

**RESEARCH ARTICLE**

## Beyond Race; Today Literature Nadine Gordimer *The Pickup And The House Gun*

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**Abstract**

Apartheid in South Africans was characterized with the humiliation exploitation and discrimination for the Blacks. The post-apartheid is an abrupt shift away from a racial focus towards a wider concern with all the many and various dimensions of human existence. This research uses the fictional works of Nadine Gordimer to capture the experiences of South Africans especially as it concerns the Black. This research will analyse the effect of post-apartheid on the literature of South Africa. In the texts under study using their thematic preoccupation which include: quest for love and errors of parents. The findings therefore reveals that South Africa has gone beyond race.

**Key words:** Apartheid in South Africa, Humiliation, Exploitation and Discrimination, Human Existence.

**1 | INTRODUCTION**

The earliest inhabitants of the region are the San (better known as Bushman) and the Khoikhoi (traditionally but inaccurately referred to as Hottentots). They are the speakers of the so-called Khosian languages, the term combining their names. The first European to reach coastal southern Africa was the Portuguese in the late fifteenth century. Dutch settlement began in 1652, followed by the Huguenots in 1668, both of whom were well established when the British took the cape in 1795. In South Africa the white minority over lords who have all the time tried to preserve and perpetuate their dominant political and economic position at the top of the pyramid. According to Ezirim “Are the descendants of the admixture of the early natives and white stangers” (7). This class has the advantage that as “colored” they do not need to carry passes when they move about.

To discuss literature beyond race, we require some knowledge of the white settlers who held power in African for nearly four hundred years: and of the back tribes surrounding them. Throughout most of the twentieth century, in one African country after another the legal and moral base of the white minority rules was under attack and movement for independence spread over the continent. But south Africa was different from the other colonies unlike French, Portuguese and British colonies in the rest of Africa; the four southernmost states became province in a republic that was ruled by the prominent white minority of Afrikaners, who are descendants of the sixteenth and seventeenth century Dutch pioneers.

The paper focus in Nadine Gordimer’s *The Pickup and The HouseGun*; exploring the world of the novels as representative of post-apartheid literature beyond race. South Africa is a country blessed with an abundance of natural resource including fertile farmlands and unique mineral resources. South

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African miners are the world leaders in the production of diamond and gold as well as strategic metals such as platinum. The climate is mild, reportedly resembling the San Francisco Bay area weather more than anywhere in the world. South Africa was colonized by English domination of the Dutch descendants (known as Boers or Afrikaner) resulted in the Dutch establishment of the new colonies or Orange Free State and Transvaal. The discovery of diamond in the land around 1900 resulted in an English invasion which sparked the Boer war. Following independence from England, an uneasy power sharing between the two groups held until the 1940's when the Afrikaner National Party was able to gain a strong majority. Strategist in the National party invented apartheid as a means to comment their control over the economic and

social system. Initially, the aim of apartheid was to maintain white domination while extended racial separation. Starting in the 60s, a plan of "Grand Apartheid" was executed emphasizing territorial separation and police repression.

In 1990, President De Klerk finally announced the end of apartheid and by 1991, all apartheid law were repealed. In response to the end of this era, the Truth and Reconciliation Commission (TRC) was established. Its purpose was to investigate acts of violence and discrimination committed by the apartheid regime. South Africa literary community including such authors as Nadine Gordimer, J.M. Coetzee, Athol fugard, and Alan Paton, had been instrumental in bringing world attention to the legacy of colonialism and the unjust laws in their native country. The end of apartheid, however, ushered in a new transitional stage for South African authors. As author Andre Brink has commented, post-apartheid literature "can no longer slip so easily into the silences previously imposed by the government" (99). Writers who were once content to address polemic political themes in their prose are now challenged to explore original subject material and envision a new future for South African culture.

The wind of change that blew through South African society after the collapse of the apartheid system brought sudden transformations in the law and in their attitudes to everyday life. The end of apartheid witnessed the emergence of new social problems that writers have attempted to confront in their works.

