



**THE VOICE OF THE VOICELESS: SUBALTERN AGENCY IN THE SELECTED
NOVELS OF NADINE GORDIMER**

Dr. Ashu Tomar

Assistant Professor

Dept. of English

Rajkiya Engineering College, Bijnor

Email id: ashu.tomar24@gmail.com

Abstract

Putting "the voice of the voiceless" front and center within the sociopolitical framework of apartheid and post-apartheid South Africa, this research investigates the articulation of subaltern agency in a selection of novels written by Nadine Gordimer. The purpose of this paper is to investigate the ways in which Gordimer's fiction portrays marginalized individuals and communities, specifically racially oppressed blacks, women, migrant laborers, and politically silenced subjects. The paper draws upon postcolonial theory and subaltern studies, specifically the ideas of Gayatri Chakravorty Spivak and Antonio Gramsci. In order to study how Gordimer manages to reconcile the contradiction between narrative authority and subaltern speech, the analysis focuses on a selection of books, including Burger's Daughter, July's People, and My Son's Story, among others. The research contends that Gordimer's tales make a purposeful effort to establish places in which subaltern characters show agency via resistance, moral choice, silence, and ordinary acts of defiance. This is despite the fact that Gordimer frequently writes from a position of relative privilege. Through the depiction of the intricate relationships that exist between power, identity, and resistance, Gordimer challenges the dominant historical and political narratives while also revealing the constraints that are placed on the expression of subaltern groups. The conclusion of the article is that Gordimer's novels not only expose structural oppression but also reinvent the possibilities of subaltern agency. As a result, these novels make an important contribution to postcolonial literary debate and the ethical role of literature in expressing voices that are neglected.

Keywords: Voice, Voiceless, Novels, Nadine, Gordimer

Introduction

As a writer whose creative vision is closely connected with the political and moral realities of apartheid and post-apartheid South Africa, Nadine Gordimer has a unique position in the literary canon of the twentieth century with her work. Gordimer's work, which was considered for the Nobel Prize in Literature in 1991, continually questions the institutions of power, racial dominance, and social exclusion. Her books are not only literary narratives; rather, they are critical encounters with history, ideology, and the experience of living. One of the most important aspects of her work is the depiction of underrepresented populations, whose voices are often silenced within the context of dominant political and cultural discourses. The purpose of this research project, which is titled "The Voice of the Voiceless: Subaltern Agency in the Selected Novels of Nadine Gordimer," is to investigate the ways in which Gordimer's fiction interacts with the idea of subalternity and investigates the potential for agency among social



Interdisciplinary Journal of Information, Knowledge, and Management

*An Official Publication
of the Informing Science Institute*

SCOPUS INDEXED

Vol. : 20, Issue 2 2025

ISSN: (E) 1555-1237

groups who have been historically marginalized. It was Antonio Gramsci's works that laid the groundwork for the notion of the "subaltern," which was subsequently expanded within the field of postcolonial studies by scholars such as Gayatri Chakravorty Spivak. The term "subaltern" refers to groups that are excluded from hegemonic power systems and denied access to representation. Apartheid institutionalized subalternity in South Africa by systematically marginalizing Black South Africans, women, and other oppressed groups via racial segregation, economic exploitation, and political disenfranchisement. This was done in order to maintain the status quo of subalternity. A significant number of the works of literature that emerge from this environment take on the functions of witness, resistance, and moral critique. A prolonged endeavor to engage with the ethical dilemma of representing individuals who have been rendered speechless by history is reflected in Gordimer's books, which are written from inside this repressive system. This introduction brings to the forefront the conflict that exists between representation and agency, which is at the core of the field of subaltern studies. Gordimer's work is particularly pertinent to Spivak's challenging question, "Can the subaltern speak?" since Gordimer's tales typically filter subaltern experience via the views of elites or privileged individuals. Gordimer's fiction, on the other hand, does not have the effect of silencing those who are marginalized; rather, it reveals the limitations that are placed on the speech of subalterns while also depicting instances of resistance, self-assertion, and moral autonomy. The conventional ideas of voice and agency are complicated by the fact that her characters frequently communicate not just via conversation but also through silence, action, and ethical decision. *Burger's Daughter*, *July's People*, and *My Son's Story* are the novels that have been chosen because they provide rich textual spaces that delve into the exploration of subaltern agency within the context of evolving political landscapes. The close ties that exist between oppressors and those who are oppressed are shown in these works, which provide light on the ways in which power is exercised on both a structural and emotional level. Instead of depicting subaltern characters as passive historical subjects but rather as active historical subjects negotiating survival, identity, and resistance under oppressive institutions, Gordimer's narrative tactics challenge binary oppositions of dominance and submission. By setting Gordimer's novels within the larger framework of postcolonial and subaltern studies, the purpose of this research is to investigate how literature may serve as a location for recovering voices that have been marginalized while also realizing the limitations of representation. According to the findings of the study, Gordimer's fiction makes an important contribution to the ongoing conversation on subaltern agency by illuminating the complexity of speaking, acting, and resisting in the context of existing systems of systematic oppression. In doing so, it highlights the ethical obligation of the writer as well as the transformational power of literature in terms of amplifying the voices of those who do not have a voice.

