

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Mohamed Khider-Biskra
Faculty of Letters and Languages
Department of English



**Racism and Identity in Alexander Haley's *Roots*
and Nadine Gordimer's *July's People***

*A dissertation submitted as a partial requirement for the fulfillment of the Master
degree In English*

Option: Literature and Civilization

Submitted By:

Miss Samia ZAGHBA

Supervised By:

Mr. Said SMATTI

*** June 2012 ***

DEDICATION:

To all who suffered from racist acts all over the world,

To all who are struggling against the danger of melting in an alien culture,

To all the souls of Blacks in South Africa and the United States whom this work

is investigating their suffering,

To the proud people who would never be ashamed to be what they are as long as

they behave and feel human,

I dedicate this humble work.

Acknowledgement:

First, and foremost, I acknowledge almighty God (Allah) the creator and sustainer of the heavens and the earth. It is only by way of our submission to God's will that we are truly successful.

I would like to express my gratitude to Mr. SMATTI Said for his guidance and patience while supervising this project.

The members of my dissertation committee, Mr. Adel Bouleguroun, and Mr. Abdel Ouihab Boukhama for supplied helpful critiques and guidance along the way. Each of them made a unique and valuable contribution to the project.

Abstract:

The following paper is a comparison between two novels written by a South-African Nobel Prize winner and a Pulitzer Prize winner. Apparently, Alexander Haley's *Roots: The Saga of an American Family* and Nadine Gordimer's *July's People* have some aspects in common: the first was published in 1971 and take place in the past, the second in 1981 and take place in the future; the first tells the story of a family which was gathered and separated during period of unsafety and oppression, the second is about a family fleeing their homes for safety during an entirely fictional uprising. However, it is my contention that, by focusing on their main characters, both novels shed light on the power relations between black and white people in both South Africa and the United States and the violence it brings about. Furthermore, the authors by both novels express their view to be a part of a nation rather than be just a small separate group.

المخلص:

البحث التالي عبارة عن مقارنة بين روايتين واحدة لحائزة جائزة نوبل و أخرى لحائز على جائزة بوليتزر. من النظرة الأولى تبدو رواية و الجنور: ملحمة عائلة أمريكية لألكسندر هالي و شعب جولي لنادين قورديمر تحملان بعض الخصائص المشتركة، فالأولى نشرت عام 1971 وأغلب أحداثها تدور في الماضي و تحكي قصة تكون و تفرق عائلة خلال فترة من الاضطهاد و اللا أمن في أمريكا، أما الثانية فقد تم نشرها عام 1981 و تدور أحداثها في مستقبل متخيل حيث الأولى تحكي قصة هروب عائلة بيضاء جنوب افريقية من منزلهم من أجل أمنهم خلال حرب متخيلة. بالرغم من الاختلاف الموجود بينهما، فان ما أريد مناقشته هو كيف أن الروائيتين بينتا الرابطة القوية الموجودة بين البيض و السود في كل من جنوب إفريقيا و الولايات المتحدة و العنف الناتج من خلال التركيز على شخصيات الروائيتين. بالإضافة إلى أن كاتبتي الروائيتين قد بينا نظرتهما في كيفية أن يندمج العضو في المجتمع و يكون جزء من الوطن على أن يبقى محصورا في المجموعة العرقية التي ينتمي إليها.

Table of Contents

Dedication	i
Acknowledgement	ii
Abstract	iii
General Introduction	1
I. Chapter One: Definitions and Background	6
I.2. Racism	7
I.2.1. Racism in the U.S	8
I.2.2. Racism in South Africa	9
I.3. Identity	10
I.4. Black Literature	11
I.4.1. African-American Literature	12
I.4.2. South African Literature	14
II. Chapter Two: Racism and Identity in <i>Roots</i>	17
II.2. Haley, His Life, Works and Experiences	18
II. 3. <i>Roots</i>	19
II. 3.1. <i>Roots</i> and Racism	21
II. 3.2. <i>Roots</i> and Black Identity	24
III. Chapter Three: Racism and Identity in <i>July's People</i>	28
III.2. Gordimer, Her Life, Works and Experiences	29
III. 3. <i>July's People</i>	31
III. 3.1. <i>July's People</i> and Racism	32
III.3.2. <i>July's People</i> and Black Identity	35

IV. Chapter Four: Literary Devices	39
IV. 2.Literary Devices used in <i>Roots</i>	39
IV.2.1. Characters	40
1- Kunta Kinte.	40
2- Bell	40
3- Kizzy	41
4- Chicken George	41
IV.2.2. Setting	42
IV.2.3. Metaphores and Symboles	42
IV.3. Literary Used in <i>July's People</i>	45
IV.3.1. Characters	45
1- July	45
2- Maureen	45
IV.3.2.Setting	46
IV.3.3.Metaphores and Symbols	46
1- The Bakkie	47
2- The Dependence on July	48
3- The Gun	49
4- Capitalism	49
5- Flee	50
General Conclusion	51
Glossary	55
Work Cited Pages	56

General Introduction:

Rather let men rob our lands...but let us see that they do not rob us of ourselves. They do so when we are taught to despise our own names, institutions, customs and laws.

Attoh Ahuma (qutd in Cook and Henderson 6)

From the beginning of the European imperialistic expedition to Africa, Africans felt threatened from whites. However, this threat was just physical because of the European industrial advancement, and their sophisticated weapons. The whites became more arrogant, and tried to expose their ideals and ideas onto Africans, after over riding on the political and marital life in Africa. The blacks became less important in their lands. In addition, everyday they saw their proprieties and their ancestors' land became part and proprieties of others by force. All these circumstances lead them to rebel and claim their own freedom on land and culture.

There are some countries where blacks present a high percentage of population, but they were oppressed and racially underestimated, such as the United States, South Africa, and a lot of European countries. In those countries, we find a social division where people are classified according their characteristics, whether their job, financial position, place of habitation or any other aspect especially their origins and physical appearance. We can recognize, for example, the social division in England where people are classified according to their families' financial or historical background into noble class and common people. Or what happen in South Africa during the Apartheid regime where people are classified according to their colour of skin.

Social division is known all over the world and in all times. It is based on many aspects, such as wealth, nobility, religion, work, and race. The most significant division in history is the one which is based on race and colour of skin. This division is a

significant one in two twentieth century societies: American and South African. In the twentieth century, humanity experienced the most terrible racial segregation through history: African-American segregation and the South African Apartheid. Coloured people invented a special view and style of living in order to preserve their own special culture, and to face the whites.

As literature is a human art, it deals with man's interests and struggle with life. The twentieth century literature reflected the situation of the coloured people in both the United States and in South Africa. The most significant literary genre which deals with human issues with an impressive and "a careful depiction of environment, characters and issues involved" is the novel (Arab 16). The novel gives a realistic atmosphere to the story which is significant in understanding the issue with the author's point of view. As a result, the novel as a literary work could represent everyday life and its condition. From this perspective, I am going to discuss the notion of racism and its impact on the forming of black identity in two societies: American and South African in the twentieth century through two novels: *Roots: The Saga of an American Family* by Alexander Haley, and *July's People* by Nadine Gordimer.

The study would be about racism and the forming of identity and how twentieth century literature represents it. I would limit my study on American and South African literature. As samples I would take *Roots* by Alexander Haley and *July's People* by Nadine Gordimer.

The two novels imposed themselves on me. In one hand, *Roots* had a great success, not only in America, but all over the world especially when it was realized in a T.V series. Kunta Kinte and his family adventures in the new world became a legend of

struggle against forgetting origins and own identity. It is based on the Alex Haley's family story which he learns about it from his grandmother. Furthermore, the author had some investigations and found that many parts of what his grand mother told him were true.

On the other hand, *July's People* choice was because of a lot of reasons. First, the novel has a significant position in the South African literature. It is a fictional view about how would be the end of the dominance of the white in South Africa although it was written before the racist regime collapse in 1990. Second, its plot gives an idea about how whites see the black people and their culture. Also, the novel is written by a white writer who writes against the apartheid regime posed by her own ethnic group, and this is a strange step for the first sight, but for those who know the South African anti-Apartheid literature and Nadine Gordimer would not be surprised. Gordimer main concern is the forming of a new South African identity where there is no place for racial segregation, or what she does call "super-identity" (Gordimer, *The Novel and the Nation in South Africa* 34) where whites and blacks live and work together to the benefit of the country not their ethnic group.

The major of the study is how racial racism in America and South Africa lead the blacks to form an identical ethnic identity as depicted in two novels Alexander Haley's *Roots* and Nadine Gordimer's *July's People*.

The present work attempts to show that Alex Haley, *Roots*, and Nadine Gordimer, *July's People* cannot be separated from their own experiences and from the history of their countries. Consequently, this dissertation consists mainly of four chapters. The first one explains the historical and literary background of the black

literature and racial segregation in both United States and South Africa. It shows how racism started in both countries by giving a definition of racism and giving a glance to racism in the United States and South Africa, and the emergence of the black identity in the two countries. This brief historical background will certainly help the reader get a full understanding of Haley's and Gordimer's novels and their relation to the political and historical context of their countries.

The second and third chapter provide a discussion of *Roots* and *July's People*, and their relations with the racism and black identity, and shows that how the authors discussed and expressed their view toward racism in their countries and how blacks kept their identity present. The fourth chapter would be devoted to the literary devices used by the two authors in order to bring more illustration to their thoughts. This would help to better understand the two novels and their relation to the two concepts: racism and black identity.

Methodologically speaking, the novels are approached from a historical and contextual point of view with an emphasis on events that inspired the authors and pushed them to write these and other works.

Sources utilized in the research for the dissertation include specialized books written by prominent writers and critics in history and literature, and official reports and articles published in journals. All have a significant importance in relation with racism and black identity in *Roots* and *July's People*. In *South African Perspectives on Literature, Space and Identity*, the editors try to analyze the relationship between the land, the setting, and the national identity through samples of Afrikaans literary works. Also, the edition aim toward an understanding of South African life and new identity. In

addition, the editors question and aim at highlight the black identity by confronting older texts with new ones.