South African texts published after the first democratic elections in 1994 are commonly referred to as post-apartheid literature. The sudden socio-political mutations that took place subsequent the demise of apartheid were on manifestation to the transitional phase of a transforming society. In the South African political context, "the transition" has come to mean the period running from the late 1980s to the first democratic elections in 1994. The early years of democracy were characterized by a new form of writing called "honeymoon literature is its overriding tendency to praise the miraculous materialization of the multiracial "rainbow nation." This emphasis on describing the feeling of euphoria was more dominant in poetry and drama. Authors such as Athol Fugard and Mongeni Ngema are well-known for their obsession with this form of writing. In fact, honeymoon literature basically took up the themes of the Truth and Reconciliation commission (TRC) by highlighting the importance of confronting the truth about the traumatic past in order to promote forgiveness and reconciliation between the victims and perpetrators of violence

The aftermath of apartheid has brought about new problems in the society. The South African poet and critic Andries Oliphant predicted that post-apartheid writing would have many possibilities "ranging from ecologically sensitive to gender conscious literature as well as cannibalized forms of literature" (33). In fact, in the newly democratised South Africa, literature is no longer confined to the representation of the politicised racial division environment. It has started to look at new aspects of power distribution and social relations. Post-apartheid writing has shifted from the representation of racial division to that of different class difference, reflecting the new social fabric. In fact writers have become interest in class relationship rather than race. For example the 1991 Noble prize winner Nadine Gordimer's portrayal of the social realities of contemporary times are often set in the center or suburbs of Johannesburg, where the novelist herself lives. She focuses on the Marxist dialectics of class division. Gordimer's work epitomizes the transition from racial dialectics to the dichotomy of class. Here description of class division is perhaps most evident in her novel *The Pickup* (2001). The best illustration of class opposition is provided by Sello Duiker in his novel *Thirteen Cent*

(2002).

A common feature in post-apartheid literature is concern with nation-building projects. Authors explore the possibility of re-assessing past identities in order to construct a new national identity based on a trans-cultural perspective. The representation of the present state of civil society put individual rather than politics in the center even through the interaction between the private and public sphere persists. One can identify a thematic change in most post-apartheid literature. In Fact, South African texts published after 1994 are increasingly preoccupied with certain emerging issues that we can identify by providing examples of texts dealing with each social problem facing the new South Africa.

**1. HIV and Aids:** one in every five South African is HIV positive. So writers on every side of the gender and cultural divides have joined hands to use the artistic arena to fight against the epidemic Nobantu Rasebotsa's *Nobody Ever Said Aids, Poems and Stories from Southern Africa* (2004) and *Colored hill* by Verenia Keet (2005).

**2. Xenophobia:** Apartheid racism seems to have been replaced by Xenophobia. Black South African's rejection of black people from other African Nation. *Welcome to Our Hillbrow* (2001) by Phaswane Mpe and the current behavior of South African to Nigeria.

**3. Homophobia:** The theme of homosexuality has begun to dominate among both black and white writers. Such as Nadine Gordimer and Sello Duiker.

**4. Ecology:** liberation from the determinism of race has opened literature towards other horizons such as environmental consciousness. Zakes Mda's *The whale caller* (2005) and *The Heart of Redness* (2000)

**5. Feminism:** women's new public roles and their heroines in the liberation struggle are emerging literary themes. *Dust* (2002). Mtutuzeli Nyoka's *Speak to the Silent* (2004) Njabulos' Ndebele's *The Cry of Winnie Mandela* (2003).

**6. Demostic violence:** An alternative to the them of political violence Gordimer's *The House Gun* (1998).

The thematic change in post-apartheid literature has also given a novel aesthetic dimension to contempo-

rary texts.

Various scholars have studied Nadine Gordimer's works with particular focus on the concept of Apartheid as the affects her writing. For instance, in the *Guardian International Edition*, Maya Jaggi has this to say:

No sooner had Nelson Mandela emerged from prison than people began to ask what if anything "oppositional" authors such as Nadine Gordimer would find to write about in the dawning post-apartheid world. The Noble prize winner has proved if any were needed that there is no shortage of target in the "new" South African for her unswervingly Ironic gaze (1)

Adrian Mitchell in an essay title "Climate of Fear" has this to say about *LateBourgeois World*, it is impossible to write a novel about South African which will be directly useful to South Africans under the present censorship. Such a book would be unobtainable, except by political elites who are usually too busy campaigning or collecting plain facts to worry much about literature. In this light, F.A. Eehmann in a writing titled "E I Pasa Herald post" called *The Lying Days* "not a bad novel" adding that once it get going, Gordimer's characters become interesting. The plot "satisfactory", and her prose good. Nadine Gordimer is one of the African writers to have dealt with the probing issues of her time in her works. Especially in the apartheid dispensation, but we are not on that topic. She has shown that as a renowned writer,, she can involve herself in the new writings of her nations South Africa. In this respect, her novels, *The Pickup and The House Gun* attain a tremendous accuracy in showing that new writings beyond race demonstrate a writer who is committed to her society.

