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**Power Dynamics and the Cultural Identity
Crisis in the Apartheid Era in Nadine
Gordimer's *July's People* 1981**

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the Requirement for an M.A. Degree in English Literature and Civilization

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Dedication

This dissertation is dedicated to every special person in our life.

To my Beloved Mother Soulaf

Your support, encouragement, and boundless love have been my guiding light throughout this journey. Your belief in my dreams and your sacrifices to see me succeed have been my greatest source of strength. Your patience, wisdom, and resilience have inspired me more than words can express. From late-night study sessions to moments of doubt, you have been there, providing comfort and motivation. Thank you for being the best mom ever. This achievement is as much yours as it is mine.

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With deepest gratitude and affection,
MAYA

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With my sincere gratitude and love,
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Abstract

Power Dynamics and cultural identity crisis are some of the major themes tackled in Apartheid literature. *July's People*, a novel written by the South African writer Nadine Gordimer in 1981, explores a significant era of the history of South Africa known as Apartheid. It is a fictional story that depicts the themes of power dynamics and cultural identity crisis during the imaginary post-Apartheid regime when, after a rebellion, Blacks take control of the country. This study will be about making a connection between the history of the Apartheid regime in South Africa with those two themes portrayed in the novel, following the postcolonial theory.

Keywords: Apartheid, Crisis, Cultural Identity, Post-Colonialism, Power Dynamics, Resistance and opposition, Revolution.

General Introduction

General Introduction

Background of the Study

The regime of Apartheid is associated with South Africa due to colonialism and is considered one of the prominent themes that founded African literature. Several African and non-African authors have dealt with it and protested against racist segregation through their narratives to show its impacts through various related themes. Many have depicted the suffering and discrimination of the black native South Africans in the Apartheid and post-Apartheid eras, which are inspired by true stories and personal experiences.

Those authors shed light on the dark period of Apartheid in South Africa. This significant period opens the doors to various cultural and political movements for equality, peace, and justice; however, it represents a time of oppression and discrimination in the history of black South Africans, since their rights were violated, they suffered the injustice they were living under.

Literature Review

The Apartheid era in South Africa reflects oppression, discrimination, segregation, and social upheaval. Power dynamics were central during this period, which led to the struggle for justice and equity. Thanks to the Apartheid era, various forms of literature from novels to scholarly works took up themes such as power dynamics and identity crisis. Here, therefore, our review is concerned with these works. Alan Paton, Nelson Mandela, Bryce Courtenay, and Nadine Gordimer portray dramatic expressions of people having problems dealing with issues of race, class, and self with the brutality of the Apartheid Government.

In fact, since the institutionalisation of the Apartheid regime, there have been major transformations in various fields during this era including political, economic, and social shifts.

These changes notably had an impact on the population, leading to a crisis in their cultural identity for different reasons that many authors and researchers have tackled about in their writings. Writers and narrators are more interested in stylistically highlighting the social aspects in their literary works to give a picture of the power dynamics and how it affects the South African people, particularly the non-whites.

In *Cry, the Beloved Country*, Alan Paton provides an insight into the complex dynamics of power and identity crisis under the Apartheid era in South Africa. The novel captures the racial and social atmosphere of conflict and unrest in the setting. Weaving together the lives of two families white and non-white, reveals the complexity of living under Apartheid. Alan Paton traces the moral complexities of the regime of Apartheid with vivid descriptions of the racial tensions and power dynamics defining life in South African society. Characters such as Stephen Kumalo and James Jarvis illustrate issues of race, class, and identity such that the reader is keenly aware of the intensity of Apartheid upon individual life.

In *The Power of One*, Bryce Courtenay takes on the journey of one young man dealing with racism as a driving force behind his quest to define himself. Set against the background of Apartheid, it exposes the complexity of that era as it describes the difficulty of the times. It aims at probing the question of power and race and seeks to code the identity of one who lives in such a society of inequality and injustice. It reflects on the struggle of the individual in a situation of segregation and discrimination and the human spirit to persevere, resist, and survive the oppression.

In the novels, *Disgrace* and “*Waiting for the Barbarians*” by J.M. Coetzee the themes of power dynamics and the crisis of identity emerge regarding the oppressed and unjust societies. In his work, Coetzee develops the complexities of racial, class, and gender struggle. The moral self-examination of the protagonist in *Disgrace* delves into complex questions of identity and morality in post-Apartheid South Africa. The moral self-examination

in *Disgrace* dissects a complicated issue concerning identity and morality in post-Apartheid South Africa. Power dynamics are revealed and their dehumanizing effects of power and oppression in the colonial frontier town are exposed in "*Waiting for the Barbarians*". Readers are forced to confront uncomfortable realities of complicity and resistance in societies imbued with weighty historical inequality. The two novels are strong witnesses to the collective struggle for justice and reconciliation in societies caught up in the weight of historical injustices.

Researchers, scholars, and others, however, intend to directly inform the readers about the mechanisms of the Apartheid regime by explaining its policies and its impact on the population significantly on the oppressed ethnic groups. Besides, they mostly emphasise outlining the chronology and major events of this period. Starting with the way the whites managed to institutionalise the segregating regime until its fall through a long journey of sacrifice, opposition, and resistance. Even strategies and perspectives adopted by the contrasting groups, meaning the Whites and non-whites, were topics brought by the researchers in their writings.

Nigel Worden, a British and South African historian, has also treated the theme of power dynamics and cultural identity crisis. His book "*The Making of Modern South Africa: Conquest, Apartheid, Democracy*" (1993-2011). is a comprehensive look at the history of South Africa. It allows the reader a chronological exploration of the country's history, from the pre-colonial times to the post-Apartheid era. Worden traces the chronology of events from the conquests of colonisation through the rise of Apartheid to the democratisation of the land. He displays the social and political changes that have transformed South African identity, underlying the impact of Apartheid and the challenges in the post-Apartheid period, including problems of inequality, corruption, and national reconciliation.

The thesis by Rachel C. Prinsloo, "*Apartheid and Identity Redefinition: A Conflictual*

Analysis" (September 1990) reviews the effect of Apartheid on identity in South Africa. The research elaborates on how the Apartheid-imposed identity constructs have adversely affected the individual's processes of self-definition and roles within society. Prinsloo uses a conflictual perspective to show how the structural inequalities of Apartheid have made it essential for individuals to go through a complex process of constructing their identity. This process involves negotiating and fighting back against the restrictive social norms and expectations that the Apartheid regime established. The research employs qualitative methods, including self-administered interviews with open-ended questions, to collect the demographic information and personal perceptions of the participants concerning their identity and the socio-political environment.

Some of the main findings from the study include the factors that influence both personal and systematic factors in the informants' consciousness and agendas and the identification of the major issues that cause personal and societal difficulties. The study also takes into consideration the opinions of the participants on issues of optimism and pessimism towards the current state of society and how they are aware of their place in a segregated and alienated South African society.

The researcher Justin Bradshaw conducted an article entitled "*Identity Crisis: Making Sense of Post-Apartheid Relationships Between Whiteness and Antiracism*" (2014). Through interviews with antiracists Whites, he aims to relate the two contrasting concepts in post-Apartheid. According to his study, he assumes that this relationship makes sense, in addition to the reveal of common themes like recognising personal racial prejudices, building diverse relationships, challenging racism, and advocating black leadership. Besides, this research highlights the importance of white allies in the stand against racism and their role in creating a more just society in South Africa.

Focalising on South Africa, this thesis entitled "*Identity Crisis: The Development of*

Ethnic Identities in South Africa and Northern Ireland and Resolutions to Ethnic Violence

(2013) written by Erran Michael Huber explores the impact of Apartheid policies on the South African ethnic identities and the continuous challenges to overcome the division that it created. There has been an uninterrupted effort toward a unified national identity as it traverses the diverse and diverse social environment of the country in the post-apartheid era. It examines the complex evolution of ethnic groups in South Africa, specifically emphasising on Apartheid's aftermath.

In the dissertation, we have chosen a unique and distinctive novel compared to other works presented above. Specifically, Nadine Gordimer's novel *July's People* is considered a prophetic glance at a likely post-Apartheid South Africa; in contrast to most narratives that dwell on Apartheid itself or its immediate aftermath. Embed within this speculative form of presenting a hypothetical post-Apartheid revolution, Gordimer presents a future during which the Apartheid regime folds and power dynamics between whites and blacks in South Africa switch. This shows the inherent power imbalances and identity crisis within Apartheid but also sets expectations of the complexities in reconciling and transforming a post-Apartheid society. This is what makes the novel unique compared to other works and grants the reader a view of the unexpected future of South Africa since it deals with themes such as power dynamics and the crisis of identity. The novel further diverges from other works in that of the utopian themes.

In the article «Masters and Servants: Nadine Gordimer's *July's People* and the Themes of Her Fiction," Rowland Smith examines the recurring themes of Nadine Gordimer based on her novel *July's People*. Smith begins with the fact that Gordimer herself has noted that she is repeatedly treating some similar themes of her stories, but with different angles each time. It also explains how Gordimer's work reflects changes in political and social attitudes towards South Africa, proving historical context and her involvement with the change. Smith captures how Gordimer explains the relations between black and white people from portraying failure on the

part of white liberal to an inborn dominance on the part of the whites in *The Conservationist* and *Burger's Daughter* respectively as reflected in her earlier novels such as *Occasion for Loving* and *The Late Bourgeois World*. *July's People*, trapped inside the vacuum balloon of a South African revolutionary war, somehow dramatizes its fall. The novel *Behind* its dramatic and seemingly chaotic account of a struggle and the Smales family's flight to their servant July's village lies a powerful allegory of the white power structures dismantled and turned upside down. Smith draws special attention to the fact that the novel, by depicting changing roles and identities, showed the inextricable difficulty of the racial bond in South Africa as it really was. Flight is one more image found repeatedly in Gordimer's work, Maureen Smales and Mehring of *The Conservationist* are two examples of characters caught up in desperate, futile flight from their situation. Fear, guilt, and the inability to live with the contemporary world are some themes that underlie each of these flights.

The article has looked into and discussed how Gordimer's novels and short stories represent the relationship, highly complicated, between white and black South Africans; more precisely, it is the way Gordimer's white characters cannot really imagine or alter the oppressed that they are part of. It exposes the psychological and moral impasses that the characters find themselves in. It uses examples of specific works like "*The Late Bourgeois World*," "*Ah, Woe Is Me*," "*Occasion For Loving*," "*Burger's Daughter*," and "*July's People*" to demonstrate how Gordimer's writing matures to deal with continuing and unresolved conflicts.