Another edition was *The Militant Black Writer in Africa and the United States* by Mercer Cook and Stephen E.Henderson. The editors mark the development of black African writers, and compare them with the literary works written in the Harlem Renaissance movement. In addition, the essays seek to a larger understanding, not only of the American black revolution, but also of the larger international black movement which forms an illuminating context for the American experience.

My work here is a continuity of other works that explore the need of forming identity for minorities as a reaction toward racial segregation. My work would focus more on two novels *Roots* and *July's People* and how they presented the black identity and the racial separation through a contextual approach.

I. Chapter One: Definitions and Background

I.1. Introduction:

Literature, as an art, tries to depict human aspects of life. It consists, however, of fictional aspects i.e. the author inspired by reality, and adds some imagination and other events to it. The genre which is more related to reality is the novel. No precise definition could be given to this genre because of "the differing objectives and forms assigned to the novel by various writers and literary movements over the past three hundred years or so..."(Arab 15). However, we can demonstrate some of its aspects. It mainly describes life with its ironical feelings and situations, and it explores the problems of man and his relation to his society and environment. The novelist creates his characters, plot, setting and dialogues between characters according to what he saw in his life and his historical and social context (16).

Tom Wolfe in his *You Can't Go Home Again* suggested that history, although is seen as contradictory words, is related to fiction, although it is a literary aspect which consists of imagining a world with its characters and events. For the author the historian and the novelist have common aspects because they have both of them mixed the two terms in their works. As a fact, the historian needs to select and analyze his materials; however, he should use some dramatically aspects, but a disciplined one, to convey it to the reader. Similarly, the novelist should not rely only on his imagination because it would not be too amazing. But he should convey the reader by reality of what happened or what the author experienced with his own imagination (qutd in Lynn Hunt 1). So, facts and imagination are important portions in literature in order to explore reality. However, they should be in balance and do not over go on each other. In other words, in

writing a literary work with using a historical events and facts, the author should not rely only on facts, s/he should use his/her imagination to do not became a historian rather than a literary man/woman. In the other side, the author should not over use imagination in order to do not become a complete myth.

Then, although the imagination is an important portion in writing fiction, the novelist would be inspired by his context and history. S/he would not be an interesting writer if s/he relied just on imagination. This does not deny that the writer would use his writings in order to highlight the social problems and to analyze them.

The author needs courage to discuss taboos, to serve man and to continue writing whatever the coast. From this perspective, writers from the United States and South Africa in the twentieth century were influenced and affected by their societies and what was happening at that time of discrimination of coloured people.

As our research is mainly about racism and identity in twentieth century literature, we would first define the two main concepts: racism and identity. Then, we would discuss their relation to literature.

I.2. Racism:

Racism is mainly the belief that people should be classified and separated according to their inherited traits by their racial groups (Wikipedia par.1). The term is used to describe the practice of racial discrimination of a racial group and offend them which are justified by the differences that exists especially the physical ones. For Ayn Rand, racism is just to judge people not according to their ancestors' heritage, whether physical or cultural. "Racism claims that the content of a man's mind [...] is inherited; that a man's convictions, values and character are determined before he is born, by

physical forces beyond his control" (par.1). This is the version of racism which is based on biological features of a human being without paying any attention to the individual special capacities, talent, ideas and ideals. Also, this attitude was based on the achievements of certain race, and make it the sign of its superiority (par.5). In other words, the western civilization is seen as a superior model of cultural advancement which gave the white man the right to discriminate other races and cultures which were seen as inferior.

There were a lot of forms of racism, such as slavery and colonization. The twentieth century has seen two forms of racial separation: the African-American segregation and the South African Apartheid.

I.2.1. Racism in the U.S:

Racial Segregation in the U.S refers primarily to the legally and socially enforced separation of races, mainly between whites and other races. This segregation is rooted to the eighteenth century slave institution where coloured were slaves to the whites, and they were seen as inferior to them. The conflict between the South and the North about the removal of the slave system lead to a civil war between the two poles of the nation. After the Civil War and the winning of the North, slavery was banished; however, whites in the South did not accept the new situation where their ex-servants became as equal as them. So, they invented and worked in order to legislate what they claimed to be "separate but equal".

The concept of separate but equal became more common to describe the relation between whites and other races. As a result, the African-Americans were seen as second class citizens. There were some African-Americans, like Booker T.Washington, who

accepted this situation, and became adjusted with the discrimination. There were in the other side some African-Americans, lead and inspired by the thoughts of W.E.B Du Bois, who "wanted to challenge segregation through political action" (Clack, 178). In 1910, the National Association for the Advancement of Colored People (NAACP) had been founded by Du Bois and other intellectuals. This Association helped African Americans to gain a national voice that would grow in importance with the passing years (211).

The desegregation attempts were not new waves or just a fashion; it started with the first white-black segregation. Although it was not successful at first, desegregation did not stop. African Americans faced a lot of cases, such as Plessy v.Fergusson, Rosa Parks and the Boycott of the Bus System, Brown v.Board of Education, which gave them a kind of small sure-footed steps toward their goal of full freedom and equality.

I.2.2. Racism in South Africa:

South African Apartheid, in the second case, is not too different to the African-American Segregation. The term Apartheid is an Afrikaans word that means "apartness or a state of separation.... [It] refers to a series of laws that comprehensively governed all aspects of life and especially race relations for all South Africans during the years of 1948 to 1991[...]. Apartheid in South Africa was "the symbol of white's dominance and black subjugation" (Dehmoune 139).

The South African model, like other African settlements, was white dominated community. "History [in South Africa] was dominated by the grand narrative of white settlement; by the battles fought by the emerging Afrikaner nation against the 'Bantu' and the British Empire to hold and to civilize the land" (Parker and Rathbone 148).

Unlike the American racial segregation, Apartheid was a system based upon not an ex-slavery system, but upon the belief of white's supremacy over coloured people. Whites behaved as Bosses, they control the means of production, and their position gives them a kind of authority over the coloured, and sometimes it turned to exploitation which pushed the coloured into political rebel in order to have equal rights as whites.

I.3. Identity:

According to the Oxford dictionary, identity is "the characteristics, feelings or beliefs that distinguish people from others" (739). The notion of identity was discussed by two theories: the Social Identity Theory and the Identity Theory (Stets and Burke 223). Although they disagree in how it could be defined; whether it is linked to the group the individual belongs (the Social Identity Theory), or it is linked to the role of the individual (the Identity Theory); both theories agree that identity is "reflexible" (225). Identity is a term which can manipulate and change its classification according to other social categories or classification.

Black identity is not an exception of the theories. It has been formed and became an important element in their societies, for both black South Africans and the African-Americans, because of an important concept in the history of their nations which is racism. So, black identity construction, like any other ethnic identity, is due to unsafe and unstable political and economical state of the groups or the nation. As a result, each ethnic group tries to distinguish itself from the others (Nzongola-Natalaja 32).

Blacks in South Africa and the United States were discriminated and marginalized. So, they were second class citizens. This situation led them to invent new terms just for them like New Negro and Negritude. The term New Negro is

"popularized during the Harlem Renaissance implying a more outspoken of dignity and a refusal to submit quietly to the practices and laws of Jim Crow racial segregation" (Wikipedia par. 1). Negritude, however, is a term related to the black struggle against the white dominance in Africa and the whole world. Negritude for the Africans is the African personality and identity. Negritude for the Americans, however, is the soul.

In both the United States and South Africa, black identity became an important element to face white racist, and prove their presence in society. In one hand, black existence in America is rooted to times of slavery. Although it was banished, slavery still exist, not as an institution or an experience, but as "a collective memory, a form of remembrance that grounded the identity-formation of a people" (Eyerman 1), or as some scholars suggested to call "cultural trauma"(1). In the other hand, Black identity in South Africa was not based on a slave system, but the whites' oppression upon them leads them to feel they are different. So, they wanted to feel safe by protecting their ancestors' land, culture and traditions.

Blacks were trying to send their voices and claims to the whites. They used all means they could whether by politics, religion, violence, and obviously literature in order to impose their racial identity and their human equality.

I.4. Black Literature:

Novelists and literary critics have been always debating about the role of fiction as a tool of social and moral reform. Those who supported this attitude claim an unlimited freedom in order to express freely and analyze the social society. This would help more the social reconstruction and progress. Victor Yarros reported from one of Wells articles saying that, "the novel is to be the social mediator, the vehicle of

understanding, the instrument of self-examination, the parade of morals and the exchange of manners, the factory of customs, the criticism of laws and institutions, and of social dogmas and ideas" (39).

The novelist presents, discusses and analyzes a phenomenon or behavior. Then, he suggests the results of such act, and how we can or should react to it. This was the path that black writers and the white writers supporting the black identity against the white's racism went through in order to build a unique society in both societies American and South African.

African literature is based on the oral literature traditions. However, Black written literature did not begin yesterday. Henry Grégoire, in his *De la Litterature des Nègres*, cited eight black Africans among hundred of Europeans "who have pleaded the cause of unfortunate blacks and mixed bloods" (4). This was in the early of 1808. The number of black Africans writers increased later on, and became an important militant of African nationalism.

I.4.1. African -American Literature:

Writing for African Americans was just a way to become more reasonable for whites, and to prove they are complete human beings, and to experience the full freedom beyond slavery. Claude Mackay was one of the first black writers who were using his literary abilities in order to substantiate the black existence in the American society. The blacks became more confident in their own culture, and they searched for their own identity in order to "stand on an equal footing with the other peoples of the world" (Wen Chi 103). Racial consciousness was the source which enabled African American writers to capture the collective vitality and instinct of their race and set up a

true literature that portray their race experiences in the western world. Furthermore, blacks in their literary works try to promote "the images of the black and educate the white about the real characters of the black" (110).