## 2 | SYNOPSIS OF THE PICKUP

*The Pickup* takes a little getting used to Gordimers narrative voice is ironic, very visible, but detached narrative voice, and begin working slowly past the cited story to a deeper understanding of the book, the reading improves dramatically. Julie Summer's car breaks down in the heavily populated but dangerous South Africa city ostensibly Johannesburg where she lives. Obtaining help from a young mechanic at a

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nearby garage proves to be the kind of serendipitous encounters which Julie has been trying to leave herself open to and which ultimately changes her life.

The story raises a number of complicated questions about privilege and privation about love and longing and ultimately about the nature and quest for home that mythical or sense of belonging for which man has been searching long before Odysseus tied himself to the mast.

Julie Summers is the daughter of a wealthy investment banker she is also a refugee from her family and Northern suburbs background and lives in relative squalor in a poor part of town “sufficiently removed from the suburb ostentation to meet their standard of living home behind” and meets with her like-minded trendy and liberal friends in the EIA or LA café in downtown Johannesburg. Julie finds her parents embarrassing and avoids contacting either her father, who has remarried a young beautiful socialite or her mother who is living with a younger casino owner “her latest husband” in California. The mechanic initially called Abdul and later revealed as Ibrahim ibn Musa, comes from an unnamed Arab country by the Sahara desert ostensibly Tunisian and is working illegally on an expired visa desperate for permanent residence either in South Africa or anywhere else other than his home country back to which he is ultimately deported.

*The Pickup* could be called “love story” as Abdul becomes Ibrahim and Julie becomes .accustomed to life in a remote Islamic village, so far removed from her own background and the convinces she is accustomed to. It is an odd love story though, and one feels that the characters are looking for something other than the romantic love they appear to be building their worked around Julie “Often have the sense that he is not looking at her when his regard was on her; it is she who is looking for herself reflected in those eye”, by shifting person without any indication that this is what is happening, the narrator allow us into each though process and their continual misunderstanding of one another. Despite their different background and culture, and the misunderstanding and misreading, there are many parallels between Julie and Ibrahim’s case. Both are unable to go home or stay home. In Ibrahim’s case, to mother “the image of herself she believes to be her true self”. Both are running from their background, trying to

reinvent themselves in some other image. Under apartheid, Gordimer was generally perceived to be an anti-apartheid spokesperson: the voice of reason and conscience against a tyrannical dispensation. However with the demise of the old regime, new tendencies are becoming apparent in her writing; her excursion beyond the national question, the aspiration to slept out of cultural isolation and plunge into the whirlpool of the larger post-ideological scene. Along with other critics, I have noted Gordimer’s post 1990 engagement with less dramatic social issues, as well; as her new focus on global concerns. Without deserting the local, Gordimer’s understanding of globalisation, what Robbins calls “localized inflected and globally mobile” (246) informs her intellectual positions as “locally inflected and globally mobile” (Coopan Vilashini: 15). Starting with her novel *The Pickup*. Gordimer deliberately looks beyond the local in pursuit of cognate socio-cultural paradigms elsewhere. By drawing on recent post-colonial theories, this chapter seeks to outline these theories and themes using the novel *The Pickup*. As Loomba Ania said “it is important to forge links between the differently positioned subject of the new empire.....recoiling the demands of local conditions with broader paradigms of colonial and post-colonial history” (18).

*The pickup* is a radical shift of emphasis in her writing preoccupations Gordimer seem to have renounced her exclusive focus on South Africa, which she considers in the past to have been “the example, the epitome of cultural isolation” (212). Now that writers feel less pressurized to engage with a dramatic social context, she is keen to offer literacy answers to an important questions. How, in national specificity, does one country go moving beyond itself to procreate a culture that will benefit others? (212). In this chapter, the researcher shall present a new facet of Gordimer’s writing profile; a tendency that can be detected in her more recent work of fiction *The pickup*. What are new, are her excursions beyond the national questions and into the whirlpool of the larger post-ideological world scene.