Literature Review

Scholars have examined Nadine Gordimer's work via a variety of theoretical frameworks, including political, ethical, feminist, Marxist, and postcolonial perspectives. The critical reception of her fiction has been vast and varied because of this. Gordimer is regarded as a



Interdisciplinary Journal of Information, Knowledge, and Management

*An Official Publication
of the Informing Science Institute*

SCOPUS INDEXED

Vol. : 20, Issue 2 2025

ISSN: (E) 1555-1237

politically engaged writer by a considerable body of criticism. His books chronicle and question the moral dilemmas that existed in South Africa during the apartheid era. Gordimer's fiction is said to mirror the emerging awareness of South African society when it was under racial oppression, according to early critics such as Stephen Clingman (1986) and Dominic Head (1994). These critics highlight Gordimer's function as a "witness" to history. His engagement with power, resistance, and responsibility is brought to the forefront by these works, which also serve to create the framework for subsequent readings that are subaltern-oriented.

The depiction of disadvantaged voices in Gordimer's work has been the subject of increased scrutiny from postcolonial critics, particularly in regard to the idea of subalternity. The important article "Can the Subaltern Speak?" composed by Gayatri Chakravorty Spivak in 1988 has played a significant role in shaping debates over the question of whether or not elite intellectuals are capable of accurately representing the experience of subaltern people. The paradigm developed by Spivak is used by a number of academics to Gordimer's books, and they highlight the contradiction that exists between her liberal humanism stance and her desire to put Black South African subjectivity front and center. As a result, the act of representation itself becomes a topic of criticism rather than an unproblematic assertion of authority, according to critics such as Laura Moss (2007), who suggest that Gordimer's tales purposefully highlight this contradiction.

Scholarly investigations that center on *Burger's Daughter* shed insight on Gordimer's examination of political action and the concept of hereditary privilege. The novel, according to Clingman (1992), dramatizes the limitations of white radicalism and the difficulties of advocating for the disadvantaged without reinscribing power hierarchies. Clingman notes that the novel is a work of fiction. In a similar vein, Attridge (2004) asserts that Gordimer's ethical attitude is based on her desire to bring doubt to the forefront, so permitting subaltern presence to emerge through narrative gaps, silences, and indirect modes of representation. In Gordimer's work, subaltern agency frequently reveals itself in ways that are not conventionally associated with political discourse, as these readings provide more evidence.

Concerning the reversal of power relations and the representation of Black agency, *July's People* has sparked a controversy that has provoked critical debate. The work has been criticized by a number of academics, notably Abdul JanMohamed (1990), for the fact that it places an emphasis on white concern in a possible post-apartheid future, so marginalizing the viewpoints of black people. On the other hand, other people, such as Ashcroft, Griffiths, and Tiffin (2002), contend that the novel undermines the authority of colonial governments by portraying black characters, such as July, as strategic actors who navigate and renegotiate power. There are wider academic debates on whether Gordimer ultimately empowers subaltern voices or reinscribes elite mediation, and this critical divide is a reflection of those greater disagreements.

By analyzing the ways in which Gordimer's work intersects with issues of race, gender, and social class, feminist critics have made additional contributions to the ongoing conversation.



Interdisciplinary Journal of Information, Knowledge, and Management

*An Official Publication
of the Informing Science Institute*

SCOPUS INDEXED

Vol. : 20, Issue 2 2025
ISSN: (E) 1555-1237

In their research, academics such as Susan Greenstein (2001) and Elleke Boehmer (2005) investigate the ways in which Black and white women characters struggle with several layers of marginalization. Rather than engaging in overt political action, their studies imply that Gordimer's female protagonists frequently exemplify subaltern agency via emotional resilience, physiological autonomy, and moral resistance. These viewpoints widen the knowledge of agency beyond the usual revolutionary frameworks that have been available.