The autobiography was the most common type of writing among the African American writers. African-American writers used the autobiography in order to increase the "awareness of the sympathy for aspects of Afro-American experience (individual and communal) alien to [...] the unrecognized premises of Euro-American thought" (Werner 205).

The African-American autobiography started with the slave tales to make whites aware of black desire of personal and individual freedom. The first attempts were less convenient and less valuable in literary terms. This was due to the law that prohibited the education of slaves, and the ones who were lucky to learn a small amount of education had not enough talent to challenge white writers or even convince white readers of their capacities. Later on, African-American autobiographical texts became more stylistic and convenient, such as those of Frederic Douglass and William Wells Brown. They were trying to satisfy their ability to be full American citizens. Also, "Afro-American autobiographical writing [...] resists the tendency toward metaphysical abstraction that Olney identifies as the dominant current of recent white autobiography" (205-206). The autobiography for the African-American writers was just a kind of back up and face off the white's racism and discrimination. So, they discussed direct political and social topics which are relevant to black community.

The second African-American generation writers were trying to go beyond just telling slave tales. They tried to focus more on their identities and how whites tried to

impose the "white identity"(210); as a consequence, they used their writing to portray their lives or others, and to describe past life of their family. The most common example of writers who used this type is Alexander Haley. Alex Haley, in both *Malcolm X Autobiography* and *Roots the Saga of an American Family*, used the autobiography as a type of writing in order to explore and illustrate the other view, the black one. As a result, African-American writers used literature as a mirror of their life.

Blacks used literature to political purposes; they mixed history and literature to have more credibility and inspiration. Also, they tried to make their culture clear to the whites. Even whites were helping them and collaborating with the black issue, and wrote about the relation between white and blacks and how should it be. This case was present in both societies American and South African.

I.4.2. South African Literature:

South African literature is rich and alive and varied of different literary genres. It has special story traditions that still existing though time change. Modern story tellers, from both genders and from all races that form the South African society, have produced a rich and varied written literary works in all eleven official languages (South Africa Tours and Travel sec 1).

The South African society is composed of diversity of cultures, languages and literature backgrounds. Thus, South African national literature could be considered as a unique one exactly like its society. The South African literature written in English is most dominant and wide spread in the world. Also, it becomes a part of English literature in the world as a whole. Nonetheless, most major works in Afrikaans have been translated into English. Black writers' choice of English as a language to write

their works was based on their attempt to reach a large number of audiences in order to make their voice clear all over the world since their own people did not want to see or hear their suffering and struggling.

Black literature in South Africa began with oral tradition as any place in the continent, but coloured writers waited till the twentieth century to have the ability to write pieces because of the limited education they were allowed to have. Also, they tended to write in English in order to have larger access. The first novel by a black South African was *Mhudi* by Solomon Thekiso Plaatje. This epic story follows the trajectory of the Tswana people during and after their military encounter with the Zulus under Shaka. The founding father of Black literature in South Africa Plaatje was also the first secretary general of the South African Native National Congress (now the African National Congress) at its foundation in 1912. Blacks were writing about the Apartheid and their struggle to identity besides their writings about their history and glory.

Blacks were not the only one who wrote against the Apartheid regime; whites were also embarrassed from it and sympathizing with this racist regime. Nadine Gordimer, J.M. Coetzee, Andre Brink are names of white authors who were anti-Apartheid writers. The novel in South Africa and people are interacted; each one has a precious effect on the other. South African Writer ,as any citizen, was influenced by the South African Atmosphere where "a book is measured of political rather than literary forces" (Gordimer, *The Novel and the Nation in South Africa in African Writers on African Writing* 33). So, the South African writer expresses his political view rather than any aspect in his work.

The South African author, like any ordinary author, believes that every writer should be interested on the important details of human life, and do not limit himself in his racial background. In other words, white writers in South Africa through their writings if they did not support the Apartheid system, expressed their refusal to the system in their works although it was a white creation. The writer is of service to human kind only insofar as the writer uses the word even against his or her loyalties. Instead they supported what Nadine Gordimer suggests to call the South African "super-identity" (35) that includes all racial groups in South Africa. As a consequence, the author through literature makes others understand their own societies.

Conclusion:

Literature's aim is to describe social and human life. Although it is based on imagination, novel, as a literary genre, is inspired by the author's context and environment.

Black literature, in both South Africa and United States, presents the black sufferance from racism. Writings varied from invented fictional events to autobiographies. However, all those writings aim to show the black's abilities social role, and view toward themselves and other groups.

II. Chapter Two: Racism and Identity in *Roots*

II.1. Introduction:

A part of the previous chapter dealt with how the United States passed through a racial separation periods, beginning with slavery till the twentieth century Racial Segregation. Unlike the South African Apartheid system, the American racial separation has roots to centuries of slavery and white dominance era. The blacks have been always considered as servants and inferior to whites because of the white's authority in America through centuries over the blacks. And even African Americans consider themselves as imposed immigrants. As literature was a domain of white's authority too, black literature was their way to end this dominance and protest against what they saw as oppression.

Alexander Haley is one of the African American writers who used autobiography to express his experience and a family experience through a long and hard saga. He started it from the origin (Africa), and how Africans were kidnapped to bring them into America. The author tried, through his novel, to tell the whites: Yes, I am from Africa, and we (African Americans) were originated from Africa. We are different, but we still considered as Americans as well as Africans.

In this chapter, I will strive to show how Haley expressed his view as an author toward racism in America and how blacks kept their identity in the New World scene. This is through his novel of *Roots* which express more the relation between the African American and their history in Africa, and what they went through in America for centuries.

II.2. Haley, His Life, Works and Experiences:

Alexander Haley is a famous writer and biographer. He wants behind his writings a social reform and respect of the other, and the cure for social ills, which are known as "racial segregation". Haley is also well known for his *Roots: the Saga of an American Family*, the description of the adventure of a kidnapped African in America and the story of his children and grand-grand children which the author belongs to. The author, like a lot of black authors at that time, used the biography as a means to gain some sympathy and authenticity to his work. As far as the novel was considered as a plagiarism, this does not deny the fact that it represents a lot of African American aspects, neither deny the literary value of the work.

Alexander Murray Palmer Haley (1921-1992) is an American novelist and biographer who was born in Ithaca, New York, and raised in the small town of Henning, Tennessee. At the age of fifteen, Alex Haley was graduated from high school. He attended college for two years. At the age of eighteen he joined the U.S. Coast Guard and began a twenty-year career in the service. He practiced his writing, at first only to cure boredom on the ship, and soon found himself writing love letters for his shipmates to send home to their wives and girlfriends. He wrote serious pieces as well and submitted them to various magazines. He became an assignment writer for *Reader's Digest* magazine which later was associated with, where he inaugurated the "Interviews" feature. Soon he was recognized for his insightful and in-depth interviews. His interviews of Malcolm X lead to his first book, *The Autobiography of Malcolm X: As Told to Alex Haley* (1965). This work was translated into eight languages, and opened the path of fame to Haley.

His interest in what his grand mother used to tell him about his African ancestor, or what he called it "my furthest-back person"(Haley, *My Furthest-Back Person- The African: The Inspiration for Roots* 12), inspired him to begin working on his next project, *Roots*. The tale follows the life of Kunta Kinte, a proud African who was kidnapped from his village in West Africa. After surviving the middle passage from Africa to America in the worst conditions that a person could go through, he was made a slave on a plantation in the United States. Haley visited archives, libraries, and research repositories on three continents to make the book as authentic as possible. He even reenacted Kunta's experience during the middle passage by spending a night in the hold of a ship stripped to his underwear.

Haley's attitude toward following the African ancestor did much to enhance his popularity because it was after *Malcolm X Biography* which is based on a person who rejected the American name given to his family and replace it by an X to symbolize his ignorance of his ancestry.

In a completely different vein Haley's genius for the biography as a means of revealing human experience and sympathy opens up a new world of imagining in *the Saga of an American Family*. It shows what he saw as "roots of Racism"(Ross) by telling the story from the beginning to make it clearer. Also, he was influenced by the African oral tradition which he claims that his family still preserves.

II. 3. *Roots*:

Roots is one of Alex Haley famous novels. It was written in 1971 as a mixture of fiction and facts as Haley himself claims (Alex Haley biography). The novel is set in two different spaces one in Africa and the other one in America through almost three

hundred years. *Roots* is the story of Kunta Kinte, an African from the Mandinka tribe from the small village of Juffure, Gambia, in West Africa, and his American descendants. Kunta Kinte was “the African” whose Haley's grand mother and ancestors told the story of. *Roots*, imaginatively, recites the life of Kunta Kinte in Africa, his capture into slavery in 1676, and his experiences as a slave in Spotsylvania, Virginia.

Kunta refused to forget his African heritage and adopt the ways and customs of his white masters or even the name they gave him. He made attempts to escape from slavery which was considered for him as an insult; however, in his fourth try, his foot was severed by a slave-catcher. He later married Bell, the slave cook in the big house on the plantation, and they had a daughter named Kizzy. Kunta taught Kizzy since her childhood the sounds of his native African language, and reciting of her African ancestry.

At the age of fifteen, Kizzy was sold to a master whose rape of his new young slave resulted in the birth of the third generation, George, who in turn learned of his African heritage through the stories of his mother. George, known as “Chicken George” for his success as a gamecock trainer, fathered eight children with Mathilda. His fourth son, Tom, was the father of Haley's maternal grandmother, Cynthia, who was taken to Henning, Tennessee, on a wagon train of freed slaves. In Henning, Cynthia met and married Will Palmer and had a daughter named Bertha, who married Simon Haley: these were Haley's parents.