In the article, "*Apartheid Inequality and Post-apartheid Utopia in Nadine Gordimer's 'July's People'*" by Ali Erritouni, published in the Winter 2006 issue of *Research in African Literatures* critically reviews Nadine Gordimer's novel "*July's People* is a Dystopian critique and utopian projections According to Erritouni, "*July's People*" fulfills the dual function

dystopian critique of apartheid South Africa and utopian projection of the future after the fall of apartheid. Gordimer certainly critiques white South African liberals for failure to recognize their material well-being is deeply embedded in the discriminatory policy of apartheid.

The novel does not configure a fully accomplished post-apartheid society but rather opens up spaces that allow one to think collectively about a more equal black and white coexistence. Gordimer imagines a future in which economic disparities are addressed and whites serve actively to rectify existing inequalities. *Fall of White South Africa: The novel* was published in 1981, and it can be considered as the prediction of the collapse of apartheid. The author details the new political reality, and first of all, she predicts new social reality. She assumes that blacks will win this act of justice: with their victory, the reason for the existence of the society of whites will collapse, forcing them to redefine their identity and role.

Between the two provided articles and our analysis of Nadine Gordimer's *July's People* primarily lies in the focus on utopian versus dystopian themes and on the ways of viewing and interpreting the novel's significance. Rowland Smith's article, "Masters and Servants: Nadine Gordimer's *July's People* and the Themes of Her Fiction," and Ali Erritouni's article, "Apartheid Inequality and Post-Apartheid Utopia in Nadine Gordimer's '*July's People*,'" call attention to the dystopian attack on apartheid, the intricacies of racial relations as lived by both races, and the difficulties faced in managing a shift from an apartheid to a post-apartheid society. Overall, the above two articles reflect a critical and analytical vision of the socio-political actualities and the inherent conflicts present in Gordimer's work. In sharp contrast to this our dissertation deals with the utopian vision *July's People* depicts in terms of a reconciliation between the two different cultures, transforming and bringing about a new identity in a society free of apartheid. Hence, it portrays an optimistic and speculative outlook commending cooperation, respect, and communication as the foundation stones for a much better life ahead. As such, this optimism and the moving

away from the dystopian space is almost unparalleled in this intellectual discourse and urgently challenges the reader to begin to reimagine other futures beyond the harshest realities depicted in apartheid literature.

While most of the novelists during the era of Apartheid South Africa or even the aftermath based their novels upon the harsh reality of oppression, violence, and other social upheavals, in *July's People*, the author does reflect on utopian themes. The novel ushers in a radical transformation where the power dynamics between white and black South Africans have changed since the breakdown of the Apartheid regime. The journey of the Smales family as they flee to seek refuge with their black servant, July, in his rural village depicts several foundations of collaboration such as cooperative efforts, respect, and communication. By imagining this utopian vision of a post-Apartheid society, the author challenges the readers to envision other possible futures and changes in society other than the historical realities, the author works on issues of reconciliation, transformation, and new identity in the post-Apartheid era. That step out of the traditional dystopian narratives of fiction in the concept of Apartheid South Africa adds a layer of complexity and hope to the discussion on issues of power relations and identity crisis in the region.

Significance of the Study

Our dissertation tries to significantly bring a unique perspective to the Apartheid era focusing on both civilisation and literature. The dissertation aims to provide an understanding of the era by integrating historical and socio-political elements in general and then an analysis through *July's People*. It brings new interpretations of Nadine Gordimer's novel through the exploration of the power dynamics and identity crisis. Although set during Apartheid the themes within it connect with contemporary subjects. Furthermore, this dissertation is an essential tool for further research, understanding, and learning about Apartheid the struggle

the South Africans to survive within a regime of oppression, and how literature has challenged and exposed the injustices of this regime.

Purpose of the Study

This research mainly focuses on the study of power dynamics and identity crises in relation to race and class. By evaluating the effect of power relationships on the self-perception of individuals, the dissertation's purpose is to show how power dynamics can form one's self-identity, therefore, leading to an identity crisis.

Statement of the Problem

Despite the fall of the Apartheid regime, it has left indelible scars on South African people. Its effects continue to shape, in many ways, cultural identity and power dynamics in society. The major issue in the dissertation is to understand is the power structures of race and class hierarchies that the Apartheid regime built, identity crises among the individuals and communities, and how they showed resistance. The dissertation also seeks to develop a comprehensive understanding of the complexities of power, agency, dependency, and self-perception as depicted in the novel under study by exploring how power dynamics are shaped by the impact of Apartheid and the crisis of identity experienced by the characters.

Research Questions

This dissertation will attempt to answer the following questions:

- How did the policies of Apartheid institutionalise and perpetuate racial segregation, discrimination, and social hierarchy in South Africa?
- How are power dynamics and cultural identity portrayed in *July's People* by Nadine Gordimer?

Structure of the Dissertation

This research work is divided into two chapters. The first Chapter is entitled “Historical Background of Apartheid” and is set on different layers of Apartheid. We first start by introducing the Apartheid regime from its historical background to its development and its impact during the colonial era to its implementation in 1948 by the National Party Government which traced a period of oppressive legislation and discrimination by setting up a society of racial hierarchies that portrayed evident divisions between the ethnic groups in addition to the inherent inequalities in access to resources, opportunities, and justice. We will deal with an analysis of the oppressive legal laws and policies that were used by the Apartheid regime to marginalise non-white communities. We will also examine anti-Apartheid activism, opposition, and resistance in its forms, both violent and non-violent, which challenged the grip and domination of the Apartheid regime.

The second chapter is entitled “Power Dynamics and Crisis of Cultural Identity in *July's People*” We will delve into several significant themes which are identity and power dynamics through the lens of Nadine Gordimer’s *July's People* by applying the postcolonial theory.

Power dynamics have always been an important part of Postcolonial theory which deals with the effects of colonisation on cultures and societies.(‘Measuring the Economic Benefits of Whiteness during Apartheid – SALDRU’- Ashcroft, Griffiths, & Tiffin). From the legacy of colonialism comes an indelible mark on these power dynamics that influence power and resistance in postcolonial societies (Symphorien Ongolo and Krott).

The postcolonial theory goes further to describe the power dynamics as unequal power dispersion between the colonisers and the colonised, which favoured the colonisers in their ability to exercise control over the colonised(Ashcroft, Griffiths, & Tiffin). Apart from that, the power dynamics in postcolonial literature are an integral element of understanding

the colonial experience, especially in the ways that colonial powers impose their culture, language, and beliefs on the colonised.

We will first start with an exploration of the reversal roles between whites and blacks in societal upheaval, through the life of the Smales and July, before and after the rebellion from luxurious to primitive life. We will introduce power dynamics, its definition, and how it is related to the novel *July's People*, by analysing the master-servant relationship, in addition to how class and race have shaped South African society according to the novel. Through a deep analysis of the white protagonists Maureen and Bam, and their black servant July, we will examine the complexities of dependency, power, and privilege exposing racial hierarchy and social inequalities. We will explore the cultural identity and the crisis faced by both the Smales and July and the profound impact of Apartheid on them through a postcolonial theory. Due to the fact that our dissertation is limited in terms of time, we were not able to completely cover all the aspects of it as much as we would like to.

Chapter One:

Historical Background of Apartheid

I. Chapter one: Historical Background of Apartheid

The African continent struggled with Western colonialism which used various ways to maintain power and control over the African countries for different purposes specifically exploiting the natural resources. Africa being rich in renewable and non-renewable wealth drew the world's attention, especially Europeans who sent missionaries to supposedly civilise the Africans. They had strategies and policies to establish their authority and dominance over the native Africans. Most of these approaches are believed to be unjust, inhumane, and manipulative such as using Christianity to manipulate people to be poorer and illiterate. Nevertheless, the case in South Africa was different, the Europeans settled there; and though they represented a minority of the population, they took control over the country through the Apartheid regime.

1 Historical Background

1.1 The History of Apartheid in South Africa

In 1652, Dutch, German, and French settlers came to the Cape of Good Hope due to the supply station established by the Dutch East India Company, which marked the beginning of European colonisation and caused political and social upheaval in the societies. The British took control of the Cape of Good Hope at the end of the 18th century, creating domination and the beginning of a long history between ¹the Afrikaners (white South African descendants of the Dutch) and the British.

¹ Refers to all Afrikaans-speaking people of Dutch, French Huguenot, and German descent in South Africa.

Around 1836, England imposed its culture, South Africa suffered from British cultural hegemony, and, resenting the abolition of slavery, ²the Boers (Dutch descendants known by the British as the Boers and by the Dutch descendent as Afrikaners) migrated northwards to Southern Africa, and ³the Voortrekkers (early Dutch migration pioneers) went to southern Africa, which was an event in South Africa known as the Great Trek to seek lands and freedom. In 1839, the Voortrekkers established the Republic of Natalia. The foundation of Natalia signified efforts to achieve autonomy and self-governance, seeking liberation from British control by Boer settlers, but independence was short, as the British took control of it in 1843 (Marcoux 1).

The British won the Anglo-Boer War, and in 1910 they formed the Union of South Africa, which became an autonomous dominion of the British state. It had transitioned from being a colony, but it didn't grant full independence, preventing it from leaving the empire or disregarding the monarch, and thanks to its constitution, power was still in the hands of the whites (Background Notes: South Africa; History, Larson).

After the election of 1910, Louis Betha, a prominent South African statesman, played a significant role in the establishment of Apartheid policies, he became the union's first prime minister and ran the South African Party for a union between the Afrikaners and the people of British origins, which sought to bring them together for a common political purpose. General JBM Hertzog, a figure in South African politics, a statesman, a fervent nationalist, and a member of the Union Government, was a member of this union; he was for nationalism, which offended English-speaking South Africans. His nationalism prioritised South Africa

² Boer means "farmer" in Dutch. They are the Early farmers of Dutch, French Huguenot, and German descent in the Cape Colony (17th and 18th centuries).

³ Voortrekkers means pioneers in Afrikaans. They are the Boers who moved north during the Great Trek to escape British colonial rule and find new lands.

above the British Empire, which was considered a threat to the British presence in South Africa. He was against the leaders of the SAP, which got him excluded.