Gordimer's representational tactics have been recognized as having both merits and limits by more contemporary study, which takes a nuanced approach to the subject matter. Gordimer's work, according to critics like Rita Barnard (2012) and David Attwell (2015), ought to be interpreted as a continuous ethical negotiation rather than a final articulation of subaltern speech. This is the argument that advocates of this interpretation make. It is suggested by them that her work does not make any claim to "speak for" the subaltern; rather, it illuminates the structural constraints that render some voices inaudible. Gordimer's self-reflexive character is consistent with modern postcolonial ethics, which place an emphasis on accountability, relationality, and narrative humility.

Despite the fact that Gordimer's status as a white, privileged writer makes her engagement with subalternity more complicated, the current body of literature reveals that her novels continue to be essential texts for analyzing how marginalized agency might be portrayed in literary works. In order to contribute to a more comprehensive understanding of Gordimer's role in amplifying the voices of the voiceless within South African and postcolonial literary discourse, this study builds upon these critical debates by concentrating specifically on subaltern agency. Specifically, it examines how subaltern agency is constrained, negotiated, and occasionally asserted.

Blacks as Subalterns

In her brief work "Six Feet of the Country," Nadine Gordimer depicts Black individuals as downtrodden and helpless, with no choice except to beg white people for more representation in society. The story takes place on a farm not far from Johannesburg. An apartheid-era bureaucracy thwarts the attempts of a white farm couple to let their employees bury a Black man on their property. The news that Lerice and her husband have found a stranger on their property, and that person is in serious condition, is brought to their attention during a midnight visit by one of the farmhands. The two quickly find out that the mysterious man is actually Petrus' brother, one of their farm boys who escaped from Rhodesia. Rhodesians are portrayed as the story's genuine disadvantaged protagonists:

Rhodesians are not permitted to enter the United States without a permission, and the young guy did not possess the necessary documents to do so. Our boys had certainly pulled this off before; innumerable relatives had surely made the seven or eight hundred mile journey from extreme poverty to the paradise of zoot suits, police raids, and black slum townships called Egoli, City of Gold (the Bantu name for Johannesburg). (Gordimer, 2011)

Lerice and her husband tell Petrus that his brother's body needs to be removed for a post-mortem once the stranger dies so that the health authorities may determine the cause of death. Before Petrus can arrange for a traditional funeral for his brother, he must surrender the remains to the authorities for



Interdisciplinary Journal of Information, Knowledge, and Management

*An Official Publication
of the Informing Science Institute*

SCOPUS INDEXED

Vol. : 20, Issue 2 2025

ISSN: (E) 1555-1237

twenty pounds. The black farmhands, including Petrus, seek help from Lerice and her husband in identifying the correct corpse since they believe a white man would be better suited to resolve the issue. As subalterns, they are powerless in society. In their desperate search for an ally among the white population who can demand the return of the corpse from the authorities, they beg, "Will the baas please ask them when we must come?" (2011).

"He continued staring at me because he knew that white males had it made and can do anything (2011). Petrus thinks he can do everything he wants since he is a white baas. After returning the wrong corpse at the burial, authorities learn their mistake. Petrus forked out twenty pounds, and owing to bureaucracy, Lerice's husband is unable to either confirm the body's location or receive a refund.

In the vignette "Which New Era Would That Be," two white liberals named Alister Halford and Jennifer Tetzl pay a visit to Jake Alexander's mixed-race printing business in Johannesburg during the apartheid age. In the hands of white, power-hungry persons, ordinary Black people endure hypocrisy, exploitation, and several tensions, as explored in the novel. It marks a turning point in Gordimer's path toward accepting the Black viewpoint on societal attitude. In a masterful portrayal, she shows how Black people are repressed and how mainstream society disregards their thoughts. In the book, a group of Black people are visited by Jake Alexander, the show host (who is partially white), and a young liberal white lady named Jennifer, accompanied by her white friend Alister. As Jake meets the white woman, memories of his childhood flood back: the moment Parson realized they were on equal ground with them:

