily. In the new world the laws are different, "Petrus knows it, and he knows it, and Petrus knows that he knows it" (117). In the new world Petrus waits for the chance for him to take over Lucy's land and Etiinger's too. In the matter of the attack Petrus remains inert even when he is reminded that those men did not come to merely steal, they came for something else. When he questions Petrus as to what is to be done to the child, the boy who took part in the attack, Petrus says, he is a child "He is my family, my people" (201). David stands with Petrus to help him, not for advice, as we see in the reversal of role of Bam Smales(of *July's People)*, he stands to hold things, to pass the tools. Of the incident of attack Petrus says that Lucy is safe now . He says he will protect her. Petrus is ready to take over the farm from Lucy. The novel hints that Petrus will eventually also take over Ettinger's land. Ettinger is the man who walks around with a gun. He says that the police will not

save him and it is best to save oneself. He does not trust Petrus. He also understands that it could have been worse for Lucy; she could have been taken away by the men.

At the party thrown by Petrus for the land transfer, they are the only whites. There the young boy who attacked Lucy is seen but the boy is not startled. The text describes it as, " On the contrary, the boy appears to have been waiting for this moment, storing himself up for it" (131-32).In the party David returns to see a man standing in the middle and everyone gathered around him, listening keenly to what he has to say. The man wears a medal the size of a fist. The boy stands in the crowd and looks at David, and everyone turns around to look at him too. "Other eyes turn toward him too: toward the stranger, the odd one out" (135). The white man is the odd one standing. He does not belong there.

Lucy prevents David from calling the police; she says it is not Petrus' fault. Petrus is no more the historical slave who could be blamed for any wrong committed. She stands her place and tells David ,

> This is my life, I am the one who has to live here. What happened to me is my business, mine alone, not yours, and if there is one right I have it is the right not to be put on trial like this, not to have to justify myself – not to you, not to anyone else. As for Petrus, he is not some hired labourer whom I can sack because in my opinion he is mixed up with the wrong people. That's all gone, gone with the wind. (133).

History comes a full circle when Petrus owns up the boy who was party to Lucy's rape. The boy himself is said to be there at the site of crime, to learn how to

rape. The boy shouts at David, "We will kill you all!" (Coetzee, *Disgrace* 207), when he is caught by David and attacked by the dog. In the use of the words "We" and "You all", the novel stresses on the diving lines still existing in South Africa. Violence is repeated and now the roles of the victim and the perpetrator are reversed. There is a larger history at work behind the rape and Petrus' decision to safeguard those who have committed the crime. Ania Loomba mentions Prospero who accuses Caliban of attempting to rape Miranda. She says that this accusation reverses the trope of colonialism as rape and therefore deflects the focus of violence from the colonizer to the colonized. In *Disgrace* dividing lines of violence between the colonizer and the colonized have been erased. The violence is now being perpetuated by the erstwhile colonized.

The novel has two incidents that are repeated in the story. The repetition sometimes in a dialectic mode forces the story to a tension where answers are sought. The question that is raised is about the role of the people who lives on in South Africa, and about how they would position themselves in a post apartheid context. Two instances can be drawn from the story about events repeated. One of them is rape that takes place in two different contexts. David rapes Melanie, Lucy is raped by three black men. Another action is the decision of Lucy to keep her rape a private matter .While Melanie goes ahead to complain about David and to seek redressal, Lucy says that it is private matter, and that it will remain her private matter in the country that is South Africa. Lucy's attitude to the crime in making it a private event is a repetition of David's idea that desire is a private matter. In bringing rape and desire to one plane, Coetzee perhaps tries to draw the complexity

with which things can be read in a country like South Africa. There is again an echo between Lucy's stoic acceptance of what has happened to her, and her decision to stay on, accepting the new terms, and David's acceptance of his state of disgrace. He tells his ex wife that he was fighting for freedom, the freedom to remain silent. The repetition of the instances in the novel in two different contexts points to the parallel Coetzee wants to draw between the two South Africas; before 1994 and after 1994.

Lucy corrects David when he says that they want her for a slave and she corrects him saying, it is not slavery, it is subjugation. She also tells him that he is not the guide she needs, "not at this time" (161). On hearing of her pregnancy, when he asks her to end it she tells him that it is her life and he has been living a life where he feels that everyone is minor. She tells him that people are not divided to major or minor. She is not a minor and just as he has a life, she has a life too.

Of the incident Lucy says,

> 'I think they have done it before,' she resumes, her voice steadier now. ' At least the two older ones have. I think they are rapists first and foremost. Stealing things is just incidental. A side-line. I think they *do* rape.'
>
> …
>
> She broods a long while before she answers. 'but isn't there another way of looking at it, David? What if…what if *that* is the price one has to pay for staying on? Perhaps that is how they look at it; perhaps that is how I should look at it too. They see me as owing something. They see themselves as debt collectors, tax collectors. Why should I be allowed to stay here without paying? Perhaps that is what they tell themselves.' (Coetzee, *Disgrace* 158)

The link between the characters in the novel and land is very plainly stated. Petrus says that he will take care of Lucy. Lucy understands that it is not her who he wants; it is the farm, which is her dowry. She understands that what he is offering her is protection and since she knows him, she also knows where she stands with him. She is willing to sign over the land to him, but the house will remain hers.

There is an important exchange between David and Lucy at this juncture where she says that 'I will become a tenant on his land'. David corrects her "A *byowner",* to which she agrees and corrects herself. Rita Bernard in "J M Coetzee's Disgrace and the South African Pastoral" says that the pastoral utopia which is mentioned in white writing is actually a dystopia. Under apartheid, South Africa had systems of camps and prisons that tried to divide citizens, confined and regulated them. She also remarks on the word "byowner" that is used by Lurie does not denote the old English meaning of someone who resides near. Instead she says it connotes that the old rural economy still survives even though in the post apartheid context the roles have been reversed. Thus the novel re inscribes positions of power.

Lucy affirms that it is humiliating to give up her farm to Petrus, but she retains the rights to the house. She says, "But perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start from ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity"(205) and David adds for her "Like a dog" (205). She says that she is ready to become a good mother and a good person and he should also try. And he thinks that perhaps he has not been a good father. He may make a good grandfather.

The role that David envisages for Lucy as a farmer is denied and rejected by her. White colonization from the beginning used the figure of the farmer as the person who established the volk, the frontiersman who travelled into the interior, who claimed the blank land or who fought the barbarians, the trekker who moved ahead to establish a land of his own. In the middle of the apartheid thought was the figure of the farmer opines Gorak. In the 1940s and 50s the Nationalists strengthened the image and the idea of apartheid was a mere strengthening of this imagination. The idea of the farm derived from the imagination of the earlier romantic strains of European literature gave to the nationalists an idea that the farm pointed to an earlier time of pastoral peace. From the idea of the farm, that haunts the idea of South African novel, Disgrace tries to take break . Lucy tells David, "Stop calling it the *farm*, David, This is not a farm, its just a piece of land where I grow things – we both know that." (200). In Lucy we do not find the mythical farmer of the veld. A basic difference in which David reads the life of Lucy is that he misconstrues her decision to farm as the repetition of history. But Lucy is more realistic. In her denial of the word farm, she denies a history of romantic idealization on which colonialism rested. It also shows the realistic tone that has to be adopted in the transition to the new world.

The use of land by the black person in *Disgrace* does not create in itself new space. It re invents the violence that was the prerogative of the white man. Therefore, the revolution itself was a failure. "A revolution that does not produce a new space has not realized its full potential; indeed it has failed in that it has not changed life itself, but has merely changed ideological superstructures, institutions

or political apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language and on space"(Lefebvre 54).

In the book *Space, Place and Gendered Violence* Sorcha Gunne says that the book *Disgrace* is about economy of ownership of the right to pain and to narrate. Connected to this is the possession of land, property and also women who in a patriarchal scenario is considered to be property. The marriage of Lucy to Petrus is also considered an arrangement. It is spoken by Lucy as a deal or an alliance. He is not offering her marriage and honeymoon, but it is an arrangement where, by marrying her, he will offer protection to the self of the woman and to the materiality of the land.

The transfer of land from Lucy to Petrus is also the transfer of power from a white to the black. But the violence that ensues from power remains the same. Violence does not rest on the colour of the skin. Colonialism according to Mamdani was also about the institutions that the minority built in order to overt the majority. The racialised majority in the twentieth century were made into ethnicised minorities. The boundaries, he said, had to collide with the cultural boundaries. In the neocolonial period, the inverted structure retains the power that it held from the colonial period onwards. The colonial state continues according to Mamdani, even with some changes. Thus the colonial world does not end, it is repeated endlessly with frightening obstinacy. "My point is that in privileging the indigenous over the non indigenous, we turned the colonial world upside down, but we did not change it. As a result, the native sat on top of the political world designed by the settler"

(Mamdani, "Overcoming the Poitical Legacy" 658). This we find in Petrus, who continues in the position of power. His willingness to take over Lucy, and through her the land, repeats a colonial drama which does not consider the willingness or the individuality of the other.When told that Lucy being alone is not safe, Petrus tells him that these are dangerous times.

In the book *The Production of Space* Lefebvre says that social space is actually a social product and he goes on to explain that "..the space thus produced also serves as a tool of thought and of action;… in addition to being a means of production it is also a means of control, and hence of domination, of power.." (29). This has been worked out successfully in the South African context of apartheid. Propst is of the opinion that apartheid worked to give symbolic coherence to the white self, by a process of abjection, by rejecting the black self. The land was split in order to affect this division.

> the land is deeply and intimately connected to the human body, and that the memory of landscapes can behave much like bodily traumatic memory: the trauma is paradoxically both inscribed on and perceived as external to the body/land, and the memories generated by the inscription are involuntary, arising in the survivor almost like a demonic possession.(Graham, *South African* 141*)*

From the 1990s onwards the country/land was in the process of finding out how to affect reconciliation. One of the methods was by displacement of the individual from the self to show hospitality to the others. This was based on the concept of ethics by Levinas whereby the self would not expect any reciprocation. But Propst speaks

about reclaiming a sense of self, that is not abjection or a return to a unified sense of enlightenment but one that can actively construct a sense of belonging by new ways of inclusiveness. This new way is the one Lucy charts for herself and also the way Lurie realises for himself. This was the way in which the trauma could be overcome by the land.

No space disappears completely, says Lefebvre. There is always a trace left behind. In his political organization of space, Soja speaks of how space is localized and how space is influenced by the ideology, politics etc. It is also a hierarchy. This hierarchy of space is reversed in *Disgrace*. The old historical roles of master and servant are revised in Lurie and Petrus. With Lucy, the role that Petrus served was one of equality. The space of the rural slowly gives way to the city in *Disgrace*. In *Disgrace*, there is the indication of how the country side will come to meet the city. Now that the number of farms is less, David sees shanty settlements springing up on the road, a boy herding cattle, the country growing into the city.

The white privilege at work in Disgrace is also male. It refuses to acknowledge the wrong done. It also is blind to the link of this violence in the larger violence done to the country called South Africa. As the novel unfolds, what David is forced to acknowledge is his role in the history of the country as perpetrator of violence. Disgrace is then about the unseen white privilege, learning to acknowledge the "colossal unseen dimensions" (Mckintosh "White Privilege" 78). It is about knowing that there are systems in place that will assert privileges and one needs to unlearn them. This important lesson is driven home to David by his daughter Lucy when she says that she has to begin with nothing. In the novel *Disgrace* the

character of the professor Lurie has physical relationships with a sex worker, a student and finally Bev Shaw. All the impassioned relations work in terms of power with the protagonist. “To the extent that they are together . . . he is the one who leads, she the one who follows. Let him not forget that” (27).David’s sexuality is connected to authority says Sue Kossew and when he loses the authority he feels “sense of self-disgust, uselessness, and superfluity – a loss of authority – that links David’s sense of being “out of place” with the unwanted animals of Bev Shaw’s animal refuge” (157).

But in each of these relationships David is marginalized into a position of accepting his position as white male who does not call the shots. Later this sexual subversion happens in the case of his daughter who is a lesbian. She is raped by the blacks who have now assumed power. There are flickers of this ambiguity in the novel where the persona of the author that is white shows up in all the uncertainty that the country is passing through. The position of the white is now transitory and in spite of this uncertainty, privilege shows. Lucy denies the advice he gives her, once more subverting the authority of the white male/father. “You are not the guide I need” (161), says Lucy to her father. Thus David Lurie is symptomatic of the changing relations in post apartheid South Africa. David realizes that between himself and Lucy’s generation a curtain seems to have fallen. Pechey in “Coetzee’s Purgatorial Africa” says that David learns that the line of the frontier now runs between generations and that his daughter is now his other “In the new post-apartheid flux, the ethical and aesthetic skills he has long honed, skills of distance

and disinterested judgement, look old-fashioned. Worse still: they underscore his marginality" (382).

