

LOSS OF IDENTITY AND RACIAL MELANCHOLY IN NADINE GORDIMER'S
BURGER'S DAUGHTER AND ZAKES MDA'S *THE MADONNA OF EXCELSIOR*

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RICARDO KAVARI

200239635

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SUPERVISOR: Dr N. MLAMBO

CO- SUPERVISOR: MS B. BEUKES

ABSTRACT

Loss of identity and racial melancholy are essential in a postcolonial Namibia; the feeling of not belonging is brought to the fore in this study. This thesis is an exploration of racial melancholy and loss of identity in Zakes Mda's, *The Madonna of Excelsior* (2002) and Nadine Gordimer's *Burger's Daughter* (1979). The main aim of the research is to examine, discuss and explore how the two concepts are presented in the two novels under investigation. The study is a desktop study, as the researcher was not in the field to collect data. All the data was collected from the written texts and was guided by the research objectives. The researcher purposively selected the two novels, so the purposive sampling technique was used. The study used a qualitative research approach. This approach was essential as it deals with written information and making judgement from the texts. The critical race theory and Erikson's theory of human development were employed in this study. The critical race theory was vital as it states that racism is engrained in the fabric of postcolonial societies (Delgado and Stefancic, 2012). The Erikson theory of human development asserts that, for human beings to develop fully, they encounter different hindrances in the course of their lives (O'Brien, 2010). The findings suggest that there are severe issues lead to loss of identity and racial melancholy. Loss of identity and racial melancholy are exacerbated by racism, apartheid, cultural and linguistic identity. Loss of identity and racial melancholy thrive in a racially segregated environment where there is an abuse of power. The study also contributed to the field of knowledge on contemporary postcolonial studies, which has proven a valuable reference device to students, politicians, and academics studying African and Namibian literature.

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DEDICATION

This thesis is dedicated to my grandmother, Else Kasetura!!

DECLARATIONS

I, Ricardo Kavari, hereby declare that this study is a true reflection of my own research, and that this work, or part thereof has not been submitted for a degree in any institution of higher education.

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Date

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CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter introduces the study by defining the background of the study, the statement of the problem and the objectives of the study. It also articulates the significance of the study, limitations of the study and the delimitation of the study. The chapter further provides a delineation of the study chapters. The background broadly defines the area of interest of the thesis. The objectives guiding the thesis are stated. The significance of the study explains the importance or the relevance of the study to literary scholars and society at large. The study was only restricted to the analysis of loss of identity and racial melancholy in Gordimer's *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002). The outline of the chapters was important as it guides the readers on what to expect in the thesis.

1.2 Background of the study

Namibia and South Africa share not only a border but a similar past as well. Both countries experienced the worst form of apartheid (racial segregation) from the same enemy, the Afrikaners. Apartheid generated an identity crisis amongst the oppressor and the oppressed, hence the focus of the study. The study is premised on Nadine Gordimer's *Burger's Daughter* (1979) and Zakes Mda's *the Madonna of Excelsior* (2002). The texts are set in apartheid, South Africa's state sanctioned, race-based segregation and oppressive system. The racial segregation provides an ideal setting for this study.

Loss of identity is when an individual is unable to locate him/herself in the world. It can also be defined as the individual's failure to relate with the immediate environment in a world that an individual can associate with. In this study, racial melancholy is defined as an act of sadness and depression. Loss of identity and racial melancholy refer to the loss of oneself resulting in a feeling of dejection and sadness (Cheng, 2000, p. 167).

The study seeks to explore how literature represents an individual's identity crisis in apartheid South Africa. The major concern of this literary study is the realisation that failure to identify with the "other" leaves the main characters feeling sad and hopeless. The study posits that the prevailing apartheid situation in the two texts is supposedly the generator of such feelings. According to Cho (2011), the term melancholy hinges on Freud's conception of melancholy as a state of unfinished mourning. This study therefore intends to interrogate the sadness caused by one's failure to establish an identity within a fractured society. This study posits that such a situation of sadness denies individuals independence of thought and association, and full expression of the self.

A fractured society is presented in Mda's, *The Madonna of Excelsior* (2002). The novel explores the infamous 1971 case in which five influential Afrikaner men and fourteen black women were indicted with violating apartheid's Immorality Act of 1950 (Hunter, 2003). One of the five prominent white men was Johannes Smit, a successful farmer. Among the Afrikaner men who were on trial he was the one who was "openly lecherous" (Mda, 2002, p. 74). The next accused was Groot-Jan Lombard. He was a highly revered man in the society and took part in the Great Trek. Following was reverend Francois Bornman. "We knew him as a man of God who preached obedience to His laws" (Mda, 2002, p. 75). The other accused people were a policeman and another white man. The trial became known as the Excelsior 19.

The charges of the immoral behaviour were eventually dropped by the country's prime minister. The charges were dropped because he thought that they would bring shame to the country if they were exposed.

Apartheid was a looming long shadow, despite the changes that the people were advocating for during that time. The old scars of apartheid are still visible today. In *Burger's Daughter* (1979) by Gordimer, a young woman's life changes drastically when her father dies in prison.

Her father was a legend for both races. He was an activist in the South African Communist Party. The young woman, Rosamarie Burger, struggles to find her identity at the prime of apartheid. Her father's house was a refuge and hive for political activities. There is a sense of sadness at the outcome of Lionel Burger's trial. The trial was partisan and unjust, causing a sense of mental anguish and angst. Rosamarie Burger was not sure if she should follow her parents' political ways or live her own life. While the dire consequences revealed by the novel have largely remained unexplored in the literary analysis of the novel, this study will attempt to eliminate the consequences.

According to Patrilieri (2011), scant attention has been paid to what happens between an identity threatening experience and its consequences. That is, the process by which individuals recognize and experience as identity threatening had to assess its impact and decide how to respond. Kreiner and Sheep (2009) define an identity threat as when an individual's sense of self is called into question. The identity of an individual is very important to every human being and when it is threatened, the sense of self is brought to the fore.

Leve (2011) affirms that contemporary forms of identity and identity based groups are indeed of ancient origin, and democracy is the system that sets them free. All people naturally have identities and recognizing, supporting and protecting these is a defining feature of the democratic state.

According to Ree (1992) identity obscures a profound conceptual slippage between individuals and the collectivities to which they are said to belong.

It is the assumption that groups have been “identified” in the same way that individuals are. Ree (1992) further locates this error in an inherent ambiguity in the word “identity” and sustains that your identity is the sort of person you are and take yourself to be. When this supposition that human beings are transparent to themselves, combines with the above-mentioned slippage between individuals and groups and the self-interested sleight of hand affected by internationality, something rather remarkable happens a geopolitical logic becomes the truth of the self (Ree, 1992, p. 40). According to Leve (2011) the result is an individual feeling of national identity; a logically flawed but experientially effective personal identification with a conception of many that naturalizes the power of a few.

Moreover, Garner (2007) defines racism as an ideological reality but not just a material one. Racism is not engraved in people’s minds and it is not merely a concept; it has a large following. Racists believe that they are right in oppressing the blacks and do not see anything odd about it.

Garner (2007) also asserts that the white population is the one involved in most of this heinous practice in the industrialised world. The white people consider the blacks as less civilised, less appropriate for membership or access to their nation or neighbourhood.

They are reluctant to allow their space to be invaded by the blacks or other minorities. A similar dynamic may exist in other places where the dominant group is not white.

According to Fanon (1967), the identity of a black person is derived from the construction of a white identity and it is based on a number of assumptions about human agency. Fanon (1967) also argues that white Europeans made him a Negro; they made assumptions about him and labelled him because of the colour of his skin. He did not know that he was a Negro until he went to Europe and experienced first-hand racism.

Fanon (1967) further observes that the white people of that time used different tactics to discredit the black man, including exaggerated claims about barbarity and civilisation. Black people were declared property rather than persons from the beginning in North America. The lives of black people were therefore worthless, and they could be sold and traded as their white masters wanted.

According to Garner (2007), during the apartheid era, the offspring of a black father and white mother had a different identity. He or she was called coloured. In South Africa between 1948 and 1994, the inhabitants were restricted to specific areas and barred from others. Hence, Garner's (2007) claim that racism is a social relationship. It is a type of relationship that always has an imbalance of power, expressed through access to resources. According to Garner (2007), black people had restricted access to high quality education, and their form of education was called Bantu education. That was the education of the natives. The restriction also extended to employment and other resources. Garner (2007), also observes that the black population was employed in low skilled and physically demanding jobs and they did not have access to all the resources like electricity, piped clean water or land.

On the contrary, their white counterparts enjoyed access to the best education, employment and resources. The population of South Africa was identified by 'race' and governed on that basis.

The blacks felt melancholic about their dire situation and access to resources. They were denied the best education and received a colonial education which did not promote independent thinking. There was a sense of identity loss in the black population as they did not know with which groups they should identify. They were told that the white population is God-given and should be revered. The buffer zones kept the two racial groups apart and this is evident in an Apartheid city like Windhoek and other cities and towns in South Africa. No similar research has been carried out in the Namibian context, especially from a postcolonial perspective. Thus, a close reading of the two texts illustrates the need to look into loss of identity and racial melancholy. *The Madonna of Excelsior* (2002) is a postcolonial novel in the South African context and *Burger's Daughter* (1979) too.

1.3 Statement of the problem

The sad effects of the individual's failure to establish an identity in a fragmented community as presented in the literary works of Nadine Gordimer and Zakes Mda degenerates into one's loss of identity and racial melancholy in *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). The feeling of utter desperation and loss of oneself and not knowing what to do with the situation of feeling lonely and lost is the main focus of the study. In Gordimer's *Burger's Daughter* (1979) the focus is on the protagonist, Rosa Burger. Rosa's sense of loss of identity and her melancholy about her situation in an apartheid South Africa prompts her to find out who she really is. In Mda's *Madonna of Excelsior* (2002), the focus is on Niki and Popi.

Crous (2005), affirms that Niki and Pule's marriage was directly affected by Niki's relationship with the white man.

Freud (1917) accentuates that loss of identity and racial melancholy are intertwined. Both are affected by similar environmental concerns (apartheid South Africa) as reflected in the two texts in this study and the same outward effect (loss, lack of choice and racism). The issues of never wholly feeling autonomous, lack of choice and loss of identity are issues that are critical to one's understanding of the challenges imaginatively presented by novelists concerned with race relations up to the present day. However, the concern of race relations has not been thoroughly investigated in the analysis and criticism of race literature of South Africa. The proposed study aims at filling this gap by investigating the presentation of loss of identity and racial melancholy in the selected fictional works.

1.4 Research objectives

The study was guided by these objectives:

- a) to examine the representation of loss of identity and racial melancholy in the selected works;
- b) to explore the effects of loss of identity and racial melancholy in *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002); and
- c) to discuss what the novelists project as the possible solution to highly polarised racial societies.

1.5 Significance of the study

The study contributes to the body of literature on race relations and race consciousness. The study also contributes to the field of knowledge on contemporary postcolonial studies which has become a valuable reference device to students, politicians, and academics studying African and Namibian literature in general. It adds to the existing knowledge on identity crisis and racial melancholy.

1.6 Limitations of the study

The study was limited to an analysis of *Burger's Daughter* (1979) by Nadine Gordimer and *The Madonna of Excelsior* (2002) by Zakes Mda. Secondly, since the study was limited to two novels by South African writers the results cannot be generalised to reflect loss of identity and racial melancholy in other novels by the same authors. Another limitation was that the analysis of this study was strictly limited to loss of identity and racial melancholy in the selected novels written in English only.

1.7 Delimitations of the study

The study was restricted to the analysis of loss of identity and racial melancholy in *Burger's Daughter* (1979) by Nadine Gordimer and *The Madonna of Excelsior* (2002) by Zakes Mda. The proposed study examines race and identity issues in South Africa because Namibia and the former share a similar political past. Only the Critical race theory and the Erikson theory of human development were used to form the theoretical boundary. The theories are consistent with the issues of loss of identity and racial melancholy.

The Critical race theory (CRT) proffers that racism is engrained in the fabric and system of colonial and postcolonial societies, such that white privilege and white supremacy result in the perpetuation of the marginalisation of black people (Delgado & Stefancic, 2012, p. 41). CRT pays attention to studying and transforming the relationships among different races through the use of narratives and counter-stories. The narratives used in this study are *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). This theory is appropriate as it deals with the oppression of black people by the dominant whites. The Erikson theory of human development is also important in exploring the two narratives as it bids at observing the person from the time they are born to the end of their lives. This theory is vital in this study as it examines the lives of Niki, Viliki and Popi Pule in *The Madonna of Excelsior* (2002) and Rosamarie Burger in *Burger's Daughter* (1979).

1.8 Outline of chapters

The study comprises of five chapters that are subdivided into subtitles. Chapter one is the introduction and gives a general overview of the study. It defines the background of the study and spells out the statement of the problem, significance of the study, limitations of the study and the delimitations of the study.

Chapter two provides an extended literature review that facilitates an understanding of loss of identity and racial melancholy in the selected novels. The chapter also describes the theories that inform this study. The theories employed are the Critical Race theory and the Erickson theory of human development. Chapter three presents the research methodology used for the study.

Chapter four discusses loss of identity and racial melancholy in *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002). Chapter five concludes the study by highlighting the findings of the preceding chapters and also presents recommendations.

1.9 Conclusion

This chapter is an introduction of the thesis “Loss of identity and racial melancholy as illustrated in Nadine Gordimer’s *Burger's Daughter* (1979) and Zakes Mda’s *The Madonna of Excelsior* (2002). The chapter contains the introduction, background of the study, statement of the problem, research objectives, significance and limitation of the study. The next chapter reviews the literature related to the loss of identity and racial melancholy as presented in Gordimer’s *Burger's Daughter* (1979) and Mda’s *The Madonna of Excelsior* (2002). Chapter two helps to gather the literature related to the research topic, which will help to illuminate the study as well as enable the researcher to find the gap in knowledge related to the topic.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

The purpose of this literature review is to highlight research work that is relevant to the area of this study. The chapter discusses cultural and linguistic identity, racial melancholy, racial societies and racial issues that people face when adapting to a new environment. It also presents the psychological and physiological impacts that the racial issues may have on the social victims. Thus chapter two reviews literature that makes a significant contribution to this study. There is a dearth of literature on loss of identity and racial melancholy in Namibia, particularly in the field of language and literature. Since identity and racial melancholy are also closely linked to the field of sociology and psychology to a certain extent, it appears that most research was conducted in these fields. Lastly, the chapter discusses the theoretical framework.

2.2 Cultural and linguistic identity

Identity may reflect on or represent who people are, based on their historical, linguistic and cultural background. Its essence, as Edwards (2009) explains, is similarity, which can be attributed to groups such as class, region, ethnicity, nation, religion, gender and language. Identity, therefore, signifies the sameness of an individual, which gives people a sense of belonging.

Joseph (2004) points out that language and identity are ‘ultimately inseparable’; that is why language will be constantly referred to in the same breath.

To support the importance of language in identity, Edwards (2009) also argues that language is an essential communication tool and a symbol of identity.