### 3 | ANALYSIS BEYOND RACE

The world beyond has a particular resonance in the field of South African literary studies; it featured prominently in the now famous exchange. The word “beyond” itself goes some way towards deconstructing these oppositions because it connotes a time and place we are unable to categorise or define. Love: To the knowledge of the researcher, this is the most recurring theme in the novel *the Pickup*. The issue of love has always been plot subject, as it were for philosophers, defined in the *Oxford Advanced Learner’s Dictionary* as “the deep intense affection sexual passion”. It is a love story between Julie (brought up in the cocoon of a caring, wealthy family from whose glitzy life style she is anxious to cut herself) loose and Abdu (a hopeless poor immigrant who attempts to make something of himself in post-apartheid era South Africa, working as a grease monkey educated though he is).

These two persons are thrown together by a queer quirk of fate if anything when Julie’s car packs up on a street in cape town Abdu, unlike young white people who taunt the car owner so glaringly that she cannot help but feel that “Nothing gives a white male more of a kick than humiliating a woman driver” (6), bails her out from that chance encounter results a close acquaintanceship that wrap up growing into love.

Love is so paramount a telepathic feeling that twentieth century French philosopher Emmanuel Leving views it as the most effective way of displaying one’s responsibility for the other. Any person steeped in the consciousness of humanity cannot elect to remain unfeeling in the face of a fellow beings suffering. Love is attributed to our humanity besides being one of the dividing lines between mankind and animals (The latter are, indeed, devoid of it. However, that does not imply that they are not sensible to suffering) on those scores, it is supposed to cut across racial and religious as well as ethnic divide.

Love and hospitality as well as sympathy are interwoven in *The Pickup*. The author, with consummate craft, uses the trials and tribulation of a hopeless immigrant, and the open-mindedness of a woman from the South Africa gentility to ram home this interconnectedness. That reality shows from the inception of the novel when a mechanic from an

unnamed Arab country helps a South Africa woman, whose car has broken down on a busy street, off the hook. As a matter of fact, all through the narrative, Julie Summers is unswerving in her drive to debunk the old school shibboleth of racial or religious difference and unsurprisingly, strikes a blow for the virtues of otherness through her sympathetic attitude towards Abdu “To be open to encounters that was what she and her friends believed, anyway, as part of making the worth of their lives” (10) Another case in point is supplied by Julie’s stubborn reluctance to look on the grease monkey as a nonentity. One her way with Abdu from the garage to the spot where the care parked up, Julie, speaking through the agency of the narrator, give compelling sidelights on her mind-set:

He carried a bulky handless bag with a new batter and tools and it was awkward to walk beside him through the streets with people dodging around him, but she did not like to walk a head of the garage man as if he some sort of servant (7).

Here, Miss Summers concretely emphasises the sense of oneness that she feels towards Abdu. Although her social background is far cry from Abdu’s, Julie shies away from displaying superciliousness Vis-à-vis the mechanic. By the same token this one, rather than following in young white folks’ footsteps by making jibes at Julie, wisely chooses to be sympathetic to Julie. No sooner has she learnt about the woman’s predicament than he wasted no time in coming to her help although, initially, Julie though that “he listened to her without any reassuring attention or remark” (7). Furthermore, he is unsparing in dishing out heavy duty advice to Julie. Witness his urging the later to jettison her “old rattle trap” and buy a new one because “it can be a danger for you to drive. Something can fail that can kill you” (11).

Julie stops at nothing to live out her lodestar that a human being, whatever his walk of life, deserve sympathy and love. This throws into sharp relief the South African notion of Ubuntu defined in the *Oxford Advanced Learner’s Dictionary* as “the idea that people are not individuals but live in a community and must share things and care for each other”. It takes two to tango. This kind of maxims shines through Julie’s animus against the use of foreignness for racist ends, and in her strenuous endeavor to shield Abdu from being the but of derogatory

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remarks and “bourgeois xenophobia”. As it turns out, difference in social or racial background is not a hindrance to the exercise of love and hospitality by any stretch of the imagination. Little wonder Julie strives with every fiber of her being to make Abdu feel comfortable in her own country, taking him to the EI-AY Café patronised by folks who have distanced themselves from the ways of the past, their families, whether these be black ones still living in the ghettos or white ones in the suburbs (23).