When Lucie lives on as pregnant, as a living relic of war that was found on the symbolic land of south Africa, the violence done on her body, it is all the more severe in that she is a lesbian. The stoicism she shows can only be an indifferent acceptance of the fate that the white person would carry on in the mind, and in the body. It is not serene. The flowers that bloom on the soil are only a façade, ones on the graves of history of a land that is tortured and mutilated.

Disgrace is more the story of Lucy than the story of David. David is the onlooker who sees what the world is turning into. David is fitting himself in. Lucy is more sure of her grounds, more practical; Lucy is ready to welcome the new world, tackle it in the way David is not able to. David notices about Lucy and her life that "The dogs, the gardening, the astrology books, the asexual clothes: in each he recognizes a statement of independence, considered, purposeful" (8). David learns. Derek Attridge in *J M Coetzee and the Ethics of Reading* speaks of giving up control of one's sense of identity by ethical response to the otherness. Lurie's transformation may only be partial according to Spivak where she says that he does not understand the feeling of his daughter or Melanie, though he does show empathy with the dogs. Marais is of the opinion that Coetzee's characters divest themselves of all subject positions. But this divesting does not help him to understand the fragility of the position of his coloured student or his daughter.(Marais M "J. M. Coetzee's *Disgrace* and the Task of the Imagination.").

To understand the position of Lurie we need to understand the position being assumed by whiteness in the twenty first century. This whiteness is explained by Lopez in the inoduction as,

> post-empire, post-mastery whitenesses attempting to examine themselves in relation to histories of oppression and hegemony of their others in order to learn the difficult, never-mastered skill that Heidegger used to call Mitsein: Being-with. It is this learning of a postcolonial Mitsein, this being-with others after the fact of domination, abuse, and outright murder of them, that constitutes the ground of the most important negotiation between erstwhile colonizers and colonized that postcolonial studies can offer.(Lopez *Postcolonial Whiteness* 6*)*

He goes on to say that the one way in which one can escape from the universally privileged white self, which he explains as the antiracist white self that is contrasted from the erstwhile racist white self, is to work on its relation to nonwhiteness phenemenologically, as a relation that is intersubjective.

Lurie does not reside outside history. Rather his position as a hero is subverted and he resides in the slipping terrain where all certainties of identity are eluded. David Attwell opines of *Disgrace* "Coetzee and Post-apartheid South Africa" says that history catches up with David Lurie at two instances. One is during the disciplinary hearing. The next is when they are attacked at the farm. Thus his position as a neutral subject is subverted and he is forced to be part of the ongoing answering process of history. This point is again reminded by David Attwell in his work " Labyrinth of my History" when says that Coetzee subverts historicism and

the supposed object or neutral position of the narrators. In this reading *Disgrace* moves beyond the mere penance that is suggested by Chapman ("Coetzee Gordimer and the Nobel Prize") as part of the features that make up Coetzee's later novels[3]. Neither is it a mellowing, nor is it a penance. It is a move into the deeper comprehensive turn of the certainty of evolution.

Bhabha asks in the foreword to Fanon's *Wretched of the Earth "*Knowing what we now know about the double destiny of violence, must we not ask: Is violence ever a *perfect* mediation?"("Framing Fanon" xl) where Fanon says that violence is a way to mediate between the injustice felt by the decolonised. Lurie wonders what has come of the missionary work that has left behind this brutality. What he seems to forget is role the whites had in the perpetuation of the violence. When the violence breaks out on him and Lucy, he tells her it could be easy. She could take a break and go abroad, pay Petrus to look over the farm and return when things were more or less settled in the country. When Petrus offers marriage to Lucy he says that this is not how "we" do things and he almost says, "We Westerners".

David is not ready in his first obstinacy to apologize. But later he realizes his role in history. He has to become humble to receive deeper comprehension. Lucy goes on telling him that she will live her life in her own terms. Yet he does not agree to it. David thinks that Lucy will leave the farm in the long run. In this reading too he is mistaken. Lucy is not holding on to romantic idea of the Afrikaner farm. She is trying to live in the country, make a living, without any strings attached. The word spatial has got many dimensions following globalisation, which is related to global movements of immigration, travelling or communication as used by Edward Soja.

This has influenced our idea of the nation as elucidated by Homi Bhabha. For Bhabha, singular and uniform ideas related to the nation are in flux. In relation to the hybrid national cultures Bhabha uses the term 'third space'. As the change translates in the national culture, new ideas are formulated, as are new possibilities of national identity. The new and complex identities meet together to form borderlands of identity, identity in transition. In *Disgrace* we are in such a situation where Lurie with all his stubbornness of the Afrikaner identity that works in him unconsciously, is awoken to the newer reality of South Africa as brought in by his daughter.

Spivak in her article on "Ethics and Politics" says that the novel *Disgrace* relentlessly keeps the focus on David Lurie while keeping it away from Lucy .She says the text seems to counterfocalise for the active reader another point of focus, which is Lucy. The force of the text resides in this alternate narrative. *Disgrace* is about Lucy and how she parts with David lessons on how to live in post –apartheid South Africa. She says the counter narrative is also present in the way Lucy refuses to spell rape and speak of it as heteronormative sexuality when she says that men do not surprise her anymore.

> This stoicism in Lucy is not rejection towards her whiteness.
>
> She never ceases, of course, to be white, but her imminent assimilation into the power structure of the new South Africa drastically augments the meaning of the term. She becomes, in the truest – and perhaps most troubling – sense of the term, a white South African, one whose subjectivity is no longer constituted through a relation of domination but one whose identity

> exists in a state of true hybridity alongside a plethora of other new, post-apartheid identities. (Smith 35)

Disgrace thus displaces stricter ideas of boundaries and memories, places before us post apartheid contexts, where post colonial space is a process of becoming. Newer stories are being generated, uncharted.The terrain occupied by Lurie, Lucy and Pertus is one charted by history where the roles they play are no longer decided by tradition. The intercrossed boundary is one crisscrossed by newer identities that are indefinite and hybrid. The condition is one that is evolving, in transit. It is a world where "the ambivalent identifications of love and hate occupy the same psychic space; and the paranoid projections 'outwards' return to haunt and split the place from which they are made. So long as s firm boundary is maintained between the territories, and the narcissistic wounded is contained, the aggresivity will be projected onto the Other or the Outside" (Bhabha *Nation and Narration*300).

The society that Lucy intends to live is one of a convivial culture by which Paul Gilroy means not an absence of racism, or a society where tolerance is accepted. In the newer world there is absence of a strong belief in races that are integrated. Instead, convivial culture suggests a different setting in which the interpersonal rituals can be enacted. "The radical openness that brings conviviality alive makes a nonsense of closed, fixed, and reified identity and turns attention toward the always unpredictable mechanisms of identification" (Preface. *After Empire* xi)

In *Disgrace*, is the struggle of another emerging reality, against resistance, against effort, the third possibility of acceptance and waiting, of living out life on the everyday. In the new world that is being created, tottering to its feet, there is something of an eye into what the future holds. There is in the new world as of now, power in new form, repeating again the history of violence and subjugation. What the work tries to do is revolt, in the most silent possible way, with the novelist trying hard to make sense of cacophony around him. There is in *Disgrace* the possibility of a South Africa, not the one of sure and predictable power relations, but the one that is in transition, the one where all power structures are unstable and in motion which therefore gives rise to newer possibilities of living. In conclusion we may quote Achille Mbebe, "What is certain is that, when we are confronted by such a work of art, Nietzsche's words regarding Greek tragedy are appropriate: "We must first learn to enjoy as complete men". Now, what is learning to enjoy as complete men – and women – unless it is a way of living and existing in uncertainty, chance, irreality, even absurdity?" (Mbebe, *On the Postcolony*242).

---

[1]Chris Danta says that Coetzee unsettles the authority of the writer especially as a writer who won the Nobel Prize by his work *Summertime* by placing him as merely a man. The author of the written word has always been a matter of concern for Coetzee.

[2] The decision to adopt his Australian identity was first done by Coetzee through the character of Elizabeth Costello according to Elleke Boehmer. The reality of this country Boehmer says is stronger when compared to the South Africa of his imagination. Though the author says that the landscape of South Africa has been

elusive for white writer, Coetzee has been more direct in his approach to the landscape there. She mentions three works especially *Elizabeth Costello, Slow man and Diary of a bad year*.("J M Coetzee's Australian Realism" in *Strong Opinions*)

[3]He also couples *The Diary of a Bad Year* as a mellowing of Coetzee's earlier opinions.

Chapter 5

CONCLUSION: LIMINALITIES OF HOPE

To bring a work to an end is not to see it in totality. It is to see all the loose ends together, to realize the amount of work that remains henceforth. This is true especially in the work that is undertaken here as the realization at the end of it is that, in the end is the beginning. The beginning is also a process of seeing the different beginning that is enclosed in the one, and all the finales that never came. Just as history is an ongoing process, of truths renewing itself, so too a work of art is a process of giving clarity to a quest.

The history of South Africa has been a much contested terrain. It was thought to be the history of the white people who had reached the Indian Ocean by the sea from the Atlantic and was thought to begin with the first step that Bartolomeu Dias put in the Cape of Good Hope. It was also thought to be the struggle of the white people to ascertain the land as their own. The idea of whiteness was split in the group of people called the Afrikaners and the English, both of them who had cut off their roots from Europe. Whereas the Afrikaner variant of South African nationalism was more to do with love of the nation (even to the exclusion of the indigenes there), the English variant was linked up with the global economic drive of Great Britain. In trying to ascertain their nationness the Afrikaners went to the extent of excluding the original inhabitants of the land. This was done in many ways – spatially and recordically. Apartheid was the official policy of segregation that was also assisted in its endeavour with a large number of Acts passed by the

parliament that made sure that the black people never advanced enough to challenge the whites.

The blacks were not armed enough to resist the Europeans, nor did they abide by the cultural signals or rules of the whites. Therefore when they allowed the use of land by the whites, they were not giving it away. The whites on the other hand, enslaved the original inhabitants of the land and usurped political power from them. They were relegated to the position of mere workers who did not own land or resources. The only salvation was the accidental intervention of the missionaries, who were perpetuating the idea of the empire in their own way. As an offshoot, they brought in European education and printing into the land, which opened up the bigger world of resistance that was blooming around and later helped in building a national consciousness in the blacks. It also helped them to connect with many new ideas that were springing up in other parts of Africa and the world.

In the colonial paradigm the black was the other who was perceived as impenetrable, a threat or victim. The literary scenario of South Africa was made complex by the particular historical and social conditions in which the work was produced. The political milieu decided where the onus of power was placed. The glance towards the blacks was one that is dictated by the earlier dictums of liberalism that was paved by the missionaries. Historical events decided the course the white angle took. The 1976 rebellion and the slow transition of the whites into more fear led to the laying of the foundations of apartheid. The novels are splattered with images of this violence ridden history. There is an underlying realization in the whites that the blacks are the inheritors of South African History. The literature thus

addressed the fear and the accompanying perplexity as to where the whites would now turn in their states of displacement. There was desperateness in the works which were thought to be liberal.

Though written literature in South Africa began with the whites, the blacks were not to be left behind. In the poems of the slaves could be seen the condition of life they were being subjected to. During the early stages of writing itself we find the strains of liberalism in white literature. There was on the one hand, an awareness in the works produced by the white writers of the injustice being done to the blacks and on the other hand, their responsibility in the guilt, in sharing the colour of the skin of the perpetrator. Writers from Schreiner to Miller could not hide their patronizing gaze even when they claimed to speak for the downtrodden. In Alan Paton could be seen a Christian version of liberalism that unconsciously spilled ideas of privilege.

White literature in South Africa also had two different variants, the Afrikaner and the English. The Afrikaner literature was bound with the land and tried various ways to understand it. It was assimilated in the idea of the plassmoran. The English variant drew its energy from the European roots. It was often romantic. There was in both the idea of the settler, the hardships and trials undergone by them. Black consciousness grew strong during the 1950s and the black citizens of South Africa were ready to take up the struggle themselves. The writing of the blacks during this time showed life as it was lived in the townships and seethed with an anger for which they sought redressal.