Appel and Musken (1990) concur that “a crucial factor for language choice is the identity imposed by one’s group membership” (p. 23). This definition specifies linguistic identity as an aspect that classifies people to their belonging because of the language they speak. Members of a particular speech community therefore, recognise others immediately by the language they speak because most people are identified through their language. At the same time, language may be a barrier for people to fit into a society or a given community. In such circumstances, the result is a psychological impact.

Froese, Peltokorpi and Kyung (2012) assert that social interaction and language proficiency have a positive impact on cross-cultural adjustment, and that English in the work place has a positive impact on work adjustment and work attitudes. It is evident that language and cultural identity may cause people not to belong and feel excluded in a society. The significant visible forms of the effects of people not culturally or linguistically identifying with and within a given society or community prejudice, discrimination and racism. These ills will be discussed in detail later in this chapter.

The crux of the argument in this study concerns the implications of loss of identity and racial melancholy. Contextualisation loss of identity and racial melancholy in the two texts reveals that they are symptoms of individuals or groups of people feeling out of place. This essentially means that an individual in a new place is considered a stranger. Sarup (1994) further observes that such an individual is neither a friend nor an enemy. According to Sarup (1994), this alone is valid evidence that a people in a new place may find it difficult to have a sense of belonging.

Sarup (1994) also argues that strangers are undecidable and unclassified; therefore, if people in society cannot classify the “strangers” accordingly, then the “strangers” will not be able to fit in and identify themselves in society. Hence, the term ‘foreigner’ is commonly used in some societies to refer to someone who is new in that society that is, someone foreign to that specific country. Sarup (1994), also observes that a foreigner is someone who does not belong to the group, and he or she is not ‘one of them’, the other. This study argues that in the selected novels Popi and Rosa feel out of place due to racial alienation. It appears that a “foreigner” may feel more of a victim, especially when the group becomes oblivious to how they really feel in a new world. The victimisation may have a psychological, social and physiological impact on the “foreigners” in the sense that they might feel different, swift, and vulnerable. Popi Pule is racially alienated from her paternal relatives because her parents contravened the Immorality Act. Rosa Burger is a white woman who is racially alienated from her race because of her parents’ stance against apartheid. In addition, Thoits (1991) explains that variation in exposure to identity and relevant experiences should explain status differences in psychological distress more than conventional measure of life events and chronic strains.

In their study on migration, cultural bereavement and cultural identity, Bhugra and Becker (2005) found that despite the benefits of migration, the migrants are likely to experience multiple psychological tension, which may have an impact on their mental health. The migrants also risk losing their cultural norms, religious customs, and social support systems. They adjust to a new culture and are faced with changes in identity and concept of self. All the stated effects of migration can be attributed to acculturation and assimilation, where isolation may cause loneliness and perhaps the feeling of being “home sick”.

Although the victim may not feel the importance of maintaining their cultural and religious norms, or may not feel the loss immediately, these effects may cause an emotional breakdown in the future, causing immeasurable harm that may have a long-term generational impact.

On the other hand, “foreigners” might not always be victims, or they may not always feel out of place because they eventually desegregate themselves to different groups as per individual interests in search of fulfilment. This explanation is validated by the fact that there are many intermarriages and interrelationships in society, whereby the “stranger” or the new person may become romantically or sexually involved with someone from the new group or society. He or she is then assimilated or acculturated. In his study about intercultural communication and identities in a global community, Jandt (2010) defines acculturation and cultural adaptation as an immigrant’s process to learn and adopt the norms and values of the new host culture. It is clear from this definition that acculturation refers to the process of adapting to a new environment, especially in terms of culture.

Furthermore, Jandt (2010) explains assimilation, as referring to a state when someone gives up on their cultural identity of origin culture, and fully participates in the new culture. It is a long-term or sometimes a multigenerational process. In support of this notion, Smokowski (2008) provides a scenario where acculturation conflicts with family dynamics, which were related to the parent-adolescent conflict. In *Burger’s Daughter* (1979), an example of assimilation is when Rosamarie Burger went abroad. She tried to abandon her Afrikaner culture in favour of the French way of life. She did this when she went to France to stay with her father’s first wife. In *The Madonna of Excelsior* (2002), there is a degree of assimilation when Niki strips for the pastor so that he can draw her. This was a Western culture. It was not cultural for the *Basotho* people to have their portraits drawn.

Premised on the above explanation and example, acculturation and assimilation might be viewed as effective strategies or coping mechanisms for immigrants or foreigners. However, its impacts are more harmful than beneficial.

In as much as acculturation and assimilation may help individuals to settle within a group or society, the individuals may be prone to loss of identity, thus causing racial melancholy to those who are from a different race. For those who are not from a different race from the one into which they are settling it is unknown whether it would be sane to refer to tribal melancholy, or to overlook the term and become ignorant to issues such as tribalism.

Jandt (2010) argues that true integration is maintaining important parts of one's original culture as well as becoming an integral part of the new culture. Integration ensures a continuity of culture. One contrast between assimilation and integration is that under assimilation policies, groups disappear through intermarriage but in integration, groups continue to exist.

Identity loss is the inability of a people to relate to their language and culture of origin. They lose their culture, language, and association with their people. Given the above characteristics of assimilation and acculturation, it is possible for a "foreigner" to be assimilated to the extent that they become foreign and strange to their own society, through isolation of surroundings and people from their group of origin. In *The Madonna of Excelsior* (2002), this identity loss is illustrated through Popi Pule, who was different from most children in the location. Popi did not know whether she was black or white. Her physical appearance showed that she was not a black girl, yet on the inside, she was a Pule, a black girl. Her identity loss is evident in the fact that she is a black girl but a different looking black girl.

In *Burger's Daughter* (1979), Rosa Burger was at the crossroads in her life when her father passed away. She did not know if she should continue her father's legacy or take a new path. She had an identity crisis within. She was not sure if she should follow the status quo or support the black people in fighting apartheid. The status quo meant practising apartheid like most white people in South Africa at that time.

In their study on Irish migrants living in London, Leavy, Sembhich and Livingston (2004) found that some participants, particularly single men, detailed their lives as exiles, and they were unable to return to Ireland, yet they were poorly connected to British life. The scenario described by the participants may be defined as a state of disconnection from both worlds. Such a state reveals that it is possible not to be attached to a new cultural or linguistic society, but at the same time, people may not identify with their society of origin any more. The validity of this explanation is hinged on the fact that it is quite normal for people to question their religious, political, racial and cultural background; hence, any criticisms found will detach them from their group. This notion is supported by Carlin (2011), who argues against national and ethnic pride because it ought to be reserved for something one attained or achieved on their own, and not a circumstance that one finds themselves in. This argument justifies why people are likely to detach themselves from their groups or origin, in order to assimilate with the new world, hence losing social identity with the people of their group of origin. This detachment was represented by Rosa Burger in *Burger's Daughter* (1979), after her parents passed away. Her father's passing left her detached from her immediate family and she went into isolation. She could not cope with the world, and she needed to find herself and decide whether to continue the political route that her parents had taken or start a new journey. In *The Madonna of Excelsior* (2002), Niki and Viliki Pule also had an identity problem and they became detached.

After the birth of Popi, her husband left and after the trial of The Excelsior 19, Niki isolated herself from her community. She became detached from her family and community members.

Viliki was a respected member of the movement and was elected as the first mayor of his black township. However, after disagreements in the chamber and his subsequent demotion, he went into political wilderness. Viliki became detached from his beloved movement and the world.

According to Jenkins (1996), social identity defines who we are, hence, when one loses one's social interaction with a cultural or linguistic identity with the group of origin, one will now be defined by the new group that they have assimilated themselves with deliberately or not deliberately. Thus, assimilation and acculturation may be conscious or unconscious.

Khanna (2010) outlines and measures identity in two ways. Firstly, as public identity which refers to the way in which respondents label themselves to others. The second is the internalized identity which refers to the way one internally identifies. Khanna (2010) proclaims that historically, physical appearance had little consequence for identity because one drop of black blood defined one as black, regardless of physical appearance. The one drop rule defined all multiracial individuals with any amount of black ancestry as black. Popi Pule in *The Madonna of Excelsior* (2002), because of her mother being a *Basotho* woman, was considered black even if her physical appearance showed her miscegenation. She was lighter in colour, and her eyes were blue. She was very hairy and her hair had a different texture compared to that of a normal black *Basotho* girl. A biracial or multiracial person was considered black if one his/her parents was a black person.

2.3. Racial melancholy

Cultural and linguistic identity are important in a polarised society like the one presented in the two novels in this study. Furthermore, the study equally interrogates racial melancholy notion as also essential in this study. It is through racial melancholy that the researcher has tried to find plausible outcomes as he explores the narratives.

Dunnaway (2008) further contends that the race of American soldiers and the American public takes on peculiar resonances in the background of a war that was always already racialised. The American war was racialised since the position or rank of the soldiers in the army was determined by race. British cultural studies scholar Gilroy (2005) in his discussion on postcolonial melancholy, argues that this condition characterises many British people who do not want to accept the presence of so many of the former empire's different subjects in Britain or who cannot accommodate the fact that Britain is no longer a world power. The accolade of world superpower is bestowed on the US. Similarly, Cheng (2001) uses and asserts the concept racial melancholy when she analyses the psychic effects among racialised minorities.

The psychological and physiological effects described in the cultural and linguistic identity section of this study are ideally connected to racial melancholy. In a study on melancholy, Cheng (2000) explains racial melancholy as a process whereby racial self-knowledge becomes a site of psychological trauma for the colonised subjects and the coloniser. In *Burger's Daughter* (1979), Rosa Burger's racial self-knowledge is a critical aspect in her life as she did not know which side of the racial line she should belong to. As such, the colonised, are likely to be psychologically traumatised as they are in an inferior state, whereas the coloniser may be traumatised because of the insecurities and the mystery created by the colonised.

In *The Madonna of Excelsior* (2002), Popi's racial self-knowledge made her psychologically traumatised as she struggled with her sense of identity. Racial self-knowledge is crucial in terms of self-identity. This essentially means that the individual must be self-conscious, so that he or she may not be a victim of racial melancholy.

Cheng (2000) describes racial melancholy as a state of being emotionally unstable due to an irrational phase that resists the substitution of a lost, idealised racial perfection, defined by the dominant race culture. This explanation suggests that irrationality is a state of thinking unclearly, and identity loss is enhanced by irrationality.

In *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979), the main characters are portrayed as irrational people. Popi's decision to alter her appearance is a sign of her irrationality as she tries by all means to disguise her race. On the other hand, Rosa Burger's indecisiveness on which race to support reflected her conflicted state of mind regarding race. These irrationalities in the characters' behaviour are accurate examples of the racial melancholy that people are likely to experience in a fractured society.

2.4 Racial, tribal and ethnic societies in the community

Different communities, especially those with a strong racial background, are bound to have racial tensions. Countries like Cuba, South Africa and the United States of America all have such a past. In this section the thrust will be on those communities that had first-hand experience of racial, tribal and ethnic societies.

Martinez-Alier (2001) states that race was the basic line dividing Cuban society in the nineteenth century. The Cuban authority took it upon themselves to pass legislation that regulated and restricted interracial marriages.

Slavery and its exigencies affected the total social structure of Cuba. The racial perception of Cuba was aggravated by the landing of the slaves on its shores. According to Martinez-Alier (2001) slavery appears as a system of forced labour but also of social organization, and of class and racial discipline. Forced labour is synonymous with slavery.

In *Burger's Daughter* (1979), black people were forced to work at bars and on farms so that they could survive, whilst in *The Madonna of Excelsior* (2002), Popi's grandfather was also forced to work for the white men so that he could put food on the table for his family. Racial discipline, social organization and class are all associated with slavery.

The behaviour of the coloured person was always under close scrutiny as one was expected to behave in accordance with the actions of the dominant white people. The white people also had to adjust their ways because of the presence of the coloured people. In Cuba or the United States of America, the black people had to behave like the whites. The term coloured is complex. In USA, the term coloured refers to a black person but in Southern Africa, especially in South Africa and Namibia, the term refers to someone who is a by-product of miscegenation.

Adhikari (2005) aptly observes that in South Africa, contrary to international usage, the term coloured does not refer to black people in general. It alludes to something different. A coloured is considered a varied phenotypically varied social group of high diverse cultural and geographic origins. In other words, a coloured is someone of mixed race. One of the parents is a local black person and the other is of European descent. In the South African context, one of the parents is a European man or South Asian. The offspring is called a coloured. These people (coloureds) normally reside in one area and speak the same language.

Before independence the coloureds had a lot of privileges, but in the post-independence period, they are now neglected by the new dispensation, especially in South Africa.

In Namibia, most people with mixed race live 90 km south of Windhoek in a town called Rehoboth and some are found in the north-central town of Grootfontein.

2.5 Racial issues

Although there are communities that have tribal, ethnic and racial problems, the focus of this section is on the racial issues that they encounter. According to Adhikari (2005), the coloured elite faced a lot of problems that are associated with subordinate elites in modern society. The coloureds have acculturated very well to western norms. The fact that they were marginalised meant that they were barred from integrating into the main society. They did not make any meaningful headway in the dominant group's institutions and any prestigious occupation. In *The Madonna of Excelsior* (2002), the coloureds were treated the same as the blacks. The seller of songs (a coloured girl) was treated even worse by the blacks. Popi Pule was called derogatory names by her peers when she was young and later humiliated by Tjaart Cronje in the chamber.

Furthermore, according to Adhikari (2005), the ruling race considered them as social inferiors, thus they were automatically rejected in their (coloured) circle. Their chances and social status were determined by their extrinsic physical characteristics. Their outward appearances deterred them from entering the dominant social circle. It did not really matter to the dominant group how fully they had acculturated to western bourgeois norms.

Allen (2000) examined the employment of intertextuality in *Burger's Daughter* (1979) to make people think about their situation, especially racial self-identity and to challenge the status quo. Similarly, Allen (2000) also concentrated on intertextuality which is mainly a stylistic approach.

According to Allen (2011), “intertextuality suggests that meaning in a text can only ever be understood in relation to other texts; no work stands alone but is interlinked with the tradition that came before it and the context in which it is produced.” The interrelationship of texts is vital and so too is the historical background.

The context in which a text finds itself is essential in reinforcing identity. Implicit in this approach is that the themes of identity, ambiguity and the sorrow brought about by racial ideologies have not been investigated, hence, the need for the present study. Black consciousness which was championed by Steve “Bantu ” Biko was a way of discovering oneself. His focus was being conscious about black people’s identity.

In addition, Clingman’s (1998) analysis of *The Madonna of Excelsior* (2002) revealed that black liberation cannot be divorced from black consciousness. Black consciousness was about making black people aware that they are unique. They should not feel bad about the colour of their skin. Being different does not mean being inferior.

Cooke (1987), on the other hand examined whether the active pursuit of a social world in *Burger’s Daughter* (1979) was appropriate. Rosa Burger learned to become the centre of her own world just before her detainment. Rosa’s indecisiveness in terms of her political career is there to be seen; events leading to her detainment and her detainment help put things in perspective. The social world entails finding out the world order, that is, the reasons or questions explaining the state of the world. The justifiability of the social ills of the world is a preoccupation of some people who have an identity crisis. Racial innocence is another factor that requires to be examined as it also leads to racial melancholy.