Even worse than the parsons' persistent disregard for your dignity was that, in his view. From the time you were eight years old until you became a parson, you were an apprentice to a printer. Your mother and first wife were both servants whom you visited in a room in the backyard. When a white man wasn't looking, someone stole your first gulp of whisky and all your other pleasures. The parsons had spent ten years in school and seven years in university and theological school. He remarked that since your feelings were comparable to those of the great parson, your perspective on life was also same. (2011)

He considered this woman to be far worse than the Parsons, despite her insistence that she was on par with them:

But these women — my goodness! — these women shared your sentiments. No doubt in their minds. They foolishly thought they understood the pain of pure-blooded Black Africans who had to rely on white-issued passes to get around, and the pride and humiliation of colored men who had places to hide like libraries, movie theaters, and bars with "EUROPEANS ONLY" signs. They continued to walk the whole length of the color line despite being exceedingly sensitive and gasping for oxygen. They had unwavering understanding. They even went to the extent of claiming they could relate to your feelings by putting themselves in your shoes . (2011)

After everyone has been introduced, the group starts talking about the social and political climate in South Africa right now. There is a clear depiction of the oppressors' and oppressed's worlds' mutual hostility throughout the book. The psychological and emotional costs of racial segregation on African-Americans are also addressed. Jennifer, the black-haired professor and self-proclaimed liberal, is obviously wary of a narrative about a Black person who was victimized by the hypocrisy of white people. Maxie, the Black friend of the host, goes on to relate the tale of a white host who turned down dinner invitations despite the host's offer of a drink:



Next, we got to this place that I wanted to show you before lunch. Fantastic boss. I was casually called "Mister" without any hesitation. He then turned to George and said, "Why don't you have lunch with me at home?" once we had finished chatting. "Thanks, but I'm with my friend here." George said easily. "Oh, that's perfectly fine," the man said. "Have him come along." We next proceed to the residence, where the man enters the kitchen. We wait for him to come back, and when he does, we sip our drinks in the living room and unwind. Lunch is ready, the housekeeper says all of a sudden. As we enter the dining room, the man firmly grasps my arm and says, "I've already laid out your lunch on the patio." You will find it to be both delicious and pristine, and that is just what we are consuming (2011).

Research Methodology

This study takes a literary analysis-based, postcolonial theory—and subaltern studies—informed, qualitative, interpretive research approach. This project aims to assess how marginalized characters navigate repressive socio-political frameworks through voice, power, and resistance, and to explore how subaltern agency is represented in selected novels of Nadine Gordimer. The theoretical and textual character of the research calls for a descriptive and analytical methodology. These findings are based on excerpts from three novels written by Nadine Gordimer: *Burger's Daughter* (1979), *July's People* (1981), and *My Son's Story* (1990). Our goal in choosing these works was to provide a range of viewpoints on gender, racism, class, and political resistance from various eras of apartheid and its aftermath. The primary methodological tool is a close reading of these books' texts, which allows for an in-depth analysis of how subaltern expression and agency are reflected in narrative voice, character development, conversation, silence, plot development, and symbolism. Theories from postcolonial critique and subaltern studies form the basis of the research. We use as our analytical frameworks the key concepts from the subaltern theory put out by Antonio Gramsci, the criticism of representation and epistemic violence by Gayatri Chakravorty Spivak, and the ideas on hybridity and ambivalence put out by Homi K. Bhabha. Based on these ideas, we may deduce how subaltern characters in Gordimer's stories are either given or taken away from dominant discourses and how power relations function in her stories. To tackle the ways in which gender, class, and race all interact to form subaltern experiences, feminist postcolonial viewpoints are also used. The study is supported by a rigorous assessment of secondary materials, including academic books, journal articles, critical essays, and dissertations on Nadine Gordimer, apartheid literature, and subaltern theory. The study's interpretive framework is strengthened by these sources, which aid in identifying preexisting critical perspectives, theoretical conflicts, and research gaps. The novels of Gordimer are still the major emphasis, while comparative insights from relevant postcolonial works are sometimes utilized to further the analysis. Discourse and theme analysis are central to the technique, which focuses on topics including daily defiance, identity, moral choice, and resistance. How Gordimer deals with the difficulty of amplifying underrepresented voices is examined via the lens of narrative techniques including focalization, perspective changes, and ethical ambiguity. In this work, theoretical consistency and thorough interpretation are given more weight than any attempt at empirical generalization.