A post colonial theory that tries to analyse this literature had to move beyond a mere divisions of white and black, coloniser and colonized. It had to take into

consideration the different ways in which power was being appropriated, of the various splits in the making that informed the complexity of the history or the social forces which sought to complicate in the writers psyche. Such an idea had to rely on the spatiality that could be encountered in theory and hence Lefebvre and Edward Soja along with Michael Foucault had to inform the theory. Homi Bhabha and his idea of hybridity, third space, liminality and time lag inform the post colonial terrain that could try to explain South Africa.

Space was considered to be a social product and the process of the creation was not an innocent one. Theory had to be wary of the unified subject ever since the post structural intervention. The essentialisation of the subject as colonizer and the colonized were too simplistic methods to analyse the complexity of the process of colonization. The ideas of the formation of the nation were also complicated by various issues like migration or settlement. The position of the settler was one that was complicated and it offered a position of discourse in post colonial theory which grew beyond the strict division of the world into first and third. Space depended not on the certainty of knowledge but on the dislocation of it. The indeterminism or liminality of space that was put forward by Bhabha reworked the hitherto drawn boundaries of nation, class or gender. It gave possibilities for more readings. The position of third space renders the position of the minority possible. It is a place of flux where indeterminate identities speak new terrains of freedom and possibilities of existence.

The two authors considered for study are unique in their approach to literature. Both had a different view of the written work as a cultural product.

Whereas Gordimer was more politically involved individually in the politics of South Africa, Coetzee was withdrawn. His commitment to the nation's ongoing struggle was often called into question. This was because of the inert way with which he dealt with the issue at hand. Gordimer was easily considered a liberal writer while compared to Coetzee. The cerebral and experimental style employed by Coetzee made it imperative to render a complex and deeper reading into his work and often earned for him the criticism that he was not sincere to the demand made by history and politics in South Africa.

Gordimer's social positioning is evident in the active political life she lived, and in the overt politics that she wrote in the texts. Along with the large number of short stories and novels she wrote were articles that proclaimed her radical stand in South Africa. She openly declared her allegiance to the black struggle. In the writing of Gordimer can be discerned a dual apprehension. In her was the twofold concern of keeping away from the colour of one's skin and the anxiety of being accepted by the blacks. Being conscious of the middle position that she is forced to occupy, Gordimer in her works tried to make sense of the politics that informed her personal. This is evident from the first texts that she wrote to the last novel she has penned a year before her demise.

Gordimer's text was always South Africa and her negotiations with it. She was always striving to find that position from which she could address the problems related to her identity. Her novels in the first lap of her writing can be seen to be openly autobiographical, speaking of the strained relationship with her mother and her anxieties at being placed in the South African political climate. Unaware to her,

her position was one of safety even when she was willing to risk everything for the sake of building a better homeland, for the blacks. In all her novels we find a heroine who is forced to make a choice on which depended the relationship to the country of her birth. The woman is caught in the explication of the condition of her existence, to herself and at the same time to an invincible world to which she claimed allegiance by faith.

Gordimer was always wary of slipping but believed that her convictions were strong enough to sustain her. The issue is made complicated by the colour of her skin. Her doubts are apparent in the 1960s when the black power movements of South Africa made a move to keep away from the support offered by the liberal whites. Steve Biko said that when asked for constructive solutions the whites did not have any. They only appropriated the struggle of the blacks. This call for forced non involvement of the whites would have put the position of the liberal whites in jeopardy, more so the ones who had found self realization in the struggles they took part for a more equal South Africa.

A journey through her novels beginning from *The Lying Days* to the most recent one shows the ongoing struggle with the concerns above mentioned. The characters are made to respond to the political conditions of the time and therefore her novels can be seen to chronicle the political history of South Africa in earnest. To read her novels is to take a journey into the uncertainties of the white persona at various junctures of political strife in South Africa. It captures the reactions to the different bills passed and Acts enforced and how the personal of the white negotiated with the political of the current time of living in the country.

As said by Gordimer herself she felt like leaving the country many times even while feeling the strong urge to stay. This urge is found in the decisions made by many of her characters to leave the country or to stay. The heroine of her first novel makes the decision to leave the country. Anna of *An Occasion for Loving* decides to end her relationship with the black artist and chooses to stick on to her white husband by deciding to go to Europe. Rosa of *Burgher's Daughter* leaves only to return. The decision taken in *No Time like the Present* to first leave South Africa and then by the unknown character to stay, shows how the doubts of Gordimer regarding the theme of journey have sustained into her present.

The white women characters of Gordimer have shown more growth than her white males. The women have always sought deliverance in the black world in keeping with Gordimer's conviction that the black people have to lead and the whites follow. So most of the characters find space of security in the black world. It is a world where the coexistence of the blacks and the whites are made possible, against all odds. She strives to search out the possibilities for it to happen.

In her first novel is a reaching out into the black world with the introduction of a student into the life of Helen. As her novels advance we can see the black population in her novels growing and taking more shape. In *A World of Strangers* we find the white character of Toby slowly moving out of his world of inhibition and becoming more committed. This is seen to advance in the novels that follow. But the black characters are not seen to have an independent existence. They are looked at through the white gaze of the author. The characters are drawn in relation

to the whites. It is not a world she is familiar with and the unfamiliarity shows in the portrayal.

In her final novel she attempts the character of the black heroine. It is possible for her to imagine the black heroine in a post transitional South Africa where the equation of power has started to follow the pattern of the flow of global capital. The black heroine therefore of a separate class, almost similar in her demeanour to the white heroines, is portrayed by Gordimer. She now realises that the growth is beyond the colour of the skin. In a changed South Africa the colour of the skin does not matter. It does not matter if a person is black or white. There are larger forces at play, larger forces that control the lives of people. These forces do not have the same visibility as the earlier forces of nationalism that tried to split and divide people on the basis of colour. They are unseen yet too near for comfort. It is that which drives the lives of people and places them in positions that make sisters strangers to each other. Therefore, the character of Jabu moves away from the self of the women of her family, unable to meet their life at a plane of equality. This is brought home more sharply when we look at the character of Wethu who shifts from being docile at Jabu's house, to a cheerful old woman who feels free when she goes to her native place. This is also asserted in the reactions of other women to Jabu.

Identity of Steve in the novel remains unchanged and he is a mouth piece for the changing circumstances of the new South Africa. He is voluble about the conditions of economy and education in the country. Gordimer has also chosen with care the people who inhabit the space that is occupied by Steve and Jabu. She shows

the crowd to be mixed, a straggling South Africa that has taken up the challenge of race and gender.

Jabu does not meet up to our expectations as she is unable to meet the challenges posed by a new South Africa. She occupies a space that cannot resist and subvert the positions of power. She cannot rise up to challenge her father when he sides with Zuma, nor can her father rise up to tell her why he would support Zuma. He feels that she is not black enough to support Zuma. Her 'whiteness' that her father would associate with her is her renewed sensibility and her will to question the leader of ANC. Both of them are caught in the absolutes of identity that is split along the timeline of a South Africa before and after democracy. It cannot meet face to face. The country now tests the commitment it should feel irrespective of all drawbacks seen. In the tug of war to love and the inability of the wish to be fulfilled, the decision is taken to abandon the country.

The ending of *No Time like the Present* is more hopeful and places before us the definiteness of an answer albeit in an indefinite voice. The decision of not leaving the country is taken by someone, most certainly Jabu, who in spite of all the odds she would encounter in the country is willing to stay on and not quit.

Coetzee's world in contrast to Gordimer is not one of an open commitment. Coetzee has in his earlier novels deliberated on the process that led to colonialism. His vision was not limited to the country called South Africa though it is understood that what he was trying in earnest to do was to locate the bigger forces at work, so as to understand how it toiled to keep power intact in South Africa. Thus his first novel is a placing together of a global power like America and the forces that worked on

Vietnam. This is placed side by side with an early account of Afrikaner movement into the interior. There is almost a repetitive mode in the placing of the two narrations together, the mind of the colonialists shown to be disease ridden, the same myths of conquest displayed. More deeper is his gaze when he moves on to *In the Heart of the Country* or *Waiting for the Barbarians*. They are again ponderings on the colonial mind and notions of power. Coetzee's face to face encounter with the country of post apartheid South Africa is visible in his novel *Disgrace*.

Disgrace is not an allegory as critics are wont to opine. *Disgrace* is a direct rendering of the incomplete states of grace the country encounters. It tries to look at the spaces occupied by the people who were once divided on the basis of colour and their now changed equations with the land as also between themselves. The whites in the novel David and Lucy are also symptomatic of the dual responses that post apartheid South Africa has in relation to the changed political clime. This is evident in many instances in the novel. One of them is David's response to rape. While he has no doubt that Lucy has to seek retribution, he himself is unwilling to acknowledge his guilt or apologise for his misdeeds with Melanie. While Lucy would like to place the incident of rape on the realm of the private (in repetition of the position that David himself took), David wants it to be made public and he wants justice delivered.

The differing responses also highlight the focus of the novel. Whereas Coetzee misguides with his placing of the focal point on David, the reader with a critical eye can discern that *Disgrace* is Lucy's story. It is David who evolves in relation to Lucy and it is Lucy who speaks to the new needs of South Africa. She

realises at the outset that there is no higher life and there only life that we share with the animals. She also knows what it takes to live in a country like South Africa. For the whites it means to begin from ground zero, from nothing, without anything. That is the only role they are expected to play in Mandela's country. It resounds with the notion that Samantha Vice has put forward in her article. It also speaks to the white liberal in South Africa.

In comparison, Jabu of Gordimer and Lucy of Coetzee, both speak to a post apartheid South Africa. The answer the black heroine provides seems incomplete, herself showing up in transit. The white woman in Coetzee also seems to be in flux, the difference being that she seems surer of the role she is expected to play. While Jabu decides to move away from the site of the country and live in Australia, Lucy is unwilling to move away. She has no notions of safety from the beginning, and she realises what it means to be part of a country like South Africa. Strangely enough, though her characters often make the impossible choice of leaving their country, it is Gordimer's resilience that lasted and she never left South Africa till her death at the age of ninety. Coetzee relocated himself to Australia and now writes stories that allow him more creative freedom as an artist. The dark clouds of South Africa seem to have left his horizon, while they loomed all the time in Gordimer's fiction.

Between Gordimer and Coetzee there is a difference in the realization of the politics. Whereas Coetzee tries to get into the heart of the matter Gordimer is more concerned with matters of the heart. Coetzee tries to see the problems in South Africa as being generated out of a larger terrain of history, and imperialistic

exploitation. For Gordimer it is about positioning herself as a white writer in the political climate of South Africa.

Of the ways in which Coetzee and Gordimer negotiate the troubled plains of their literature, their output is entirely dissimilar. She has her roots of literary sensibility strongly influenced by the European tradition and he is a linguist who plays with words. There is a difference in their styles and the world they want to portray. It was found that while Gordimer attempted to come into terms with the political modalities of her clime rather directly, being open in her rendering of the dilemma, Coetzee does it rater more indirectly and with the same detachment towards the private that he has shown in his *Boyhood* or *Youth*. The facts that matter lie beyond one's grasp, and that one cannot force the time to be right for oneself is understood on examining the totality of his works. His works come into different categorizations while we look at them. The first four can be coupled together in being direct answers to the detached political demeanor he holds. With *Disgrace* begins a split, the acceptance complete, before he moves to further terrains. The works that come after that hesitatingly wipes the last remnants of the country off their feet before it moves on to the Jesus series he has written. Coetzee differs from Gordimer in that he turns away from directly confronting politics and looks at reworking narratives, thus trying to re position history.

In Gordimer we find a writer finding her feet in the choice of the geography that she deliberately moves into. An observation that could be made is that with the work called *No Time like the Present* she comes a full circle from the first work that she wrote called *The Lying Days*. The first novel ends with the heroine (who is

clearly modeled on Gordimer) moving out of the country. While the first character decides to move on, perhaps to return later to her country, the final heroine decides not to go. It completes the author's decision about her choice of the country albeit with different heroines, the white character of *The Lying Days* and the black character of the final novel. While we find honesty in the portrayal of almost all the characters in the novels of Nadine Gordimer, especially in the portrayal of her females, there is a sense of falseness in the black protagonist in the novel *No time like the Present*. The husband watches her from the glass window beyond the immediacy of their life, and so does her mother. The instances that add up to this seems to jar in the novel. In the portrayal of the blacks, Gordimer certainly moves away from Olive Schreiner, but she does not quiet let go of her white self.