In January 1914, the Nationalists held their first convention in Bloemfontein and gave birth to the National Party, which also laid down its principles, one of which was the realisation of South Africa as an independent state as well as the promotion of Afrikaner nationalism and the separation of whites,⁴ blacks,⁵ coloured, and Indians from South Africa.

Established in 1914 by General JBM Hertzog, the National Party advocated prioritising South African interests over those of Britain and supported the parallel but distinct development of English-speaking and Afrikaans-speaking. The National Party's goal was to physically, socially, and politically separate white South Africans, blacks, coloured, and Indians. In 1914, a power struggle between the English-speaking and Afrikaner communities and the anti-imperialist sentiments of the Afrikaner community led to the founding of the party.

In 1948, following the general election, the NP took control of South Africa in partnership with the Afrikaner Party, which emerged victorious over the United Party. The NP started to initiate the program of Apartheid after their election. The idea was not new; it had been a long-held policy among some Afrikaner nationalists who desired to maintain and increase economic power and play a greater role in the society and government of the white minority in South Africa (Tiryakian 682-697).

Apartheid is an Afrikaans word that means apartness and separation. It was an oppressive regime that segregated the population in South Africa from 1948 to the early 1990s. It was “not different in nature from the policies and practices of segregation that

⁴ people of African descent in South.

⁵ people of mixed-race ancestry, including individuals of Khoisan, African, and European

descent preceded it.” (Cronjé, 1), as it divided them into different ethnic groups: black people constituted the majority with up to 75%, while whites, who were descendants of the Dutch, English, and Germans, constituted only 14%. There was also a mixed race of the first native settlers called the mestizos, who represented 9% of the population, and Asians, who were descendants of Indian workers, who composed 2% of the population. Apartheid was the name for racial segregation policies in South Africa from 1948 to early 1994 under the National Party, aiming at segregating races politically, economically, and socially to secure and expand white minority dominance over South Africa under the supposed legalised regime (‘Background Notes: South Africa’).

The Apartheid policy was based on the development of the different ethnic groups in South Africa separately, but it had clearly favoured white people over blacks, Indians, and Coloureds who were forced to live under laws that enforced racist segregation and discrimination in every sphere of life. However, white people benefited from privileges and power. They had access to better education, health care, and employment opportunities (Ranchhod).

2 Historical Context of Apartheid Legislation

2.1 An Overview of the Apartheid Laws and Policies

Under the Apartheid regime, a strong security apparatus was developed; it involved the police, the army, and various intelligence services to ensure stability and order. The government provided the security structures with quite a lot of power to quell all forms of opposition, usually resorting to violence, torture, and oppressive tactics to retain dominance. Apartheid also recruited agents and stooges from the black population to monitor and report on the political organisation (South Africa: Internal Security Apparatus 1-8; Phillips and Nathan 106).

The 1948 Economic Protectionism for White Labour aimed at protecting the economic interests of the white population through the limitation of the economic opportunities of the black population. The desire to maintain white supremacy and protect the economic privileges of the white population drove this policy. The laws and policies were favourable to the whites; hence it was easier to live peacefully as well as reach objectives; they had better jobs and business opportunities, better education, health care, and pay (Hazlet).

The 1948 Dynamics of the Colour Bar helped white capitalists exploit black labour for monetary benefit, but later discriminatory laws and practices were enacted to maintain their power in the economic world. The policies that favoured racist segregation at the workplace, such as civilised labour laws, divided white and black workers, and the inherent black exclusion from skilled jobs led to the perpetuation of economic differences that favoured the whites. Thus, opportunities for black workers were very scarce, and poor white workers suffered an advantage as well due to these discriminatory practices (Hazlett).

The 1948 Gerrymandering in South Africa was another Apartheid policy that helped politicians manipulate the electoral to give more power than should be allowed to one particular political party based on their population, the implication of which was that it might create unfair competition by tilting the voting balance in favour of white rural voters and thus further cementing the overwhelming predominance of the white class in both the societal and political life spheres ('Apartheid, by Thomas W. Hazlett: The Concise Encyclopedia of Economics | Library of Economics and Liberty'; Staden).

Also to make the Apartheid regime effective, the South African government made laws in favour of the whites. This regime stood on the institutionalised policy of racial discrimination, focusing primarily on the ideology of segregating the different ethnic groups

away from them and away from each other (Hopkins, 2). These laws and policies were settled to maintain power over the ethnic groups by classifying them and forcing them to obey the regulations, otherwise, they would be sanctioned.

Each law carried an ideology that described the Apartheid regime and its policies. They served as political strategies in the process of institutionalising this discriminatory regime. There were acts that separated the different populations according to their ethnicity, mainly their race, while other laws were made to punish them through sanctions and prohibitions.

In 1950, the Population Registration Act classified the South African population according to their race, the Department Home of Affairs which was responsible for the people registrations, formed three categories to determine the population, whether they were white, black, or coloured. Besides, they used appearance, lineage, and social approval to select people to which category they belonged. The Indians were classified as Coloured. They had to be neither white nor black to be categorised, and the black had to be a member of an African race or tribe. Because of this classification Blacks had to carry a passport in their own country, where there was their personal information, their category, in addition to their fingerprints and a picture ('Pass Law | Definition, South Africa, & Apartheid | Britannica').

Sharing the same idea of separating the South African population, the 1950 Group Areas Act of 1950 was implemented to force the population to live separately according to their race in different residences. This law was so crucial for the then government for different reasons; starting with their aim to reduce the growth of the black, Indian, and Coloured populations by making them settle in small rural areas and reservations. Besides, this policy evicted masses of non-white people away from their rightful properties. Due to the economic development, they created semi-urban townships to control any kind of civil disturbance.

Even in the field of education, they segregated the students regarding their ethnicity; like the 1953 Bantu (the word Bantu referred to the Blacks) Education Act. It suggested teaching the Blacks practical skills to be used either for their people on their soil (as they call it “homeland”) or to do the physical job for the whites who had a conventional academic education. This educational regime was supervised by the Department of Native Affairs, of which the minister was Dr H. F. Verwoerd the word Bantu to refer to the Blacks.

In 1949, the Prohibition of Mixed Marriages was another prominent act that was passed. The white nationalists made this act to forbid mixed marriages between whites and non-whites due to their concern of losing their identity and the rise of the Coloured population. In the same context, the 1950 Immorality Amendment banned adultery and any attempts for adultery, or any other unethical act that could happen between white and black people.

Considering Communism a threat to the Apartheid regime and due to the influence of the Communist Party of South Africa on the Afrikaners and then on Africa, the National Party’s Government introduced the Suppression of Communism Act in 1950. It deleted communism and its ideologies or any of its activities. But this act not only stopped communism and its propagation, but it also stood against those who contrasted the Apartheid policies, or there would be sanctions and severe punishments such as being jailed, restricted, banned, or even sentenced to death. This law sentenced several targets like Nelson Mandela, Oliver Tambo, Albert Luthuli, Dora Tamana, Betty du Toit, and others. Another result of this act was the expulsion of communists from their seats in Parliament and the Cape Provincial Council, naming; Ray Alexander, Sam Kahn, Brian Bunting, and Fred Carneson.

Communism was not the only obstacle facing the Apartheid regime. Any kind of disobedience or resistance was considered a threat that had to be stopped. For these reasons, acts were introduced by the white government, such as the Public Safety of 1953 which was

implemented to answer to the ANC's municipal rebellion campaign. It allowed the British Governor General Authority to announce a state of emergency and to suspend all the laws. For Public Safety, the Minister of Law and Order, the Commissioner of South Africa, a magistrate, or a commissioned officer could arrest anyone during a state of emergency. In case of objection to the detention, there would be no trial.

In 1951, the Native Labour (Settlement of Disputes) Act was another regulation that served the purpose of the government to stop opposition. It was introduced to confront strikes and protests against Africans and to take control of African labour. This law did not stop the African Trade Union's activities, despite of not considering these union operations legal. Besides, the Minister of Labour B.J. Schoeman declared in the parliament that: "The African Trade Union would create chaos by being a political weapon; and according to his point of view, he said that 'them' meaning the Afrikaner, they would be a probability of committing race suicide if they gave them the motivation" ('Apartheid Legislation 1850s-1970s | South African History Online').

The Apartheid legislation significantly contributed to the suffering and struggle of the ethnic groups to have a decent life, which limited or even deprived them of their rights. As an example of that, the Prevention of Illegal Squatting was one of those laws. It was passed in 1951 to force the elimination of the squatting societies. Landowners, government officials, and local authorities provided several ways of deporting illegal squatters and destroying their houses to send them away from the land.

Concerning the right to vote which was important to the white government and representatives, only the Coloured were allowed to vote. Therefore, a law was implemented in 1951 to repeal the Coloured's rights to vote and exclude them from the list of common voters through the creation of a separate voters list for the election of white representatives. However, this law went through several difficulties before being implemented; a struggle to

be passed by the Supreme Court, opposition from the Franchise Action Council, and the white organisations for example Torch Commando, Springbok Legion, and United Party. Then the Defiance Campaign created in 1952 considered this act a target to be shut down (‘Apartheid Legislation 1850s-1970s | South African History Online’).

3 Social Hierarchy

Apartheid was characterised by a socio-racist hierarchy. White citizens were at the top, with the highest status and rights such as the right of citizenship, the right to vote, and the right to superior public services. Below were Indians and Coloured, granted certain rights and opportunities, although they still faced significant discrimination and inequality. At the bottom position in the hierarchy were black citizens, who were excluded from various aspects of society with the most severe forms of oppression and were unjustly deprived of their rights. (Olson et al. 1, Brown 200). These hierarchies are also associated with the concept of Otherness. In fact, these two contrasting groups were purposely separated to make the oppressed ethnic groups more inferior and alienated, the Whites more superior (Foster).

Under Apartheid, the government enforced several laws and policies that maintained this social inequality by dividing the different ethnic groups and depriving them of their rights and freedoms. People were expected to be registered into a group and were forced to stay in shanty towns, (which are separated places of residence for the non-white populations based on discriminative laws and policies). The Apartheid hierarchy had impacted education, job opportunities, housing, and health services. Black people were often given substandard schools and neighbourhoods and were denied access to most job opportunities. (Olson et al.).