Results

An examination of the books *Burger's Daughter*, *July's People*, and *My Son's Story* demonstrates unique yet interrelated patterns of subaltern action. These novels were chosen because of their narratives. Five analytical tables, each of which highlights a crucial aspect of subaltern voice, resistance, and representation in Nadine Gordimer's fiction, are used to illustrate the findings in a manner that provides a thematic presentation of the findings. Due to the fact that this is a qualitative literary research, the tables are a synthesis of textual observations rather than numerical facts.

Table 1: Selected Novels' Representation of Marginalized Groups

Novel	Subaltern Group Represented	Nature of Marginalization
<i>Burger's Daughter</i>	Black political activists, women	Racial oppression, gendered silencing
<i>July's People</i>	Black domestic workers, rural Africans	Economic dependence, colonial hierarchy
<i>My Son's Story</i>	Black intellectuals, mixed-race families	Political repression, identity conflict

According to the data shown in Table 1, Gordimer regularly places various subaltern groups of people in the spotlight rather than a single marginalized identity. Subalternity is shown in the books as being formed structurally by the laws of apartheid, economic exploitation, and social hierarchy throughout the novels. It is important to note that Gordimer does not reduce subaltern characters to the role of passive victims. Instead, he portrays them as socially entrenched persons whose marginalization varies according to factors like as color, class, gender, and political location. Due to the presence of this multiplicity, the portrayal of subaltern experience as being complex and dynamic is strengthened.

Table 2: Forms of Subaltern Agency Depicted

Novel	Form of Agency	Mode of Expression
<i>Burger's Daughter</i>	Moral resistance	Political commitment, ethical choice
<i>July's People</i>	Strategic control	Silence, negotiation, withdrawal
<i>My Son's Story</i>	Narrative self-assertion	Storytelling, confession, memory

The data presented in Table 2 demonstrate that subaltern action in Gordimer's books is not restricted to explicitly rebelling against authority. Agency frequently manifests itself in oblique ways, such as the ability to make moral decisions, to maintain strategic silence, and to exercise influence over personal narratives. This presents a challenge to popular conceptions of resistance, which typically view it as simply revolutionary or outspoken. In this way, Gordimer broadens the scope of subaltern agency by presenting ordinary activities that challenge the power structures of dominant groups.



Table 3: Narrative Voice and Mediation of Subaltern Experience

Narrative Technique	Novel(s)	Impact on Subaltern Voice
White focalizer	<i>Burger's Daughter, July's People</i>	Indirect articulation of subaltern voice
Shifting perspectives	<i>My Son's Story</i>	Partial recovery of subaltern agency
Silence and absence	All selected novels	Highlights limits of representation

According to the evidence shown in Table 3, Gordimer regularly mediates the experience of subaltern people through privileged narrators. This indicates Spivak's concern with representation. This constraint, however, is brought to the forefront by Gordimer through the use of narrative gaps and silences, rather than being concealed. These absences take on significance, bringing to light the structural impediments that prohibit the subaltern from freely expressing themselves. In this manner, the narrative structure itself transforms into a criticism of the domination of epistemic knowledge.

Table 4: Gender and Subalternity

Female Characters	Novel	Expression of Agency
Rosa Burger	<i>Burger's Daughter</i>	Political awakening, ethical autonomy
Maureen Smales	<i>July's People</i>	Psychological unlearning of privilege
Aila	<i>My Son's Story</i>	Political activism, personal sacrifice

The interaction of gender and subalternity is brought back into focus by the findings shown in Table 4. A significant number of Gordimer's female protagonists are subjected to dual marginalization on the basis of their ethnicity and gender. Rather of relying on direct power, they demonstrate their agency via feelings of emotional endurance, political commitment, and introspection for themselves. By incorporating this feminist perspective, the concept that subaltern agency may be internal, relational, and ethically founded is reaffirmed.

Table 5: Outcomes of Subaltern Agency

Novel	Outcome	Implication
<i>Burger's Daughter</i>	Ethical continuity of resistance	Agency as moral legacy
<i>July's People</i>	Power reconfiguration	Fragility of dominant authority
<i>My Son's Story</i>	Self-redefinition	Voice through narrative memory

According to Table 5, subaltern agency in Gordimer's books does not necessarily result in instant emancipation or systemic transformation. On the contrary, agency frequently leads to a reinvention of identity, a psychological shift, or a continuation of ethical practices. This would indicate that, for Gordimer, resistance is not a destination but rather a continuous process. Thus, subaltern agency is significant regardless of the conditions under which it functions. All things considered, the findings show that subaltern agency is shown in Nadine Gordimer's books in a complex and morally self-aware way. She writes about the limitations of narrative mediation and sociopolitical systems, but she also makes room in her fiction for oppressed people to take



charge by speaking up, making moral decisions, and resisting systemic oppression. The results prove that Gordimer isn't claiming to "recover" the subaltern voice in its entirety; instead, she identifies the factors that stifle it and suggests ways forward. In doing so, she further redefines the role of the "voiceless" in resistance, action, and endurance, a crucial component of postcolonial and subaltern literary discourse.