Coetzee writes of violence with an openness that is not there in Gordimer. He seems to venture on the path as to understand the violence that is part of the South African life. This we see from his first work onwards. There is violence done to the Namaquas by Jacobus Coetzee. There is the violence done by Colonel Joll on the detainees whom he identifies as the barbarians. The violence is graphic, as also inert. There is in Coetzee a deeper comprehension of the violence done on the land, in writing and in real. This deeper comprehension is found short in Gordimer. When violence takes place in her novels, the white characters are observers and they do not partake of it.

A writer in South Africa cannot keep politics outside her door and Gordimer is no exception. The treatment of Coetzee to the political climate in which he has lived has been to deal with it metaphysically, moving beyond the realms of politics

to write about novels that border on the realms of magic realism and metafiction as in the newer novels he has written *The Childhood of Jesus* or *the Schooldays of Jesus.* Gordimer has never stopped questioning her association with the country as is revealed in the last novel that she wrote *No time like the Present.*

The Johannesburg of Gordimer and the Cape Town of Coetzee are both places in transit. It echoes a new space of social formations. In Johannesburg is a space where all people come; migrants and residents, rich and poor, people of all colours and genders. It slowly adjusts to include everyone. At the same time is presented the exclusionary nature of the rising middle class that seems afraid of people of indecisive class. It is the liminal space where people come to formulate new identities and forge new relationships with the land. Coetzee's *Disgrace* shows another picture. Lucy's farm is seen to be the space where negotiations of land take place. In the character of Ettinger we see an old generation of white give way to the new world order. Ettinger is the mythical farmer who will stay on in his land till the end. His wife and children have already left him. He retains in him the age old feeling of doubt that the white harbours for the black and he does not trust Petrus. But we can see that soon Petrus will hold the land that was once Ettinger's.

The children of Jabu and Steve are children who are shown to grow up in the new South Africa that was dreamt of by the people who struggled for it. They study in good schools and have opportunities of growth before them. In *Disgrace*, the child of Lucy is seen to be David's hope of becoming a better person.

This is the new South Africa which has moved out of the binary of Manichaeism. It has outgrown Albie Sachs fear that literature in South Africa would

be stories of resistance and culture strengthening depictions. He said that the oppressor is stalking the vision of the South Africans. Just as the whites dominated the thought of South Africa during the years of apartheid, in post apartheid context, he is afraid if the thoughts would still be confined to the whites, to the struggle between races. This would not allow the time from moving ahead to tomorrow.

Of the many positions that one has to assume to live in a post apartheid scenario is the responsibility of the having to reconcile morally to the atrocities committed in the country. Coetzee brings out the impossibility of it in his novel by David's response to retribution. The sharing of this responsibility by the new middle class that has emerged in the new South Africa is what is brought out by Gordimer in her novel *No Time.*

In conclusion it may be said that Gordimer and Coetzee, in spite of all the differences that have been pointed out, meet at one spot. They both believe that the answers to the questions raised by a new country can be met by the individual. They realize the need to find the answer to the question by oneself. The answer is not in a collective. It is a single road. Jabu makes the most important decision to stay and David learns from Lucy the newer way to live in South Africa. Both these characters know that they have no armours and vulnerability is their strength. They have reached the Fanonian world of liberation, where liberation is a cultural uncertainty that Fanon calls the zone of occult instability.

The literature of South Africa would take time for the colour to wash off. But the signs are already there in the novels under scrutiny. There are more important concerns like the division of land and resources and major challenges in health and

education that the country has to deal with collectively. In dealing with the emerging concerns of the nation one also has to deal with the reversed order of roles in identity and changing equations of power. It is that both the novels try to address. There is also recognition that power is not static. Power changes hands and the powerless does not remain so at all circumstances.

What the study takes us to is the insight that emancipation has to be sought in repeated political struggles. It is not a single day's work, but work renewed contextually and in all times. It also shows us that power is also not essentialised or absolute and it is works in negotiations. What we need to do is to embellish the experiences we have of identity or political agency with the experience of differentiality. The task is an ongoing process of deconstructing and reconstructing positions; a task that would lead us to newer possibilities, newer freedoms.

WORK CITED

Achebe, Chinua. *Things Fall Apart.* Penguin Books, 2001.

Ahmed , Aijaz . *In Theory :Classes Nations Literatures,* Oxford University Press, *1992.*

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization.* University of Minnesota Press, 2005.

Arendt, Hannah. *The Origins of Totalitarianism.* Harcourt Brace & Company, 1979.

Ashcroft, Bill et al .editors. *Post Colonial Studies Reader* .2nd ed., Routledge,2008.

– – –. *The Empire Writes Back.* Routledge,1991.

Ashcroft, Bill. "Toward the Literary Transnation." www.academia.edu/84137771/ transnation. Accessed 10 Feb 2015

– – –. *Caliban's Voice: The Transformation of English in Post- Colonial Literatures.* Routledge, 2009.

Atmore, A. and S. Marks ."The Imperial Factor in South Africa in the Nineteenth Century: Towards a Reassessment". *The Journal of Imperial and Commonwealth History, Vol.3,* No.1, 1974, pp. 105-139, doi: 10.1080/03086537408582423 . Accessed 6 Oct 2016.

Attridge, Derek . "Age of Bronze, State of Grace: Music and Dogs in Coetzee's 'Disgrace". *Novel: A Forum on Fiction,* Vol.34, No. 1, 2000, pp 98-121. //www.jstor.org/stable/1346141. Accessed 8 June 2001.

– – –. *J.M.Coetzee and the Ethics of Reading Literature in the Event*. University of Chicago Press, 2004.

– – –. "J. M. Coetzee's Disgrace: Introduction". *Interventions: International Journal of Postcolonial Studies,* Vol. 4, No. 3, 2002, pp. 315-320. doi: //doi.org/10.1080/1369801022000013752. Accessed 10 Oct 2104.

Attridge, Derek and Rose Mary Jolly. editors. *Writing South Africa: Literature, Apartheid, and Democracy,1970-1995.* Cambridge University Press, 1998.

Attwell , David. *J. M. Coetzee: South Africa and the Politics of Writing*. University of California Press, 1993.

– – –. "J.M. Coetzee and South Africa: Thoughts on the Social Life of Fiction". *English Academic Review a Journal of English Studies*,Vol.29, No.1 ,2012 ,pp.174-186. //doi.org/10.1080/10131752.2012.695484. Accessed 10 Nov 2014.

– – –. "Coetzee and Post Apartheid South Africa". *Journal of Southern African Studies.* Vol.27,No.4, 2001.pp. 865-867. // www.jstor.org/ stable/823418 Accessed 24 June 2012.

– – –. "The Labyrinth of My History: J.M.Coetzee's *Dusklands*." *Novel: A Forum on Fiction*, Vol.25, No.1, 1991, pp.7-32. // www. jstor.org/stable/ 1345659. Accessed 10 June.2014.

– – –. *JM Coetzee and the Politics of Writing.* Berkeley, 1993.

Attwell, David and Barbara Harlow. "South African Fiction after Apartheid". *Modern Fiction Studies*, Vol. 46, No. 2, 2000, pp.1-9. doi:10.1353/ mfs.2000.0006. Accessed 21 Jan.2017.

Awerbuck.D "A Dose of Reality: Review of Nadine Gordimer's *No Time Like the Present*", *Books Live*, 2012. // www.dianeawerbuck.bookslive.co.za/blog/ 2012/03/13/a-dose-of-reality-review-of-nadine-gordimersno-time-like-the-present/ Accessed 28 Sept.2013

Barnett, Clive. "Constructions of Apartheid in the International Reception of the Novels of J.M.Coetzee". *Journal of Southern African Studies*, Vol.25, No.2, 1999, pp. 287-301. //links.jstor.org/sici?sici=0305-7070%28199906%2925%3A2%3C287%3ACOAITI%3E2.0.CO%3B2-B. Accessed 8 March. 2016.

Barnouw, Dagmar. "Nadine Gordimer: Dark Times, Interior Worlds, and the Obscurities of Difference.", vol.35, No.2 . *University of Wisconsin Press*, 1994, pp. 252-280.

Barrera, Jose L Venegas Caro de la ."Identity as Liminality in Post Colonial Fiction". *Odisea* 6, 2005, pp201-214 .

Barthes, Roland . *The Pleasures of the Text.* Translated by Richard Miller Hill and Wan, 1975.

Bazin, Nancy Topping et al. editors. *Conversations with Nadine Gordimer*. University of Mississippi Press, 1990.

Bazin, Nancy Topping, “An Interview with Nadine Gordimer”. *Contemporary Literature*. Vol. 36, No.4.1995, pp. 571-587.

– – –. "Nadine Gordimer's Fictional Selves: Can a White Woman be at Home in Black South Africa?" *Women's Studies Faculty Publications*, Vol 7, No.1, pp 29-40. 2000, //digitalcommons.odu.edu/ womensstudies_fac_pubs/8 . Accessed 8 Jan .2019.

– – –. “White Women ,Black Revolutionaries; Sex and Politics in Four Novels by Nadine Gordimer.” *African Visions; Literary Images, Political Change, and Social Struggle in Contemporary Africa.* edited by Cheryl.B.Mwaria, Silvia Federici, and Joseph Mclaren. Green Wood Press, 2000. pp 177-91

Benedict, Anderson. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1991.

Bernard, Rita et al. “J.M.Coetzee’s Disgrace and the South African Pastoral”. Vol.44, No.2, 2003, pp.199-224. //www.jstor.org/stable/1209095. Accessed 16 July. 2012.

Bernard, Rita. “Dream Topographies: J M Coetzee and the South African Pastoral”. *The South Atlantic Quarterly*, Vol. 93, No.1, 1994, pp. 26-33.

– – –. *Apartheid and Beyond: South African Writers and the Politics of Place.* Oxford University Press , 2007.

Bethelhem, Louise .“‘‘A Primary Need as Strong as Hunger’’: The Rhetoric of Urgency in South African Literary Culture under Apartheid”. *Poetics Today,*Vol.22, No.2, 2001.pp.365-384

Beyad, Maryam. and Hossein Keramatfar. "Subjection and Survival in J. M. Coetzee's *Disgrace*". *Journal of Black Studies*, Vol. 49, No.2, 2018, pp .152-170 . Doi:10.1177/0021934717745066. Accessed 8 Dec. 2018.

Bhabha , Homi. "The Third Space". Interview by Jonathan Rutherford. *Identity_ Community, Culture, Difference,* edited by Jonathan Rutherford. Lawrence & Wishart Ltd, 1990, pp.207-221. .

– – –. editor. *Nation and Narration.* Routledge, 1991.

– – –. "Culture's In-Between" *Questions of Cultural Identity*, edited by Stuart Hall and Paul Du Gay, Sage, *1996,* pp.53-61.

– – –. "Diaspora and Home." Interview by Klaus Stierstorfer Diasporic. 2013, //blog.degruyter.com/diaspora-and-home-interview-homi-k-bhabha/. Accessed date 2 Oct 2016.

– – –. "Framing Fanon". Foreword.*Wretched of the Earth,* by Frantz Fanon. 1963. Grove Press, 2004.

– – –. "Rethinking Experience with Countries past". Interview by Jeff Makos. *The University of Chicago Chronicle.* Vol .14, No. 12 , Feb 16, 1995 .

– – –. "Unpacking my Library… Again" . *The Postcolonial Question_ Common Skies, Divided Horizons,* edited by Iain Chambers and Lidia Curti . Routledge ,1996, pp. 199-211.

– – –. Interview. Kalpana Sheshadri. "Surviving Theory". *The Pre-occupation of Postcolonial Studies*, edited by Fawzia Afzal-Khan, Kalpana Seshadri-Crooks. Duke University Press,2000, pp.369-381.

– – –. *Location of Culture.* Routledge, 1994.

– – –. Interview by W.J.T. Mitchell., *Artforum*.vol.33, no.7,1995, pp. 80-84.

Biko, Steve. *I Write What I Like.* Heinemann Educational Books, 1978.

Boehmer, Elleke. "J M Coetzee's Australian Realism". *Strong Opinions: J M Coetzee and the Authority of Contemporary Fiction*, edited by Chris Danta et al. Continuum Books, 2011.

– – –. "Transfiguring: Colonial Body into Postcolonial Narratives". *Novel: A Forum on Fiction,* Vol. 26, No. 3, 1993, pp. 268-227. doi: 10.2307/1345836. Accessed 8 May. 2012.

Bozzoli, Belinda. "Marxism,Feminism, and South African Studies." *Journal of Southern African Studies,* Vol. 9, No. 2, 1983, pp.139-171. //www.jstor.org/ stable/2636298. Accessed 19 Feb .2017.