Murakawa and Beckett (2010, p. 13) further argue that racial innocence is sustained by searching for racial causation that destroys the criminal justice institutions from long chains of cumulative racial inequality. The two authors question the causes of racism and its consequences on the judicial system. The domination of one race over the other is a contentious issue. However, the gap addressed by this study lies in the dimensions on loss of identity and racial melancholy which have not been covered by previous researchers.

From Cheng's (2000) perspective, *The Madonna of Excelsior* (2002) shows white dominance, revealing the fact that everything that the ruling race said was correct. Race issues at the zenith of apartheid was a major concern, but the subsequent reactionary ambiguities in the midst of apartheid was ignored.

The minority white supported apartheid and the majority were against it. The masses reacted differently to it and some did not know if they should support the ruling race or the inferior. Some were just on the fence taking a neutral stance in the matter. This missing link can be traced in the two novels, hence this study's departure. The politics of the day dictated how people lived their lives.

Wylie (2004) examined *The Madonna of Excelsior* (2002) as a novel that addresses political issues. Wylie (2004) also argued that Mda uses Afrikaners characters to illustrate both the anger that some Afrikaners feel about the new dispensation and how black Africans feel towards them. A review of Wylie's (2004) arguments reveals that intertextuality, loss of identity, racial melancholy, the double edged nature of apartheid and the ambiguity of racial dominance are concerns which have not been adequately covered in the available literary coffers, hence the need for further investigation.

According to Van Vuuren (2004) in *The Madonna of Excelsior* (2002), the construction of people's identities is embedded in the relationship between the coloniser and the colonised. The relationship between the two groups is vital in identifying oneself. The colonised will behave according to the way they are treated by the colonisers and they will lean more toward where they are treated humanely. The colonisers will rebel against any oppression and ill treatment.

Adler (1987) asserts a common view by some scholars that biracial children are at risk of developing a variety of problems. The same author states that potential problems include racial identification and cultural issues. Marginalisation, difficulties in dealing with conflicting cultural demands and a lowered self-worth are also some of the problems identified. Wardle (1987) contended that there exists a "notion that the identity of one parent, and especially the one of colour is a culturally accepted notion that the interracial child uses to identify himself or with herself" (p. 53).

2.5.1 Racism

Racism, the discrimination of people due to the colour of their skin, is pivotal to this study. This view is buttressed by Andersen and Hill-Collins' (1998) contention that the systematic and institutionalised mistreatment of one group of people by another based on racial heritage is called racism. The mistreatment is guided and coerced by rules and regulations that the oppressed must follow to the letter. Racism can be internalised just like any other form of oppression. When a person gets accustomed to this form of abuse, they are like programmed computers. They fail to see that they are being oppressed. People of colour, for instance, came to believe that their mistreatment as justified and that misinformation about their particular ethnic group is true and validated.

The black people start convincing themselves that their race is really inferior, and they deserve to be treated that way. Andersen and Hill-Collins (1998) also attest that racism is supported and reinforced by classism which is given a boost and a foothold by adultism. Classism was very instrumental in fuelling racism. Sexism is driven by adultism. Heterosexism validates the importance of adultism. Everyone has the power, but they are not the same. People are stratified into various classes and that the owning class has enough power and privilege. They are in a privileged position to do whatever they want because of their status. The working class is paid off by the owning class, because the owning class has the power and privilege to do so. Andersen and Hill Collins (1998) underscore that the middle class is in the same predicament as well, as they are also paid off by the owning group. The class of the poor people is oppressed by the middle class. The middle class can also oppress the other working class because it is paid just enough privilege to carry out a lot of sundry activities to this group. The power to intimidate is the specific form that runs the show.

According to Wilson (1996), the ascension of racism coincided with the rise of modern Western Europe. People were recognised by their peasant, lord, artisan or class. The rise of racism signalled the end of feudalism. According to Andersen and Hill-Collins (1998), the rise of capitalism and mercantilism triggered two things related to the rapid rise of racism. The first of these conditions was a generation with a heightened sense of human alienation from production, labour, community, and self. Human beings were taken away from their communities to go and work for the new rising industries. The second condition was a strong passion for profit and the drive to dominate the world market. This strong desire for profit released new drives and passions. Greed was the underlying factor in wealth accumulation by the strong nation or dominant race.

The desire for profit is a voracious form of greed. A new dehumanised view of man was introduced by the Protestant Reformation. Andersen and Hill-Collins (1998) concur that the great masses of humankind were allegedly damned to eternal hell fire. The Protestant Reformation was based on a belief that only a chosen few would be saved from eternal fire. Racism was not caused by all the changes that took place in Western Europe.

The changes provided the necessary conditions out of which racism grew. The prerequisites for racism were drawn along a colour line, with an unusually high level of exploitation and brutality. The preconditions were slavery and colonialism.

According to Grosfoguel (2011), racism is reproduced for centuries by the institutions of the colonial world system/capitalist/patriarchal/western-centric/Christian-centric modern. There are cultural, political and economic lines that divide the inhabitants of the world. Racism is a universal order of superiority and inferiority. This order is apparent in the difference in treatment of the prisoners during the trial of the *Excelsior* 19. The bail of the accused was set so high that only the superior race could afford it. This was a clear practice of racism by the judiciary system of the time.

Furthermore, Grosfoguel (2011) affirms that the colonial history of Ireland was created on religious grounds. The British created their racial superiority over the Irish not through the pointer of skin, but their superiority was through a religious marker. The United States of America has also created their racial superiority over the Islam world, as they discriminated them on the grounds of religion. This is a representation of racism.

In addition, Hill (2008) emphasises that white dominated institutions such as schools and health care activities are a fertile ground for the white racists to organise racist practices.

Everyday choices and behaviours by the clear majority of whites operating as individuals are also organised by the whites to enforce their beliefs. In *The Madonna of Excelsior* (2002), the white community had their own church and bar where no other race was allowed. The dominant group enforced its beliefs through ownership and contact.

The superior group in *Burger's Daughter* (1979) coerced the majority through its political party and crushed the resistance by employing force. Rosa's parents were victims because they did not support apartheid. The superior group coerced the learners to study Afrikaans in schools to enforce their supremacy, power and philosophy.

2.5.2 Xenophobia

Xenophobia and racism is illustrated in the novels. The rise in xenophobic activities in South Africa makes xenophobia relevant to the study. In the year 2008, several attacks left approximately 62 people dead. These May 2008 attacks were a result of xenophobia. These anti-immigrant riots in South Africa displaced more than a hundred thousand people (Gordon, 2015, p. 495). The study posits that there is a close relationship between xenophobia, racism and melancholy.

The locals are angered by the presence of foreigners and fearful of these intruders. This anger is compounded by the fact that when these foreigners come into the country they get employment at the expense of the locals. The locals want better jobs which the government fails to deliver, but these foreigners are willing to work for pittance. This creates a lot of tension between the two groups. Tafira (2011) in her study "Is xenophobia racism?" explains that the outbreak of anti-immigrant violence in May 2008 in South Africa was presented as xenophobia, but it was in fact racism-New Racism.

It is a new form of racism, as it is practised by people of the same population group. This new racism is carried out by black South Africans on fellow Africans. The victims of these heinous attacks are mostly Nigerians, Zimbabweans, Mozambicans and Somalis. The average black South African is frustrated by the turn of events after apartheid ended. They are disillusioned and they feel that these fellow Africans are depriving them of their jobs. According to Tafira (2011), the majority of the local South Africans are too proud to take up low-paying jobs and when they see these foreigners succeeding they become irritated. Tafira (2011) further pledges that the implications of decolonisation and difficulties of assimilating and integrating black African immigrants into the new South Africa leads to this form of behaviour by the locals. The increase in culture contact between the locals and other Africans causes enormous tensions to build up.

According to Tafira (2011) cultural differences which are fuelled by dissimilarities in dress, customs, language, ethnicity, nationality, speech patterns and accents, social and territorial origins are precursors for an imminent racial collision. This new form of racism is deeply rooted in cultural differences of the African people. Mosselson (2010) advocates that the violent exclusion of foreigners is one of the central ways in which the new South African political community is being fashioned.

Non-South Africans are excluded from most privileges, because the South African policy makers have made it their priority to deliberately omit them whilst the locals enjoy the full benefits. According to Mosselson (2010) the extra-legal order that has established non-nationals as being outside the political community has worsened their plight and has made them easy targets. Segments of the citizenry are able to act in order to assert their own political rights to belong to these non-nationals because non- South Africans are easy targets and operate on the periphery of the law.

Mosselson (2010) further affirms that non-South Africans are vulnerable to many forms of abuse like name calling, insults, and assaults because the law fails to protect them. The xenophobic attacks are symptomatic of this process.

On the converse, Bernasconi (2014) states that racism is a natural phenomenon and cannot be equalled to xenophobia. Race prejudice had at one time been thought of as natural as xenophobia still tends to be today. Racism in England was thought of as blame worthy and acquired. Bernasconi (2014) further mentions that racial oppression was regarded by the black people as natural and that nature must be left to take its course. In England the masses were made to think that being racist was not their fault. They believed that being racist was acquired just like getting to know a first language. The strategies needed to address racism and xenophobia are basically different. Xenophobia and racism are not the same and the approaches needed to address these terms cannot be equated. The two terms, race and xenophobia, are different and must not be considered as one entity (Bernasconi, 2014, p. 17.) Xenophobia is portrayed in *The Madonna of Excelsior* (2002) at the dawn of independence as the country experiences an influx of foreigners in search of jobs and opportunities.

2.5.3 Prejudice against foreigners

Foreigners were ill-treated for many reasons. For instance, the Dukakis were thrown out of Excelsior by the pastor for fraternising with Jacomina Bornman, the daughter of the local Reverend, in *The Madonna of Excelsior* (2002). The reverend hated foreigners and especially the Greeks after he caught the Greek boy kissing her daughter. The reverend discriminated against the Greeks and made sure they left Excelsior. The local Afrikaner community became prejudice towards the Greeks because they were the minority.

Pettigrew (2010) in his study on population ratios and prejudice asks “Are small or large out-group prejudice?” In his study this question is addressed with national probability survey data from Germany focusing on resident foreigners. The political leaders and mass media can be easily influenced as it involves what people think is the out-group proportion. Threat is perceptual and contact is experiential; it can reduce collective threat and individual threat as well as prejudice. The threat that is posed by the foreigners is perceived by the locals; they think that the foreigners are a threat to them in terms of job opportunities and service provision. The contact between the locals and the foreigners is experiential and it might bear some positive outcomes. According to Pettigrew (2010) the larger out-group population proportion simultaneously increases both threat and intergroup contact. The first process, threat, increases prejudice towards the foreigners and the second process, contact, decreases prejudice between the two groups. According to Pettigrew’s study, reductions in prejudice have important consequences for intergroup relations.

On the other hand, Kaas and Manger (2011) pursue this argument by submitting that gender, ethnicity, and religion are determinants for job opportunities, earnings and promotions. A person will be discriminated against on the basis of gender, ethnicity and religion. Labour market outcomes are also impacted by gender, religion and ethnicity. Furthermore, Kaas and Manger (2011) show that if an applicant has a German name it raises the average probability of a call back by 14%. In other words, if a person is German or has a German name or strong German roots the possibility of the applicant getting a call is high. An applicant with a German name has a 24% call back in smaller firms. This is the case because differential treatment is significant and particularly strong in smaller firms.

Kass and Manger (2011) declare that a reference letter which contains favourable information about the candidate's personality puts the applicant in good stead and the discrimination disappears when it is restricted to those types of applicants. In *Burger's Daughter* (1979), the discrimination of black people by the minority was evident. They were discriminated against based on skin colour and because the rulers had a preconceived notion that they are superior as they are legitimately put in power by the Creator.

2.5.4 Tribalism

Tribalism is a disease that must be addressed in many developing countries, and has brought many governments to their knees. Tribalism is prominent in the two narratives. The Afrikaners dominated all forms of government and managerial positions as represented in *Burger's Daughter* (1979). In *The Madonna of Excelsior* (2002), the National Party enforced the laws of one tribe over the other.

According to Lonsdale (2009), the use of ethnic identity in political competition with other groups is called tribalism or political tribalism. Political intention and context are contingent about tribalism. But modernisation is still part of African political rhetoric, not least in South Africa that has yet to be disabused. The Inkatha Freedom Party was accused of being a "tribalist" party and for that reason an antinationalist movement by the ruling party, the African National Congress. The Inkatha Freedom Party did not support the philosophy of reconciliation and nation building because it leaned towards the Zulus. The ANC accused the Inkatha Freedom Party because most Inkatha followers are from KwaZulu Natal and they are Zulus, so for ANC, Inkatha is a "tribalist" party. Both Inkatha and ANC supporters dispute the ethnicity of what it means to be 'Zulu'.

This is a sensitive matter and is one of those national debates in South Africa, as the supporters especially in KwaZulu Natal do not know what it means to be Zulu and they are unsure if their loyalties should lie with the Zulu people or their party ANC. Viliki Pule was a member of the movement which wanted to topple the government before independence. This movement did not have any tribal affiliations; its main thrust was working towards a common goal. The National Party (NP) which was the ruling party before independence was a tribalist party because it was only for the superior race at the time.

2.5.5 Apartheid

The term apartheid means an official policy of South Africa with a view to promoting and maintaining white ascendancy; the motive of which is to create an apartness between whites and blacks (Onwuzurike, 1987). Fuller (1969) recognises white supremacy in South Africa as functional racism. He argues that racism is not merely a pattern of individual and/ or institutional practice but is a universally operating system of white supremacy rule and domination in which the effective majority of the world's white people participate. Fanon (1970) suggests that a dominant white group uses dehumanisation processes against blacks, which result in the alienation of and an inferiority complex in the victims. Grier and Cobbs (1968) also add that black patients experience extreme frustration and danger, and develop hatred for the society that forces blackness to be equated to inferiority.

The term apartheid is synonymous with racism and in the two narratives apartheid is at the core. Racial segregation (apartheid) is practised by the Afrikaners against people of colour in *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979).

The races were divided according to the colour of one's skin and the division was visible in the residential areas. The white area was well built, whereas the black locations were crowded and dirty.

Onwuzurike (1987), suggests that stress is a burden or load under which a person survives or cracks. The native blacks of South Africa appeared to be under a state of continuous stress. The most common observation about the apartheid victim was the feelings of insecurity, inferiority, self-doubt, self-ambivalence, isolation, not belonging, cynicism, lack of initiative and efficiency, a diminished sense of personal behaviour, ideas of persecution, displaced aggression, anti-social behaviour, and disturbances in the sense of reality (Onwuzurike, 1987, p. 25).

People like Viliki Pule who fought against the white apartheid regime from the time he was a young man, joined the movement because he was dissatisfied with the oppressive system, and they won their freedom through a long and protracted battle. According to Martin (1999), in the struggle to end apartheid South Africa came close to an open civil war. The cycles of violence, which first erupted in the mid-1970s, flared up again and again with ever increasing intensity, drawing in whole communities embittered by decades of white rule. There were pockets of resistance all over the country and the majority communities were fed up with the way the minorities were ruling. They showed their grievances through violence. According to Martin (1999) in the mid-1980s, groups of black youth set out to make black townships "ungovernable;" with stones, catapults, and petrol bombs. These youths or "comrades" defied armed police and soldiers in the dusty and decrepit streets. South Africa's white rulers responded with brute force. Community leaders, union officials, student activists, and church workers were detained by the government in their hundreds. They were detained for months without trial in the hope that it will decapitate black resistance.