For the contemporary people and critics, the re-going of the roots provides a "deracination"(Athey 170). However, the presenting of the point of view of a slave who is criticizing his master would make another option to the novel. It would not just the

retelling of the past, but it opens another level of resistance. The text "describe and critique the conditions of post-modernity, as they perform or contest new permutations of "race" or racial thinking in response to those conditions, or as they simply collapse back into those conditions" (170). The novel goes back in time to another space and time which is not relevant to the present time. But it expresses what could help the modern times by establishing this "America to Africa connection"(173).

II. 3.1. *Roots* and Racism:

Roots, like any other novel of African American, is centered on the relation between the races illustrated by the story of an African family in America through seven generations. It started with the first grand father in his native land, Africa, and how they kidnapped him by whites and blacks slave traders. This makes him remember what he heard in his village about the slave kidnapping. "One of the elders said when they were discussing the slaves' kidnappings "As a child I saw these slates beating those like themselves to walk faster for the toubob!" (Haley, *Roots*, 160). Blacks were aware that the ones who were kidnapping blacks from Africa and sell them to the whites were 'blacks'. However, they did never reproach the blacks and always blame the whites for addicting blacks to betray their race and help the "touboub"(whites) kidnap their brothers.

Even more, they have no hope for the whites to change; they believe that whites are purely evil and could not change until "the river flows backward!" (160). This could be considered as a racist act toward whites by the blacks who saw them as animals. Another way of racism against whites was the way that blacks were acting toward Jankeh Jallon's baby who was

"a strange pale tan color like a cured hide, and had very odd hair [as he was a result of white's rape to Jankeh Jallon after kidnapping her, but she escaped from them]...and wherever Jankeh Jallon would appear thereafter, people would look at the ground and hurry elsewhere." (182).

When she asked for a solution to the council, they just said they would have to weigh the matter until the next Council meeting and feel pity for the child because of his father's origin as it was a shame for them to have a white father. The mixed blood children seen as poor and have no chance to be a part of the black community. Even in the United States, the mixed blood children are seen as half African and do not belong to the black community neither the white one. "At least I'm black, not brown like you!" (316) was Kunta Kinte answer toward a mixed blood slave in the plantation, he showed a complete pride to be black, and a complete racism toward anything not black.

The attitude of hating whites is due to what blacks are suffering from under white's dominance and authority, or just seeing what whites do to their black brothers. Furthermore, Kunta Kinte point of view toward whites starts since his childhood, but it reaches its pick when he is kidnapped by slave traders in the thirty third chapter when he is searching for materials in order to make a drum for his young brother.

The description of how whites hunt the black slaves is savage. They act as if they are hunting an animal. And the hunted man is reacting like an animal in a conversation where there are "no words than the blood and club" (193-194). Even when they are selling them, whites describes blacks as animals, such as: "Works like a mule!" or, "Bright as monkeys!" (249-250), and even when they want to buy one, they examine him/her as if they are going to buy a pet: "with short sticks and whip butts, they were

examining them without touching them" (250). Even the trip from Africa to America is not a five star trip. Naked, chained, shackled, find himself in pitch darkness. "He is bitten for four days without mercy. Finding himself gagged, blindfolded, and bound with his wrists behind him and his ankles hobbled with knotted rope"(197). All those strange actions make Kunta, the proud African of his holy ancestor who is labeled after, feels to be humiliated and disrespected. Racism led to the emergence of new feeling to the hero: alienation, the feeling to be an outsider. "An outsider—one who had been born free" (370).

Furthermore, the difference between slavery in Africa and slavery in America confuses Kunta. In Africa, slaves are like servants, and they have some rights. But in America, they are half humans and merely animals, they have no rights, and their freedom is limited, besides the presence of a lot of rules to obey without having the right to rebel. Kunta, unlike the blacks born and lived in the New World, could not imagine himself remain as a slave for a life time, tries four times to escape, but at the last try, he is caught and cut his half right leg by the slaves catchers. This reaction is too normal reaction for someone who is decent to a famous family, and who have a great respect through his tribe and the whole country.

This pride continues to be present with his grand children with the existing of racism, although they became familiar with the situation. Such as how did Chicken George answers his master when he starts blaming blacks to be ingratitude for whites who feed, cloth and host them. But Chicken George answers him with a frank answer without any fear by saying: "You wants de straight, up-an'-down truth, Massa, I

b'lieves mos' niggers figger dey's bein' smart to act maybe dumber'n dey really is, 'cause mos' niggers is scairt o' white folks." (602).

The fear from whites is rooted to whites who imposed this view of black inferiority since their childhood where the black child should always be the servant of the white child, and always be in less position of him. Like when the master asked Bell to prepare a pallet for her daughter Kizzy at the foot of his niece's bed.

Another type of racism is the difference between the labels. Whites are considered as "Masters" and "Missis" even they do not own the blacks or even know them directly. To be a white means directly that s/he is a superior human which must be respected and addressed with respect. However, blacks are considered as slaves and servants for the whites even when they are freed they could not own their work and be safe until they worked for a white (783). Also, they have to be named after their master, and whenever they changed their masters by slave trade, their names changed. For example, when Kizzy lives with her parents in Master Hamilton plantation, she used to be named as Kizzy Hamilton, but when Master Lea owns her, she becomes Kizzy Lea.

All in all, the concept of racism was discussed in *Roots* through a lot of aspects. First of all, slavery was the main racist act revealed in the novel. Then, the labeling of slaves by their master's names is a hint that they belong to them. Also, the relation of servant, ex-slave, slave and master which is based on the blacks' inferiority is also a type of racism. The period where the blacks live after the collapse of the slavery system is also an important period that the author mentioned, although does not focus a lot on.

II. 3.2. *Roots* and Black Identity:

Black identity is everywhere in *Roots*, and its presence continues well through the whole novel by the remembrance and continuity of the remembering of their grand father, his captive story and coming to America. The invention of a new tradition in America, which is originated to African tradition, where the family is gathered to hear the ancestors' story, expresses their clutch on their history.

Since their first coming, Black Africans still recognized themselves for their tribes through physical appearances: tattoos and facial features. Nonetheless, they considered themselves as brothers as united by the colour of skin rather than their fathers' origins. Kinte way of seeing things and pride of their beauty which no other specie would be like them is expressed through his dislike of the white women:

After seeing the hungry way the toubob on the great canoe had lusted after black women, he was amazed to see that the toubob had women of their own; but looking at this specimen, he could understand why they preferred Africans. (243).

We can notice that his reaction is due to his background that praises the blackness and linked it with beauty as his father told him that "the more blackness a woman has the more beautiful she is"(57). Furthermore, his pride to bear his name was immeasurable. He wanted to shout "I am Kunta Kinte, first son of Omoro, who is the son of the holy man Kairaba Kunta Kinte!" (269) when the whites gave him the name of Toby.

Kunta Kinte will to tell his daughter about Africa is due to his own experience when he was a child about his grand father who bares the same name who became

proud of. As a kind of a way to preserve their history, Kunta wants to remain his story too to be told for his grandchildren as a kind of imitating the oral tradition of Africa.

Kunta's stick to his religion, Islam, is a way to protest against anything white. He even become more related to it, but when he become engaged in white's world, he become less religious, and this make him sad and starts blaming the white man's way of living. However, the others who become christened did remain religious like any ordinary African who are famous to be religious rather than to be faithful to just one religion. To be religious is not the only thing that made them look like Africans, even their way of singing and dancing as Kunta Kinte notices:

"...Kunta saw that the dancers' footsteps and body motions were imitating their planting of the crops, the chopping of wood, the picking of cotton, the swinging of scythes, the pulling of corn, the pitchforking of hay into wagons. It was all so much like the harvest dancing back in Juffure..." (329)

Like their white masters, these plantation born blacks seemed to take it for granted that those who had come from Africa had just climbed down from the trees, let alone had any experience whatever with education. This is what whites wanted their slaves to think and worked to dig this view in their heads in order to remain grateful for the whites to save them from savagery. However, when they discover that what they were thinking was wrong, they became interested on learning more about Africa. Like what happened to Bell who is always thinking of Africa as a place where there is nothing than monkeys and men behaving like monkeys. When Kunta starts talking to Bell about Africa, his life before the kidnapping, and his education in his village Juffure; she started asking about the names of things and pointing whatever she sees and demands how they named it in his language (410-411).

The ceremony of naming his first child, although the mother feels threatened, makes Kunta happy and he feels as if "Africa [pumped] in his veins—and flowing from him into the child..."(424).

The transfer of identity begins when the girl is born, and it continues with her growing up. This transfer becomes familiar in the family where old members of the family gather the young and retell for them the story of the ancestor. They become more related to their tradition they invent in order to protect the old ones and their history and identity. The story of Kunta and some words of the Mandinkan language, 'Ko' for a banjo and 'Kamby Bologo' for a river, are the main aspects to make the family happy and united.

Conclusion:

Alex Haley wrote *Roots* as a kind of autobiography in order to retell the story of the family as a kind keeping their invented tradition to all African Americans who are considered as brothers and sisters who should know about how their ancestors came to America and what they suffered.

Roots is a novel which tells the Story of an African named Kunta Kinte, and his trip to America and his ,and his family too, adventure in the New World with the white's oppression. The novel also expresses the soul of black identity which transfer and remained in the family. Their remembrance of their grand father is one of the clearest options that Alex Haley expresses in his novel. Also, the novel celebrates an African and an American unity which is fully achieved and unsullied by two decades of war and it circumstances at home or abroad.

III. Chapter Three: Racism and Identity in *July's People*

III.1. Introduction:

As it is clearly displayed in the first chapter of this work, South Africa's twentieth century witnessed a rise of the Apartheid regime movement. It was based on the separation and made apart the races of the South African society. It caused a lot of, if not a complete, destruction and suddenness on the lives of masses of people of all the races. However, these issues of racism and other sub-issues such black identity, which might seem less important in the eyes of some writers and historians, were the mere interest of many writers and thinkers. Among them we found Nadine Gordimer.