In the same breath, a white business man, Abdu’s boss no less, is baffled as to why Julie despite her aristocratic stock, has a crush on a squalid migrant worker to the point of dancing attendance upon him:

...That young lady who hung about every day coming to talk to him (Abdu) low-voiced where the paused in his works, tools in hand, there to fetch him in her car every evening: she had class, you could see, never mind the kind of clothes all that crowd at the cafes wear not all the whites had class around these streets, but she had. As a white father of daughters himself, it was a shame to see what she was doing with the fellow from god knows where nothing against him but still (31).

This racist slur, instead to taking the wind out of Julie’s sails, acts as fillip to her ethical action. As a matter of fact, her concern for Abdu is embedded in the Ricoeurian term of “ethical intention” whose backbone is described as “aiming at the good life’ with and for others in just institution” (21). Unlike the owner of the garage workshop who is disdainful of the mechanic out of racist and social class proclivities. Julie is on a moral high ground; so he can’t find it in her heart to treat Abdu like dirt and maybe it is what we call love at first sight. Her guiles, steadfast concern for her lover unnerves many a person in her entourage and community for that matter. The proprietor of the garage attempts a new way to make Julie see sense by playing on her aristocratic extraction:

Don’t get me wrong, for our own good; you’re a nice girl, a somebody I can see. He’s not for you, he’s not even allowed to stay in the country. I give him a job, poor devil, I mean, God knows who it can happen to an it’s the other kind the real blacks who get what’s going nowadays, (32).

Upon hearing the claptrap Julie comes near to throw-

ing a hissy fit but knows better out of love for Abdu: Her temper hit her like a lash, she was ready to attack him with the arrogance of “somebody” in her he recognized but there intervened at least something she had learned of an alternative reality to her own: the indulgence might lose her lover his cover. This place where she discovered him under a care (32).

This scene is a standout moment in the narrative as it marks the time when Julie come into own, throwing everything but the kitchen sink to prevent Abdu’s deportation to his country. To show and prove her love she enlists the support of Mr. Hamilton Motsamai; a one-time lawyer and a friend of her dad’. This one though does not live up to Julie’s expectation as he tells her foursquare what he thinks about her lover’s predicament:

The changes of appeal succeeding for Mr.....?, would have perhaps marginally better if you had been married. He would have had the advantage of the provision that he espouse of a national... And of course, Julie...Miss Summers, you are unquestionably that has the right of permanent residence (77).

As if nipping in the bud any urge from her to rush headlong into going down the aisle, Mr. Motsamai strikes a note of warning to Julie:

A moment: wait...to resort to marriage now...at this stage..... would only prejudice your case further: it would be seen as a device to gain residence, that’s all. Marriage to a national as a positive factor in seeking entry to a country or appealing for permanent residence a stay of expulsion order has to have been of a duration... proof that it is genuine (78).

Julie being unable to turn the tables and prevent Abdu’s deportation, she makes up her mind to leave South Africa her lover. She springs a surprise on Abdu:

So he was there when she came home from work with an envelope from the travel agency. She handed to him where he lay. He delayed a moment, reading the name of the agency, with its logo of some great bird in flight, as it to convince himself of its portent. He made a slit in the top of the envelope with his nail and slid a forefinger along to open it inside; there were two airline tickets (93).

In (95) we see how shocked Abdu is by Julie’s decision: when it dawns on him that Julie has no inten-

tion of backing down, Abdu tries to sort of meet her halfway:

With the acceptance of love there comes the authority of impose conditions. They have never worn old to one another, for her they bourgeois clichés left behind... but there is a consequence common to both: if you love me you will want to do as I say or, at least make concessions to please me. It was right that she must inform her father of her decision (97).

Abdu knows only too well that for Julie to relinquish all the perks that go with middle class life and go with him back to his country there must be something beyond her control. Love is, indeed, an overpowering feeling nay passion that escape being resisted Julia summers lives and breathes love.

#### 4 | CONCLUSION AND RECOMMENDATION

Literary works reflect the society in which the authors live and they are instruments of social consciousness and awareness. Most often the themes and issues raised in literary work are influenced by events in the society. This justifies the issues of post-apartheid writings as observed, issues from which South African literature cannot extricate itself because it conforms the realities of its society, which even the south African author have to grapple with.