Rosa Burger's parents were staunch anti-apartheid activists until the end of their lives. Even when he was facing jail, Lionel Burger did not waver in his belief that apartheid was wrong. Although he was a stalwart of the South African Communist Party (SACP), that did not deter his belief the belief that everyone is the same regardless of their colour.

The apartheid system had been developed into the most elaborate racial edifice the world had ever seen. According to Martin (1999) the Afrikaner nationalist that had held power in the forty-year period had developed with the intent to ensure white supremacy for all time.

Karim et al. (2009) state that the AIDS pandemic in South Africa is extremely high. Currently, TB is now ranged alongside AIDS and it is one of the worst in the world. Both these epidemics are enmeshed with the patterns of dispossession and dislocation that have shaped modern South Africa. According to Karim et al. (2009), the whirlwinds of today are helped and sowed using migrant labour, the fragmenting and dispersal of families, the crowding of workers into congested hostels and squatter camps, poor nutrition and absent or poor health services. South Africa's response to those epidemics has been marked by obtuseness, denialism, ineptitude, and deliberate efforts to undermine scientific evidence as the basis for action. According to Karim et al. (2009), the local populous is leaving in denial and do not want to acknowledge that AIDS is real and causing havoc among the majority.

2.5.6 Racial uprisings and racial activism

According to Moola (2004), activism in a general sense can be described as involvement in action to bring about change, be it political, social, and environmental or other. The Soweto uprising was a turning point in the history of South Africa. Students were forced to be taught in Afrikaans by the dispensation of the time.

They decided to demonstrate to show their grievance, but they were met with force. The demonstration is in support of an opposition to one side of a controversial argument. The strength of activism in the contemporary lies in the autonomy of the agitators.

According to Moola (2004), for instance, MST or The landless Rural Workers Movement in Brazil came into existence because of Brazil's plight of the increasing number of landless people. MST has however, resettled over 300 000 poor, in the last two decades. In South Africa, similar groups are also active. For instance; the Soweto Electricity Crises Committee, and Operation Khanyisa groups work towards electrifying homes. They have continued to protest against the privatisation of electricity and fought against the high electricity rates as most of the poor live in the squatter camps and cannot afford decent houses.

In 1964, in the US a history changing event took place in Rochester. According to Saltzberg (2013) in July of 1964, the absence of harmony and respect resulted in a disturbance that would force the recognition that Rochester was a city divided. Most of the United States were of the opinion that Rochester was a town free from racism, but the events of Rochester proved the contrary. In her essay "Race, Riots and Reporting" Knopf (1974) points out that it is important to know that when we talk about the general press, we are referring to the white owned press, white controlled, white-operated, white-dominated. According to Saltzberg (2013) in retrospect the general press is geared to an almost exclusively white audience or the consumers of this information are primarily the whites. The events that took place in Rochester and other cities during that period were appalling. Africans as postulated above, the white people were afraid of what the Africans might do. The media and public unwilling to look past the action of the day, to see the systematic problems that were the root causes of the uprising.

There were a lot of underlying issues that caused the unrest of that day that needed urgent attention but they were overlooked. The racial Soweto uprising is depicted in both *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). When the youth took to the streets to protest against the use of Afrikaans in schools, Rosa Burger was the torch bearer of that uprising. In *The Madonna of Excelsior* (2002), the youth were reminded of Hector Petersen. Hector Petersen was a young boy who was brutally killed by the South African Defence Force during the Soweto uprising.

2.5.7 Black consciousness

The Black consciousness movement was championed by Steve Biko at the pinnacle of apartheid. It was a response to the way the natives were treated. In the two narratives under discussion, black consciousness was represented through the characters of Rosa Burger, her parents, Popi, Viliki and Niki. Rosa's parents were conscious of the fact that everyone is equal regardless of colour, creed and economic background. Lionel Burger, his wife, and Rosa went to jail because they aided the blacks in the fight against apartheid.

Mungayi (2009) asserts that the black consciousness movement in the case of South Africa emerged as the antithesis of the white dominant culture. White South Africans succeeded in mobilising a geo-political identity since the Act of Union in 1910. According to Mungayi (2009) the exclusion of blacks from the broader South Africanism allowed their identity to be held hostage to prevailing white images which are certainly no original creation of white South Africa.

The concept black solidarity generally refers to the acceptance of racial identity and the grouping of the black race (Bledsoe et al.1995).

Blacks view race as a factor that promotes loyalty, devotion, and pride of blacks to bond against the social, political and economic inequality in relation to whites. In a similar study, Verba and Nie (1972) found that blacks who exhibited racial consciousness for political issues important to other blacks were more likely to participate in politics. In *The Madonna of Excelsior* (2002), Viliki and Popi Pule were fighting against injustices and prejudices that the person of colour was subjected to by the government of the time. They were conscious of issues vital to other blacks, thus both took up office and became councillors.

According to Verba & Nie (1972), Black consciousness is the realisation by the black man of the need to rally together with his brothers around the cause of their oppression. The black people needed to operate as a group to rid themselves of the shackles that bind them to perpetual servitude. The blacks are disadvantaged because of the colour of their skin. Black consciousness seeks to refute the lie that black is an aberration from the normal which is white; the dominant whites are of the idea that being black is bad.

Black consciousness means a whole new vision, a totally different perspective, and a penetration into the depths beneath the depth of blackness. Black consciousness calls for a decultured being in the black society (Bennett, 2009). Muzorewa (2005) emphasises that black implies a vision of the custom of our forefathers. Being black is not only a search for humanity but it is an assertion and affirmation of the worth and dignity of the black man.

2.5.8 Black empowerment

Black empowerment became a norm after the independence of many developing countries, but it did not come without its problems. These problems were compounded by individuals who did not have an identity and were struggling to get one.

According to Andrews (2012) black economic empowerment is a policy intervention derived from the economic and industrial complexity in the government. The policy is primarily aimed at directly addressing the economy's skewed racial profile. Black economic empowerment calls the private sector to restructure itself and create opportunities for previously disadvantaged individuals.

In *The Madonna of Excelsior* (2002), Sekatle became a successful black businessman, but his success was built on dishonesty. He was a puppet and an informant of the former white government and with the money they gave him he became successful in the black township (Andrews, 2012, p. 17). (Is this a complete paragraph or the thought is continued in the next line?)

According to Andrews (2012), black empowerment has accelerated the growth of an incipient black middle class and a tiny group of black million and billionaires, yet it is widely derided for legion inefficiencies and ineffectiveness. Black empowerment is marred by a lot of corruption as the people in power line their pockets at the expense of the poor majority. English continues to be the de facto official language in the formal economy, as well as in public education and government bureaucracy. A notable exception to this is the continued use of Afrikaans by the Afrikaner minority in both education and economy and by the 3 million Cape Coloureds. The indigenous African languages continue to be marginalised and excluded from public domain just as they were under Apartheid.

Black empowerment is represented by Mrs Mkhoza in *Burger's Daughter* (1979) and by Sekatle in *The Madonna of Excelsior* (2002). In *Burger's daughter* (1979), Mrs Mkhoza was a successful black businesswoman.

Despite the social injustices at that time, she made inroads on a male dominated and white terrain and became a success. Hill-Collins (2014) proposes that in a situation where there is oppression and social injustice, empowerment for African American women will never occur in such a context. The relationship between African American women's activism and black feminist thought as an intellectual and political philosophy integral to that endeavour are inextricably linked.

Andrews (2012) advises that South Africa's primary and defining characteristic has been racial segregation. Non-whites were disadvantaged because of structures that limited their economic and social opportunities, leaving few of this vast group in the formal economy. The formal economy was initially established for the elites or the ruling group.

2.5.9 Nationhood and nationalism

Nationhood and nationalism were used to unite people regardless of their tribe, race or creed. This feeling of togetherness is no more practised in South Africa; individualism has taken over instead. The sense of caring for one another has disappeared with independence.

Marais (2011) affirms that nationalism has strayed far from its course in post-apartheid South Africa. Before independence the word nationalism was very common during the struggle but now it is shadowed by individualism. Fanon (1967) claims that the word nationalism retains great potency and potential, even if what Fanon called 'national consciousness' remains poorly developed. Furthermore, Fanon (1967) advocates that the versions of nationalism pushed into service until now have been largely genteel-embracing rather than estranging. Marais (2011) concurs that pursued in their place, on current evidence, will be more profane and resonant varieties of nationalism once inflected with racial and ethnic chauvinism.

For example, or with narrow, exacting interpretations of culture and tradition, or with antipathy toward the 'alien luxuries' of liberal constitutionalism.

According to Pehrson, Vignoles and Brown, (2009) ethnic nationalism encourages xenophobia, and suppresses both trust and associational involvement. Reeskens and Wright, (in press), reflects self-enhancement values, especially of power. Civic nationalism contains elements of universalism and benevolence and would be expected to increase subjective well-being.

According to Solt, (2011) married people tend to express somewhat more national pride and emotional attachment to a country, while the unemployed generally express somewhat less nationalism by those two measures. The unemployed people feel less emotional attachment and national pride because they are not happy about the state of things in the country and their predicament. Solt (2011) asserts that post-war antinationalism programs result in lower levels of national pride and emotional attachment to a country. Greater economic inequality depresses the social status of the poor resulting in less pride. In the selected narratives, nationhood is represented by Viliki and the movement as they fought side by side with people from different ethnic backgrounds because they were united, and they had a strong national pride and identity. In *Burger's Daughter* (1979), nationhood is depicted by Lionel Burger in his stance against apartheid. He was a proud South African and wanted everyone to be treated the same thus, the need to fight for equality.

3.10 Theoretical framework

The two theories used in this study were the Critical race theory (CRT) and the Erikson identity theory of human development. The black people in the two narratives must be marginalised and poorly treated as it is the norm and the racist machinery should have put all the necessary mechanisms for that to happen. According to Delgado and Stefancic (2012) black people have to endure perpetual oppression and marginalisation. In *The Madonna of Excelsior* (2002), the government oppressed and marginalised black people such as Niki, Viliki and Popi. Viliki felt marginalised after he was expelled from the movement by Sekatle under the instructions of the white rulers. Niki was a victim of racism at the trial of the Excelsior 19. She was victimised because she did not have the means to pose bail. Racism is a well-oiled machine and a system that is made to oppress the vulnerable. CRT is interested in studying and transforming the relationships among race using narratives and counter-stories. This pursuit contributes to the centrality of the experiences of the oppressed people and thereby gives voice to those who have been silenced.

In *Burger's Daughter* (1979), the majority of the blacks are marginalised as some live in deplorable conditions; their homes are made of boxes, corrugated iron and other cheap materials. Their church is made of corrugated iron, and their neighbourhood is dirty compared to the well maintained lawns and picket fence of the white minority. The Erikson identity theory of human development observes how Rosa Burger, Viliki, Niki and Popi deal with their lives from childhood to adulthood. This theory is appropriate as the two novels have a strong race element, and a sense of grief and obliviousness which is integral to this study. The Erikson identity theory of human development is equally important to this specific study as it deals with the individual's identity.

O'Brien (2010) states that for one to develop fully there are several obstacles in the course of his or her life. There are sequences of identity crises or instances where an individual's social development forces him or her to make uninformed decisions. The age of the person plays a major role in the choices made and his or her personality development. The Erikson identity theory of human development is appropriate for this study as it deals with identity issues that are central to the two narratives, *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979).

3.1.1 Conclusion

This chapter has reviewed the literature related to the topic under discussion. The literature provided the necessary data on racial melancholy and loss of identity. The next chapter will outline the research methodology. This chapter will be delineated as follows: research design, sample, procedure, data analysis and research ethics.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter provides the research methodology that was used to collect, and analyse data, and the strategy adopted to address the research objectives in studying loss of identity and racial melancholy. The following objectives anchor this study:

- (a) to examine the presentation of loss of identity and racial melancholy in the selected works;
- (b) to explore the effects of loss of identity and racial melancholy in *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002); and
- (c) to discuss what the novelists project as the possible solutions to highly polarised racial societies.

3.2 Research design

A research design, according to Khotari (2004, p. 31) is “the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure.” To ensure that there is relevance in the collection and analysis of data, a desktop study will be conducted. This desktop study used a qualitative approach. This design was vital, because “methodologies that allow a dependable analysis of cultural texts are provided by the cultural research design” (Walliman, 2011, p. 29). These cultural texts are compared so that a plausible conclusion is reached.

In *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979), the protagonists' culture is closely analysed so that plausible conclusions can be drawn to meet the objectives of the study. The preference for the qualitative research design is justifiable for this study given the nature of human behaviour that is analysed in the two texts. Kothari (2004) significantly contributes to this line of thought by saying that the "qualitative research method is especially important in the behavioural sciences where the aim is to discover the underlying motives of human behaviour" (p. 3). The qualitative approach thus appropriate as the study explores the human behaviour of Rosa Burger in *Burger's Daughter* and Popi in *The Madonna of Excelsior*. The texts are also refuted, replicated and eventually generalised. Content analysis, semiotics and discourse analysis are approaches that can be interpreted as cultural texts. The researcher was not required to go out in the field, but carried out an inductive analysis of the data to extract information from different sources before drawing conclusions.

According to Cohen, Manion and Morrison (2007), qualitative data analysis involves organising, accounting for and explaining the data. Briefly, it involves making sense of data in terms of the participants' themes and categories. Given this explanation, the use of the qualitative approach which allows textual interpretation was appropriate for the study. The process of data analysis involved organising raw data in order to categorize the two novels in different subtopics such as racism, apartheid, xenophobia, racial and social issues.

The qualitative research approach was used to answer the research objectives. This type of approach has distinct characteristics. Battacherjee (2012, p. 113) defines qualitative analysis as "a method of research which is heavily dependent on the researcher's analytic and integrative skills and personal knowledge of the social context where the data is collected."

Polit (2010) further maintains that the goal of most qualitative research is not to take a broad view of the findings but rather provide a rich, contextualised understanding of some feature of human experience through the thorough study of specific cases as it will be depicted in the study.

The researcher, utilised extensive secondary data in an effort to address the research objectives. *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979) are the sources of primary data for analysis. This design was appropriate for this study because the data, in the form of words, was collected from texts and data presentation was descriptive.

3.3 Sample

The process of selecting a portion of the population to represent the entire population is known as sampling, (Oosthuizen, 2012, p.93). In research, a sample is needed as a whole population will be cumbersome and logically inappropriate. The sample selected for this study is representative of the population. In this study, the two novels, *The Madonna of Excelsior* (2002) by Zakes Mda and *Burger's Daughter* (1979) by Nadine Gordimer will form the sample of the study. Nadine Gordimer published 15 novels and Zakes Mda has written 29 novels to date. It is almost impossible to undertake such a strenuous exercise of researching all their novels. The researcher opted for a manageable sample of two texts. Therefore, the two novels were purposively selected. According to Kothari (2004), "Purposive sampling is a non-probability sampling method which involves the conscious selection of certain subjects to be included in the study" (Kothari 2004, p. 59). Kothari (2004) further states that "non-probability sampling is also known by different names such as deliberate sampling, purposive sampling and judgement sampling" (p. 60). In this type of sampling, items for the sample are selected intentionally by the researcher.