Bradshaw, Graham. and Michael Neill. *JM Coetzee's Austerities.* Ashgate e-book, 2010.

Brennen ,Timothy. *Salman Rushdie and the Third world: Myths of the Nation*. Palgrave Macmillan, 1989.

– – –. "Reoslution". *Critical Enquiry*. Vol .31, No. 2, 2005 , pp. 406-420.

Breytenbach, Breyten. *The True Confessions of an Albino Terrorist*. Faber and Faber, 1984.

Brink, Andre .*Looking on Darkness.* Penguin Books, 1993.

– – –. *A Dry White Season*. Harper Perennial, 2006.

– – –. *Fork in the Road.* Vintage Books, 2010.

– – –. *Mapmakers: Writing in a State of Siege.* Summit Books, 1983.

– – –. "Reinventing a Continent Revisiting History in the Literature of the New South Africa: a Personal Testimony". *South African Literature in Transition,* Vol. 70, No. 1, 1996 , pp. 17-23, jstor.org/stable/40151846. Accessed 4 July. 2015.

– – –. "No Way Out": Sizwe Bansi is Dead and the Dilemma of Political Drama in South Africa".*Twentieth Century Literature,* Vol.39, No.4, Athol fugard Issue. 1993, pp. 438-454.//www.jstor.org/stable/441578. Accessed 8 June .2016.

Brownmiller, Susan. *Against Our Will: Men. Women, and Rape.* Fawcett Columbine,1975.

Brutus, Dennis.et al. "Panel on Literature and Commitment in South Africa". *A Journal of Opinion,* Vol.6, No.1.1976.pp.34-46. //www.jstor.org/stable/ 1166569. Accessed 28 Dec 2015.

Brydon ,Diana."The White Inuit Speaks: Contamination as Literary Strategy". *Post Colonial Studies Reader Second Edition,* edited by Ashcroft et al. pp. 184-88.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity.* Routledge, 1999.

Cabral, Amilcar. *Unity and Struggle: Speeches and Writings*. Monthly Review Press, 1979.

Canepari-Labib, Michela. *Old Myths – Modern Empires Power, Language and Identity In J.M.Coetzee's Work* . Peter Lang, 2005.

Carter, Paul. "Turning the Tables—or, Grounding Post-colonialism". *Text, Theory, Space Land, literature and History in South Africa and Australia,* edited by Sarrah Nuttal et al. Routledge,1996, pp.29-36.

Carusi, Annamaria "Post, Post, and Post; or Where is South African Literature in All this?" *Ariel*.Vol.24, No.4, 1989, pp.79-95.

Cesaire, Aime. *Discourses in Colonialism.* Translated by Joan Pinkham.1972, Monthly Review Press, 2000.

Chapman, Micahel. *Southern African Literatures.* Longman, 1996.

– – –. "Coetzee, Gordimer and the Nobel Prize Scrutiny 2". *Issues in English Studies* in *Southern Africa*, Vol.14, No.1, 2009 , pp. 57-65. doi :10.1080/18125440903151660 Accessed 2 Jan 2010

– – –. "Introduction: Conjectures on South African Literature". *African literature, Current Writing: Text and Reception in Southern Africa,* Vol.21, 1-2, pp.1-23, doi:10.1080/1013929X.2009.9678309. Accessed 7 Nov 2017.

– – –. "The Problems of Identity". *New Literary History*, Vol. 29,No.1,1998, pp.85-99 . //www.jstor.org/stable/20057469 . Accessed 1 Jan 2000

– – –. "The Ambiguities of Exile: Lewis Nkosi, Literary Critic". *A Journal of English Studies*.Vol.30, No.1,2013, pp.6-21. Doi: //doi.org/10.1080/10131752.2013.783386.

Chatterjee, Partha. *Nationalistic thought and the Colonial World: A Derivative Discourse*. Zed Books, 1993.

Clingman, Stephen. "History from the Inside: The Novels of Nadine Gordimer." *Journal of Southern African Studies,* Vol.7, No.2, 1981, pp. 165-193. //www.jstor.org/stable/2636377. Accessed 28 Sept 2017.

– – –. Introduction. *The Essential Gesture: Writers and Responsibility* by Nadine Gordimer, Penguin Books, 1988, pp.1-15.

– – –. *The Novels of Nadine Gordimer : History from the Inside.* University of Massachussets, 1992.

Coetzee J.M. "Awakening: Review of The Pickup and Loot and Other Stories", *New York Review of Books*, 2003. www.nybooks.com/articles/archives/ 2003/oct/23/awakening/ Accessed 20 Jan 2004

– – –. "Waiting for Mandela". *New york Review of books* , 8th May 1986. https://www.nybooks.com/articles/1986/05/08/waiting-for-mandela/ . Accessed 26 July 2014.

– – –. *White Writing: On the Culture of Letters in South Africa.* Yale University Press, 1988.

– – –. *Diary of a Bad Year*. Vintage Books, 2008.

– – –. *Summer Time.* Vintage Books, 2010.

– – –. *Dusklands.* Vintage Books , 1998.

– – –. *Boyhood.* Vintage Books ,1998.

– – –. *Disgrace.* Secker & Warburg, 1999.

– – –. *Slow Man.* Secker& Warburg, 2005.

– – –. *The Lives of Animals.* Princeton University Press, *1999.*

– – –. *Age of Iron.* Secker& Warburg, 1990.

– – –. *Childhood of Jesus,* Jonathen Cape, 2013

– – –. *Elizabeth Costello.* Secker& Warburg, 2003.

– – –. *Foe.* Penguin Books,1986.

– – –. *Life and Times of Michael K* .Vintage ,1998.

– – –. *Stranger Shores: Essays 1986-1999.* Vintage, 2002.

– – –. *The Schooldays of Jesus.* Harvill Secker ,2016.

– – –. *Waiting for the Barbarians* . Penguin, 1980.

– – –. *Youth* . Vintage Books, 2003.

– – –. *In The Heart of the Country.* Penguin Books, 1976.

– – –. " Confession and Double Thoughts: Tolstoy, Rousseau, Dostoevsky". *Comparative Literature,* Vol. 37, No.3, University of Oregon.1985, pp.193-232. .jstor.org/sici?sici=0010- 412 20164%28198522%2937%3A3% 3C193%3ACADTTR%3E2.0.CO%3B2-E. Accessed 3 March. 2015.

– – –. "Elizabath Costello and Inevitability of Realism" .Cr*itique Studies in Contemporary fiction.* Vol.52, No.3, 2011, pp.348-361., doi:10.1080/ 001610903380204. Accessed 10 Oct 2018.

– – –. “The Mind of Apartheid: Geoffrey Cronjé (1907)”. *Social Dynamics, A Journal of South African Studies*. Vol.17, No.1, 2008, pp.1-35 . //doi.org/10.1080/02533959108458500 . Accessed 17 July .2016.

– – –. *Doubling the Point.* Havard University Press, 1992.

– – –. Review. *Nadine Gordimer* by Micahel Wade. *Research in African Literature* ,Vol.11, No.2, 1980.

Comroff, Jean. and John Comroff. *Of Revelation and Revolution: Christianity, Colonialism and Consciousness in South Africa.1991.*

Comroff, John L. “Images of Empire, Contest of Conscience: Models of Colonial Dominations in South Africa”. *American Ethenologist* , Vol.16, No.4, 1989, pp.661-685. //www.jstor.org/stable/645115. Accessed 15 July 2012.

Cornwell, Gareth. William Plomer’s *Turbolt Wolfe*: an Anatomy, DOI: 10.4314/eia.v45i1.4.

Couzens, Tim. “Sol T. Plaatje and the First South African Epic” *English in Africa,* Vol. 14, No.1, 1987, pp.41-65. jstor.org/stable/40238598 Accessed 30 July .2016.

– – –. “Widening Horizons of African Literature”. *Literature and Society in South Africa.* Edited by Landeg White and Tim Couzens. Longman, 1984.

Crush, Jonathan.“The Discomforts of Distance: Post-Colonialism and South African”, *South African Geographical Journal*, Vol.75, No.2,1993, pp 60-68, doi:10.1080/03736245.1993.10586406. Accessed 8 July 2000

Danta, Chris. "J. M. Coetzee and the Authority of Contemporary Fiction." *Strong Opinions* edited by Sue Kossew and Julian Murphe .Continuum International Publishing Group, 2011.

Dargunoiu, Dana."Michael K and Thin Theory of the Good" . *The Journal of Commonwealth Literature*. Vol 41, No.1, 2006, pp. 69-92. *doi: 10.1177/0021989406062919* . Accessed 12 July 2014.

de Kock ,Leon. "South Africa in the Global Imaginary: An Introduction." *Poetics Today*,Vol.22, No.2,2001,pp.263-298.

Delueze, Giles and Felix Guattari. *Anti Oedipus: Capitalism and Schizophrenia.* Penguin, 1977.

– – –. "What is Minor Literature"? *Mississippi Review*, Vol.11, No.3, Essays in literary writers, pp.1-13. //www.jstor.org/stable/20133921. Accessed 2 Oct.2014.

Derrida, Jacques. "Racism's Last Word." *Critical Inquiry*, "Race, Writing, and Difference, Vol.12, No.1, 1985, pp. 290-299. //links.jstor.org/sici?sici=0093-1896%28198523%2912%3A1%3C290%3ARLW%3E2.0.CO%3B2-3. Accessed 10 Jan 2017.

– – –. *Of Grammatology*. Translated by Gayathri Chakravarthi Spivak, 1976, John Hopkins University Press, 1997.

– – –. *Positions*. Translated and Annotated by Alan Bass. The University of Chicago Press, 1981.

Diala, Isidore. “Nadine Gordimer, J.M.Coetzee, and Andre Brink: Guilt, Expiation, and the Reconcilation Process in Post-Apartheid South Africa”. *Journal of Modern Literature*, Vol.25, No.2, 2002, pp. 50-68, muse.jhu. edu/journals_of_Modern_Literature/v025/25.2diala.html5-02-05. Accessed 9 June. 2015.

Dirlik, Arif “ Is There History after Eurocentrism?: Globalism, Postcolonialism, and the Disavowal of History” *Cultural Critique* No.42,1999, pp.1-34. doi; 10.2307/1354590 . Accessed 24 Jan .2019.

Doreen, Massey. “Power- geometry and a Progressive Sense of Place.” *Maping the Futures:Local Culture Global Change*, edited by Jon Bird et al. Routledge, 1993, pp.60-71.

Driver, Dorothy. Introduction. “*South Africa.”Journal of Commonwealth Literature*, Vol.30, No.3,1995,pp.151-160.

– – –. “Woman as Sign in the South African Colonial Enterprise’’. *Journal of Literary Studies* , Vol.4, No.1, 1988, pp.3–20.

– – –. “ Nadine Gordimer: The Politicization of Women. *English in Africa*. Vol.10, No.2, 1983, pp.29-54, //www.jstor.org/stable/40238523. Accessed 10 Nov.2018.

During, Simon. “Postmodernism or Post-colonialism Today”. *Textual Practice*. Vol.1, 1987, pp. 32-47. doi.org/10.1080/09502368708582006.

Durrant, Samuel. “Bearing Witnesss to Apartheid: J.M.Coetzee’s Inconsolable Works of Mourning”. *Contemporary Literature*, Vol.40, No. 3, 1999, pp. 430-463. //www.jstor.org/stable/1208885. Accessed 29 Oct 2016.

Durst, Ilena. “The Lawyer’s Image, the Writer’s Imagination: Professionalism and the Storyteller’s Art in Nadine Gordimer’s ‘The House Gun’”. *Cardozo Studies in Law and Literature.* Vol.13, No.2, 2001, pp.299-322. //www.jstor. org/stable/743512. Accessed 6 Oct 2017.

Easton, T Kai Norris. “Text and Hinterland: J M Coetzee and the South African Novel”. *Journal of Southern African Studies*, Vol. 21, No.4, 1995. pp. 585-599. doi: 10.1080/03057079508708467 Accessed 6 Oct 2017.

Erritouni, Ali. “Apartheid Inequality and Post Apartheid Utopia in Nadine Gordimer's *July's People”. Research in African Literatures. Vol.*37, No.4, 2006 , pp.68-84.

Fanon, Frantz. *A Dying Colonialism* Translated by Hakkon Chevaliar et al.Groove Press, 1965.

– – –. *The Wretched of The Earth*. Translated by Constance Farrington. Groove Press, 1963.