The writers therefore, are directly or indirectly the product of the dynamics of this society and their works are evidence of his. It is true that an aspect of literature written by a good number of Afrikaner talks about the apartheid system while others explicitly either questions the system or attack it. The fact remains that with the novel *The Pickup and The House Gun* by Nadine Gordimer, she has been able to break out of the shackles of apartheid. "The world of others talked back from the world was set to make of those others its own image" (105). These words form Nadine Gordimer's latest volume of short stories point towards the answers expected by the minority of critics who generally asked in Clingman, the early 1990s when President Fredrick de Klerk overtly expressed his intention to end apartheid, when the African Congress under Nelson Mandela won the elections, which meant

the beginning of a multiracial democracy for the South African Society: "Once apartheid is abolished entirely, do you think there will be something for you to write about" (137).

In a series of lectures delivered 1994, Gordimer remarks the changes status of Africa which is no longer at the margin of the empire but at its centers "the other world that was the world is no longer the world, My country is the world, whole a synthesis" (134)

In this regard, post-apartheid South Africa which has been reshaping its National identity in the light of global events that write universal history, offering citizens the change of escape the confines of their country and bring in or take out elements that are essential when determining the specific attributes of a community in the process of globalization. In fact, it has the opportunity to extract ingredients from American, Europe and Africa in order "to become that delicious hybrid of west and south" (Temple Thurston XI). The Western Civilization in the words of Gordimer have attempted to impose their own standards and requirement on this "jagged end of a continent" (278), which have attracted attention not only due to one worst form of racism.

Michael Chapman underlines, South Africans no longer write "in reaction, back to the center" (11). They write taking into account "the rediscovery of the ordinary" as defined by Njabulo S. Ndebele (434) in 1986 when he noted that "the visible symbols of the overwhelmingly oppressive South African social formation appear to have prompted over the years the development of a highly dramatic, highly demonstrative form of literacy representation".

Thus replacing Apartheid themes and demanding task some of these topics include, the banding of violence due to mass media coverage, the reconciliation with the violent past, the implications of economics and cultural globalization. The struggle against illness: HIV/AIDS, Sexual liberation, race, gender, love, wealth and literature appreciation.

These themes can be seen in *The Pickup* (2001) focused on the oriental adventures of a young white South African woman. Who out of love chooses to relocate to an Arab country? *The House Gun* focused on a young man who through a single act of violence changes the life of everyone around him.

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*The Pickup* offers a picture of the new South Africa and its usual problems of class, love and family, the setting which is post-apartheid Johannesburg. In addition, the novel depicts an idealistic image of the other world and its inhabitants. As Julie Summers the white South African woman who chooses to relocate to her husband's Arab village is fascinated by the traditional value of the Arab family and the immensity of the desert.

*The House Gun* records the psychological transformations of a South African family, as they presume the truth and finally understand the mechanism of violence. The white couple is trying to come to terms with their son's murder on the young population is also examined here, as it presents images of death and violence as random acts not connected to the audience.

However, the "spectacle of violence" involves all the members of a community, without any exception, for it is strongly anchored in ordinary life in describing the writing of Nadine Gordimer, the researcher observes that her writing in the works currently under study has manifested the fact that post-Apartheid literature is capable to rewrite and reinvent new identities, new stories that have aroused profound interest and continue to generate curiosity, defining the individual as part of the collective and new trajectories to explore. Rita Barnard observed that:

Despite the fact that two South African writers have been awarded the noble prize, South African literature is still in some way an emerging field of inquiry and one that continues to require redefinition in view of the circumstances in the country (4).

As a result several critics have noticed the fact that Gordimer's post-apartheid writings abandon the "grand narrative" of Apartheid and turn to the ordinary, to "normalization", Ileana Dimitriu notes that "in detecting a sense of postmodern melancholy" in the small South African writer has concluded her social and political investigations, has lessened interest in exploration of postmodern multiplied. The new South Africa has more social than political issues to solve more health issues and ethnicities to tolerate and integrate in this new post-Apartheid, multicultural and post-colonial era. On different occasion Gordimer has quoted Flaubert's observation. "I have always tried to live in an ivory tower

and she has always added her own incisive comments.

Suresh: the poached tusks of elephants, the profits of exploitation of an African resource, a fit symbol of tranquility and comfort gained, anywhere and everywhere in the world, by the plunder of the lives of others" (14).

Through this, Gordimer demonstrates her deep involvement in the realities of South Africa, (beyond race) her concern with the hardship of her fellow citizens, and her conviction that nothing is local anymore everything must be perceived globally.

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