A purposive sampling technique was deemed appropriate for this study as the two novels share the same theme. Bless, Higson-smith and Sithole (2013) define purposive or judgemental sampling as based on the judgement of a researcher.

The researcher plays a vital role in purposive sampling by discussing a sample that is guided by the research problem. The characteristics of a representative sample are the basis of the judgement. Typical units are essential in choosing or assisting the researcher in selecting a sample. The novels *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002) were purposively selected as they share the same theme of interest in the study and allow for an in-depth study of the two novels to be conducted. The sample must not be universalised to the population of interest (Battacherjee, 2012, p. 38). The sample of these two novels was appropriate for analysing loss of identity and racial melancholy.

3.4 Procedure

The researcher analysed the selected novels as guided by the research objectives, and the Critical race theory and Erikson theory of human development were employed. Also, an in-depth textual interpretation and literary analysis of the creative texts was carried out and the themes emanating were presented in a narrative form. Primary data was collected through a careful reading of *The Madonna of Excelsior* (2002) by Zakes Mda and *Burger's Daughter* (1979) by Nadine Gordimer. Furthermore, the researcher used content analysis as an approach to the study of the two novels, *Burger's Daughter* and *The Madonna of Excelsior*. Berelson (2013, p.1) defines content analysis as “a research technique for the systematic, objective and quantitative description of manifest content of communications.”

Content analysis is utilised to determine the presence of certain characters, words, phrases, concepts, sentences, or themes within texts and to measure this presence in an objective manner (Berelson, 2013, p.1). Bhattacharjee (2012), further defines content analysis as “the systematic analysis of the content of a text”.

The data that was collected from the two novels was categorised into different themes namely, racism, apartheid, racial uprisings, social issues and cultural and linguistic identity. This helped in attaining the objectives of the study and from this analysis a conclusion was reached.

According to Kothari (2004), “the analysis of content is a central activity whenever one is concerned with the study of the nature of the verbal written materials. It is at a simple level when we pursue it on the basis of certain characteristics of the document or verbal materials that can be identified and counted” (p. 110). In the case of the present study, the significant basis of analysis is the environment i.e. the influence of other people on Popi and Rosa Burger and how they cope in their changing political arena. The sentences and paragraphs that are found in *Burger’s Daughter* and *The Madonna of Excelsior* make content analysis the most suitable method for the nature of this study.

According to this line of thought, content analysis is a process by which the “many words of texts are classified into much fewer categories” (Cohen, Manion & Morrison, 2007, p. 475).

These authors further contend that:

categories are usually derived from theoretical constructs or areas of interest that is devised in advance of the analysis (pre-ordinate categorisation), rather than developed from the material itself, though these may be modified, of course, by reference to the empirical data (Cohen, Manion and Morrison, 2007, p. 475).

The researcher, however, notes that there are too many words in the two novels to be analysed individually, consequently, it was appropriate to categorise these words into tangible categories namely racial melancholy, and loss of identity. These categories were aided by subtopics such as: racism, apartheid, and black consciousness. Thus, content analysis is appropriate because of the distinct categories and similar themes that are derived from *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002).

3.5 Data analysis

Data analysis is the interpretation of the collected data in a study. Cohen, Manion and Morrison (2007) also observe that qualitative data analysis involves explaining, accounting for and organising of data. The researcher had to explain, account for and organise the data in a tangible manner so that it can be easily understood. Loss of identity and racial melancholy were the thrust of the study. The data was further divided into subthemes, such as racism, apartheid, racial issues, black consciousness, social issues, racial uprisings, and xenophobia and then analysed. Given that this is a literary study, data was analysed through content analysis as informed by the Critical race theory and Erikson theory of human development. Yang and Miller (2008), define content analysis as the systematization of text analysis. The form and substance of communication is the key focus of the analysis. The primary meanings and ideas are exposed through analysing patterns in structures of the text, such as words or phrases. Word meanings is the major fixation of content analysis. The researcher looked at the underlying meaning of words as they were brought to the fore. The information was clustered into smaller chunks so that it could be easily managed. The two theories were used in the interpretation of the collected data. As such, the researcher used content data analysis of the novels to interpret and analyse loss and racial melancholy.

The use of the Critical race theory and Erikson theory of human development is justifiable because they focus on race and loss, they were the most appropriate theories for this specific study. Conclusions were drawn from the interpretation and the data that was collected was exhibited in a narrative style.

3.6 Research ethics

The researcher acknowledged all the works and resources used in this study. The researcher took into cognisance of the fact that objectivity is vital in attaining reliable results. The information was presented in an objective manner to avoid bias.

To adhere to the tenets of the theoretical framework applied in the study, the researcher ensured that the authors and races presented in the two novels were not ridiculed. The researcher tried to be as neutral as possible in the process of the research, even-though the Critical race theory and the Erikson theory of human development were used.

3.7 Conclusion

This chapter described the research methodology that was adopted for this study. The research design is a qualitative one and reasons were provided for why the study had to be conducted qualitatively. The population, sample procedures, procedure, data analysis, as well as ethical considerations were also discussed and motivated in this chapter. The next chapter presents the analysis and discussion of loss of identity and racial melancholy as represented in the two novels; *The Madonna of Excelsior* (2002) by Zakes Mda and *Burger's Daughter* (1979) by Nadine Gordimer.

CHAPTER 4

LOSS OF IDENTITY AND RACIAL MELANCHOLY IN

BURGER'S DAUGHTER AND THE MADONNA OF

EXCELSIOR

4.1 INTRODUCTION

The aim of this study was to explore highly polarised societies as represented by *The Madonna of Excelsior* (2002) by Mda (2002) and *Burger's Daughter* (1979) by Gordimer, focusing mainly on loss of identity and racial melancholy. The Critical race theory and the Erikson theory of human development were used to examine the main variables in the study: race and loss of identity, focusing on the general perceptions regarding the way in which race is portrayed. The Critical Race Theory proffers that racism is engrained in the fabric and system of colonial, as well as postcolonial societies such that the white privilege and white supremacy result in the perpetuation of the marginalisation of black people (Delgado & Stefancic, 2012). In addition, O'Brien (2010) suggests that for one to develop fully, there are several obstacles in the course of one's life. There are sequences of identity crises where an individual's social development forces him or her to make uninformed decisions. Using the qualitative research approach and content analysis, the study was able to analyse data appropriately. This chapter presents an analysis of the study's main themes, loss of identity and racial melancholy in *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002). In addition, the chapter focuses on the general perceptions regarding the way in which race is portrayed in the novels, *Burger's Daughter* (1979), and *The Madonna of Excelsior* (2002).

Furthermore, the chapter discusses the findings according to the benchmarked themes of racism, acculturation, identity, racial melancholy, disillusionment, apartheid, xenophobia, black empowerment, black consciousness, and nationhood. Finally, the chapter explores the emerging themes as part of data analysis. The sub themes include racial hatred, morality, and hypocrisy of religion, polarisation, self-criticism, freedom, transgression, destruction, commitment, and clean conscience of white South Africans in the apartheid era.

4.2 SUMMARY OF *THE MADONNA OF EXCELSIOR*

The Madonna of Excelsior (2002) is a story about Niki, a beautiful young woman in apartheid South Africa, and her daughter, Popi. It is a story of a family at the heart of a scandal, and of Niki, the fallen Madonna. Niki is very beautiful and is desired by many men of her location. On one of her cow-dung expeditions, she was raped by Johannes Smit, an Afrikaner farmer. She got married to Pule, who worked in the mines of Welkom, digging white man's gold. From this union, Viliki was born. Niki worked at the butchery to supplement what her husband was sending to her back home, and she also doubled as Tjaart's babysitter. Niki was stripped naked in front of everyone by Madam Cornelia Cronje after being suspected of stealing from the butchery. The revellers included little Tjaart Cronje and Stephanus Cronje, Madam Cornelia's husband. This humiliation of being maligned in front of everyone drove her to sleep with Stephanus Cronje, subsequently giving birth to Popi. Moreover, Popi was the daughter of an imminent white citizen of the town. Niki, 11 black women, and 5 Afrikaner men were then charged of contravening the apartheid's Immorality Act, which forbade sex between black and white people. Niki withdrew from public life after the trial. Popi lived most of her life not knowing why she was lighter, long haired, blue eyed and hairier than the other children. Viliki was a member of the movement that worked to liberate the country from white rule and oppression.

He influenced her sister to take part in politics; subsequently, they were part of the first multi-racial council of Excelsior. Viliki felt betrayed by his father when he disappeared from their lives for a very long time. He only returned when he was very ill. Niki, Viliki and Popi's story chronicles how they come to terms with the repercussions and find solutions in surprising ways.

4.3 SUMMARY OF *BURGER'S DAUGHTER*

Burger's Daughter (1979) is a story about Rosamarie Burger and her politically involved family. Her father, Lionel, was a political activist in the South African Communist Party, together with his wife, Cathy Burger. Lionel Burger uttered these words at his trial: "I took up then the pursuit of the end to racialism and injustice that I have continued and shall continue as long as I live" (Gordimer, 1979, p. 26). He was against the oppression of the blacks and any form of injustice against them.

Rosa's younger brother, Tony, drowned in their swimming pool, and then her family adopted a black young boy, Baasie. In Rosa Burger's case, it is the apprenticeship of the political orphan, and her coming to grips with what it means in a racist society to be named Burger that is, to be under surveillance as the daughter of enemies of the state. After the death of her father, Rosa began a journey of self-discovery. It is difficult being the daughter of a man whose courage and idealism have made him a legend to both races, to foes, as well as to friends. She did not take part in any political activities after the death of her father, because her time was divided between work, her boyfriend, Conrad, and close family members. She convinced a prominent politician to use his contacts to get her a visa to travel out of the country for pleasure. She went to France to join her late father's first wife.

Rosa was introduced to the European and French way of life, and her father's early life. In London, she introduced herself as Burger's daughter, and she participated in political events.

She also met her childhood brother, Baasie, at a political function, honouring a Frelimo delegation that was seeking aid from the British government, and political stalwarts like Lionel Burger. Baasie was not impressed with what Rosa was telling people at that gathering, so he bluntly told her that there were also black people who sacrificed their lives for the liberation struggle, and not only Lionel Burger. Rosa finally arrives at a fresh understanding and a new commitment to her life. She returned home in November 1977, and she was detained for furthering the aims of the banned SACP and ANC, as well as aiding the students' revolt. Rosa Burger completes her destiny by becoming a political prisoner.

4.4 Cultural and linguistic identity in the narratives

The culture and language of an individual plays an important role in one's identity construction. The narratives are pregnant with linguistic and cultural identity.

The Afrikaans language is linguistically linked to the Afrikaners of Southern Africa. In *The Madonna of Excelsior* (2002), the linguistic and cultural identity of the Afrikaners is represented by the white young boys playing rugby. Cultural identity is also expressed in this quotation: "For the white boys, they were playing with a rugby ball, practising throws that might see them being picked for Haak Vrystaat, or even the Springboks, in later years" (Mda, 2002, p. 6).

Significant to note is that there is no mention of any black children playing rugby. This is unsurprising because rugby is culturally and historically associated with the Afrikaner community in South Africa. The language of association at rugby practice and matches was and is still Afrikaans. When the rugby ball is thrown to Popi (a black child), she is unable to catch it.

For the blacks (Basotho), rugby is not their number one sport, and it is linguistically different to their superiors. The contention here is that culturally and linguistically, the black child cannot identify with Afrikaans and rugby.

The culture of the Afrikaners is also represented in the novel *The Madonna of Excelsior* (2002) through music: “The *boeremusiek* (boer music) of the Concertina was relentless. The *liedjies*, or tunes, were getting louder. The *volkspele*, or dances were getting exaggerated, as the concertina filled the dance with even higher spirits” (Mda, 2002, p. 7).

The white Afrikaner can relate to this type of music because it is part of their culture. This music in the text is commonly associated with the Afrikaners linguistically. While the following extract refers to boeremusiek (music of the boers), it simultaneously represents the linguistic identity of the Afrikaners through such words as *liedjies* (tunes) and *volkspele* (dances).

Furthermore, the Afrikaner linguistic identity is expressed through the inscription on the marble at the church door. The Afrikaners identify with the language on the inscription. There is a form of linguistic identity represented by this writing on the marble. The inscription on the marble panel next to the door reads: “*Tot eer van God is hierdie steem gele deur Ds J.G Strydom, Jehova Shamma, Die Woning van God (The Lord is there), Ezech 48-35*” (Mda, 2002, p. 29). The inscription is in Afrikaans, so that the Afrikaner can associate and identify with it. The immediate implication is that other groups of people who do not speak Afrikaans are excluded. For instance, Niki and her son, Viliki, stood outside the gate, where they would remain for the rest of the service.

“It was the *nagmaal* (Passover) service, named after the days when Afrikaners trekked from their distant farms into the towns every few months to attend the evening service in which rites of the last supper - the breaking of bread and the drinking of wine is conducted” (Mda, 2002, p. 30).

The event at Andrew Marguard Hall also represents the Afrikaner and their cultural identity:

She would not have been allowed into the Andrew Marguard Hall even if she had wanted to attend the pageant. The hall – named after the first principal of the Volkskool - belonged only to the volk. And to those visitors whose bodies were blessed enough to have melanin levels that were as low as those of the volk. (Mda, 2002, p. 46)

The beauty pageant was attended by the white people because no one from another race had the right to be in the hall. A few exceptions were made for coloureds who were very light in complexion. Niki was not allowed to enter the hall because she was black; she only went into the hall to enjoy the pageant because she was in the company of her boss, and she was the help. This was a very important event for the whites. They would come and display their products and have a good time. The hall exclusively belonged to the elites (whites), who would only allow visitors of their race.

Additionally, the linguistic and cultural identity is also represented by the singing Cape Coons at Marguard Hall in the novel *The Madonna of Excelsior* (2002). Mda makes this observation that “The Cape Coons revelled in the coon image and cherished it. Their faces were painted black with exaggerated white lips. Or white with exaggerated black lips” (Mda, 2002, p. 47).

The above quotation act expresses the culture of the Afrikaner community, an annual cultural festival for the Afrikaner community of that area.

The Cape Coons (coloureds) were singing in their mother tongue (Afrikaans). Thus, the Afrikaans language is symbolic of their linguistic identity. The Cape Coons are linguistically identified because of the language they used.

4.5 Racial melancholy

The main characters in both narratives experience feelings of sadness and loss. The feeling of loss comes to the fore especially at someone's death. The first example of racial melancholy is portrayed in *Burger's Daughter* (1979), as portrayed by the following statement, "A thousand black and white people had to come to the funeral of Cathy Burger, his wife, and Rosa's mother, some years before" (Mda, 2002, p. 37). People from all walks of life came to Rosa's mother funeral. This was a true sign of someone who had worked across racial lines. They came to bid farewell to a political stalwart. Her work for the Communist party and for the previously disadvantaged people of South Africa was evident in the number and kind of people who attended her funeral. In *Burger's Daughter* (1979), at the trial of Lionel Burger, some stalwarts of the liberation struggle from both races made a nostalgic appearance: "Two or three men and women who had been hidden away by house arrest for many years appeared on the platform like actors making a come-back with the style and rhetoric of their time" (Gordimer, 1979, p. 37). Stalwarts of the liberation are compared to actors making a come-back, and their look and style epitomises their time.