– – –. *Toward the African Revolution: Political Essays*. Translated by Haakon Chevalier. Groove Press,1963.

February, V.A. *Mind Your Colour*. Kegan Paul International, 1981.

Forster, Jeremy**.** **“**Northward, Upward: Stories of Train Travel, and the Journey towards White South African Nationhood, 1895–1950”. *Journal of Historic*

Geography . Vol 31, no. 1, 2005, pp. 296-315. https://doi.org/10.1016/j.jhg. 2004.12.024. Accessed 1 Dec. 2015.

– – –. "Land of Contrasts or 'Home we Always Known'?: The SAR&H and the imaginary Geography of White South African Nationhood" .*Journal of Southern African Studies,* Vol.29.No.3.,2003, pp. 657-680. //www.jstor. org/stable/3557436. Accessed 30 December 2018.

Foucault, Michel. *Power Knowledge: Selected Interviews and Other Writings*, edited by in C. Gordon , 1972–1977, Brighton: Harvester Press,1980, pp 63-78.

– – –. "Of Other Spaces". Translated by Jay Miskowiec. *Diacritics.* Vol. 16, No.1, 1986, pp. 22-27. // www.jstor.org/stable/464648. Accessed 8 June 2016.

Gann, L. H and Peter Duignan. *Why South Africa Will Survive: A Historical Analysis.* Croom Helm London, 1981.

Gates, Henry Louis. ."Criticism in the Jungle*".* Introduction. *Black Literature and Literary Theory, e*dited by Henry Louis Gates.Methuen,1984.

Gerad, Albert S. "1500 Years of Creative Writing in Black Africa" .*Research in African literature,* Vol,12, 1981,pp. 147-161

Gikandi, Simon. "Post Structuralism and Post Colonial Discourse". *Post Colonial Literary Studies,* edited by Neil Lazarus.pp.97-119, doi://doi.org/10.1017/ CCOL0521826942.006. Accessed 8 Jun 2006

Gilroy, Paul. *The Black Atlantic; Modernity and Double-Consciousness*-London, Verso, 1993.

– – –. *After Empire Melancholia or Convivial Culture?*. Routledge, 2004.

Glaser, Daryl. "South Africa and the limits of Civil Society." *Journal of Southern African Studies,* Vol.23, No.1,1997,pp.5-25. // www.jstor.org/stable/2637135. Accessed 14 Dec 2018.

Gorak, Irene. "Libertine Pastoral: Nadine Gordimer's 'The Conservationist'".*Novel: A Forum on Fiction.* Vol.24, No.3,1991, pp. 241-256, //www.jstor.org/stable/1345937. Accessed 12 Jan 2019.

Gordimar, Nadine. *The Late Bourgeois World*. Penguin Books,1983.

– – –. *An Occasion for Loving*. 1963. Bloomsbury,2013.

– – –. "Writers in South Africa: New Black Poets". *The Dalhousie Review.* dalspace.library.dal.ca. Accessed 15 March 2005

– – –. Interview. "A Conversation with Nadine Gordimer". *Conversation with Nadine Gordimer,* edited by Nancy Topping Bazin et al. University of Mississippi Press, 1990.

– – –. *The Conservationist.* Penguin Books, 1983.

– – –. Interview. Stephen Gray. "An Interview with Nadine Gordimer". *Contemporary Literature*, Vol.22, No.3,1981, pp.263-271. //www.jstor.org/stable/1208279. Accessed 12 March 2018.

– – –. "From Apartheid to Afrocentrism". *English in Africa.* Vol.7, No.1,1980,pp.45-50, //www.jstor.org/stable/40399003. Accessed 8 August 2016.

– – –. “The South African Censor: No change”. Vol.10, No.1, 1981, pp.4-9. doi://doi.org/10/10080/03064228108533154. Accessed 1 June 2002

– – –. Interview. Johaness Riss. *Kunapipi* , Vol.2,No.1,1980, pp.20-26.

– – –. “English –Language Literature and politics in South Africa”. *Journal of Southern African Studies*, Vol.2, No.2, 1976, pp. 131-150. //www.jstor.org/stable/2636504. Accessed 18 Aug .2016.

– – –. Interview. “The Future is Another Country” by Stephan Clingman *Transition*, No.56, 1992, pp.132-150, //www.jstor.org/stable/ 2935046. Accessed 17 May 2014.

– – –. *The House Gun* . Penguin Books ,1999.

– – –. “English-Language Literature and Politics in South Africa” *Journal of Southern African Studies*,Vol.2, No.2,1976, pp.131-150 , //www.jstor.org/stable/2636504. Accessed 7 July 2017.

– – –. “The Essential Gesture: Writers and Responsibility”. *Granta* 15, 1985, pp.137-51.

– – –. “The Idea of Gardening” Review. *Life and Times of Michael K* , by J. M. Coetzee,” The *NewYork Review*, Feb 2 ,1984. //www.nybooks.com/article. Accessed 11 Jan 2019.

– – –. “The Interpreters: Some Themes in African literature”. *Kenyon College*, Vol. 32, No.1, 1970, pp. 9-26.

– – –. *A Guest of Honour.* Bloomsbury Publishing, 2002.

– – –. *A World of Strangers.* 1958, Penguin Books, 1962,

– – –. *Burghers Daughter* .Jonathan Cape, 1979

– – –. Interview by Biodun Jeyifo. "An Interview with Nadine Gordimer". *Callaloo. On "Post-Colonial Discourse": A Special Issue.* Vol.16, No.4, 1992, pp. 922-930. //www.jstor.org/stable/2932218. Accessed 21 Aug 2016.

– – –. Introduction. Albert Memmi, *Colonizer and the Colonized*. A Condor Book Souvenir Press , 1974.

– – –. *July's People. 1981,* Bloomsbury, 2005.

– – –. *Lying Days.*1953 .Bloomsbury, 2002.

– – –. *My Sons's Story.* Farrar, Straus and Giroux, 1990.

– – –. *None to Accompany Me*. Picador; 1st ed., 2012.

– – –. *The Essential Gesture.* Penguin Books, 1988.

– – –. *The Pick Up,*Bloomsbury, 2001.

– – –. *Writing and Being,*Harvard UP, 1995

– – –. "Writers at work". Interview by Hurwitt. *The Paris Review Interviews Sixth Series.* edited by George Plimpton, Penguin Books, 1984.

– – –. *No Time Like the Present*. Bloomsbury, 2012.

– – –. "Hemingway's Expatriates.".*Transition*,No.80., 1999, pp.86-99. //www.jstor.org/stable/2903170. Accessed 19 Oct 2017.

Graham, Shane. *South African Literature after the Truth Commission: Mapping Loss.* Palgrave Macmillan, 2009.

Gramich, Katie. " The Politics of Location: Nadine Gordimer's Fiction Then and Now". *Current Writing: Text and Reception in Southern Africa*, Vol.17, No.2, 2005, pp.74-86, doi:10.1080/1013929X.2005.9678221. Accessed 10 Nov.2018.

Gray, Stephan. *Southern African Literature: An Introduction.* David Philip, 1979.

Gready, Paul "The Sophia Town Writers of the Fifties: The Unreal Reality of Their World ."*Journal of South African Studies*,Vol.16, No.1, 1990, pp.139-164. //www.jstor.org/stable/2636643. Accessed 30 Aug 2016.

– – –. "Autobiography and the 'Power of Writing': Political Prison Writing in the Apartheid Era."*Journal of Southern African Studies*, Vol.19, No.3, 1993, pp.489-523. //www.jstor.org/stable/2636913, Accessed 21 April 2016.

Green, Robert. "The Lying Days to July's People: The Novels of Nadine Gordimer". *Journal of Modern Literature*, Vol.14, No.4, 1988, pp.543-563. //www.jstor.org/stable/3831565. Accessed 4 July 2008.

Greenstein, Susan M. "Nadine Gordimer and the Literature of Empire". Vol.18, No.3, *Novel Corp*. Brown University, 1985, pp. 227-242.

Guha, Ranajit. "Not at Home in Empire'". *Critical Inquiry*, vol.23, No.3,1997, pp.482-493, //www.jstor.org/stable/1344031 Accessed 8 Aug 2018.

Guma, Alex la . *And a Threefold Cord. Social Stories, http://www.socialiststories. com/liberate/And%20a%20Threefold%20Cord%20-%20Alex%20La% 20Guma.pdf . Accessed 5 Aug. 2016.*

– – –. *A Walk in the Night .Social Stories.* www.socialiststories.com/liberate/ A%20Walk%20in%20the%20Night%20-%20Alex%20La%20Guma.pdf. Accessed 5 Aug .2016.

Gunne, Sorcha. *Space, Place, and Gendered Violence in South African Writing*. Palgrave Macmillan, 2014.

Gunner, Liz.et al. "Names and the Land: Poetry of Belonging and Unbelonging, a Comparative Approach". *Text, Theory, Space , Land, Literature and History in South Africa and Australia*, edited by Sarrah Nuttal et al. Routledge, 1996, pp.115-190.

Hall, Stuart. "Cultural Identity and Diaspora". *Identity, Community, Culture, Difference* Edited by Jonathan Rutherford, Lawrence & Wishart , 1999, pp. 222-38.

Hanana. "Review of No time like the Present by Nadine Gordimer". *World Literature Today*.2012 September.

Harrison, James. "Point of View and Tense in the Novels of J.M. Coetzee". *Journal of Commonwealth Literature* ,Vol. 30, No.1, 1995, pp.7-79.

Harvey, David . "From Space to Place and Back Again: Reflections on the Condition of Postmodernity". *Mapping the Futures_ Local Cultures, Global Change*, edited by Bird et al, Routledge,1993. pp. 2-30.

Hayes, Patrick. *J. M. Coetzee and the Novel Writing and Politics after Beckett*. Oxford University Press, 2010.

Head, Dominic. *J M Coetzee.* Cambridge University Press, 1997.

– – –. *Nadine Gordimer: Cambridge Studies in African and Carribbean Literature* Cambridge UP, 1994.

Heywood ,Christopher. *Aspects of South African Literature.* Heinnemann, 1976.

hooks, bell .*Yearning Race, Gender, and Cultural Politics*. Routledge, 2015.

Iain, Chambers. and Lydia Curti, editors. *The Post Colonial Question: Common Skies, Divided. Horizons.* Routledge ,1996.

Ingram, Penelope. "Can the Settler Speak? Appropriating Subaltern Silence in Janet Frame's The Carpathians" *Cultural Critique.* No.41, 1999, pp.79-107. //www.jstor.org/stable/1354521 . Accessed 12 Dec 2018.

Jackson, Shannon. "White Privilege and Pedagogy: Nadine Gordimer in Performance". *Theatre Topics ,* Vol. 7, No.2, 1997, pp.117-138.

Jacobs, J.U. "Nadine Gordimer's Intertextuality: Authority and Authorship in "My Son's Story" .*English in Africa*, Vol. 93, pp.25-45. //www.jstor.org/ stable/40238711. Accessed 1 April 2009.

Jameson, Fredric. "Postmodernism, or, the Cultural logic of Late Capitalism". *New Left Review*, No.146, 1984, pp.59 - 92.

– – –. "Third-World Literature in the Era of Capitalism". *Social Text*, No.15,pp.65-88 //www.jstor.org/stable/466493. Accessed 10.Aug. 2016.

Johnson, David. “Starting Positions: The Social Function of Literature in cape.” *Journal of Southern African Studies*,Vol.19,No.4,1993, pp.615-633. //www.jstor.org/stable/2636991. Accessed 10 Jan 2014.

Jolly, Rosemary. “ Going to the Dogs: Humanity in J.M.Coetzee’s *Disgrace, The Lives of Animals* and South Africa’s Truth and Reconciliation Commission”. J.M.Coetzee and the Idea of the Public *Intellectual. Edited by Jane Poyner.*

– – –. “Rehersals of Liberation: Contemporary Postcolonial Discourse and the New South Africa.” *PMLA*, Vol. 110, No.1, Special Topic: Colonialism and Postcolonial Condition. 1995, pp.17-29. //www.jstor.org/stable/463192. Accessed 8 June 2014.

– – –.. *Colonization, Violence, and Narration in White South African Writng :Andre Brink, Breyten Breytenbach, and JM Coetzee.* Ohio University Press, 1996.

– – –. *Cultured Violence: Narrative, Social Suffering and Engendering Human Rights in Contemporary South Africa*. Liverpool University Press, 2010.