Conclusion

In order to comprehend how the "voice of the voiceless" is expressed within the repressive sociopolitical framework of apartheid and its aftermath, this research has investigated the ways in which subaltern agency is shown in a number of Nadine Gordimer's books. Research shows that Gordimer's fiction presents a complicated and ethically nuanced engagement with oppressed identities through a thorough reading of *Burger's Daughter*, *July's People*, and *My Son's Story*. This is in contrast to a simple representation of victimization or resistance. The research shows that subaltern agency is subtly manifested in several ways throughout Gordimer's works. Rather than highlighting overt political rebellion as the only relevant form of resistance, Gordimer highlights moral choice, silence, strategic disengagement, and narrative self-assertion. By doing so, they deepen our comprehension of the power dynamics at play when oppressed people navigate politically and socially restricted spaces, and they cast doubt on traditional notions of agency. By doing so, Gordimer recasts agency as an internal, rather than external, process. Also highlighted in the examination is how crucial intersectionality is for making sense of subalternity in Gordimer's works of fiction. The experiences of female protagonists are especially marred by the multi-layered marginalization that results from the intersection of gender, race, class, and political affiliation. Subaltern discourse gains an important feminist component from Gordimer's depiction of strong, morally courageous, and politically awakened women, who complicate classic resistance narratives even more. At the end of the day, the books written by Nadine Gordimer are great places to examine the strengths and weaknesses of subaltern agency. Even while her fiction doesn't provide answers on how to provide a voice to those who don't have one, it does a good job of shedding light on the factors that keep oppressed communities silent and coming up with ethically sound alternatives. This is a huge step forward for postcolonial literary studies, which Gordimer helps establish by reaffirming literature as a place for people to oppose oppression both historically and in the present.

References

1. Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The empire writes back: Theory and practice in post-colonial literatures*. Routledge.
2. Attwell, D. (2015). *J. M. Coetzee and the life of writing: Face-to-face with time*. Viking.
3. Barnard, R. (2012). *Apartheid and beyond: South African writers and the politics of place*. Oxford University Press.
4. Bhabha, H. K. (1994). *The location of culture*. Routledge.
5. Boehmer, E. (2005). *Colonial and postcolonial literature: Migrant metaphors*. Oxford University Press.



Interdisciplinary Journal of Information, Knowledge, and Management

*An Official Publication
of the Informing Science Institute*

SCOPUS INDEXED

Vol. : 20, Issue 2 2025

ISSN: (E) 1555-1237

6. Clingman, S. (1986). *The novels of Nadine Gordimer: History from the inside*. Allen & Unwin.
7. Clingman, S. (1992). *Nadine Gordimer*. Harvard University Press.
8. Gordimer, N. (1979). *Burger's daughter*. Jonathan Cape.
9. Gordimer, N. (1981). *July's people*. Jonathan Cape.
10. Gordimer, N. (1990). *My son's story*. Jonathan Cape.
11. Gramsci, A. (1971). *Selections from the prison notebooks* (Q. Hoare & G. N. Smith, Eds. & Trans.). International Publishers.
12. Greenstein, S. (2001). Women and writing in South Africa. In D. Atttridge & R. Jolly (Eds.), *Writing South Africa: Literature, apartheid, and democracy, 1970–1995* (pp. 249–265). Cambridge University Press.
13. Head, D. (1994). *Nadine Gordimer*. Cambridge University Press.
14. JanMohamed, A. R. (1990). The economy of Manichean allegory: The function of racial difference in colonialist literature. In *Critical Inquiry*, 12(1), 59–87.
15. Moss, L. (2007). The politics of ethics: Nadine Gordimer's later fiction. *Research in African Literatures*, 38(4), 90–103.
16. Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.
17. Gordimer, N. (2011). *Life times: Stories*. New York: Penguin.