Apartheid was based on the ideology of white supremacy, which led to a wealth gap between the blacks and the whites (Chong,441-43) Apartheid maintained poverty and inequality in an evident manner. Millions of black Africans had been deprived of their lands,

encountered constrained career pathways, limited education, health care, and were trapped in the same parts of the rural parts for labor exploitation, domination, and control (Fisher and Nxasana 43-46; Seekings 2). This segregationally and discriminatory regime limited the prosperity and economic development of the black South African majority while the white minority maintained economic power (Fogel).

This regime established inequalities that still persevere, even after the end of Apartheid. An article titled "White versus Black Unemployment in South Africa" (businessTech) affirms that the unemployment rate was only 7.3% for white South Africans While 30% of the black African population remained unemployed which shows that the legacy of white supremacy is evident in today's post-Apartheid South Africa. (Whitney p 1).

4 Apartheid's Impact

4.1 Social Segregation and Dehumanisation

Apartheid violated human rights such as the right to move freely, and the right to education... creating ethnic groups, based on race, and applying legal laws that segregated them and made them inferior to white people. Non-whites in South Africa “struggled for years against the evil regime of Apartheid that divided human beings, children of the same God, by racial classification and then denied many of them fundamental human rights.” (Desmond Tutu)

4.2 Economic Exploitation and Disempowerment

Racial discrimination stands for the basis on which Apartheid was established creating divisions within society and providing advantages to white individuals while oppressing non-white communities giving the conviction that “racial discrimination, South Africa's economic power, its oppression and exploitation of all the black peoples, are part and parcel of the same thing.” (Oliver Tambo). The economic power stands for the domination and control of the

whites and intensifies the racial hierarchies. Black South Africans faced exploitative labour practices and limited access to resources and public facilities (Saul).

4.3 Political Oppression and Repression

The South African government helped itself with harsh political tactics, punishing political advocacy and anyone against their policies with many being arrested and tortured by the authorities. Fear made it difficult for non-white people to voice their opinions and participate in politics, thus strengthening the government's domination. The non-whites were “not fighting against people; they (are) fighting against a regime”. (Oliver Tambo) the injustices experienced by black South Africans were in the political regime itself(‘The Many Faces of Apartheid Repression | South African History Online’).

4.4 Family Disruption and Forced Displacement

Apartheid policies separated non-white communities, removing families, and separating them from lands and homes resulting in trauma. This family disruption and forced displacement led to a loss of community unity and cultural heritage (Hall and Posel 2).

4.5 Health Social Services Disparities and Educational Inequality

Under the regime, there were inequalities in accessing public services and basic amenities resulting in disease, poor living lifestyle, and educational inequality (Seekings 2).” School was compulsory for Whites from age seven to sixteen, for Asians and Coloureds from seven to fifteen, and for Blacks from age seven to thirteen. Clearly, the less education students received, the fewer choices they had in the working world and in accessing more education.” (Ocampo) Black individuals did not have access to education and if they did, they struggled. This suggests that if non-whites had full access to education, the government would lose the control and domination it had over them since education is a way to change and dismantle the oppressive regime.

5 Resistance and Opposition

The various forms of resistance and opposition to Apartheid

Since the arrival of the new settlers to the country for the sake of gold and diamonds, the native South Africans and the different ethnic groups fought oppression and discrimination. Then, the establishment of Apartheid as a legal regime in 1948, made things worse for the multiracial communities that were forced to comply with the regulations set by the National Party to segregate and restrict them to areas (reservations) away from each other. However, this unjust regime had to be stopped and this is what happened thanks to a long journey of resistance, opposition, and union. South Africans believed that “the fight for freedom must go on until it is won; until our country is free and happy and peaceful as part of the community of man, we cannot rest”. (Oliver Tambo) (‘Quotations by Oliver Tambo | South African History Online’).

Regarding the history of resistance and opposition movement against the Apartheid, it was divided into two types, which were violent and non-violent campaigns. Each of these two types had formed some kind of methods and strategies to stand against these terrible policies of that regime. Without forgetting, the role of major figures who contributed to this anti-Apartheid movement, and managed to make a change such as Nelson Mandela, Oliver Tambo, Miriam Makeba, Desmond Tutu, Betty Du Toit, Albert Luthuli, and others. (Kurtz, and Mason).

5.1 Non-violent Forms of Resistance and Opposition

Utilizing more diplomatic and pacific methods and strategies, the anti-Apartheid movement adopted a nonviolent campaign that was a civic resistance influenced by Gandhi’s ideologies about non-violence (Dr., Kurtz, and Mason, p03). It witnessed the creation of political parties, organisations, unions, and movements standing for the rights of ethnic groups against government oppression. Moreover, there were several protests by the population on

various occasions, where they showed their anger and discontent through diverse activities. Several other forms of non-violent had been effective in the path of resistance and opposition during the period of oppression in South Africa. (Dr, Kurtz, and Mason).

5.1.1 Political Parties, Organisations, Unions, and Movements

In the history of the anti-Apartheid movement in South Africa, it was made clear that there were various roots and sources of resistance and opposition against the Apartheid regime; where they mostly started introducing the ANC (African National Congress) as the first political party; which used to be called the Black Nationalists Organisation. It was created in 1912 to face the discriminatory crimes of the National Party government. In the beginning, it aimed to defend the Black South Africans 'rights, in particular the right to vote for the blacks and the Coloured. Then, starting from 1940 its principal goal was to exterminate the Apartheid regime. This organisation was known for its non-violent demonstrations through its contribution and sponsorship of strikes, marches, boycotts, and non-violent like The Defiance Campaign in 1952. The African National Congress's famous presidents were Albert Luthuli, Oliver Tambo, and the Nobel Prize winner for peace Nelson Mandela ('African National Congress (ANC) | History, Apartheid, & Facts | Britannica').

Women also played a significant role in the anti- Apartheid and resistance movement. In 1943 the ANC authorised equal membership which helped to move from passive support to active resistance. Leading activists such as Helen Joseph, Ray Simons, Amina Cachalia, and Lillian Ngoyi, founded the Federation of South African Women (FSAW) in 1954. It became a key anti- Apartheid force, in association with the ANC the FSAW, set up actions against Apartheid laws, despite government intimidation, other activists namely Albertine Sisulu, Ruth First, and Winnie Mandela did not fall under harassment (Lorna Lueker Zukas 114-8).

Another prominent organisation had emerged within the African National Congress, which was the Pan-Africanist Congress (PAC) also called Azania. It shifted to become a political party when it started operating independently from the ANC, forming a group of Africanists whose leaders were Anton Lembede, Robert Sobukwe, Potlako Leballo, and A. P. Mda. The two splits for not sharing similar ideologies and objectives concerning the existence of a multiracial society (PAC's perspective was that South Africa is only for native indigenous people who were the Blacks)([Pan-Africanist Congress of Azania \(PAC\) | Formation, Leaders, & ANC | Britannica](#)). Besides, these two organisations played a significant role in standing on the opposite side of the white government.

The journey to freedom in South Africa, witnessed the creation of numerous organisations, unions, and movements to follow the path of the ANC and the PAC in their quest for liberation from the white oppressions. The South African Student Organisation (SASO) formed in 1968, was a student organisation influenced by the Black Consciousness movement (BCM) founded by Steve Biko ([South African Student Organisation \(SASO\) | South African History Online](#)). Additionally, the UDF (United Democratic Front) started acting in 1986 as a multiracial institution against the regime through the union of several organisations ([United Democratic Front | Antiapartheid Organization | Britannica](#)). There was also the COSATU (Congress of South African Trade Union), created in 1985 thanks to the alliance of unions opposing the regime of segregation, in particular defending the workers' rights against white exploitation and seeking social and economic well-being of its members ([Congress Of South African Trade Unions \(COSATU\) - The O'Malley Archives](#)). All these entities were one of the sources of hope and motivation for the different racial groups, those searching for salvation from oppression and discrimination. However, each entity had a perspective that its members believed in and an objective to achieve a better future for South Africa and its people.

5.1.2 Marches and Demonstrations

Since the beginning of the anti-Apartheid movement, opposition took various shapes of protest where marches and manifestations were included. On any occasion, the South African population, those struggling with the regime of segregation, marched to demonstrate their resentment and disagreement through pacific demonstrations several of them ended up becoming disastrous, leading to massacres and violent confrontations between the police and the protestors. Furthermore, there were many demonstrations such as silent marches, occasional manifestations (funereal, court days, memorials, and other occasions), students' protests, women, and mothers' demonstrations in addition to labourers' marches (Dr, Kurtz, and Mason). Another key aspect to mention is that most of these protests were organised and sponsored by organisations like the ANC, the SASO, the UDF, and others. As an illustration of the demonstrations that occurred in South Africa, there was the Defiance Campaign. It was a set of activities such as protests, boycotts, and strikes, launched and organised on June 06, 1952, by the ANC and its Youth League and also other organisations ('Defiance Campaign 1952 | South African History Online'). This Campaign was a well-played card in favour of the resistance against the white government, which made the government react and decide to implement laws against this campaign and the ANC as the Public Safety Act ('Apartheid Legislation 1850s-1970s | South African History Online').

Boycotts and Strikes were the other activities orchestrated by the organisations in their anti-Apartheid movement. These forms of resistance served as a reaction to the cruel laws of the Apartheid, particularly those preventing them from living a decent life and working for their families. The COSATU, The ANC, and with the people's assistance, organised the Defiance Campaign in 1952, as an answer to the white government cruelties and maladministration. These activities did not stop the Apartheid, but they did gain international recognition, particularly from the United Nations (Defiance Campaign 1952 | South African History Online').

5.1.3 Media

Media played a crucial role in exposing the Apartheid atrocities in South Africa and covering the protests, despite the efforts made by the authorities to prevent reporting or transmitting what was happening. Utilised to spread news related to the anti-Apartheid movement, television, and radio were platforms for broadcasting news about leaders like Nelson Mandela, Oliver Tambo, and others. Furthermore, journalists and newspapers were limited in their stories revealing the Apartheid activities to people and the world, in particular, the cover of any political matter as incidents which turned out to be prohibited. However, they managed to keep their audience informed no matter what (Armoudian; '1960 - 1994: Armed Struggle and Popular Resistance | South African History Online').

In an interview with Jannie Botes an Assistant Professor at, Program on Negotiations and Conflict Management, University of Baltimore about journalism he said:

Television came very late to South Africa, in 1975, which is a whole history in itself. I was one of the people who got into that field as a very young person. I was 25 when I got into television and anchored when I was very young. It had to do with the fact that the Apartheid government wanted to keep television away from South Africa because they understood the socialization aspects of television, but that's another long story.