Nadine Gordimer is a famous satirist and social reformer. She wants behind most of her novels social change and reform, and the cure for social ills, which are known as "racial segregation". Gordimer is also well known for her *July's People*, the portrayal of how would be the end of Apartheid regime in South Africa. And, since the novel in South Africa would for sure represent the political view of the author toward what happens in his/her surrounding, *July's People* may involve something historical. To justify this, it is enough to consider the fictional revolution in the novel as the prediction of the author herself of the end of the Apartheid. And then, even though *July's People* is a fictional piece of writing, it may be more realistic than fictional. Also, the author discussed a lot of aspects of the relationships between races in South Africa in her works, such as *My Son's Story* that discusses the situation of a mixed blood family and how society deals with them.

This chapter is devoted to Gordimer's *July's People* since the relation between whites and blacks in South Africa and how blacks kept their own identity through *July's*

People is one of the aims of this work. In this chapter, and according to the theme, it is better to give at least hints about the life of Gordimer, her works and experiences, because she lived the period of the Apartheid regime. Then, we shift to critically analyze the issue of racism and black identity in the novel *July's People*.

III.2. Gordimer, Her Life, Works and Experiences:

Although she lived through an era of conflicts all over the world, Nadine Gordimer did not base her writing style and themes on them. She devoted her writings, however, to her country interests and oppression which was occurring in it. She was, as she always claimed in her writings, chosen by the subject rather than she chose it (*Oral History by Nadine Gordimer* par. 1). Her speech for the blacks and coloured was in order to "coax the issues under public scrutiny, although her work is not lacking the inevitable presence of voids and silence of the oppressive culture of which it is born" (Hamish 322). In other words, Gordimer by her writings wanted to make others understand their own society with its entire components.

Nadine Gordimer was born on November 20, 1923 for a family of white minorities; her father was of Jewish decent, and her mother was of English decent. This would influence and inspire her after that when dealing with the Apartheid system and the relation between racial groups in South Africa. Gordimer first confrontation with racism started in her childhood. She noticed that the library she frequented was not allowed to black children (Gordimer, *Nobel Lecture* 4-5).

Although she had a minor education, she devoted herself and writings to develop her country and make it better. Since her first writings, *Oral History* and *July's People*, she "devoted her life to writing collections that dealt with the racial tension that plagued

her home country" (*Oral History by Nadine Gordimer* par. 3). Nadine Gordimer is well known for several of her novels and short stories, such as *The Conservationist*, *Burger's Daughter*, *My Son's Story*, *The Soft Voice of the Serpent*, and *Jump, and Other Stories*, discussing her country's problems. Those writings discuss all the relation between the racial groups in South Africa, and sometimes with humour like in *The Conservationist*.

Gordimer, in fact, is the only writer born from a non-South African parent who "did not eventually return to the metropolitan culture which gave birth to the literature of empire. She remains in South Africa [as she believes to be one of its people], determined to invent an identity for herself as an African writer"(Greenstein 227). Her writings, though written in English, did not represent the English style, but it was presenting the South African style with all its aspects.

Another aspect that critics focused more on is Gordimer's skin colour. They argued that she belongs to the white who are the cause and inventors of racism and Apartheid regime; so, how could she write appropriately about those she does not know well? However, although she is a white, she did not describe Africa like other whites did. Her fiction "inhabits a very different Africa"(228), not an empty world ready to be colonized by whites, nor a sad place of the modern Apartheid state.

Gordimer political view expressed in her writings, especially in *July's People*, was based on what white English-Speaking group, to which she belongs, was facing in the twentieth century. The twentieth century was characterized by the emergence of African nationalism and the success of Afrikaner nationalism. English-speaking people in South Africa found themselves in a very difficult situation which is more like discrimination than any other concept. They could not be part of the Afrikaner

nationalism because of the linguistic and cultural differences nor be a part of African nationalism because of their physical appearances.

In *July's People*, this awkward situation is revealed through the confusion of Maureen the protagonist of the novel between either to integrate in the black society like other members of the family, especially her three children, and reject her past life attitudes, or to flee out and restore her previous prestigious life.

Gordimer did not see herself as an English descendent, but "the politics of South Africa make her an "outsider" to the experience of the majority of her country men, and the literature of empire still haunts of her fiction"(Greenstein 227). To be an outsider in what you think it is your home lead her to adopt the British literary aspects to describe her view to what is happening in her country. This attitude due to the nature of the atmosphere in South Africa where is "a book is measured of political rather than literary forces"(Gordimer, *The Novel and the Nation in South Africa* 33). She believes that the author, and she is one of them, should be interested on the important details of human life, and do not limit him/herself in its own context i.e. his/her cultural and racial background. Nadine Gordimer as a nationalist South African argued about the South African "super-identity"(34). This super-identity has been formed because the South Africans needed it to avoid crisis and split.

Gordimer's sensitivity to the mood and discourses of the current moment in South Africa is shown through her writings. One of her influential and famous novels is *July's People*.

III. 3. July's People:

July's People is one of Nadine Gordimer famous novels. It was written in 1981 before the collapse of the Apartheid regime as her own interpretation of how it would end. It was banned after its publication in Gordimer's own country home South Africa. The novel is set in fictional space where South Africa goes through a civil war between blacks and whites. Whites lose their power and dominance over blacks. The author situates the Smales at an unconscious period between black and white where the whites could not realize what was happening and the blacks were not sure of what is happening.

The Smales is a white family living in a black village with their previous black servant as a refugee from the war in Johannesburg. The novel is a good sample of Nadine Gordimer's works which discusses and illustrates the actions of whites toward blacks and how these last respond. It represents the author's vision and her search for "her own African perspective in a country with deepening divisions between blacks and whites..."(Greenstein 228). Also, the novel represents the writer protest against the government decision to use Afrikaans instead of English as the language of study in some African schools. This act by the government was in order to reduce the blacks' access to the wider world, and to force them to accept their situation as inferiors by learning the native language of Apartheid.

III. 3.1. July's People and Racism:

July's People, like any other novel of Nadine Gordimer, is centered on the relation between the races illustrated by the relation between Maureen, the protagonist, and other characters especially her servant July. Also, the novel expresses a shift of the

balance of power. "White people gradually deprived of power and at the mercy of increasingly empowered black men"(Leitão Vieira 25). This shift could explain the situation that whites were taking before upon the blacks, and it is clear since the first chapter that the black is considered always as a servant to the whites rather than anything even he is their saviour. On their first morning in the native village, living in the mother-in-law's hut, the odd situation Maureen, the protagonist, observes "July, their servant, their host,"(Gordimer 23).

In *July's People*, Gordimer speaks of a segregated society, which is presented and embodied in her fictional characters. In this work, when referring to the act of racism, it is not strictly limited to the physical separation, but it is more mental racism. This is because physical and mental racism generally go together; the racist acts of a person are likely done without thinking. In other words, they are done carelessly without taking into consideration the results of the person's behaviour.

When it comes to the physical separation, we notice two parts that whites and blacks are described as separated in the novel. The first one is their separation before the war which we can perceive through the description of their past house in Johannesburg. The second case is when the Smales are in July's village where they are living in July's mother-in-law's hut.

This physical segregation is accompanied by a mental racism and segregation. The mental racism is embodied by the bad behaviour of Maureen toward July. Maureen is July's boss for fifteen years, and she still behaves like that. Although she acknowledges in her speech his act of saving them like what she expresses in the novel

by "frog prince, saviour, July"(11), she does believe that it was his duty as a servant to do so.

Gordimer saw Maureen as "the last colonial woman"(Topping 582) because she is directed and took care by men who are related to her from father to husband, even July, the black servant, took care of her and tried to keep her out of problems and at ease. These acts are "a typically colonial attitude-that the white woman has a man who looks after her"(581). Maureen identifies Bam's shameful behavior and inability to save them from the situation, as a betrayal. Just as July's refusal to hunt down the gun an ultimate protector of white power is a betrayal of their long-time relationship that she arrogantly assumed was based on their mutual regard.

Female white mistresses, especially educated, liberal ones that Maureen represents, were as guilty as the masters of unconscious patriotism during the apartheid era. For Maureen prestigious and racial value, the change she went through is so fast. The changing of the sequence of her past life leads her to "another time, place, consciousness" (Gordimer, *July's People* 29). She feels very soon after their arrival in the village that she has been transformed utterly: "She was already not what she was. No fiction could compete with what she was finding she did not know, could not have imagined or discovered through imagination" (29). This would explain the transformation of their life and power from whites, who thought themselves as superior, to blacks, the former servants.

Also, her dignity as a former boss is totally destroyed when she realizes that she is more dependent on July rather than him on her. She thought about previous time when she is used to give charity to him and his wife. However, she realizes after getting

close to them that they do not need what she thought they do. Maureen feels obliged to change her behaviour toward him because she discovers another version of their past, July's version. Even though she is convinced to change her thoughts and attitudes, Maureen always has self-justification and recrimination to justify her acts. However, Maureen tries to understand why July helped them to flee from the apocalypse that occurred in the city. What she could understand that he is "not a simple man"(60). This simplicity, that she thought he is, is due to her view to him as inferior without any complexity in his life like she does as a civilized and a member of the upper-class (white). Also, she could not even understand him because of his servant's awkward not perfect English because of the influence of his native language and accent.

Besides all these acts toward July, Maureen, and even her husband Bam, behave rudely with him, especially when he refuses to do something. For example, when July refuses to look after the lost gun, Maureen accuses July of stealing small items from her in Johannesburg. This accusation is due to herself view to herself as the master who has everything that her servant would want to steal.

In addition to Maureen, her husband Bam treats July as inferior. This action is mainly because his lost of his possessions and position. He loses his power and status once his "cheque-book" and prestigious career as architect are worthless in the village economy. Bam, as he is seen after the precious gun is discovered stolen, is emasculated by losing his possessions:

"He lay down on his back, on that bed... and at once suddenly rolled over onto his face, as the father had never done before his sons...She looked down on this man who had nothing, now. There was before these children something much worse than the sight of the women's broad backsides, squatting."(25).