Another portrayal of racial melancholy in *Burger's Daughter* (1979) is shown in terms of ownership of land. "The children of the white people would not make it in their white suburb and would not inherit the house bought on the municipal loan available to whites, or slot safely into jobs reserved for whites against black competition" (Gordimer, 1979, p. 80).

At independence, things in South Africa became difficult for the white people; they had to apply for loans in the normal way like the majority, the oppressed black people. In terms of employment, the minority had to go through interviews like everyone else. They were not just appointed in posts that used to be exclusively reserved for them.

In the novel, *Burger's Daughter* (1979), Rosa's parents were not the typical white couple who hated black people, because they wanted racial equality. Their outlook on life is expressed in the following quote: "Being white constitutes a counter definition whose existence my father and mother were already arguing between dancing to the gramophone at the workers' club" (Gordimer, 1979, p. 123).

The Burger couple wanted to dance to the gramophone at the employees' club without being accused of doing wrong. Being white, according to Rosa's parents, was raging within them. They were not at a loss entirely on their point of departure, because they chose to fight what was right in their eyes, taking a bold decision that will change their lives forever.

The fight for the liberation struggle was to be achieved by the majority blacks, but also with the help of a small group of white revolutionaries. However, this select group of white people had to make a clear distinction between class and black consciousness, so that they were not blinded or lose focus on the ultimate prize. This duality is portrayed by who should lead or be at the forefront of the struggle.

The future he was living for until the day he died can be achieved only by black people with the involvement of the small group of white revolutionaries who have solved the contradiction between black and class consciousness, and qualify to

make unconditional common cause with the struggle for full liberation, e.g., a national and social revolution. (Gordimer, 1979, p. 126)

Rosa's childhood friend, Baasie, suffered an internal conflict regarding the depiction of Lionel Burger. Baasie (little boss) was not happy with what Rosa was telling people at the gathering in Europe. He did not like the attention that Lionel Burger was receiving, and the way he was being portrayed as a martyr. He believed that the blacks who fought for the liberation of the country should also be held in high esteem like Lionel Burger. They also suffered, and some were still in prison for their role:

Listen, there are dozens of our fathers sick and dying like dogs, kicked out of the locations when they can't work anymore. Getting old and dying in prison. I know plenty blacks like Burger. It's nothing, it's us, we must be used to it, and it's not going to show on English television (Gordimer, 1979, p. 320).

After she spoke to Baasie, Rosa did a lot of soul-searching. After the heated talk with Baasie, Rosa started to question herself about her identity. She started questioning her role in all the political turmoil that her country of her birth was in. It was a very important time of her life. She wanted to know where she belonged and what was going on around her and the world at large:

Now you are free. Tony is dead and there is no other child but me, for her. Two hundred and seventeen days with the paisley scarf in my pocket, while the witness came in and out the dock condemning my father. My mother is dead and there is only me, there, for him. Only me. My studies, my work, my love affairs must fit in with the twice monthly visits to the prison, for life, as long as he lives-if he had lived (Gordimer, 1979, p. 62).

Rosa was upset that she was all alone, with no close family members; her brother, mother and father are dead. She remembers her father's trial and insinuates that she could have been going to prison to visit her father if he had lived. She is angry at the unpleasant trips she had to make to her father's trial. Furthermore, Rosa is saddened by the sorry state of her life and projects that if her father was still in prison, she would have had to endure the trips to prison. She is also saddened by the fact that she has to find a way to make her life (studies, work and love life) fit into her monthly prison visits.

4.6 Racism

Racism is the worst form of human discrimination. A person who has been subjected to racism will feel a sense of worthlessness due to the colour of his or her skin. Racism drove the black inhabitants to desperate measures to survive. In *The Madonna of Excelsior* (2002), Niki had to pose naked for the trinity, so that she could put food on the table. "It was not the first time a white man has seen her naked. But this one was different. He did not seem to see her nakedness even though he painted it" (Mda, 2002, p. 12).

Niki did not like to pose nude, but due to the circumstances, she had to do it. She had no income. However, this man was different, as he only wanted to paint her, and not to take advantage of her as Johannes Smit and Stephanus Cronje had done. Johannes Smit took her virginity on one of his expeditions; looking for black women to sleep with. The victim, Niki, experienced a sense of loss of identity and melancholic about her situation. Smit is thus symbolic of white masculinity's abuse of black women for self-gratification.

Due to racism, the black people of Mahlatswetsa were paid a pittance for whatever job they did. Niki was not an exception; she was paid a meagre wage by her stingy boss.

The black people were taken advantage of because of their skin colour. This had a profound effect on the black people. They lost self-confidence and felt incapable of taking charge of their lives. Some were drawn into alcohol abuse to wash away their feeling of desperation. Some did odd jobs and others found a second job to complement their salary. However, Niki looked very beautiful because her husband, Pule, provided for her: “There was no way she could dress herself and braid her hair like that from her earnings at Excelsior *Slaghuis* (Butchery). We all knew how tight-fisted the Boers of Excelsior were” (Mda, 2002, p. 28).

The indigenous people were also not allowed to attend the same church as their oppressors. The locals had their own church, and the elites (Afrikaners) had theirs. When Niki was asked by her boss to go and look after Tjaart Cronje because they had a function to attend, she had to wait outside the white people’s church until the service was done so that she could get the boy. Tjaart Cronje was the son of Stephanus Cronje, the owner of the butchery where Niki worked.

“Did you enjoy the service?” “It was good *my baas* (my boss),” responded Niki (Mda, 2002, p.31). Niki was asked by Adam de Vries if she had enjoyed the church service from outside the church and in the sun. She responded in the affirmative, and she also used the term “*my baas*”, which was the norm when a black person was addressing a white man. A black woman like Niki had to humble herself before her white superiors. She knew her place, and had to act according to societal norms.

In *The Madonna of Excelsior* (2002), Pule was very angry when his wife returned late from babysitting Tjaart Cronje and he had not had his Sunday meal. In anger, he used racial remarks when he spoke to his wife. He says that, “Stories are told of black maids who sleep with their white masters,” “ You must be one of them ” (Mda, 2002, p. 34).

Pule accused his wife of having a sexual relationship with her boss. Pule continued to be racist and asked Niki: “Why did you bring this *boertjie* (small/young *boer*) boy here?” (Mda, 2002, p. 34). He was upset by the small boy’s presence in his house, and he did not use polite language; a word like *boertjie* is derogatory and has negative racial connotations.

In addition, Madam Cornelia Cronje humiliated her black employees by weighing them twice daily, when they came in the morning and when they left in the afternoon. On one particular day, Niki went on the scale and weighed more than she did in the morning, and Madam Cornelia accused her of stealing from the butchery: “You are hiding something,” said Cornelia Cronje. “It is not true, Madam Cornelia,” protested Niki. “I am not hiding anything” (Mda, 2002, p. 40). Niki protested, but Cornelia Cronje wanted to make an example of her. Niki was asked to strip to her underwear, but nothing was found. She weighed more because she had eaten a lot towards closing time, and had not stolen anything as was suspected by her boss. Niki was very embarrassed by this ordeal and she was never the same again. This incident drove Niki to sleep with Madam Cronje’s husband, Stephanus Cronje. She wanted to get back at Madam Cornelia for the humiliation in the presence of everyone, including Stephanus and Tjaart Cronje. The relationship between Niki and Stephanus Cronje led to the conception of Popi. Niki, Stephanus Cronje and other black women were accused of contravening the Immorality Act and were set to stand trial.

At the beginning of the trial of the *Excelsior 19*, a spectator shouted: “these men are innocent. They have been framed by the blacks” (Mda, 2002, p. 75). The man was insinuating that the black women were lying and maybe wanted something in return from the falsely accused men. He was counteracting the words of a lady, who was shouting shameful comments at the accused men.

“The devil made the Afrikaner to covertly covet the black woman, while publicly detesting her” (Mda, 2002, p. 87). The local Reverend was shifting the blame of their deeds and blaming it on the devil.

Furthermore, Mr Adam de Vries continues to plead for the innocence of his clients. “He had known right from the start that his clients were innocent. The black women had been bribed to frame the poor men” (Mda, 2002, p. 97). The lawyer of the accused did not believe that his clients slept with the black women but the women wanted money from his clients. He believed his clients had been tricked by these women.

In *The Madonna of Excelsior*, the Reverend made racist remarks towards the Greeks running the Café in Excelsior. The Reverend said that the “Greeks were not white enough. They were no different from the Portuguese. Greeks were wit *kaffirs* (slaves/servants)” (Mda, 2002, p. 76). The Reverend was racist because a Greek boy was courting his daughter and he was not amused. To him, the Greeks did not qualify to be called white, and the Portuguese were no different; they did not have the right amount of melanin in their blood to be called white.

Racism in *The Madonna of Excelsior* is also illustrated in Tjaart’s remarks: “But how can the blacks share power with the white man in our own country?” “What does a black person know about power?” (Mda, 2002, p. 149). Tjaart believes that South Africa is Afrikaners’ country, and he feels that foreigners cannot rule it. According to him, the blacks are outsiders, and the whites are the legitimate owners of the country. The blacks do not know about power because they do not have a proven track record of governing. According to Tjaart Cronje, South Africa belongs to the Afrikaners as they have been given legitimate power by God to rule over the blacks. The blacks do not know how to rule and are powerless.

Tjaart's racism is also revealed when he refers to the blacks as affirmative action people. When one of the newly elected black council members suggested that they should celebrate the election of Viliki as the first black mayor of Excelsior, Tjaart Cronje, also a councillor, was upset by that preposterous idea. He believes that blacks just want to have a feast because that is all what they think about. His racist attitude is depicted when he says: "The first thing they think about is a feast. That's the problem with these affirmative action people" (p. 172). Racism is a double edged sword, and Tjaart is bitter and angry that they, Afrikaners now have to share power with the black people. He also believes it is because of affirmative action that they find themselves in that predicament. Another example illustrating Tjaart's racist rants is when he is upset by the fact that the white citizens have to continue subsidising the previously disadvantaged people, and that the black people were not paying for anything. This is illustrated by his words: "The white citizens of Excelsior cannot afford to subsidise your people" (Mda, 2002, p. 193).

When the new government came to power, few of the previously disadvantaged paid for services; the majority were subsidised. It was worrisome for the white settlers who continued to foot the bill while the blacks contributed nothing. Independence brought the old habits of the black people to the fore. Those who fought in the liberation struggle got things for free. With independence, things changed, and blacks needed to change their attitude and move away from the dependency mentality that they were accustomed to. There were bills to be paid, but the natives thought that independence meant that they did not have to pay for anything.

In *The Madonna of Excelsior* (2002), Reverend Bornman continued to shift the blame for contravening the Immorality Act on the devil. He was not ready to take the blame for having had sexual intercourse with a black woman.

His cowardice is shown when he says:

It was the work of the devil, he said. The devil had sent black women to tempt him and to move him away from the path of righteousness. The devil had always used the black female to tempt the Afrikaner men. A battle between lust and loathing. A battle that the Afrikaner must win. The devil made him do it (Mda, 2002, p. 87).

The Reverend said these words on his hospital bed after a failed attempt on his life. According to him, the devil used the black female to seduce the Afrikaner men to commit such acts, hence he (the devil) was to blame. The Afrikaner men publicly did not like the black women, but they would secretly lust after them, and this was the work of the devil. The Reverend thus believed that the Afrikaner men should find a way to fight the demons that take the shape of black women.

In the novel, *Burger's Daughter* (1979), the blacks' inadequacies are shown through the type of work they did and their dress code: "Real espresso was brought to a little iron table by a black waiter dressed up in stripped trousers, black waistcoat and cheese cutter" (Gordimer, 1979, p. 18). The waiters must wear a uniform that was provided by the owners, and they have to serve real espresso to the white customers. The fact that they, the indigenous people are the ones serving the customers is a deliberate racist act by the owners who are white.

The critical race theory is essential in this regard, as it deals with white supremacist's ideals. The white person thinks he/she is superior to the black person and can control this marginalised group. The black person is exploited, and this is evident in the dress code of the waiter. The blacks were considered as obedient individuals who did what their masters wanted them to do.

This is illustrated in the quote from *Burger's Daughter* (1979): “They’d have a black if it was allowed to have blacks living in, because you can control a black, he’s got to listen to you” (Gordimer, 1979, p. 21). A typical Afrikaner man controlled the black person through manipulation, money and employment so that they could be their slaves forever. This shows that racism was used to control most of the indigenous inhabitants to the benefit of the elite.

The difference between the people in a racist society are apparent *Burger's Daughter* (1979). The differences are shown in the physical appearance of the groups. Division and contrast was essential to the dispensation of that time, and this is shown in the statement: “Children clean and pretty, we sat among the white neighbours from farms round about and from the *dorp* (town).” A further illustration of the appearance of the oppressed is portrayed when: “the waiter would be in his place down under the trees out of sight of the farmhouses, where black people sang hymns and beat old oil drums, or in the tin church in the *dorp* (town) location” (Gordimer, 1979, p. 71). Racial segregation is also illustrated by the black waiter who attends church faraway, in a place that is designated for black people. This example confirms that the blacks were racially discriminated against by their masters, as they were not granted the same privileges.

The Erikson theory of human development is vital as it deals with the obstacles that an individual experiences in the course of one’s life. The black children suffered difficulties such as alienation, discrimination, racism, and prejudices. Thus, the objective of the study was to examine, discuss and explore the effects of loss of identity and racial melancholy in highly polarised societies in the selected narratives.

4.7 Racial issues

There are other issues that also emanate from racism and play an important role in the study. In the two texts, black people are portrayed as the victims. The victimisation is revealed in this quote from *The Madonna of Excelsior* (2002): “Niki stood there like the day she was born. Except that when she was born, there was no shame in her. No hurt. No embarrassment” (Mda, 2002, p. 38). Niki was a victim of circumstances as her overeating towards closing time made her a target.

Racial issues were raised in the novels, *The Madonna of Excelsior* (2002) and *Burger’s Daughter* (1979). In *Burger’s Daughter* (1979), black people were portrayed as vulnerable and struggling to make ends meet. The first example that shows the destitute and plight of the black person is represented below:

Black women selling mealies sat with babies crawling from under the coloured towels they wore as shawls. Black children coming up behind humble parents were in rags or running barefoot, bundled from above the knees in school uniforms that could be afforded only once in years...(Gordimer, 1979, p. 60).

The poor black women had to sell mealies to sustain themselves and their families. Vending was their only means of making money. The children are also in the same predicament. In the example above, babies crawl under the coloured towels they wore as shawls. They did not have shawls and they had to compensate with towels. The black children are portrayed as vulnerable; with dirty, torn clothes, and walking barefooted. The parents of the children cannot afford to buy new clothes.

The vulnerability of black people is further illustrated in the following quotation: “All this ordered life surrounded, coated, swaddled Rosa; the order of Saturday, the order of family hierarchy, the order of black people out in the street and white people in the shade of the hotel *stoep* (veranda in front of a house)” (Gordimer, 1979, p. 61).