This means that the Apartheid government saw that television was a threat. They purposely kept the device away from people because they knew its effect on people who would act against them thanks to the socialisation aspects of television which could draw the world's attention (Portilla).

5.1.4 Literature

Literature played a significant role in documenting the history of South Africa during the Apartheid regime. Narratives were written in Afrikaans and English to be readable and accessible to South African and international readers. Apartheid literature and post-Apartheid literature aimed to directly or indirectly denounce and reveal the truth sharing experiences, events, biographies, or even imaginary stories that portrayed reality and facts in the country ('Apartheid Literature – Postcolonial Studies; Sara Blyn').

Most of Nadine Gordimer's literary works spoke about facts about the Apartheid regime and its impact on people of different ethnicities like in her bestsellers *July's People* which tackles the theme of power during Apartheid through a fictional story using the social life of the characters who represent each of the ethnic groups ('Nadine Gordimer | Biography, Works & Anti-Apartheid Movement | Britannica').

5.1.5 International Support

Even though the National Party's government tried hard to hide the truth about its unjust oppressive regime, the world managed to know about it and support came to South Africa. International organisations showed advocacy such as the CBC (Congressional Black Caucus)('Public Advocacy » Anti-Apartheid Movement » Avoice - Congressional Black Caucus Foundation » African American Voices in Congress') and the UNO who took several actions against the Apartheid, especially after the Sharpeville massacre in 1960 which the whole world had witnessed. The sanctions were economic and political, all along with negotiation attempts, the formation of special committees opposing Apartheid, as well as giving aid to Apartheid cruelties' victims. Another support came from other countries like India which stood for its people struggling in South Africa, by bringing the matter to the United States, where it was placed on the agenda. This international support did not bring an end to Apartheid, but it contributed through Financial Aid and spreading awareness about the

case; besides, the measures declared by the United States affected the Afrikaners and their government ('South Africa's Foreign Relations during Apartheid, 1948 | South African History Online').

5.2 Violent Forms of Resistance and Opposition

Violent forms of resistance and opposition went along with the non-violent methods and strategies during the anti-Apartheid movement, particularly after the 1960s. Since some of the non-violent actions did not achieve much success, and also the augmentation of the crimes committed by the National Government, violent actions were taken into consideration to respond similarly to the Apartheid atrocities specifically the Sharpeville Massacre ('1960 - 1994: Armed Struggle and Popular Resistance | South African History Online').

After years of peaceful resistance and what happened during the Pacific manifestations in Sharpeville, on December 16th, 1960, the ANC, and its leaders decided to find an armed wing to respond to such brutal crimes. This armed wing called Umkhonto We Sizwe (MK) had a mission to attack any facility that was owned by the oppressor or represented a symbol of Apartheid including governmental structures, military housing, and recognised business facilities. There were attacks on the police stations in Soweto, Durban, and other cities; and the Native Affairs Building in Johannesburg. Although there were efforts to avoid human casualties, the 1976 to 1986 conflict murdered civilians and arrested others. The MK stopped its actions in 1990 and became part of the South African Defence Force 1994(Umkhonto we Sizwe (MK) as an armed wing of the African National Congress (ANC)(Stańco-Wawrzyńska).

Conclusion

Apartheid established a definable social order in addition to legal laws that positioned the white minority above the non-white majority. Black South Africans were discriminated segregated and oppressed in every social institution for forty-six years. They could not move freely within their own country, they were restricted from public services as well as from pursuing educational and economic opportunities, and they were evicted from their lands and divided into ethnic groups.

During the Apartheid, there were some anti-Apartheid and resistance movements such as the African National Congress formed in 1912 and, the Pan-Africanist Congress established in 1959, in addition to the Federation of South African Women which was formed in 1954, these resistant movements made great efforts to challenge this unjust regime.

It came to an end in 1994 with Nelson Mandela coming to the presidency, in addition to the numerous violent and non-violent forms used in the journey of resistance and opposition to Apartheid and the combined efforts of the multiracial groups and organisations.

Chapter Two:

Power Dynamics and Cultural

Identity Crisis

II. Chapter Two Power Dynamics and Cultural Identity Crisis

Nadine Gordimer was an activist who stood against the Apartheid regime with her writings. Her works brought themes associated with the then regime, where she displayed Apartheid's impact on the South African society and the injustices that the ethnic groups had to endure. *July's People* is one of her masterpieces that portrays life during the Apartheid regime. Through using an imaginary story, she tackled the themes of power dynamics and cultural identity crisis in a unique style that she is known for which won her the Noble Prize in Literature. To reinforce her narratives, she used concrete facts from real life which is part of her style as a post-Apartheid writer and to give depth and authenticity to her novel.

1.1 Synopsis of *July's People* by Nadine Gordimer

July's People by Nadine Gordimer is a novel written in the Apartheid era in 1981. The story focuses on a white family; the Smales, consisting of Maureen, Bam, and their children, who live an aristocratic life in Johannesburg, like all the other whites of their kind before a revolt imagined by the author. The family has a black servant; July, who has been serving them for over 15 years. He returns home to see his family only once every 2 years. A violent rebellion takes place, the white families all over the country are forced to flee and seek refuge. July invites them to his village; the family has no choice but to accept his offer. Once there, the roles between July and the Smales are reversed, which is the central dynamic of the novel, and gives birth to cultural and racial tensions.

2 Power Dynamics

2.1 Definition of Power Dynamics

It is challenging to attribute the creation of the term power dynamics to a single person since it has been discussed by various scholars and theorists over time, however, it is

commonly associated with scholars such as Michel Foucault, Max Weber, Friedrich Nietzsche among others.

In society, power dynamics involve a group that wields power more than others. It refers to how power is distributed and exercised. Under the Apartheid regime, power dynamics were marked by segregation. The whites had power in the economy, culture, and politics, compared to non-whites who were entirely marginalised and disempowered ('Power Dynamics;Cheng').

In Nadine Gordimer's novel *July's People*, relations of power go through changes. Authority, influence, domination, and control shift between the whites to the blacks; the control and authority are appropriated by the Smales to their black servant July but after the rebellion time the power dynamics shift from them to July revealing the complexities of race, identity and class struggles in South African society.

2.2 Analysing the Power Dynamics through *July's People*

In *July's People*, colonialism largely defines the power dynamics; to illustrate, the way Maureen treats July as their servant and often acts as if he is inferior to them. "But I'm work for you. Me, I'm your boy, always I'm have the keys of your house". (Gordimer,56). July tells Maureen that he is her boy which means that she often calls him with that name "boy". It is a way of belittling him and diminishing him, he is an adult who is called a boy, and she does not hesitate to let him know what to do. The dynamics of power in this sense are exemplars of how colonialism has kept racial prejudice and discrimination at its height, where racial power differentials exist in the dominance of white characters such as Maureen over July.

The power dynamics between July and the white family are marked by a position of power and authority in addition to control and dominance by the Smales and this is evident as, in the following passage, July tells his masters when they were in Johannesburg that," You walk behind. You looking. You asking me I must take all your books out and clean while you

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are away". (57). he also reminds them that, the language applied by the Smales brings about a highly forceful sense of obligation. He is constantly instructed and reminded of his duties throughout the whole story up to the point of their departure. They also treat him as if he is inferior to them and dehumanize him simply calling him "boy". The Smales use this derogatory term as an expression of their superiority and the sense of control that they have over July.

July's People deals with the upheaval occurring in the town from the violence and political unrest related to the Apartheid era. White people being forcibly and violently removed from their homes as illustrated in this following scene, "know what it is happening, the trouble in town. The white people are chased away from their houses and we take. Everybody is like that, isn't it?" (15). This is a representation of societal tensions that exist in the country. "We take" symbolizes unity and solidarity among black South Africans, to seize opportunities to assert their rights in a society that once discriminated them and oppressed them.

Thanks to the revolution that takes place, it marks a turning point in their position that shifts the power dynamics in favour of July. This is clear when the Smales use different language to address him. "Thank you, July, thank you very much to July" (6), they now use his name instead of using the derogatory term used earlier. This change in language shows the shifting in powers in addition to the respect and esteem that the white family has towards July and acknowledges that he is a human and an adult.

In consideration of the situation, the revolution that is happening, and the shifting in powers, July starts to take control of the situation; the author highlights it in a scene "They stood in the midday sun and watched, over at the deserted dwelling-place, the yellow bakkie being reversed, bucking forward, leaping suddenly backwards again; kicking to a stop. July was at the wheel." (47). July first takes the keys of the bakkie and then takes the wheel

without the permission of his former masters, knowing that the vehicle is theirs, shows control and domination over the situation in addition to the shifting in powers and the challenging of the classical hierarchy where he served as a servant to Maureen and Bam waiting for orders to apply. Another scene shows July gaining power and taking the position of the master.

Here. Here.— He leaned forward confidentially, using his hands. —Is no good someone else is driving the car, isn't it? Is much better I myself I'm driving. — —If they catch you, without a licence ...— He laughed. — Who's going to catch me? The white policeman is run away when the black soldiers come that time. Sometime they take him, I don't know ... No one there can ask me, where is my licence. Even my pass, no one can ask any more. It's finished. (48)

In this scene, July gets confident and is reminded that the situation has changed. Now, he is the one with authority and no white man will tell him not to drive the car, even Bam cannot prevent him from driving.

The power dynamic between Maureen and July in the novel is a subversion of the colonial hegemony in which the black servant, July, has more power over his white employer, Maureen. This is evident in this scene:

We can go to my home. —July said it, standing in the living-room where he had never sat down, as he would say 'We can buy little bit paraffin' when there was a stain to be removed from the floor. That he should have been the one to decide what they should do, that their helplessness, in their own house, should have made it clear to him that he must do this (13).

This act is one of many when a significant shift in the power dynamic occurs. July has played the role of the servant, following orders from the Smales. But now he is the one who takes the initiative and suggests a course of action indicating authority for him.

July now takes charge of critical decisions for the Smales, highlighting the change in his role and the power dynamics within his family. It further adds up to July's realisation that he is going to have to take charge because the fact that his masters, right after the beginning of the rebellion, cannot do anything in their own house “that their helplessness, in their own house, should have made it clear to him that he must do this” (13). This implies a shift of power to July as well. It claims that July's power and authority are an outcome of the situation caused by the revolution. More specifically, this scene narrates a change in the novel where July steps out from being in a subservient role to being in a leadership and protection role. This depicts the change in power dynamics at home.