Left with only shame, as he is undefined as a man without his money, career, vehicle, and gun, he abruptly gives up his responsibilities and previous morals.

All in all the concept of racism was discussed through *July's People* by the acts and attitudes of the Smales couple, Maureen and Bam, toward their black servant July and his people in general. Whether by living apart of them, acting differently and even underestimate their culture and way of living.

III.3.2. *July's People* and Black Identity:

The concept of identity in *July's People* is divided into two parts: the black identity and the white identity. The novel is based on the struggle between the two. The two main characters, July and Maureen, are the representatives of each identity. Maureen tried to act as she used to with the white supremacy and superiority, but July reacted differently as he used to do for fifteen years of his service. He became more complex and aggressive toward her superiority. However, the first sign of black identity in the novel is its title "*July's People*". It tells us that those blacks are people we should explore and discover. The black identity is revealed through the novel more and more.

The first sight of black identity in South Africa in the novel is the relationship between Maureen and July: the relationship between master and servant. Blacks were seen as servant, just simple servant. Or what Gordimer expressed as "the decently-paid and contented male servant, living in their yard since they had married, clothed by them in two sets of uniforms... allowed to have his friends visit him and his town woman sleep with him in his room"(Gordimer, *July's People* 11). This would make the blacks dependent on whites, but reality was the opposite because through the novel the Smales couples discovers how much they were dependent on their servant.

Also, the black's tribal system astonished Maureen with her accustomed view of the social system which was based on the family rather than the tribe. This system is known all over the African continent, and each tribe has specific conditions and quality. When Maureen woke up in her first day in July's village, she noticed that the tribal hut was dark traced by some brightness (3). In addition, the tribe prizes of their chief and obeys him totally. Also they managed themselves with nature in order to survive rather than be dependent on the white's stuffs and way of life. Even in the building of their houses they rearrange their "meager resources around the bases of nature, letting the walls of mud sink back to mud and then using that mud for new walls..."(31). This kind of architect that is used by Africans destroys the principles of white's architecture which Bam represent as he is a white architect. So, with the preserving of the black identity, the white identity is humiliated and became nonsense.

Besides July's people stick to their culture and identity, the Smales stick to their white culture became less when they interacted with the blacks, except for Maureen who felt threatened by black culture. Her daughter Gina became more familiar with the black culture and played with black girls without any complex. She even eats "mealie-meal with her fingers" from a shared pot with other small girls (47). Even the father became involved in the village life. Bam discusses with other men, and tries to make him understood.

Furthermore, July became more aggressive toward Maureen. He gradually withstands her, displaying through language that does not fear for the first time to lay bare suppressed opinions:

—Me? I must know who is stealing your things? Same like always. You make too much trouble for me. Here in my home too. Daniel, the chief, my-mother-

my-wife with the house. Trouble, trouble from you. I don't want it anymore.

You see?

— His hands flung out away from himself.

—You've got to get it back.—

—No no. No no.—Hysterically smiling repeating... She was stampeded by a wild rush of need to destroy everything between them.

(26)

This attitude was his reaction as he felt free from her service. Maureen was not able to pay him, and he was serving her whenever she pays him. When she could not, he thought he was free from her, and he knew that he would not be in bad situation because he was not a slave. He was just a servant who would find another job if there is no job for the Smales.

Conclusion:

July's People is a novel written by Nadine Gordimer. The author was influenced by her environment, and her writing was just a reaction toward what she was living. The novel presents the life of South Africa during a fictional space where the black rebelled against the Apartheid regime. A white family, Smales, fled from the war in Johannesburg to their black servant village.

Through the novel we notice a lot of signs of racism. Racism is shown through the acts of Maureen and her husband toward their servant July and his people. In addition, we notice the reaction of July and his people toward those actions which was through their behaving as they are and do not imitate the white way of living.

IV. Chapter Four: Literary Devices:

IV.1. Introduction:

Literature as an art needs some devices to be clear and express a lot of meanings in fewer words, and to express more views in one sentence. Starting with characters, plot, setting until the metaphors and symbols, all these literary devices are seen as tools to illustrate and express more ideas, and make us understand the literary text more.

As we are dealing with novels, we would discuss the main literary devices that the authors used in order to understand more how Nadine Gordimer and Alexander Haley illustrated their view of racism and black identity. We would limit ourselves on three items which are related to our topic: characters, setting, and metaphors and symbols.

IV. 2.Literary Devices used in *Roots*:

Haley was obviously affected by the story he used to hear it from his grand mother when he was a child about his African grand father.: whether it was his mother Lydia Beardsall, his friends Jessie The comments about how truthful is *Roots* is not so important here because himself claims that he used imagination although it was based on facts. However, it does not deny that he gave interesting clues to his novels in order to romanticize it more. There are a lot of aspects which are composite of his own ideas, the ideas of the times, and the expression of those ideas as lived by the real characters that he used to hear about.

IV.2.1. Characters:

Readers have psychological motivation toward characters; they see characters as living beings rather than textual creation. "Such a drift is related to the dominance of the realistic mode in Western culture and to the fact that through a character is a textual creation, s/he is always perceived in terms which are beyond the text"(Hughs and Patin 7). However, characters can be used in different functions and serve many purposes: they can be presented as individuals and "refer primarily to themselves" (Friedman 22), or as types and refer to "larger classes" (22). In *Roots*, characters function as reference to their race.

1- Kunta Kinte:

He is the main character that the story talk about. The story about Kunta Kinte was directly sited from the first chapter till the eighty third where his daughter Kizzy was sold. After that it started talking about his chld and grand children, but never forget and always talk about.

Kunta Kinte is an African from Juffure village. Was captured and brought and sold in America as a slave. As a free born person, he could not bear this inferiority, and tried to escape four times. In the last try, they cut his right leg. He was sold to another master, but never forgets his name and traditions.

2- Bell:

She is Kunta Kinte's wife and the mother of Kizzy. She is a slave born, never seen Africa or heard an African word. She thought, like all other slave born, that Africans are just illiterate, and ignorant not like her who is literate and knows how to read. When Kunta told her about his literary background, however, she became more

respectful to Africa. Nonetheless, she reveals to her daughter that her attraction to Kunta was his pride to his origins although it does not satisfy her and make her at ease because of her experience with white man. She believes that the white man is not really good as she describes it, and he, the white man, does not allow blacks to be and do whatever they want, especially if it has any relation with Africa, as he wants to eliminate any link with.

3- Kizzy:

Kizzy is Kunta's daughter. She was born as a slave, but she did never think that it was awful because she was an innocent child. She did not understand when her mother told her to be proud to be black and do not trust whites. But when she was sold and took apart from her parents when she was just sixteen, she changed her view to all what she thought about white and black relationship since she believed on the existence of a friendship between whites and blacks. She became more attached to her African heritage and insisted to her children and grand children to talk about their grand father.

4- Chicken George:

He is the most famous person in Kinte grand children. He is the son of Kizzy. He is half white since he is the fruit of the rape of Kizzy by her master. George was fearless sometimes and looks like he was some aspects of his grand father.

He had eight children: two daughters and six boys.

The story goes through him and his children until it reached the author himself:

"The baby boy, six weeks old, was *me*" (Haley, *Roots* 799).

IV.2.2. Setting:

The setting is an important element in the novel. It has "an analogical function and complement the indirect showing of character, or be in harmony with a character's mood"(Hughes and Patin 31). Haley's *Roots* began with the birth of Kunta Kinte in his village Juffure, and continues to tell his story in Africa through thirty three chapters where the author describes how the protagonist was raised and educated. Then for next forty four chapters, the author devoted it to talk about how Kunta Kinte became a member of the New World, and his struggle for freedom he could not reach. The later chapters were devoted for the grand children adventures and struggle to be free.

As we can notice, the novel is divided into two major places: Africa and Juffure. Also, it is divided into three major times: pre-Civil War, post Civil War, and Modern times. It reveals all the characters and obstacles that faced blacks in America through humiliation, oppression, rape, and break families by selling the members to different plantations.

IV.2.3. Metaphors and Symbols:

Roots is full of metaphors and symbols although it is based on facts. Symbols and metaphors are important to make the novel more interesting and romantic. The first of the two main settings is the African town that includes the huts and plants. The African law is based on their religion and ancestors rules. The town maintains a sense of strict moral values and disciplinary measures in accordance with the Islamic religion. Therefore, the town stands for lawfulness and purity. It serves as a contrast to American life that occurs later.

The treats of whites toward blacks are described as humiliating. They treated them like animals rather than human beings. "I'm trapped like a leopard in a snare, he thought." (196). They trapped blacks like animals savagely, and chain them like criminals who are waiting their death: Finding himself gagged, blindfolded, and bound with his wrists behind him and his ankles hobbled with knotted rope. (197)

As a reaction he could do nothing than scream: He had shouted so hard that he had no voice left, so his mind screamed it instead: "Kill toubob—and their traitor black helpers!" (202). This shout symbolize all what left to Kinte to do to bring back his honour and pride whom he was taken off by the toubob by kidnapping him and traiting him like an animal or worse. The scream and shout became a kind of release of the inner sorrow when no language could help to express: He wanted to shove himself away from that vacant space, but the instant he moved, the raking of his exposed muscles against the boards made him scream in agony. (234). "*Toubob fa!*" he screamed into the stinking darkness, his cuffed hand jangling the chain of the Wolof's empty cuff. (234) it was a scream of wanted freedom and friend's lost. Between screams, he cried out things he could hardly believe he was uttering: "Omor—Omar the Second Caliph, third after Muhammad the Prophet! Kairaba—Kairaba means peace!" (236). This scream can tell us how depressed was Kunta when he felt he would die in a strange place and chained. Another scream was when one black tried to make him understand that his name became 'Toby'; so, "He wanted to shout "I am Kunta Kinte, first son of Omoro, who is the son of the holy man Kairaba Kunta Kinte!" (269) as a way to prove his personal identity symbolized in his name and race.