While the white people enjoy the protection of the shade of the hotel, and are advantaged, the black people remain destitute. The social hierarchy positions black people out in the streets, in the sun, where society has put them. According to the white men at the hotel, there is no place for the black waiter among them.

“We went in a truck to black townships up and down the Reef...Blacks from our night school were the Gaikas” (Gordimer, 1979, p. 104). The black workers were not allowed to be on company premises, but there were exceptions. For instance, Rosa notes that, “I may not be allowed to put my nose in the factory premises but the whites still send out the blacks to buy their lunch” (Gordimer, 1979, p. 105).

In the *Burger's Daughter* (1979), racial issues are also shown through the symbolic use of the swimming pool, which was a luxury for black people. Some old black people were only then learning how to swim. On the contrary, the white girl, Rosa, was taught how to swim when she was a small child. “The swimming pool remained to give pleasure to other people, black children who had never been into a pool before could be taught to swim there by my father” (Gordimer, 1979, p. 128).

The racial truth of lack of resources is portrayed in the above-mentioned example. Blacks cannot afford to have or construct a swimming pool, so they go to a whiteman's place to learn how to swim. The unequal distribution of resources was thus evident at the time.

In *Burger's Daughter* (1979), white people regarded the blacks as errand boys and street sweepers. They were insignificant people who added no value to life. This is portrayed in the novel in the following: "For the female black woman, they were their tea girls because of the social status. If the white people in the shop saw only errand boys and tea-girls and street sweepers instead of black people, now they saw Marisa" (Gordimer, 1979, p. 139).

In *Burger's Daughter* (1979), the blacks buy stale bread while the fresh bread is reserved for the elite and the white customers. Even when the whites are buying fruit, they are given the freshest fruit but the blacks are given the half rotten fruit. The following quote depicts this unfairness: "When I go to the café to buy bread, they give the kaffir yesterday's stale. When he goes for fruit, the kaffir gets the half-rotten stuff the whites won't buy. That is black" (Gordimer, 1979, p. 163).

In the text, *The Madonna of Excelsior* (2002), the Pule siblings had conflicting ideas on which language they should use in the chamber. The narrator says that, "English is an official language too. Afrikaans is the language of the oppressor" (Mda, 2002, p. 179). Popi Pule believed that they must start using the English language in the chamber as it too was the official language; Afrikaans was not because it was the language of the people who inflicted harm on them, and it was the language of the oppressors. According to her, Afrikaans is not supposed to be used in the chamber of an independent country.

On the contrary, her brother, Viliki, tried to convince her that Afrikaans was indeed not the language of the oppressors. He says that, "Afrikaans cannot be the language of the oppressor" (Mda, 2002, p. 179). Viliki uses all the knowledge to explain to his sister why:

It is the language of many people of different colours who were themselves oppressed. The oppressor appropriated it and misused it. The slave masters' language was Dutch. The slaves took that Dutch and used it in their own way, adding structures and words from their own original languages...the languages of the Malay people of the Khoikhoi people, of many other people'' (Mda, 1979, pp.179-180).

According to the schooled Viliki, Afrikaans was the language of the oppressed, but not of their masters; the masters' language was Dutch. He provides a comprehensive explanation of why Afrikaans cannot be and is not the language of the oppressors. Despite all this, Popi was adamant that Afrikaans should not be used in the chambers but English should be adopted.

In the novel, *Burger's Daughter* (1979), there were whites who were against apartheid, and fought alongside the blacks to end it. Among them was Lionel Burger, a member of the South African Communist Party, and a stout believer in equality. There were some whites who doubted if the blacks were grateful to some anti-apartheid whites and this was depicted in this example: "What do you think he feels about your father"? "Oh, she understood; the blacks, do they know, are they grateful to whites who endanger their own lives for them?" (Gordimer, 1979, p. 18). The whites that fought against other whites risked everything from their business to being outcasts, but did these blacks appreciate or approve what some of these Afrikaner men were doing for them? Were some blacks skeptical of the kind of help they were getting from this group of people from the other side of the racial divide?

The answer to these questions is reflected in this quote:

There were others who came up to her, sweating and pitched to their greatest intensity. Miss Burger, you don't know me but I want to tell you the government calls him a communist but your father is God's man. The holy of our Lord is in him, that is why he is being persecuted (Gordimer, 1979, p. 56).

This comment affirms that most blacks were happy and appreciative of white men like Lionel Burger. This clearly shows that the blacks were happy although they did not say it publicly. There were some good Afrikaners who were plotting against other Afrikaners to halt racial segregation.

In the novel *Burger's Daughter* (1979), racial segregation and acceptance is evident when Gordimer writes:

The white workers belong to the exploiting class, and they take part in the suppression of the blacks. The black man is not fighting for equality with whites. Blackness is the black man refusing to believe the white man's way of life is the best for blacks (Gordimer, 1979, p. 124).

The argument of what is best for the native surfaces in this heated discussion of friends from different races. According to the black political activists, the white man's way of doing things is not the best for the natives, as the two races are different. The suppression of the native is compounded by the white workers who exploit their black counterparts at any given moment. They do this through racial discrimination, wages, and in terms of movement.

According to the activists, the black man does not want to be equated with the white man, but wants to develop his own path that is not aligned to the white men. Employing the Critical race theory helps in explaining and understanding the attitudes of the white minority towards the black people. The relationship between the whites and the blacks in the two narratives was not one of equals but of discrimination due to the colour of the skin.

4.8 Social issues

There were social issues in the two narratives that were caused by the political situation at the time and these will be discussed in this section. Popi was different from the children in Mahlatswetsa location because she was an example of miscegenation. Her life in the location was not easy, as she was teased by her peers. This social issue is depicted through her appearance: “and then she had been known as the bald headed girl. The blue eyes and the fair hair were the main culprits” (Mda, 1979, p. 111). She was known as the bald headed girl because her mother, Niki, had cut her hair to disguise her appearance. To her peers and people who saw her, she looked amusing, and her blue eyes and fair hair made the situation worse.

In the novel *The Madonna of Excelsior* (2002) a common social issue at the turn of independence was death. Death as a social issue was shown through Popi’s village of Mahlatswetsa, and her singing at these funerals.

Death lived among the people of Mahlatswetsa every day. In days gone by a funeral was a rare occasion that everyone talked about.

Death was something that happened to the men who worked in the mines of Welkom, who are brought home in pine coffins after their lungs had been eaten by phthisis. Death was something that happened to the aged who had lived their time on earth, but these

days death was, as the Basotho people put it in their adage, the daughter-in-law of all homesteads. Young men came home to die after being eaten by AIDS. Young women infected their unborn babies, who died soon after reaching toddlerhood (Mda, 2002, p. 211).

In the novel, *The Madonna of Excelsior* (2002), death had become an everyday phenomenon. While death was less common in the village before, it now lived among the locals; a lot of death cases were reported. When Popi was growing up, she only heard of death when people from the mines came home to die or returned in coffins after they had died in the white men's mine. The situation had changed as death claimed the youngest and the able bodied, especially through the AIDS pandemic. After independence, AIDS became a huge threat to the community. Popi sang at many black people's funerals. Most of the people who were affected and dying from the disease were blacks. Popi sang at white men's funerals as well: "She sang at the Dutch Reformed Church funerals. A whole family had been wiped out. Father, mother, a son and two daughters" (Mda, 2002, p. 211).

In the above-mentioned representation of desperation, a whole family was killed by the father because of the hardships that they had experienced. The farm was unproductive, and the family experienced a financial crisis. For the father, it seemed that the only way out was to end the lives of his family members. This is a social problem that plagued white farmers at the time, and Popi at times would get an invite to sing at white funerals.

Another social problem presented in *The Madonna of Excelsior* (2002) is seen through the characters of Tjaart Cronje and Johannes Smit. The two men were so angry that independence was imminent that they failed to see that things were changing and that change was inevitable.

“Viliki sipped his beer from the one litre bottle and wondered why people like Tjaart Cronje and Johannes Smit were so angry. Were people like Viliki, Popi and Niki not the ones who should be angry?” (Mda, 2002, p. 225).

Tjaart Cronje and Johannes Smit are angry at the state of things in Excelsior. They believe that the blacks do not have the ability to govern themselves. The Afrikaner are the ones with the birth right to rule over the blacks. They are angry because the blacks are in power now, and they feel betrayed by some whites. Popi, Viliki and Niki are the ones who are angry with the current situation. Popi is angry because of not knowing exactly where to fit in the society. Niki is angry because of the way the trial ended, and because of her failed marriage to Pule. Viliki is angry at the movement that had betrayed him and opportunists like Sekatle who are part of the movement.

In the novel, *The Madonna of Excelsior* (2002), Christmas is portrayed as meaningless:

Christmas has lost the festive aura it used to have when she was a little girl. Those days’ girls wore their new Taffeta dresses and went to show off at church in the morning. Christmases were feasting days. But these days Christmas had lost its lustre. They kept them in their boxes to wear during the year when no one would know they had been bought for Christmas (Mda, 2002, p. 227).

Christmas has lost its glamour because children no longer consider it very important. They do not look forward to wearing new clothes on that special day. In *The Madonna of Excelsior* (2002), children no longer want to wear new clothes at Christmas. They preferred to wear them in the middle of the year when no one would know that the clothes were bought during Christmas.

Another social problem is represented by Niki and her son in *The Madonna of Excelsior* (2002). When Niki heard that the authorities were looking for her and her child, she decided to take drastic measures. Niki wanted to darken her child. If the authorities come for her, the child would not be coloured but black. This quote shows her effort in trying to change the complexion:

Niki took the smoking brazier into the shack and placed it on the floor. She held a naked Popi above the fire, smoking the pinkness out of her. Both heat and smoke would surely brown her and no one would say she was a light-skinned child again (Mda, 2002, p. 66).

Popi was a result of miscegenation and Niki was afraid that her light-skinned baby was going to be taken away, so she had to act quickly. In *The Madonna of Excelsior* (2002), Popi was uneasy and uncomfortable in her own skin. “She blamed her flowing locks for all her trouble. The blue eyes and the fair hair were the main culprits. Not so much the light complexion” (Mda, 2002, p. 111). She blamed the colour of her hair and her blue eyes for all her troubles. She had trouble with the neighbours and the children who teased her because of her unique features.

The depiction below shows other social problems that she endured. “And she hated the mirror. It exposed her to herself for what she really was. A *boesman* (bushman) girl. A *hotnot* girl. *Morwa towe!* You bushman you! Or when the good neighbours wanted to be polite, a coloured girl” (Mda, 2002, p. 113). Popi did not like the mirror because it reflected that she was a bushman, *hotnot* or coloured girl. She had to live with this reality for the rest of her life. However, Popi found ways to deal with her difference. “She had learnt of ways of not calling attention to her colourness. Her main weapon was the *doek* (headscarf). Another weapon were her slacks. Slacks that hid her hairy legs” (Mda, 2002, p. 152).

Miscegenation was another social problem. One example of miscegenation was a girl named the seller of songs. She was born a few years after the Excelsior 19, an indication that the white men continued contravening the Immorality Act after the trial. She was suspected of being the illegitimate daughter of Reverend Bornman and Maria, an indigenous woman. Her peculiarities are displayed through the description of her complexion.

“The seller of songs - Her true yellow-coloured complexion peeps through in places. A tattered brown felt hat sits on her head, covering her forehead to the eyebrows” (Mda, 2002, p. 195). Despite her attempts to cover herself, her light complexion was still visible. This particular girl was a singer, and she went around town and in the black township singing for money.

4.9 Apartheid

Apartheid is a significant theme in *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). Apartheid is shown and portrayed in many ways in both novels. Apartheid is shown through the desperation of Niki when she used the little money she had to travel from the trinity to her home. “She was going to hitch-hike all the way back to the black township of Mahlatswetsa in Excelsior, thirty kilometres from the Roman Catholic mission in Thaba Nchu” (Mda, 2002, p. 2).

Niki needed money to sustain herself and her family so she had to pose naked for the trinity, but it was not easy to get to the trinity's place. She hitch-hiked as she did not have any car of her own. Apartheid divided people because of the colour of their skin into different residential areas. The Afrikaners and other whites were residing in town but Niki had to go home to Mahlatswetsa, where the blacks reside.

The plight of the black people was shown by the parties of the elite. When the whites have their parties or get together there are always leftovers for the vulnerable. This is clearly shown in *The Madonna of Excelsior* (2002): “I was hoping to get the bones... or any leftovers...after the party, she said haltingly. Something for me and my little girl” (Mda, 2002, p. 9). Niki was sitting outside Mrs de Vries’ house with her daughter, Popi, hoping that they would get leftovers.

A lot of food normally went to waste at these gatherings, and she was hoping they would sympathise with her and her daughter. Tjaart Cronje did oblige, and then he gave them a piece of cake. Apartheid made the black men suffer and feel worthless as they went about begging at people’s doors.

In *The Madonna of Excelsior* (2002), apartheid is portrayed through the weary Johannes Smit as he sat in a local pub. “In the white-only pub of Excelsior Hotel, Johannes Smit drank himself silly and cried real tears into his frothy beer” (Mda, 2002, p. 21). Apartheid is symbolically manifested “in the white-only pub”. The blacks and whites did not mingle or enjoy the same company. The rulers of the day had their own exclusive pub where they would enjoy the different beverages. The blacks had their own drinking places in the black township far away from their bosses. Johannes Smit was unhappy about his poor produce and that some Afrikaners are supporting the blacks. He cried at the state of events in the country and especially in Excelsior.

Johannes Smit had recently abandoned the National Party to join the breakaway Herstigte Nasionale Party (Reconstituted National Party), an ultra-conservative political grouping of those Afrikaners who felt that their formerly beloved National Party had become too soft and liberal towards blacks, and it was

beginning to relax some of the more stringent but God-given apartheid laws (Mda, 2002, pp. 22-23).

Johannes Smit was troubled by the turn of events. He had left his boyhood party, the National Party, because it had become too soft and tolerant of the inferior blacks. He detested the softness of the National Party towards the blacks.

He decided to join a new party that acknowledged the whites as the real rulers of all land. According to him, power is God given and they are destined for power.

The ideology of the National Party had changed that is why Johannes Smit joined a new party. His old party was chosen by God to rule the country, and the black people had to submit before them, but they had become more lenient and were now tolerating things that they never did before.

According to Delgado and Stefancic (2012) racism is engrained in the fabric and system of colonial and postcolonial societies. The Critical race theory is about white supremacy that Johannes Smit embodies in the novel. Johannes Smit and other whites use the bible to justify their actions by exercising power over the blacks.

When Niki took her son to the town church, they had to stand outside the church and wait for her boss to come out. “Niki and Viliki stood outside the gate where they would remain for the rest of the service” (Mda, 2002, p. 30). She went to the church to baby-sit Tjaart Cronje but was not allowed to go into the church because of the colour of her skin.

Another representation of apartheid is shown through Niki when she went with her boss to Marguard Hall. “She would not have been allowed into the Marguard Hall even if she had

wanted to attend the pageant’’ (Mda, 2002, p. 46). The hall was only for the white people of the area, and it could not be utilised by the blacks for no reason. The hall was for the elite and it was at their disposal.

In *The Madonna of Excelsior* (2002), the Afrikaners also practised apartheid against other whites. The *dominee* or pastor of the Excelsior congregation was upset by the way one Greek boy was getting comfortable with his daughter.