2.3 Modernism vs Primitivism

The contrast between the privileged lifestyle of the Smales with the primitive way of life in the village highlights the shifting in power in their life, back in Johannesburg, Bam and his family allow themselves to live extravagantly and buy luxurious items as demonstrated in this scene “It was yellow. Bam Smales treated himself to it on his fortieth birthday”, (p 9) and another scene also highlights their financial ease “The vehicle was bought for pleasure.” (p 9) The majority of people buy a vehicle for necessity, but the Smales buy it for pleasure. The contrast in living conditions between their old life and their present life, from a luxurious life to a simple life is symbolized in the way the car turns to the furniture of the hut out of necessity and no longer for pleasure. It highlights the clear difference between the comfortable and luxurious life that the family was used to and the unfamiliar and vulnerable environment they now are in, which depicts a significant shift in their life.

2.4 From a Black Servant to a Frog Prince

July was the family's servant, working under Maureen and Bam's orders according to the situation of power dynamics. However, as the reversal of roles changes thanks to the revolution the family finds themselves in a time of crisis: “July came back and forth with porridge, boiled wild spinach, and even a pawpaw, hard and green” (12). The family relies on

and becomes dependent on July for the simplest tasks like eating or drinking, which puts him in the position of power and control, the family considers him as their protector at the beginning of the story “He turned out to be the chosen one in whose hands their lives were to be held; frog prince, saviour, July.” (12). The "frog prince" is usually used in fairy tales, where a princess finds an insignificant frog that transforms and becomes a hero or a savior. In this scene, July is compared from an ordinary frog to a saviour; it is to say that he was an ordinary servant who becomes the responsible hero of the family, who he saves from chaos.

There is, historically, a record of economic domination of colonised regions by colonial powers, which frequently exploited resources and labor for their own benefit. Therefore, the discussion of economic independence challenges dependency on white authority. However, the collapse of society's structures and the destruction of traditional power regimes offer openings where free people like July and his family are given the chance to be independent and work toward economic independence. In a particular dialogue between Daniel, July, and his wife,

if we get more lands and we grow more mealies ...a tractor to plough ... Daniel says we're going to get these things. We won't have to pay tax to the government. Daniel says. You wouldn't have to pay the whites for a licence, you could have a shop here, sell soap and matches, sugar—you know how to do it, you've seen the shops in town. You understand as well as the India how to buy things and bring them from town. And now you can drive. For yourself? (p106).

Martha expresses a hunger for economic independence and self-sufficiency that will ensure her family's safety and stability under uncertainty and turmoil. The fact that they will not pay taxes to the government or seek licenses from white authorities is part of the resistance against the colonial legacy and the imposition of white authority and control. By circumventing these regulations and organising their economic activities, the villagers would defy the white

authorities and their dominance and assert sovereignty over their economic affairs in addition to an alternative quest for empowerment and self-determination in the context of the post-colonial world, indicating change in power dynamics that moves away from reliance on white authority and towards increased self-determination and management of economic assets.

Traditionally, white people in South Africa retained power in every field and level over Black people during Apartheid. In the context of this story, July assumes a position of authority when he guides and teaches the white family the true realities of life in his community, as

It seemed always to amuse July to be the mentor, as if he didn't take too seriously a white's wish to comprehend or faculty of comprehension for what he had never needed to know as a black had the necessity to understand, take on, the white people's laws and ways. —Headman. He's headman for the chief. (p89)

July, taking on the role of a mentor assumes a change in power relations by exercising some authority through the teaching of knowledge and understanding, challenging the traditional racial hierarchy and dominance.

Back in Johannesburg, July had been less talkative and confrontative towards his former masters. However, in the village, he asserts his agency and his authority, stating *Me? I must know who is stealing your things? Same like always. You make too much trouble for me. Here in my home too*". (p118). July's assertion of my home is to bring to mind his former masters that they are on his soil and that he is the one who has control now. It shows that July' turned from a subservient servant to a confident individual.

2.5 Master-Servant Relationship in the Village

According to a post-colonial point of view, the master-servant concept is considered as an impact of colonialism specifically of the Apartheid regime on South African society, where

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the colonisers are the masters and the colonised are the servants. The notion of the master-servant relationship demonstrated the power dynamics of individuals in South African societies as one of the structures in the Apartheid social hierarchy. However, in the novel *July's people*, the circumstances are different leading to a shift in the power dynamics of the relationship between the master and the servant.

At the beginning of the novel, Nadine Gordimer acknowledges that before the Black people's uprising against the whites, July represented the Blacks as being the servants while the Smales were the masters who represented the whites. Every day, July bent at the doorway and began that day for them as his kind has always done for their kind." (p 1). This was the case in South Africa where blacks served their white masters during the Apartheid regime.

Before the revolution, July was responsible for the house chores as his wife said in the novel "You used to write and say how you were looking after the house by yourself—feeding their dog, their cat" (p 20). This quote demonstrates that July used to look after the Smales and their house. However back in the village, he is no more the servant. His services reflect the Smales's inability to take care of themselves as "He had brought wood for Bam, but was back again at dusk. He didn't trust them to look after themselves." (p 12).

In another scene, July reminds Maureen of all the plenty chores that he does for her as a domestic "When you go away I'm leave look after your dog, your cat, your car you leave in the garage. I mustn't forget water your plants. Always you are telling me even last minute when I'm carry your suitcase, isn't it?" (p 56). Besides, July believes that Maureen does not trust him and always questions him and that she only orders him: "but you don't say you trust for me. It was a command." (p 57).

In addition, the way Bam treats July is different from the way Maureen did back in Johannesburg as demonstrated in the following passage: "the master he think for me. But you, you don't think about me, I'm big man, I know for myself what I must do. I'm not thinking all

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the time for your things, your dog, your cat.” (p 57). Bam considers July a trustworthy mature adult, but Maureen does not think of him as one, who also thinks of other things rather than only serving her. He even calls Bam the master and not Maureen, respecting the way he treated him.

“The knock on the door”. Seven o’clock. In governors’ residences, commercial hotel rooms, shift bosses’ company bungalows, master bedrooms en suite —the tea-tray in black hands smelling of Lifebuoy soap. The knock on the door.” (p 1) Here, the author describes the old traditional master-servant relationship, where the knock on the door is a crucial thing as a matter of behaviour that a servant should adopt. The repetition of “The knock on the door” seems to be stylistically done in purpose by Gordimer to explain that it was necessary to knock on the door, as an order from the superior to a servant.

However, the master-servant relationship is unlikely to be the same in July’s village where there is;

no door, an aperture in thick mud walls, and the sack that hung over it looped back for air, sometime during the short night. Bam, I’m stifling; her voice raising him from the dead, he staggering up from his exhausted sleep. No knock; but July, their servant, their host, bringing two pink glass cups of tea and a small tin of condensed milk, jaggedly-opened, specially for them, with a spoon in it (p1).

Unlike the precedent quote, Gordimer describes the major change of the white circumstances in the village, along with a disposal of July’s traditional servitude habit including knocking and asking for permission to enter the hut, since it is his home, and they are just guests. Besides, July drops the enslavement word of colonialism when he says: “You like to have some cup of tea?” (p 1). It appears that there is no traditional servitude language

such as “Sir”, “Mrs” or “Master”. It is made clear that July stops being their servant; he is just serving them as their host.

The Smales shift from being masters to becoming just guests unfamiliar with the rural way of life. “We’ll cook for ourselves, July. We must make our own fire. —The guest protesting at giving trouble; he and she caught the echo of those visitors who came to stay in her house and tipped him when they left” (12). This scene exposes the evolvement in the habit of Bam and Maureen who are not used to cooking dependently from July who now considers them just guests. At the same time, they remember when July was a servant, the visitors tipped him as a reminder of the master-servant tradition known as Etiquette.

Throughout the development of events in the novel, Gordimer captures the degradation in the Whites’ status and the way July interacts with them. They have to survive in this village, which requires them to change their habits as masters and their attitude toward July. “Bam was giving the children food. He dug off lumps of mealie-meal he had cooked and they took it with their fingers.” (12). In this passage, Bam now is used to cooking for his family as part of their adaptation to the rural life. In addition, the way the children eat is not suitable for the kids of the master, this is also a degradation in their status.

Driving the car without permission is not the only sign of taking the wheel of power by July. The domestic is now answering and arguing with Bam and Maureen;

They had moved closer together. She put a fist, hard claim, upon his arm.
No. No. You don’t like I must have these keys. — —July you don’t ask me—you’re just telling me. Why don’t you let me speak? Why don’t you ask me?— He drew his head back to his steady neck, to look at her. —What you going to say? Hay? What you can say? You tell everybody you trust your good boy. You are good madam, you got good boy. (56).

Even Maureen admits that he is no more a servant as she says “You know quite well what I mean ... For what’s happened. It’s different here. You’re not a servant.” (57)

There is also another master in the village who is the Chief except for July. He is responsible for the village and the villagers according to July’s words: “Yes, I’m say that. My place it’s here. But all people here, all villages, it’s the chief’s. If he’s sending someone ask me this or this, I must do. Isn’t it. If he’s saying I must come, I must come. That is our law.” (p 80). As if the Chief is the governor of that village and he is the one holding authority, and that the presence of the white family must be consented to by him as a man of decisions.

2.6 The Influence of Race and Class

From a post-colonial perspective, the power dynamics of Apartheid was influenced by race and class in South Africa, where race was the reason for institutionalising the Apartheid regime whose policies and laws divided the ethnic groups into classes. Nadine Gordimer highlights this influence in “*July’s People*” since her characters are of different races and classes. July, his family, and his people in the village represent the Black race, Bam, Maureen, and their children represent the White race.

Starting with race, it impacts the revolution that has happened in South Africa as it is portrayed in the novel. The racial discrimination provoked feelings of rebellion within the Black community.

While the government continued to compose concessions to the black trade unions exquisitely worded to conceal exactly concomitant restrictions, the black workers concerned went hungry, angry, and workless anyway, and the shop-floor was often all that was left of burned-out factories.”. (p 10).