All this struggle make him remember is family and ancestors: Each of them— Omoro, Binta, Lamin, Suwadu, Madi—was a stone in his heart.(239) It is a symbol of remembrance and not forgetting them. They were stone who would not move from his hurt and mind.

He wondered when he would get the chance to steal a fresh egg. With the feathers of the cock and some finely crushed fresh eggshell, he would be able to prepare a powerful fetish to the spirits, whom he would ask to bless the dust where his last footsteps had touched in his village. If that dust was blessed, his footprints would one day reappear in Juffure, where every man's footprints were recognizable to his neighbors, and they would rejoice at this sign that Kunta Kinte was still alive and that he would return safely to his village.(272)

This symbolizes the will and hope to return one day to his land, but this hope would not realize to reality until his grand grand grand grand son would do it and return to his village.

The drum symbolizes the only thing that could help to restore the history. It symbolizes the link between the family and its history in Africa.

The cut of his right leg symbolize the loose of hope to have the same life as before. It symbolizes the edge between past life, full of life and happiness and strength, and new life, full of despair and weakness and hopelessness.

The humiliation was not directed just to him, but extended to his children. The master asked Bell to prepare a pallet for her daughter at the foot of Ann's bed. This symbolizes the inferiority of blacks. Besides this, Ann acted as if Kizzy is her doll, whenever she wants she take her from her parents and play with her even if it was Kizzy's birthday which her parents want to celebrate it with their daughter with their own way.

IV.3. Literary Devices Used in *July's People*:

July's People takes place during a future revolution in South Africa. Amid such chaos, traditional roles are overturned and new ones must replace them. It is a fictional and hard to read novel because of the hidden symbols and messages she did want to make all the people think about what happens.

IV.3.1. Characters:

1- July:

He is the black servant of Maureen. He is not perfect in English, and do not even talk too much. Unlike writers in the classic adventure tradition, Gordimer neither ignores July's story nor presumes to tell it. In a departure from her own previous work she structures this novel around inaccessibility of this crucial story to whites of her time and place.

Part of July's history emerges in the struggle with Maureen for interpretive control not only of the present but also of their mutual past. He even rejected his role as a servant since they went to the village.

2- Maureen:

Maureen, the white mother, is the protagonist of the novel. Her conflict with July is the main concern in the novel, although she had problems with her husband too. She is in a weak situation where all men in her life who would protect her became cowards and neglected their duty to protect her. The final scene where she runs toward the strange helicopter present her one and only solution she could do as a final action and take risks by asking help from the men in the helicopter even she does not know whether they are friends or enemies.

IV.3.2.Setting:

The novel takes place in the July's village which is a typical setting for a white South African writer. The village is a symbolic feature for white South African writers who used it as a place of peace and refuge to represent homeland (Viljoen and van der Merwe, 33). Furthermore, the novel is situated in a fictional time. It is situated in an imaginative time where blacks rebels, and whites would run away from Johannesburg.

IV.3.3.Metaphors and Symbols:

The whole novel is a symbolism because it is a fictional work, and the author wanted to discuss and criticize the situation South Africans lived in. So, the place, setting, and the actions are symbolic.

On their first morning in the native village, living in the mother-in-law's hut, the odd juxtaposition Maureen observes with, "July, their servant, their host,"(1) this irony is the beginning of a new relationship between the two characters.

The loss of possessions:

After weeks in the bush, she finally begins to accept and understand that, "she was not in *possession* of any part of her life."(139).The center, the possessions and the possessing of them, has not held. Black revolution has derailed their lives completely.

Her husband, Bam, quickly loses his power and status once his "cheque-book" and prestigious career as architect are suddenly worthless in the new village economy that is thrust upon them. Bam, as he is seen after the precious gun is discovered stolen, is emasculated by losing his possessions:

"He lay down on his back, on that bed... and at once suddenly rolled over onto his face, as the father had never done before his sons...She looked down on this

man who had nothing, now. There was before these children something much worse than the sight of the women's broad backsides, squatting."(145)

Left with only shame, as he is undefined as a man without his money, career, vehicle, and gun, he abruptly gives up. Maureen focuses on the lack, the loss of control, and the awful revelation of it to their young children. Her pride is at stake.

July, on the other hand, gradually withstands her, displaying through language that does not fear for the first time to lay bare suppressed opinions:

—Me? I must know who is stealing your things? Same like always. You make too much trouble for me. Here in my home too. Daniel, the chief, my-mother-my-wife with the house. Trouble, trouble from you. I don't want it anymore. You see?— His hands flung out away from himself.

—You've got to get it back.—

—No no. No no.—Hysterically smiling repeating... She was stampeded by a wild rush of need to destroy everything between them.(151-152)

The conflict between the two characters made them understand how much they were far from each other, and they found that they should destroy all the rocks and walls between them to make them understand: the linguistic, the cultural and functional barriers.

1- The bakkie

July takes the couple and their three young children back to his village 600kms away, driving their yellow bakkie, a small truck of the type used by affluent white South Africans as a sporting vehicle and which Bam had bought as a treat for his 40th birthday. This vehicle later becomes an important symbol in the power struggle between July and the people he once served. Who holds the keys to it, holds the key to so much more besides.

2- The dependence on July:

The Smales find themselves dependent on July, and July's family questions their presence in the village. He explains their situation, telling his mother and wife, Martha, about the violence in the country. They cannot, however, fully believe his account given their past experience with white dominance. This refusal to believe that whites are in trouble because of blacks could be symbolize the refusal to believe that whites could be weak like them. Also, they believed that the whites who would make trouble for them.

He makes her recall his former status as her "boy" when he kept the keys to her house. July always remembers his status, and he used to do so. July is still faithful to his work since they pay him.

Maureen tries to defend her treatment of him and says their former relationship has ended, that he is no longer a servant. He then shocks her by asking if she is going to pay him this month. He offers the car keys back to her, saying he worked for her for fifteen years because his family needed him to. She then retaliates by mentioning Ellen, his mistress in Johannesburg. Though feeling a hollow victory, Maureen knows July will never forgive her this transgression. He keeps the car keys. Money is the only relation between the two races. When it ends, there would be no relation and blacks became no more servants for whites.

When whites find that they do not have any authority toward blacks, they tried anything could hurt and humiliate them in order to satisfy themselves and their pride and honour. As he kills the warthogs he realizes just how different his life was and how spoiled they were (he went from shooting birds to warthogs and didn't like the difference in blood and destruction). Bam gives the larger wart-hog to the villagers and

keeps the smaller (and more tender) one. Whites always have the best things, and blacks, as they are a lot, do not care a lot on quality as they care about the quantity to feed them all. Everyone joyfully feasts on the meat.

3- The gun:

The gun, a potent colonial symbol of domination, is desired by one revolutionary young man who is believed to have run off to fight for/with the “Rusias” and the “Cubas,” according to the village chief.

The stolen gun becomes a point of frustrating climax as July refuses to go look for it; Maureen is stunned by that refusal, along with his subsequent verbal defense as he slips into his native language to excoriate and reject her.

4- Capitalism:

Maureen’s children have instilled within them the surrounding cultural currency. They are described at first by being most excited by novelty. *Bought* items in their lives bring enjoyment, no matter how trivial the object: “the children, excited, as it seemed nothing else could excite them, by a new possession. Nothing made them so happy as buying things.”(6). Once in the bush, not comprehending what has happened at first, they demand Coca-cola instead of water; the solution they keep proposing is to go and “buy some,” even if a store is no where in sight. It has been their dialectic of privilege throughout their young lives.

5- Flee:

Death is described as a “purchase,” a private plane to crash in for Bam’s older colleague. Even Maureen fleeing toward the helicopter symbolizes her will to take risks and her own decisions even they are wrong.

Conclusion:

All in all, the literary devices are important element to illustrate the idea more and more. As writers, Haley and Gordimer used them in order to express their ideas about racism and identity.

General Conclusion:

Through my research I wanted to see how American and literature presented the racist acts and the black identity especially in the twentieth century. This pushed me to search behind the factors that influenced the authors to write in order to express their ideas about the racial segregation and to express how black characters reflected the real black people's way of preserving their own identity of two figures that played a major role in literature of the African American and South Africa in the world of literature which are Alexander Haley and Nadine Gordimer. I wanted to know whether the authors I have chosen did express the racial segregation and black identity in their works, and to see whether these goals were personal or they worked for the benefit of the black community, or their work was to preserve the unity of the society in general.

The two novels have a special value in the national literature of each country. In one hand, *Roots* is considered as an illustration of the black suffering in America since the beginning of the appearance of blacks in America as slaves in the plantations in the South following the trace of Kunta Kinte and his grand-children until arriving to the twentieth century and the author, who is the grand grand grand grand son of the protagonist from his maternal side. The novel, although it consists a lot of fictional aspects, is telling a story of real persons who were there in a land that they do not belong to trying to keep distinguished from the whites as possible as they could, and creates their own way of life.

In the other hand, *July's People* is completely fictional novel. However, it presents and illustrates perfectly the South African society and its aspects, especially the white view, as the author is a white. The novel depicts the author's interpretation how

the Apartheid regime would end. It tells the efflux of a white family and refugee into their black servant's village.

Through the background of the authors, we can notice that the context and the surrounding of the authors directed them into their topic. For Alex Haley, the fashion of his time in African American writings was to write a biography. Also, his colour of skin and family background lead him to write *Roots*. For Nadine Gordimer, the choice of writing for the blacks interests against her race is imposed by her entire experience in life. She does believe that the whites and blacks should live together peacefully because they complete each other. In addition, as a writer in South Africa, she could not deny her role in reforming the society, and express her political view.