Kalua, Fetson. “ Third Space and African Identity”. *Journal of African Cultural Studies. Vol.21, No. 1, 2009, pp. 23-32. doi:* 10.1080/13696810902986417. Accessed 10 Jan .2014.

Keane, Fergal. *Bondage of Fear: A Journey through the Last White Empire*. Viking, 1994.

King, Bruce. *The Later works of Nadine Gordimer,* Palgrave Macmillan, 1993.

Kobayashi, Audrey. et al. “Unnatural Discourses, Race & Gender in Geography.” *Journal of Feminist Geography*, Vol.1,No.2, 2007,pp.225-243. //doi.org/10.1080/09663699408721211. Accessed 2 Oct 2017.

Kossew, Sue. Interview .Nadine Gordimer, "Living in hope". Commonwealth: Essays and Studies , Vol.23,No.2, 2001. pp. 55-61.

Kunene, Mazisi. “South African Oral Tradition”. *Aspect of South African Literature,* edited by Christopher Heywood. Heinemann,1976.

Lacan, Jacques *Ecritis:* A *Selection* . Translated by Alan Sheridan, Routledge Classics,1977.

Lane, Richard. “Appropriating the Signifier in J.M. Coetzee’s *Foe”. Commonwealth Essays and Studies* ,Vol.13,No.1. Autumn 1990. pp.106-111.

Laurence, John. *The Seeds Of Disaster.* Victor Gollancz ltd, 1968.

Lawson, Alan. “A Cultural Paradigm for the Second World War.” *Australian Canadian Studies.* Vol.9, No. 1-2, 1991, pp67-68.

Lazarus, Neil. “ Expectations and After: The Politics of Postcolonialism in African Fiction.” *Social Text.* No.1 75& 3/14. 1986, pp. 49-63. //www. jstor.org/stable/466198. Accessed 20 Aug .2016.

– – –. “The South African Ideology :The Myth of Exceptionalism, the idea of Renaissance”. *The South Atlantic Quarterly*. 103.4. Duke University Press, 2004. //muse.jhu.edu/journals/south_atlantic_quarterly/v103/103. 4lazarus. html5-02-0 . Accessed 14 July 2017.

Lefevbre, Henri. *The Production of Space. Translated by Donald Nicholson-Smith.* Blackwell, 1994.

Legg, Stephen. "Subjects of truth: Resisting Governmentality in Foucault's 1980s". *Environment and Planning D: Space and Society,* 2018, pp.1-19, doi: org/10.1177/0263775818801957. Accessed 8 Jan 2019.

Lessing, Doris. *The Grass is Singing.* Surject Publication, 2018.

Loomba, Ania. *Colonialism Post Colonialism.* Routledge, 1998.

Lopez ,Alfred. J. P*ostcolonial Whiteness: A Critical Reader on Race and Empire*. State University of New York Press, 2005.

MacKenzie ,Craig and Ronit Frenkel. "Post Transitional South African Literature in English". *English Studies in Africa*, Vol.53, No.1,pp.1-10.

Mamdani, Mahmood, " Amnesty or Impunity A Preliminary Critique of the Report of the Truth and Reconciliation Commission of South Africa." *Diacritics,* Vol. 32, No. 3-4, 2002, pp. 33-59. DOI: 10.1353/dia.2005.0005 Accessed 8 Dec.2018.

– – –. "When does a Settler Become a Native?: Reflections of the Colonial Roots of Citizenship in Equatorial and South Africa". //hrp.bard.edu/resource_pdfs/mamdani.settler.pdf Accessed 30 Sep. 2011.

– – –. "Beyond Settler and Native as Political Identities: Overcoming the Political Legacy of Colonialism." *Comparative Studies in Society and History*. Vol.43,No.4, 2001, pp.651-664. // www.jstor.org/stable/2696665 Accessed 8 Dec 2018

Marais, Michael. “Little Enough, Less than Little: nothing: Ethics, Engagement, and Change in the Fiction of J M Coetzee”. *Modern Fiction Studies*, Vol. 46, No.1,2000, pp.24-159.

– – –. “ J. M. Coetzee’s Disgrace and the Task of the Imagination”. *Journal of Modern Literature,* Vol.29, No.2, 2006, pp. 75–93. //www.jstor.org/stable/ 3831793. Accessed 6 Oct. 2014.

– – –. “Omnipotent Fantasies” of a Solitary Self: J.M.Coetzee’s “The Narrative of Jacobus Coetzee”” *Journal of Commonwealth Literature*, Vol.29,1993, pp.48-65.

Marks, Shula .” Scramble for South Africa”. *The Journal of African History*, Vol.23, 1982, pp .97-113.doi:10.1017/S0021853700020260. Accessed 7 Sept 2017.

– – –. “Khoisan Resistance to the Dutch in the Seventeenth and Eighteenth Centuries”. *The Journal of African History,*Vol.13, No.1, 1972, pp.55-80. //www.jstor.org/stable/180967. Accessed 10 Jan 2015.

Martin, Guy. “Africa and the Ideology of Eurafrica: Neo-colonialism or Pan-Africanism?” *The Journal of Modern African Studies,*Vol.20, No.2,1982, pp.221-238. //www.jstor.org/stable/160304. Accessed 6 Dec .2018.

Masilela, Ntogola. “The White south African Writer in our National Situatuion”, 1988. Pzacad.pitzer.edu/nam/general/essays/gordimer. PDF. Accessed 10 Jan 2018

Mbebe, Achille. *On the Postcolony. U*niversity *of California Press,* 2001.

McClintock, Anne. *Imperial Leather Race, Gender ,and Sexuality in the Colonial Contest.* Routledge, 1995.

---. "Angel of Progress: Pitfalls of the term 'Postcolonialism'" *Colonial Discourse/Post Colonial Theory*, edited by Francis Barker et al. Manchester University Press, 1994.

Mckintosh, Peggy. "White Privilege:Unpacking the Invisible Knapsack".1989. //nationalseedproject.com.org Accessed 10 Sept 2016.

Meintjes, Godfrey. "A Chain of African Voices the Prose Oeuvre of Andre Brink." *Encyclopaedia of Commonwealth Literature*, edited by H.H.Anniah Gowda. Cosmo Publications ,1998.

Memmi, Albert. *Colonizer and the Colonized*. A Condor Book Souvenir Press , 1974.

Mignolo, Walter D. "Colonial and Postcolonial Discourses: Cultural Critique or Academic Colonialism?" *Latin American Research Review*. Vol.28, No.3,1993, pp.120-134. // www.jstor.org/stable/2503613. Accessed 13 Dec. 2018.

Millin, S.G. *God's Step Children.* Constable & Company Limited, 1924.

Mitchell, Laura J. "Traces in the Landscape: Hunters, Herders and Farmers on the Cedarberg Frontier, South Africa 1972-95". *The Journal of African History*, Vol.43, No.3, 2002,pp.431-450. //www.jstor.org/stable/4100602. Accessed 11 June .2017.

Mizutani, Satoshi. “Hybridity and History: A Critical Reflection on Homi K. Bhabha's 'Post-Historical' Thought”. *Zinbun.* Vol.*41, 2009, pp.* 1-19. doi: 10.14989/134691. Accessed. 12 Nov. 2015.

Mohamed, Abdul R. Jan. “The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature.” *Critical Inquiry*, Vol.12, No.1, 1985.pp.59-47. //www.jstor.org/stable/1343462. Accessed 28 Sept 2019.

– – –. *Manichean aesthetics: The Politics of Literature in Colonial Africa.* University of Massachusetts Press, 1983.

Moore-Gilbert, Bart. *Postcolonial Theory Contexts, Practices, Politics.* Verso, 1997.

Morphet, Tony “Two Interviews with J. M. Coetzee, 1983 and 1987.” *Tri Quarterly.* Vol.69, 1987, pp. 454-64 .

Moyana,T.T. “ Problems of Creative Writer in South Africa”. *Aspect of South African Literature.* edited by Christopher Heywood. Heinemann, 1976.

Mphalele, Ezekial. *Voices in the Whirlwind and Other Essays.* 1967,Palgrave Macmillan,1978.

– – –. *The African Image.* Forgotten Books, 2018.

Mudimbe,VY. *The Invention of Africa*. Indiana University press, 1988.

Nandy, Ashish. *The Intimate Enemy*. Oxford University Press,1989.

Ndebele, Njabulo. “Iph’indlela? Finding our Way into the Future.” *Social Dynamics.* Vol.26, No.1,2000, pp.43-55. doi://doi.org/10.1080/ 02533950008458686.

– – –. “The Rediscovery of the Ordinary: Some New Writings in South Africa.”*Journal of Southern African Studies*. Vol.12, No.2,1986. pp.143-157. //www.jstor.org/stable/2636740. Accessed 26 Oct.2017.

Newman, Judie. “Gordimer’s Conservationist: That Book of Unknown Signs”. *Critique: Studies in Contemporary fiction*, Vol.22, No.3, 1981, pp. 31-44. //doi.org/10.1080/00111619.1981.9934648 Accessed 15 Sept 2016.

Nguigi, Wa Thiongo, *Weep not Child, 1964,Penguin Books.*2012.

– – –. *Writers in Politics: Essays*. East African Educational Publishers, 1994.

Nixon, Rob.“Rural Transnationalism: Bessie Head’s Southern Spaces”. *Text, Theory, Space Land, literature and history in South Africa and Australia.* edited by Sarrah Nuttal et al. Routledge, 1996.

Nkosi, Lewis. “Fiction by Black South Africans” . *African Writers on African Writing,* edited by G D Killam .Heinemann, 1973.

– – –. "Review: Whitening”. Third World Of Quarterly, Vol.11, No.1,1989, pp.157-161. //www.jstor.org/stable/399226. Accessed 8 Dec 2012.

Nuttal, Sarah. Introduction. *Text, Theory, Space Land, and History in South Africa and Australia,* edited by Sarrah Nuttal et al. Routledge,1996.

– – –. “ Subjectivities of Whiteness”. *African Studies Review,* Vol. 44, No.2, 2001, pp .115 – 140.doi: 10.2307/525577. Accessed 8 Sept.2017.

– – –. *Entanglement: Literary and Cultural Reflections on Post-Apartheid.* Wits University Press, 2009.

– – –. "City Forms and Writing the Now In South Africa". *The Journal of Modern African Studies*, Vol.30, No.4, Special Issue: Writing in Transition in South Africa: Fiction, History, Biography. 2004, pp.731-748.//www.jstor. org/ stable/4133880. Accessed 13 Dec. 2018.

O'Hanlon, Rosalind. and David Wasbrook. "After Orientalism: Culture, Criticism, and Politics in the Third World". *Comparative Studies in Society and History,*. Vol.34, No.1, pp.141-167. jstor.org/stable/178988., Accessed 17 Jan. 2019.

Orwell, George."Shooting an Elephant". Elements of Literature 4th ed., by Klaus *et al*. 1978. OUP. 1991. pp.78-84.

Parker, Kennath. *The South African Novel in English; Essays in Criticism and Society*. Macmillen Press, 1978.

Parry, Benita. "Speech and Silence in JM Coetzee". *Writing South Africa: Literature, Apartheid, and Democracy*, 1970-1995, edited by Derek Attridge and Rosemary Jolly. Cambridge University Press, 1998.

– – –. "Speech and Silence in the Fictions of J.M. Coetzee." *Writing South Africa: Literature, Apartheid, and Democracy, 1970-1995,* edited by Derek Attridge and Rosemary Jolly. Cambridge University Press, 1998, pp .37-65.

– – –. "Resistance Theory/ Theorizing Resistance, or Two Cheers for Nativism". *Colonial Discourse/ Post Colonial Theory,* edited by Francis Barker et al. Manchester University Press, 1994. Pp172-196

Paton, Alan. *Cry the Beloved Country.* 1948, Scribner, 2003.

Pearsall, Susan. “Where the Banalities are Enacted”. The Everyday in Gordimer’s Novels.” *Research in African Literatures.* Vol.31, No.1, 2000, pp. 95-118. //muse.jhu.edu/journals/research_in_african_literatures/v031/31.1pearsall.html50205. Accessed 10 July 2016.

Pechey, Graham. “ Post Apartheid Narratives.” *Colonial Discourse /Post colonial Theory,* edited by Francis Barker et al. Manchester UP, 1995, pp.151-71.

– – –. “Coetzee’s Purgatorial Africa”. *Interventions*, Vol.4, No.3, 2002, pp.374-383. doi.10.1080/1369801022000013806. Accessed 10 Jan .2014.