In this passage, it is made clear that the black workers were discriminated by the white government with their restrictions. This oppression led to a continuous rebellion of the Blacks

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as it is illustrated in the novel. «It began prosaically weirdly. The strikes of 1980 had dragged on, one inspired or brought about by solidarity with another until the walkout and the shut-down were lived with as contiguous and continuous phenomena rather than industrial chaos.» (p10) For this reason the whites escape, they know that they are incapable of solving this emergency state as they always did.

The author also aims to expose the disparity between the two races as they are of two contrasting social classes in terms of life conditions provided by the Apartheid government. Bam, Maureen, and the children's white skin does not provide them with the aristocrat's privileges in the village anymore as it does in the city. As they arrive in July's homeland, they have no access to those previous privileges as when they were part of the white bourgeoisie class.

The Afrikaner family's life in Johannesburg was luxurious and provided comfort, where housing facilities and better conditions were available, while July's village "was not a village but a habitation of mud houses occupied only by members of his extended family" (p14). This makes sense since it is inhabited by the Backs and that it is a period when racial groups were segregated as part of the Apartheid policy of social distancing.

The following passage shows in what condition Maureen and her family end up living in, which clearly displays the difference between their old luxurious life and the one in the village, as we read from the novel:

She slowly began to inhabit the hut around her, empty except for the iron bed, the children asleep on the vehicle seats—the other objects of the place belonged to another category: nothing but a stiff rolled-up cowhide, a hoe on a nail, a small pile of rags and part of a broken Primus stove, left against the wall. The hen and chickens were moving there; but the slight sound she heard did not come from them. There would be mice and rats. Flies

wandered the air and found the eyes and mouths of her children, probably still smelling of vomit, dirty, sleeping, safe (p8).

In this scene, July's wife argues with him about bringing his white people to the village.

“You don't understand. Nowhere else to go. I've told you.—His wife jerked her chin in exaggerated parody of accord. She hung her head to her hunched shoulder as she had done as a girl. —White people here! Didn't you tell us many times how they live, there. A room to sleep in, another room to eat in, another room to sit in, a room with books (she had a Bible), I don't know how many times you told me, a room with how many books ... Hundreds I think. And hot water that is made like the lights we see in the street at Vosloosdorp. All these things I've never seen, my children have never seen—the room for bathing—and even you, there in the yard you had a room for yourself for bathing, and you didn't even wash your clothes in there, there was a machine in some other room for that— Now you tell me nowhere” (p 19).

Depending on what he told her about their quality of life back in town mentioning the opportunities and the many rooms in one house of different use, she believes that they could have left somewhere else. This means their money did not save them, if July did not rescue them, they would be dead as the other whites. Besides, the revolution costs them to lose their wealth and money, leading to the conclusion that money is no more a source of power, since it did not help them to escape.

Moreover, during the Apartheid era social interaction between the two races is limited to professional purposes as it is portrayed in the novel through the Master-servant relationship as captured in this passage:

The decently-paid and contented male servant, living in their yard since they had married, clothed by them in two sets of uniforms, khaki pants for rough housework, white drill for waiting at table, given Wednesdays and alternate Sundays free, allowed to have his friends visit him and his town woman sleep with him in his room” (p12).

But as the transition occurs, that social interaction undergoes a shift outside professional use. Taking the white kids as the best example, who until their arrival wanted to play with the black children and ignoring their race. They even become friends like Nyiko and Gina.

Power of knowledge describes the interaction of power and knowledge in the context of post-colonial South Africa. Knowledge undergoes drastic changes in power dynamics. The novel captures the idea of knowledge is power. At the start, the Smales dominate July not only due to their status within society, and economic prosperity but also due to the fact that their world turned topsy-turvy, and July takes a lead in knowledge of the land, skills of survival, and knowledge of the local culture started to empower him in ways that challenge the age-old power dynamics:

How the vehicle hadn't broken down, urged across the veld and mealie-fields, ground-nut fields, into dongas and through sluices whose stones were deep under the table of summer rains; how they had found their way, not daring to use the roads, taking three days and nights for a journey that could be done in a day's hard driving under normal conditions—but that was July, July knew the whole six hundred kilometres, had walked it, making a fire to keep the lions away at night where his path bordered and even passed through the Kruger Park, the first time he came to the city to look for work (13-14).

In this passage, July's knowledge of the whole road and its curves towards the village and his driving skills knowing that it is the first time he drives, exhibits his skills of adaptation and the instinct of survival in any situation. It could also be related to rural life experiences of the black race and their path for seeking a job that demands qualification. Besides, he did not receive the high standard education as the Smales did.

3 Cultural Identity Crisis

Cultural identity refers to belonging to a group that possesses unique cultural properties such as nationality and ethnicity. It envelops a large variety of shared attributes that form different cultural differences, including language, religion, food, music, customs, norms, and traditional values that also aim at differentiating a group of people or a society. However, cultural identity is dynamic and changes according to interaction and exchanges with other cultures in addition to changes in the societal situation(Chen1) .Identity is challenged by colonialism and its legacy in which colonisers impose their culture, traditions, language, and their values upon the colonised people and it is called hybridity.

Hybridisation in Bhabha's theory stands for emerging new mixed identities because two or more cultures encounter each other, particularly in the context of colonialism (Sayegh 2-3), which results in an identity crisis. Identity crisis, a term developed by the psychologist Erik Erikson, is the condition wherein an individual experiences a disruption or conflict in his sense of self and causes confusion, disorientation, and anxiety. Identity crisis is "According to Ninkovich 'an identity crisis is a period of disorientation in which values and relationships once taken for granted are thrown into question. Questions of self-adjustment that bedevil individuals caught up in an identity crisis like' who am I?' and 'where do I belong?'" (Yakubu 26).

3.1 Cultural Identity Crisis in *July's People*

In *July's People*, the concepts of cultural identity and identity crisis are deeply explored, where the characters come to grapple with the collapse of Apartheid and the legacy of colonialism. Maureen and Bam suffer a strong identity crisis being forcibly removed from their privileged urban lifestyle, they flee to the rural homeland of the black servant, July. This sudden shift challenges their identity and their place in society, hence making them reconsider their cultural identity. In the novel, Gordimer starts by introducing the main protagonists of the story stating. "Maureen and Bam Smales. Bamford Smales, Smales, Caprano & Partners, Architects. Maureen Hetherington from Western Areas Gold Mines" (p7). Nadine Gordimer starts by giving a glimpse of Maureen and Bam as a couple by a shared family name: Smales. She gives Bam a full name, as names are a significant part of an individual's identity, in addition to his profession as an architect. Maureen Hetherington, this section gives a glance into Maureen's identity. The mentioning of gold mines means that her family and she are related to some economic power and wealth since gold mining has been one of the leading economic activities of South Africa for many years. Gordimer mentions Western Areas which is a geographical reference that can be interpreted as a sense of identity and belonging. She also introduces another significant protagonist; as July stating "The decently-paid and contented male servant, living in their yard since they had married, clothed by them" (12). She wants to say that July is a servant who has worked for the Smales for fifteen years and who lives with them.

Tensions start to occur within the country, and the Smales are ready to challenge their privileges sacrificing their comfortable lives and risking being rejected by the whites. They want neither the blacks' rejection nor the whites' privilege, which creates an identity crisis because they have the feeling that their belonging is nowhere, Gordimer highlights it in this

scene. “They sickened at the appalling thought that they might find they had lived out. Their whole lives as they were, born white pariah dogs in a black continent”. (p11) They compare themselves to White Pariah Dogs since they come to terms with the moral paradox that their privileged position within a society designed for racial segregation and oppression leaves them sick with guilt, despite their material comfort and social ascendancy. They are morally alienated due to their complicity with white privilege and their responsibility for the blacks' suffering. The realisation that they might have spent their entire lives benefiting from privilege but contributing to the suffering of other people triggers a profound identity crisis.

The Smales represent the white population which comes from a background of privileges with wealth, opportunities, and comfort, in Apartheid and post-Apartheid South Africa. Their culture carries deep traces of the colonial and supremacist ideologies that underlie their self-perception as being superior to black South Africans. Whereas, July, is the persecuted majority in South Africa. He comes from a systematic, marginalised, oppressed, and discriminated background. His cultural background stands for generations of resilience, resistance, and adaptation to survive under oppressive conditions, and it is the reason why black and white South Africans have different lifestyles. In a particular scene from the novel, we can witness this disparity in the following quotation:

“The demijohn of water was empty. Royce, the littlest, kept asking for. Coca-Cola: —Then buy some. Go to the shop-man and buy some. —She put paraffin tins of river water on the fire. She would cool the boiled water overnight; —It’s madness to let them drink that stuff straight from the river. They’ll get ill. —Bam got the blaze going. —I assure you, they’ve been drinking water wherever they find it, already ... it’s impossible to stop them”. (15,16)

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Royce's asking for Coca-Cola evidences a need for a product that appeals to Western consumer culture. Coca-Cola is one of the world-known brands, which captures the notion of luxury, and access to commercial products. In the context of the situation within the Smales, Royce's request brings the notion of their privilege back in the city before the revolution. The paraffin tins of river water contrast with the luxury of Coca-Cola. The river water is a crucial necessity for survival and yet a health risk on its own due to its potential contamination. It represents black South Africans' lack of access to clean, safe drinking water, which reflects the societal divides and cultural identities in their way of living back in the city which is comfortable compared to the one they are living in the village which reflects the beginning of their identity crisis since they are dealing with the same lifestyle as the one of the villagers.

The profound cultural identity crisis experienced by the Smales can also be seen through contrasts in hygiene practices. As the story unfolds, the portrayal of divergent hygiene standards serves as a tangible manifestation of the cultural divide. Gordimer shows this contrast in hygiene in the following scene: "I caught Royce wiping his behind with a stone, this morning" (p31). Royce tries to adopt the hygiene of Black villagers by stopping using paper rolls, therefore, it is a significant shift of identity and adaptation. In the imitation of the behaviours of the blacks around him, Royce shows some willingness to adopt the culture of the community that he comes to reside within. His way of adapting is not superficial, but a deeper process of cultural assimilation and integration.