Through our analysis of *Roots* and *July's People* we reached some important truths about human experience which are not necessarily at once obvious. We remarked that both authors prove to be, in their works, writers of exceptional sensitiveness and talent and that their portrayal of the racism they witnessed and blacks struggle to preserve their identity is original. Furthermore, the two novels discuss the relationship between blacks and whites each one in its own context. Moreover, both authors by their novels tried to reach one point which is the unity of the races which consists the society. In other words, although blacks and whites are different in term of appearance and culture, they form one nation which they should preserve its unity by keeping unified.

Although they have some common points, the two novels, *Roots* and *July's People*, have a lot of differences whether in form or in content.

First of all, the plots of the novels are completely different. *Roots* follows a logical linear plot which can be captured by the genealogical sequence. *July's People*, however, begins with a lack of background, but it became clear by narrating process.

Then, the two protagonists belong to the writers' racial group. In *Roots*, the protagonist is a black character who praises the family relationship. However, in *July's People* the protagonist is a white woman who loses her faith in her family, and decided to flee away and live them in an act of despair and hope. Besides the protagonists, the other characters are varied. In both novels, we find a variety of characters: whites, blacks, children, adults and olds. But in *July's People* we find the involvement of whites in the world of blacks, not like *Roots* where the author focused more on the black characters and neglected the white ones who they are described as cruel creatures.

Furthermore, blacks' alienation still exists even they claim to be American, and they still feel different that is why they stick in their history and search for it. In the other side, *July's People's* black characters know that they belong to the land and the whites who are the strangers. So, the whites are trying to involve themselves in the blacks' world.

Nonetheless, in *July's People*, being a servant is not a big deal for July. At the contrary, he believed it was his duty since the Smales payed him. In *Roots*, however, being a servant to a white is a shame for Kunta Kinte. He believed that he was better, and the whites were living like animals, without rules, dignity and ideals. For him, serving them was an unblessed act. But this superior attitude changed through the coming generations which born and lived with whites toward accepting it, but refusing the inferiority actions.

Nevertheless, the mixing of blood between blacks and whites is presented as an enforced one by rape. This is an attempt as to describe that the mixing of bloods is not just refused by whites who think to be superior, but also from blacks who found it a shame. However, in *July's People*, there is not any mentioning of the mixing of bloods, although Gordimer discussed this and its impact on society and individuals in South Africa in her novel *My Son's Story*.

To sum up, the two novels have many things in common, and a lot of different aspects. The two authors are from different origins and discuss almost the same theme: the relationship between two different racial groups in two societies based on racial diversity. Alex Haley is an African-American author who is presenting in his *Roots* what his racial group is facing. However, Nadine Gordimer is a white writer who is telling a story of her race and the blacks in her *July's People*. Although they discuss and present their ideas differently in style and plot, both authors agree that although the two races are different physically and culturally, blacks and whites belongs to one nation which they should work together to develop it.

Glossary:

Novel: it is a literary genre that is characterized by telling a story in a long period. It is characterized also by the use of imagination.

Literature: is a piece of writing that are valued as works of art, such as novels, short stories, poems, novella.

Black literature: it is the literature written by blacks whether in Africa or outside it.

African: related to the African continent.

African American: is an American who has African ancestors.

Racism: it is the unfair treatment of people who belong to a different race.

Identity: the characteristics, feelings or beliefs that distinguish people from others.

Context: it is the situation in which something happens and that helps to understand it.

NAACP: The National Association for the Advancement of Colored People, founded by W.E.B Du Bois and other intellectuals in order to develop the situation of coloured in America.

Apartheid: it is the former political system in South Africa in which only white people had full political rights, and others, especially blacks, were forced to live away from white people, go to separate schools, etc.

Racial Segregation: it is the former political system in the U.S in which the races, especially whites and blacks, went to separate places, and live separately where whites have the best things and non-whites get bad stuffs.

Race: is a group of people where is divided according to its physical appearances, for example colour of skin.

Zaghba,

Ethnic group: it is a group of people connected to each other because of the same race or/and culture.

Protagonist: the main character in the novel.

Work Cited Pages:

Books and Anthologies:

- Arab, S.A et al. Bridging the Gap: Language, Culture and Literature. Algiers: L'Office des Publications Universitaire. Print
- Cook, Mercer, and Henderson, E.Stephen. The Militant Black Writer in Africa and the United States. Madison: The University of Wisconsin Press, 1969. Print
- Dehmoune, Amel. *African Trade-Unionism and Apartheid in South Africa*. Ed. Lahouel Badra et al. African Issues. Oran: Dar el Gharb, 2004. Print
- Eyerman, Ron. Cultural Trauma: Slavery and the Formation of African American Identity. Cambridge: Cambridge University Press. PDF. www.cambridge.org.
- Gordimer, Nadine. July's People.1981. London: Bloomsbury, 2005. Print
- Gordimer, Nadine. *The Novel and the Nation in South Africa*. 1961. Ed. G.D.Killam. African Writers on African Writing. Heinemann. Print
- Haley, Alexander. Roots: The Saga of an American Family. 1974. Los Angeles: Vanguard Books, 2004. Print
- Hughes, Terence and Patin, Claire. L'analyse Textuelle en Anglais: Narrative Theory, Textual Practice. Paris: Armond Colin, 2007. Print
- Parker, John, and Rathbone, Richard. African History: A Very Short Introduction. Hampshire: Oxford U.P, 2007. Print
- Clack, George et al. Outline of U.S History. U.S Department of State. Bureau of International Information Programs. 2005.PDF. <http://usinfo.state.gov/>
- Viljoen, Hein and van der Merwe, Chris. N. South African Perspectives on Literature, Space and Identity. New York: Peter Lang Publishing, 2004. Print

Journal's Articles:

Athey, Stephanie. *Poisonous Roots and the New World Blues: Rereading Seventies*

Narration and Nation in Alex Haley and Gayl Jones. Narrative:

Multiculturalism and Narrative, Vol.7, No.2, (May, 1999), pp: 169-193. PDF

<http://www.jstor.org/stable>

Haley, Alexander. *My Furthest-Back Person- The African: The Inspiration for Roots*.

New York Times (July 16, 1972). Pp: 12-16.

Hamish, Matthews. Both Gordimer and Coetzee Have Been Preoccupied, Through
Their Careers, with the responsibility of the novelist. From Your Reading of
the Novels, How Would You Say Their Ideas About Responsibility Differ?.

The University of Nottingham Innervate: Leading Undergraduate Work in
English Studies. Vol. 2. (2009-2010), pp: 322-331. PDF

<http://www.jstor.org/stable>

Lazar, Karen. *Jump and Other Stories: Gordimer's Leap into the 1990's: Gender and
Politics in Her Latest Short Fiction*. Journal of South African Studies. Vol. 18,
No.4 (Dec., 1992), pp 783-802. PDF <http://www.jstor.org/stable>

Luiz Gustavo, Leitão Vieira. "Nothing is Black and White in South Africa: Power and
Roles in Nadine Gordimer's *July's People* and J. M. Coetzee's *Disgrace*".

Estação Literária 6, (dec. 2010), 25-32, PDF <http://www.uel.br/pos/letras/EL>

Nzongola-Ntalja ,George. *Ethnicity and State Politics in Africa*. African Journal of
International Affairs Vol.2, No 1, (1999), 32-59. PDF

<http://www.jstor.org/stable>

- Stets, Jane E; Burke, Peter J. "Identity Theory and Social Identity Theory." Social Psychology Quarterly 63 (2000): 224-237. PDF <http://www.jstor.org/stable>
- Topping Bazin, Nancy. *An Interview with Nadine Gordimer*. Contemporary Literature. Vol. 36, No. 4(winter, 1995), pp. 571-587. PDF <http://www.jstor.org/stable>
- Victor, S.Yarros. "Ethics in Modern Fiction." International Journal of Ethics, Vol. 29, No.1 (October, 1918), pages 39-47. PDF <http://www.jstor.org/stable>
- Wen Chi, Yuan. "In Search of Black Identity: CLAUDE McKAY'S HOME TO HARLEM." American Studies, XXI, No.1 (March, 1991), pages 103-122. PDF <http://www.jstor.org/stable>
- Werner,Craig. *On the Ends of Afro-American "Modernist" Autobiography*. African American Review,Vol. 24, No. 2 (Summer, 1990), pages 203-220. PDF <http://www.jstor.org/stable>

Dissertation:

- Lynn Hunt, Patricia. A Story Not to Be Told: the Depiction of Slavery in American Novels, 1875-2000. PhD Dissertation, University of Maryland, 2007. PDF.

Dictionary:

- Wehmeier, Sally et al. Oxford Advanced Learner's Dictionary of Current English. 7th ed. 1948. Oxford: Oxford University Press, 2006. Print

Electronic Sources:

- Bio.True Story. Alex Haley biography. <<http://www.biography.com/people/alex-haley-39420>.> 30 Mars 2012. Web

"Nadine Gordimer-Nobel Lecture". Nobelprize.org. 28 Nov 2011.

http://www.nobelprize.org/nobel_prizes/literature/laureates/1991/gordimer-lecture.html>

Oral History by Nadine Gordimer. 123HelpMe.com. 30 Jan 2012.

<http://www.123HelpMe.com/view.asp?id=162058>>. Web

Ross, Scott. Interview the Roots of Racism: A Conversation with Alex Haley.

http://www.cbn.com/700club/ScottRoss/Interviews/Alex_Haley.aspx. > 30 Mars 2012.

Web

South Africa Tours and Travel. Literature in South Africa from a Rainbow Diversity of Cultures. Web. 30/03/2012.

<http://www.south-africa-tours-and-travel.com/literature-in-south-africa.html>>

Wikipedia. Racism. Web. <http://en.wikipedia.org/wiki/Racism>>03/02/2012.

Wikipedia. New Negro. http://en.wikipedia.org/wiki/New_Negro>Web. 03/02/2012.