Plomer, William. “The Taste of the Fruit” *Th e Classic Quarterly* Vol.2, No.1, 1966, pp.5-8.

Poyner, J. “Truth and Reconciliation in J. M. Coetzee’s *Disgrace”*. *Scrutiny2: Issues in English Studies in Southern Africa*, Vol.5, No.2,2000, pp. 67-77.//doi.org/10.1080/18125440008565972. Accessed 9 May 2009.

Prakash, Gyan. “Writing Post-Orientalist Histories of the Third World: Perspectives from Indian Historiography”. *Comparative Studies in Society and History*.Vol.32,No.2, 1990, pp.383-408. //www.jstor.org/stable/178920. Accessed 6 Aug 2016.

Propst, Lisa. “Reconciliation and the “Self-in-community” in Post-transitional South African Fiction.” *Journal of Commonwealth Literature*, //doi.org/10.1177/0021989415592944. Accessed 21 Feb 2011.

Punter, David. *Post Colonial Imaginings: Fiction of a New World Order*. Edinburgh University Press, 2000.

Rabkin, David. “La Guma and Reality in South Africa”. *The Journal of Commonwealth Literature*. Vol.8, No.1, 1973, pp54-62. doi.org/10. 1177/002198947300800106. Accessed 2 Jan 2001

Radhakrishnan, R. “Postmodernism and the Rest of the World”. *The Occupation of Post Colonial Studies,* edited by Kalpana Sheshadri and Fawzia Afzal-Khan .2000, pp.37-71.

Rajan. Balachandra, “Location of Culture”. Review. *Modern Philology* vol.95, No.4,1998, pp.490-500.

Ranger, Terence and Eric Hobsawn. editors. *The Invented Tradition.* Cambridge University Press,1983.

Renan, Ernest. “What is a Nation?” .*Nation and Narration,* edited by Homi bhabha. Routledge, 1991. pp.8-22.

Retamar, Roberto et al. “Notes towards a Discussion of Culture in Our America” *The Massachusetts Review.* Vol. 15, No. 1/2, 1974, pp.72-7. www.jstor.org/ stable/25088398. Accessed 10 Jun .2015.

Riach, Graham K, “The Late Nadine Gordimer”, *Journal of South African Studies*, Vol. 42, No.6, 2016, pp.1077-1094, doi: 10.1080/03057070.2016.1249139. Accessed 10 May .2018.

Rice, Laura. “African Conscripts/European conflicts: Race, Memory, and the Lesson of War”. *Cultural Critique*, No.45, 2000, pp. 109-149. //www.jstor.org/ stable/1354369. Accessed 11 April 2015.

Rich, Paul. “Apartheid and the Decline of Civilization Idea: An Essay on Nadine Grdimer’s July’s People and J M Coetzee’s Waiting for the Barbarians.” *Research in African Literatures.*Vol. 15, No. 3 .1984, pp. 365-393 .https://www.jstor.org/stable/3819663. Accessed. 10 Nov.2014.

Robert Scholes, Nancy R. Comley, Carl H. Klaus, Michael Silverman. Editors. Oxford University Press, 2004.

Roberts, Sheila. “Nadine Gordimer’s Family of Women”. *Theoria: A Journal of Social and Political Theory*, No.60, 1983, pp. 45-57, //www.jstor.org/ stable/41801704. Accessed 29 April.2016.

Rodney, Walter. *How Europe Underdeveloped Africa*. TPH,1971.

Ross, Robert. *A Concise History of South Africa*. Cambridge University Press, 1999.

Rutheford, Jonathan. *A Place Called Home: Identity, Community, Culture, Difference.* Lawrence & Wishart Ltd , 1990.

Sachez, Albey. “Preparing Ourselves for Freedom.”.*Writing South Africa: Literature, Apartheid Democracy, 1970-1995,* edited by Derik Attridge and Rosemary Jolly. Cambridge ,1998.

Said, Edward .*Culture and Imperialism.* Vintage Books, 1993.

– – –. *Covering Islam: How the Media and the Experts Determine how we See the Rest of the World.* Vintage, 1981.

– – –. *Orientalism: Western Conception of the Orient.* 1978, Penguin Books, 1995.

Samsolsky, Russell. *Apocalyptic Futures* ; *Marked Bodies and the Violence of the Text in Kafka, Conrad, and Coetzee.* Fordham University Press, 2011.

Sanders, Mark. "Remembering Apartheid". *Diacritics*,Vol.32, No.3/4, 2002, pp .60-80. //www.jstor.org/stable/1566445. Accessed 14 June 2015.

Sarah , Nuttal et al. editor. *Text , Theory, Space*. Routledge,1996.

Sartre, Jean-Paul. Introduction. *The Colonizer and the Colonized*. A Condor Book Souvenir Press, 1974, pp.17-27.

Saunders, Rebecca. "The Agony and the Allegory: The Concept of the Foreign, the Language of Apartheid, and the fiction of J.M.Coetzee". *Cultural Critique.* No.47, 2001, pp. 215-264. //links.jstor.org/sici?sici=0882.4371%28200124%290%3A47%3C215%3ATAATAT%3E2.0.CO%3B2-L Accessed 15 April 2016.

Schalkwyk, David. "Confessional Solidarity in the Prison Writing of Breyten Breytenbach And Jeremy Cronin," Vol.25, No.1,1994, pp. 23-45. //www. jstor,org/stable/3820035. Accessed 4 July 2008

Schreiner, Olive. *The Story of an African Farm*. Biblioteca Virtual Universal, 2008. www.biblioteca.Org.ar>libros. Accessed 22 Jan.2019.

Sevry, Jean. "South Africa Revisted: fifty years of Apartheid Literature" . *Commonwealth Essays and Studies*, Vol.15, No.2,1992, pp.19-27.

Simons, H.J. *Struggles in Southern Africa for Survival and Equality*. Macmillan Press, 1997.

Slemon, Stephan. “Unsettling the Empire: Resistance Theory for the Second World.” *World Literature Written in English*, Vol.30, No.2, 2008, pp.30-41, doi:10.1080/17449859008589130. Accessed 3 April 2004

Slovo, Gillian Review.”No time Like the Present by Nadine Gordimer” *The Gurdian* March 2012.

Smith, Brady. “After the Fall:Reevaluating Whitness in J.M.Coetzee’s Disgrace.”. *Elements* Vol.2, No.1 , 2006, pp.30-36. //doi.org/10.6017/eurj.v2i1.8940. Accessed 19 April 2016.

Smith, Rowland.”Master and Servants: Nadine Gordimer’s *July’s People* and the Theme of Her Fiction”. Salmagundi, No.62, 1984, pp.93-107.

Smyer, Richard. “A Sport of Nature: Gordimer’s Work in Progress”. The Journal of Commonwealth Literature. Vol. 27, No.1, 1992,pp 71-86. //doi.org/10.1177/002198949202700108. Accessed 23 Jan 2000

Soja, Edwad. Foreword. *Post Colonial Spaces: The Politics of Place in Contemporary Culture,* edited by Andrew Teverson and Sara Upstone, Palgrave Macmillan, 2011.

– – –.. “The Socio Spatial Dialectic”, *Annals of the Association of American Geographers*. Vol .70, No.2, 1980, pp.207-225. //www.jstor.org/stable/2562950 .Accessed 10 May. 2016.

– – –. *Postmodern Geographies*; *Reassertion of Space in Critical Social Theory*. Verso, 1989.

– – –. *The Political Organisation of Space.* Association of American Geographers, 1971.

– – –. *Thirdspace: Journeys to Los Angeles and Other Real and Imagined Places.* Black Well Publisher, 1996.

Soyinka, Wole. "The Critics and Society: Barthes, Leftocracy and other Mythologies". *Black Literature and Literary Theory* , edited by Henry Loiuis Gates Junior. Methuen, 1984.

– – –. "Twice Bitten: The Fate of Africa's Culture Producers". *PMLA,* Vol.105, No.1,1999, pp.110-120. //www.jstor.org/stable/462347 .Accessed 9 July. 2016.

Spivak, Gayatri Chakravorthy. "Three Women's Texts and a Critique of Imperialsm" Chicago Journals, Vol.12, No.1, 1985, PP.243-61 .//www.jstor.org/stable/1343469. Accessed 25 Oct. 2016.

– – –. "Ethics and Politics in Tagore, Coetzee, and Certain scene of Teaching" *Diacritics*,Vol.32,No.3/4, 2002, pp.17-31. // www. jstor.org/stable/1566443. Accessed 16 July. 2012.

Stanley, Liz. *Imperialism, Labour and the New Women: Olive Schreiner's Social Theory*. Sociology Press, 2002.

Stephan, Clingman. Introduction. *Nadine Gordimer The Essential Gesture: Writing, Politics and Places.* edited by Stephan Clingman, Penguin Books,1988. pp. 1-15.

Steyn, Melissa, "'White Talk': White South Africans and the Management of Diasporic Whiteness." *Postcolonial Whiteness :A Critical Reader on Race and Empire*, edited by Alfred J. Lopez. 2005, pp.119-136.

Teverson, Andrew. and Sara Upstone . *Postcolonial Spaces: The Politics of Place in Contemporary Culture.* Palgrave Macmillan, 2011.

Trump, Martin. "The Short Fiction of Nadine Gordimer", *Research in African Literatures,* Vol. 17, No. 3, 1986, pp. 341-369.

Trusscot, Ross. "National Melancholia and Afrikaner Self-Parody in Post Apartheid South Africa."*Psychoanalysis,Culture& Society*. Vol.16, No.1, 2011, pp.90-106. www.Palgrave-journals.com/pcs/ Accessed 3 Dec .2016.

Vaughan, Micheal. "Literature and Politics: Currents in South African Writing in the Seventies". *Journal of South African Studies.* Vol. 9, No.1, 1982, pp.118-138. //www.jstor.org/stable/2636735. Accessed 29 Sept 2016.

Vice, Samantha. "How do I live in this Strange Place?". *Journal of Social Philosophy*, Vol.41, No.3, 2010, pp.323-342. doi;//doi.org/10.1111/j.1467-9833.2010.01496.x Accessed 17 March. 2018.

Visel, Robin, "Othering the Self: Nadine Gordimer s Colonial Heroines". Vol.19,No.4, pp.34-45.

– – –. "A Half-Colonization: The Problem of the White Colonial Woman Writer". *Kunapipi*, Vol.10, No.3, 1988. ro.uow.edu.au/kunapipi/vol10/iss3/9, Accessed 8 Dec.2018.

Vivan, Itala.” Geography, Literature, and the African Territory: Some Observations on the Western Map and the Representation of Territory in the South African Literary Imagination”. *Research in African Literatures,* Vol.31, 2000, pp. 49-70. //www.jstor.org/stable/3821044. Accessed 10 Oct .2017.

Wade, Michael. “The Black Looking Glass in White South African Literature”. *African Affairs.* Vol.82. No.326,1983. pp.97-120. //www.jstor.org/stable/ 721480. Accessed 20 July 2011.

– – –. “William Plomer, English Liberalism, and the South African Novel”. The Journal of Commonwealth Literature. 1973. //doi.org/10.1177/ 002198947300800103. Accessed 10 Oct 2015.

– – –. *White on Black, South Africa: A Study of English-Language Inscriptions of Skin Colour*. Palgrave Macmillan.1993.

Wagner, Katherine. “*Rereading Nadine Gordimer”. Modern Fiction Studies*, Vol.41, No.2, 1995, pp.383-385.

Walder, Dennis. *Postcolonial Nostalgias Writing, Representation, and Memory*. Roultledge, 2011.

– – –. *Post-colonial Literatures in English.* Blackwell, 1998.

Ward, David. *Chronicles of Darkness*. Routledge, 1989.

Wenzel, Jennifer. “The Pastoral Promise and the Political Imperative: The Plassroman Tradition in an Era of Land Reform.” *Modern Fiction Studies,* Vol.46, No.1, 2000, pp.90-1. //muse.jhu.edu/journals/modern_fiction_ studies/v046/46.1wenzel.html5-02-0. Accessed 8 July .2010.

Wicomb, Zoe . “Reading ,Writing and Visual Production in the New South Africa”. *The Journal of Commonwealth Literature*, Vol.30, No.2, 1995, pp.2-15.

Will, Donald. Review. *No Time Like the Present. Africa Today.* Vol 59, No 3, 2013, pp170-73. //muse.jhu.edu/article/505854

Young, Robert. *White Mythologies Writing History and the West*, 2nd ed., Routledge, 1990.

Zizek, Slavoj. *The Sublime Object of Ideology.* Navayana,1989.