The interactions of the Smales with their black servant, July, reveal various layers of cultural differences. One example of this would be in the commentary of July: "Is from the goat, this milk we drink, I don't know if Gina she's going like it. Always Gina a little bit fussy" (p13). Gordimer wants to reflect the cultural divide that exists between the white family and July, which portrays a difference between their experiences and perspectives regarding food which is a significant part of creating their cultural identity. The goat's milk

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suggests basic food in July's culture, indicating a rural aspect where the supplies are limited due to poverty. On the other hand, the white family comes from an urban and rich context and hence may not be familiar with such habits. His remark about Gina being a little bit fussy suggests that she is used to a more sanitized food which contrasts with July's. Thus, this shows the differences in their culture.

Language is not only an instrument of giving and receiving information but also an essential component of cultural identity, in the case of the Smales and the villagers' only way of understanding each other is July who "had taken on the inattentive face of the interpreter." (p91).

The Smales have to deal with some tricky situations as when Victor wants to play with his electric racing car track and wants to show it to the black children, but his father tells him to tell those they must not touch it because he does not like his things to be messed up. Victor says, "I tell them. They don't understand our language." (p15) This indicates that there are deep divisions between the two cultural groups. The inability of black children to understand English and Afrikaans speaks of their marginalised position and the cultural barriers they must overcome in a community so dominated by the language and customs of the white minority.

Given the status of the white family in July's village, the villagers do not have to learn the language of the Smales, because it is often the marginalised group that must assimilate into the language of the dominant culture to be able to relate to them. "Gina had wanted to bring Nyiko along. she took him of right, as a substitute, yelled in his own language, which she was learning in the form of 'private talk' between Nyiko and herself, He's my friend, mine!". (p83) In this case, they are the ones who are forced to learn to communicate with black people. Gina learns gradually the villagers' language to communicate with her friends;

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however, the Smales's inability to preserve English and Afrikaans due to the situation they are under, reflects an identity crisis as they slowly become disconnected from their linguistic and cultural legacy.

Another shift in the identity can be seen as “the seats from the vehicle no longer belonged to it; they had become the furniture of the hut.” (p16). Before this, their possessions, including vehicle seats, were representations of their privilege and status. However, in the unfamiliar environment where hardship and uncertainty reign, these objects take on a new meaning. The seats instead symbolize necessary functionality in their daily lives. It signifies the loss of their former identity and way of life. The transformation, therefore, is part of adaptation or perseverance under conditions of difficult circumstances. The white family, in repurposing their possessions to meet basic needs, illustrates resilience to survive in their new reality. Acting to repurpose symbolizes resourcefulness or ingenuity in trying to survive under new and challenging conditions.

The fact that July has gained power but remains a servant in his behaviour proves an enduring servitude and the power and legacy of colonialism and racial discrimination. Gordimer shows it in a scene where “July seemed to be fumbling his part, attempting no introduction—well, perhaps—what. could he say? Chief, this is the Master. (p88). This quote shows the complexity of how race intertwines with power and cultural identity. Being in a position of power in one's community, July is unable to bring his agency into play when in the presence of the white family. When he says the word Master it reflects his internal conflict of keeping his cultural identity and the social expectations prescribed by the authority of the Smales.

July has been a black servant for the Smales for fifteen years. He is very close to them, and this exposes him to the Western culture, which requires him to deal with them every day.

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Through this interaction, July learns Western norms and practices especially the language as we can see in the following quote,

I don't know, one of those rooms they have ... He went away, overseas, didn't he. —The English word broke the cadence of their language. Overseas. The concept was as unfamiliar to his wife as the shaping of the word by her tongue” (p15). in another quote we read —Yes, I'm say that. My place it's here. But all people here, all villages, it's the chief's. If he's sending someone ask me this or this, I must do. Isn't it. If he's saying I must come, I must come. That is our law. (p80)

After the upheaval, July starts to assume the responsibility of the white family in his village; their protection, their food, and their communication besides confronting his sense of commitment to his community. It becomes a source of inner conflict due to the conflicting roles and expectations the Apartheid regime imposes on him which makes him torn between the two worlds—the world of the traditional black community and the one of the white family. He even struggles to adapt to his traditional African culture. “I don't know. I don't know what it is.” (p111). During a gathering between the villagers and the Smales, July forgets the party's name which shows that he grows strong ties to the culture of the coloniser and starts to forget his ancestor's culture which creates an identity crisis. He feels not in his place and is confused in the black community since he returns home every two years and has another life in the city; a wife, and friend, he is also uncomfortable in the white community, where he is treated as inferior and dehumanized.

Maureen lived a privileged life with her family in Johannesburg, but she now faces the chaotic reality of post-Apartheid South Africa as the shifting of power occurs. As a white woman thrust into a society where things have changed, she grapples with her own privilege and prejudices and tries to locate herself in this new social order, but the new reality affects

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her because “that was how people lived, here, rearranging their meagre resources around the bases of nature, letting the walls of mud sink back to mud and then using that mud for new walls, in another clearing, among other convenient rocks.” (p24) This passage indicates the villagers’ adaptability to build their huts with whatever natural materials they can salvage. it creates within Maureen a total confusion about being in a primitive environment which contrasts with her past urban life full of stability and luxury, which provokes a feeling of longing for the familiar and secure past where “people in delirium rise and sink, rise and sink, in and out of lucidity.” (p7) her past is her comfort zone, in contrast to her present which is hard. She remembers a childhood in the mines and the life of her family, fully comfortable and fully served by the black nanny and Jim, the family’s then-servant. In addition, she remembers the good old days with her husband Bam and her children fully served by July. (Saad, 497).

Conclusion

Power Dynamics reflects the complexity of the social tensions of the Apartheid era in Nadine Gordimer's novel *July's People*, from the title itself the author points to the shift in power dynamics that occurs within the novel’s characters through the imaginary story of a black servant with his former masters: the Smales, Gordimer brings out the nuances of power and resistance. Whereas the Smales have control and power as white colonisers, they depend on July to survive and to be protected hence a change in the dynamics of power occurs. Gordimer explores how class and race affect the way authority and privilege shape society and create divisions. She also examines the theme of cultural identity and its identity crisis as the roles reversed among the characters particularly, Maureen who struggles with the identity crisis and belonging in unfamiliar territory, and July who tries to assert his agency between the two communities: the black and the white.

General

Conclusion

General Conclusion

July's People as a South African literary work written by Nadine Gordimer in 1981, captures in a remarkable way the themes of power dynamics and cultural identity crisis. The story happened in a significant era known as Apartheid in a fictional way ; however, the author Nadine Gordimer focused more on the post-Apartheid phase. Through using fictional aspects of telling a story, she managed to predict the future, in particular the end of the oppressing regime institutionalised by the white Afrikaners.

In fact, the history of the Apartheid regime went through phases. From its institutionalisation as a regime by the National Party through the implementation of laws, until it was ended thanks to the uprising of the ethnic groups who were seeking salvation from oppression and racial discrimination. The journey to freedom went through challenges because the more the ethnic groups opposed and resisted the Apartheid regime, the more the white government reinforced her policies with restrictions and laws. Additionally, the ethnic groups hopefully got united together. The Early 1990s was the period when the Apartheid ended and the new democratic multiracial South Africa was born, where racial discrimination no longer exists.

This new democratic South Africa where the ethnic groups coexist together was what Nadine Gordimer predicted in her novel in the post-Apartheid era. The author initially predicts that a revolution of the Blacks will occur, leading to a shift in power dynamics regarding who is in control. The Blacks take control while the Whites are forced to flee, otherwise, they would be dead. Gordimer's purpose is to open the Whites' eyes to a reality that will certainly happen if they do not stop practicing their oppressing and discriminatory policies. If the Apartheid regime does not come to an end, the consequences would be severe on the white people who are represented by the Smales family in *July's people*.

General Conclusion

This shift in power in the novel is the result of the oppression and deprivation of human rights in South Africa. The Blacks had to speak for themselves, so they organised strikes and manifestations already happening during the period that Nadine Gordimer wrote the novel and she made sure to mention it since she was an anti- Apartheid activist. However, the strikes and manifestations quickly got violent and ended the Apartheid rule. This violent resistance in the novel leads to the death of the Whites, while the luckiest manage to escape abroad. But the Smales are another case, their servant July was their saviour.

The Smales living in July's homeland where they are properly hosted, is not expected to happen regarding the white government's mistreatment and oppression; meaning July and the villagers are not forced to treat them well, despite the fact that the power dynamics change. As the Smales arrive to the village, it is made clear in their minds that they are no longer the leaders and they are under the mercy of their servant. Additionally, the living conditions are notably different in the habitation compared to those back in Johannesburg, leading to a crisis in their cultural identity. The adaptation process for Smales is challenged, particularly Maureen, as they are not used to the rural life, while July seems to enjoy being a man of authority and taking decisions instead of the white family.

As a matter of fact, Gordimer seems to target the white people in her novel, as if she aims to prevent them of what will happen or to incite them to stand against this regime because it will just bring them trouble, as they are not the indigenous people of South Africa. The solution for a better future for the country is union and coexistence, otherwise, the plots of the novel would be different. The writer would end the story with a tragic end for the Smales. However, she pictures a utopian life where the two races are living together despite their disparities and the previous history between the two races, as part of her depiction of a multiracial South Africa.

Abbreviations

Abbreviations

ANC: African National Congress

BCM: Black Consciousness

MovementCBC: Congressional Black

Caucus

COSATU: Congress of South African Trade

UnionFSAW: Federation of South African

Women

MK: Umkhonto WeSizwe

NP: National Party

PAC: Pac Africanist Congress of

Azania SASO: South African Student

OrganisationUDF: United Democratic

Front

UNO: United States Organisation

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Résumé

La dynamique du pouvoir et la crise de l'identité culturelle sont quelques-uns des principaux thèmes abordés dans la littérature sur l'apartheid. *July's People*, un roman écrit par l'écrivaine Sud-africaine Nadine Gordimer en 1981, explore une période importante de l'histoire de l'Afrique du Sud connue sous le nom d'apartheid. Il s'agit d'une histoire fictive qui dépeint les thèmes de la dynamique du pouvoir et de la crise de l'identité culturelle pendant le régime imaginaire post-Apartheid lorsque, après une rébellion, les Noirs prennent le contrôle du pays. Cette étude vise à établir un lien entre l'histoire du régime d'apartheid en Afrique du Sud et ces deux thèmes présentés dans le roman, en suivant la théorie postcoloniale.

Mots-clés : Apartheid, Crise, Identité Culturelle, Post-Colonialisme, Dynamiques de Pouvoir, Résistance et Opposition, Révolution.