“The Greek boys had no right to smooch with Afrikaner *meisies* (girls)” (Mda, 2002, p. 76). The Greeks were not white enough to be associating with the Afrikaners. This statement was brought to the fore when Jacomina’s father found her smooching with a Greek boy. This situation did not sit well with her father and the pastor made it his priority to chase the Greek family out of Excelsior.

The Madonna of Excelsior (2002) also portrays Niki’s plight and desperation, and request for divine intervention. She was praying for the trinity’s long life, so that he can continue painting her and she could gain a little amount of money to feed her family: “As the rickety bus worked its way along the dirt road to Mahlatswetsa location, she closed her eyes and silently prayed for the trinity’s long life ’’ (Mda, 2002, p. 112).

Apartheid is exhibited through the form of transport used by blacks and the state of the road to the black township. There is nothing pleasant about the drive in the old bus and the dirty road. On the other hand, white people’s modes of transport were comfortable and their roads were of high standard and tarred.

In *The Madonna of Excelsior* (2002), the type of work that was associated with both races was designated due to their race.

Every able-bodied black man of that time was supposed to work in the mines, such as the one in Welkom to dig for gold for the white man. “Sekatle chose to loiter. Anyway, what was Sekatle doing loitering in Mahlatswetsa Location when men of his age were already digging white man’s gold in the mines of Welkom?” (Mda, 2002, p. 114). Sekatle was old enough to be in the mines like others of his age, but instead he was taking pictures of people in different locations. Niki did not like him because he was a bad influence on Viliki.

For the whites of his age, it was normal to be at home, attend school and reap the rewards of black men, but someone like Sekatle was considered old enough to be working in the mines. The dehumanisation of and brutality against blacks continued unabated. Johannes Smit was angry with Niki for trespassing. He had ulterior motives; he was upset because Niki had refused to have a sexual relationship with him and that she had chosen Stephanus Cronje instead.

Although Niki did not know that she was trespassing, Johannes took it upon himself to humiliate the trespasser. This was a ploy used by the Apartheid government to attack the majority and suppress them. “You of all people have the cheek to trespass on my farm, shouted Johannes Smit. And he released the leashes. The dogs attacked. She tried to run. But they grabbed her brown seshweshwe dress with their teeth and ripped it off” (Mda, 2002, p. 121).

Although apartheid advantaged some people, the majority were disadvantaged as shown in the ownership of land. The people who had land were the ones who were previously advantaged, and the previously disadvantaged remained landless. Johannes Smit was formerly advantaged as proven by the hectares of land that he had. He had “Brahmins and tracts of land that were as big as a small country” (Mda, 2002, p. 126). His vast piece of land is compared to a small country.

His possessions of Brahmins is a sign of wealth, and because of the tracts of land he has, these animals can graze freely. Thus, in *The Madonna of Excelsior* (2002), apartheid was enforced through ownership of property. The ones with property were the elite, and the poor did not own any land. In *Burger's Daughter* (1979), the stark difference between blacks and whites is shown in the type of dwelling areas where both groups reside. The white settlement is characterised by clean streets, good roads and excellent services in contrast to the black township that have dirty streets, old roads or dilapidated roads. On the same side of the divide, the area is characterised by a lot of littering.

The picture or the image that is portrayed is one of despair and desperation. “How many months since I had crossed the divide that opens every time a black leaves a white and goes to his ‘place’; the physical divide of clean streets become rutted roads and city centres become veld dumped with twisted metal and a perpetual autumn of blowing papers” (Gordimer, 1979, p. 149).

Most of the liberation movements in Southern Africa followed a communist approach, as they wanted everyone to benefit from the war because the state would oversee all forms of the economy. Most of the inhabitants accused the elites for enslaving them and subjecting them to all sorts of brutality, but this did not sit well with the elite of the time, as shown in *Burger's Daughter* (1979). “Communism, accusing the Afrikaner of enslaving blacks under franchise of God's will, itself enslaved whites and yellows along with blacks in denial of God's existence” (Gordimer, 1979, p. 175). The blacks accused the dispensation of that time of using God's name to infringe on their rights.

The elite were telling the blacks that they are the chosen rulers of all the land because it is stipulated in the Bible.

The elite were also indirectly being enslaved by the actions they were undertaking against the blacks in denial of God's existence. God created everyone in His image and for the whites to say that they are superior to the blacks is an insult to God and it is ridiculing him.

In *Burger's Daughter* (1979), and in accordance with the Immorality Act, contact between the whites and blacks was prohibited. The older generations, especially the elite, practised this act to the letter. Contact between the two races was unheard of in the previous generations, and it was frowned upon, but that changed in the generation that followed. Lionel Burger did not submit to this Act.

He was against the Immorality Act and had no fearlessly made contact with black people. "He did not shrink from open contact with blacks as his father's generation did, and he regarded the immorality act as the relic of antiquated libidinous backyard guilt about sex that out to be scrapped" (Gordimer, 1979, p. 175).

The detrimental effect of apartheid is exhibited in this conversation between friends of both races in *Burger's Daughter* (1979):

You say you want to free the blacks and ourselves of this government, and at the same time you expect people to 'play the game', be 'decent'- Christ! Apartheid is the dirtiest social swindle the world has ever known-and you want to fight it according to the rules of patriotism and honesty and decency evolved for societies where everyone has something worth protecting from betrayal (Gordimer, 1979, p. 337).

The fight to liberate the oppressed was not an easy one because the rulers of the time did not 'play the game' fairly. The repressed needed to find another strategy to counteract the government of that time.

That is why most of them went into the bush and to neighbouring countries to be trained in guerrilla warfare, so that they could ambush the enemy. Some of them went abroad to study military science and other fields in the hope that once the country is independent or free from oppression they will be experts who will drive the economy forward.

In *Burger's Daughter* (1979), apartheid is referred to as one of the world's dirtiest scams, as it deprives people (blacks) of their dignity and social mental well-being; propels the minority to false lofty heights, and makes them believe that they are better than the black race.

He (black man) who seems to intimate that for the enemy to be extinguished, the tactics that must be employed must be the same ones that the enemy is using against them because being polite, honest, decent and patriotic will not make them attain their objectives.

The Reverend's apartheid statement and resilience to the course is depicted through *The Madonna of Excelsior* (2002). "The Afrikaner were fighting to preserve the laws of God, which were codified in South Africa into the set of laws that comprised apartheid. Apartheid was therefore prescribed by the Bible" (Mda, 1979, p. 129). *The Madonna of Excelsior* (2002) depicts, through Reverend Bornman, how the white people used the Bible to claim that they are the rightful masters of the blacks. The Reverend claimed that his people were fighting to preserve the laws of God, and these laws are similar to the laws of apartheid. In other words, when they preserve the laws of apartheid, they are also preserving the laws of God; hence, they need to practise apartheid laws to please God.

4.10 Black empowerment

Black empowerment was a term synonymous with independence, and it was about giving the black people the same opportunities as the whites, or to empower them.

In the *Burger's Daughter* (1979), black empowerment became the norm after independence. Black empowerment is shown through the accumulation of wealth by Mrs Mkhoza; "Mrs Mkhoza was not only economically-emancipated, but she was a black woman beating white businessmen with their own marked cards" (Gordimer, 1979, p.198). Mrs Mkhoza was a wily businesswoman who has ventured into the white dominated arena. This was a sign that the previously disadvantaged were getting a foothold in the country's economy.

In *The Madonna of Excelsior* (2002), the plight of the country's finances takes centre stage. After independence, the black people in power started practising apartheid against their former rulers, and this crippled the country and the movement which was fighting racial segregation.

"For how long would the Mandela legacy of tolerance last? Already he could see signs of the arrogance of power gradually turning into racial arrogance - even within the movement, which had prided itself on being a non-racial party" (Mda, 2002, p. 253). The effects of loss of identity and racial melancholy impacted the few elites who had made themselves richer.

The scramble for South Africa's wealth is shown clearly in *Burger's Daughter* (1979). The people in power (the previously disadvantaged) take it upon themselves to take the assets of the country unchallenged: "Survival of the fittest is the new ethos. Each one for himself or herself in the scramble for the accumulation of wealth" (Gordimer, 2002, p. 241).

In *The Madonna of Excelsior* (2002), the two Pule siblings express their concerns at the turn of events after independence. Black economic empowerment became the buzz word, as the people that came to power started to loot the government coffers for self-enrichment. "They must not pretend that they are socialists. And they must not accumulate capital by looting the coffers of the state and by taking (kickbacks) from contractors" (Mda, 2002, p. 242).

The Pule siblings are unhappy about how the elite were stealing the country's money at the expense of the majority. Before independence, they fought for the country collectively but at independence individualism compounded by nepotism and tribalism becomes the order of the day. The movement (ANC) was a socialist party before independence, but its ideology after independence changed to accommodate capitalism.

4.11 Racial uprisings

Most of the tension that took place in the earlier years before independence was racial. The differences and the way the people of colour were treated led to these racial uprisings.

Racial uprisings are presented in the *Burger's Daughter* (1979) include, all "the Dingaan's Day demonstrations; all the passive resistance campaigns of the Fifties, the pass burnings of the Sixties; after all the police assaults, arrests, after Sharpeville; [and] after the trials..." (Gordimer, 1979, p.110). There were a lot passive resistance campaigns in the Fifties, and all the other forms of oppression against the black men did very little to deter the spirit of the suppressed, as they endured all the pain and tribulations. Rosa Burger was later jailed for her part in organising the youth that revolted against the government.

The Madonna of Excelsior (2002) depicts racial uprisings through the demonstrations that lead to Popi being beaten up by the white police of Excelsior. There was a gathering or remembrance of one of the youth leaders who was killed in the liberation war. A group of people were demonstrating in the direction of town as a commemoration of Solomon Mahlangu Day. "They were celebrating Solomon Mahlangu, a young hero from Viliki's movement who was hanged by the *boers* (White Afrikaner) during Wars of the Liberation" (Mda, 2002, p. 155).

The natives wanted to march to the police station to hand in a memorandum for the government to release all the political prisoners. Popi was not part of the demonstration, but she was unfortunately caught in the crossfire, and she was hit on the back of her head and kicked in the face and ribcage. This brutality by the police reservists and the police was one of the ways they used to disperse a crowd and maintain order. This racial uprising was met by excess force as the police beat children, women and men; there were no exceptions.

There were similar racial uprisings in the novels, *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). The former novel chronicles the Soweto uprising as follows:

You know, Popi, Tjaart was right. No one knows any English here. Tjaart was right? Is it you who is saying this, Viliki? You who taught me that in 1976, students died in Soweto because they did not want to be taught in Afrikaans?" In South Africa, Afrikaans is still the language of the oppressor. We have eleven official languages in this country. Afrikaans and Sesotho are two of them. And both are spoken by the people of Excelsior-black and white (Mda, 2002, p. 179).

The debate was about which language to use in the chamber. Viliki believed that Tjaart was right in saying that they should stick to speaking Afrikaans and not English because no one speaks it. However, Popi reminds him that he had told her that the Soweto uprising was initiated by the young blacks who refused to be taught in Afrikaans. The Soweto uprising in 1976 was a significant event in the history of South Africa, but Viliki maintains that Afrikaans and Sesotho are the only languages spoken in Excelsior, so it will be right to use one of them.

Another depiction of the Soweto uprising of 1976 is portrayed in *Burger's Daughter* (1979) when a youth leader says: “Black people of Azania remember our beloved dead! Remember Hector Peterson the 13 year old Black child of Azania, a future leader we might have produced....” (Gordimer, 1979, p. 346). Hector Peterson was one of the first victims when the police opened fire on a group of black youths who were demonstrating against the use of Afrikaans as the medium of instruction. He was one of the martyrs of the 16th of June 1976, and the Soweto Students Representative Council wants these beloved people to be commemorated because history must not forget them.

4.12 Conclusion

The aim of this chapter was to analyse the findings according to the themes benchmarked in Mda's *The Madonna of Excelsior* (2002) and Gordimer's *Burger's Daughter* (1979), as well as to examine emerging themes and their link to racial melancholy. The major themes that were identified in the two novels are racism, racial melancholy and apartheid. Racial segregation (apartheid) was exhibited in the novels as the main cause of loss of identity and racial melancholy. Hence, the novels, *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979) are ideal to this be considered as a contemporary post-colonial study. The two theories, The Critical race theory and Erikson theory of human development were appropriate for this study. The final chapter will present the conclusion and the recommendations, and also highlight the study's contribution to the body of knowledge.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The overall aim of this research was to explore the concept of loss of identity and racial melancholy in two literary texts. The study was undertaken because loss of identity and racial melancholy are new concepts that have not been broadly explored. This chapter concludes the study, and it summarises the findings regarding loss of identity and racial melancholy in Zakes Mda's *The Madonna of Excelsior* (2002) and Nadine Gordimer's *Burger's Daughter* (1979). The study had the following objectives:

- a) to examine the presentation of loss of identity and racial melancholy in the selected works;
- b) to explore the effects of loss of identity and racial melancholy in *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002);
- c) to discuss what the novelists project as the possible solution to highly polarised racial societies.

Racial segregation (apartheid) and racism are the main causes of the loss of identity. This is portrayed by *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). In *The Madonna of Excelsior* (2002), this is shown by the plight of Popi, Niki and Viliki. In *Burger's Daughter* (1979), Rosa Burger searches for her identity and finally discovers who she really is when she returns from Europe. This chapter is divided into two parts, the first part will share the conclusion and findings, and then the second will suggest recommendations.

5.2 Summary of the study findings

To achieve the aim of the study, three objectives were proposed. The findings are presented in the following subsections, organised according to the research objectives to indicate in which ways the aims of the study were met.

5.2.1 Examining the presentation of loss of identity and racial melancholy in the selected works:

Loss of identity and racial melancholy is presented in many ways in *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). The main characters in the novels suffered from loss of identity and racial melancholy. In *Burger's Daughter* (1979), Rosa Burger had a major challenge on her hands when both her parents died. The loss is depicted when she cuts herself from family members and starts living on her own. She did not want to be associated with anything that resembled her parents' political life. Rosa's loss intensified when she met Baasie after a long time. After their heated argument on the phone in the middle of the night, Rosa undergoes some form of transformation. She was no longer the same. She questioned herself and the identity crises that she had.

In the second novel, *The Madonna of Excelsior* (2002), loss of identity and racial melancholy is presented by Popi Pule who was a product of miscegenation. Popi Pule always wondered why she was different from other children of her age. She was a black girl, but on the surface she was lighter in complexion, had blue eyes, hairy legs, and had flowing locks. Loss of identity and racial melancholy is manifested through Popi's attempt to hide her hair in a *doek* (headscarf), and wearing of long dresses to hide her hairy legs. She was lost and did not know what to do and where she belonged. She despised her physical experience that caused so much pain in her life.

5.2.2 Exploring the effects of loss of identity and racial melancholy in *Burger's Daughter* (1979) and *The Madonna of Excelsior* (2002):

The effect of loss of identity and racial melancholy in *The Madonna of Excelsior* (2002) is depicted in Niki's life. Niki feels lost after the trial of the Excelsior 19. She retracts into a shell and withdraws from the world. She felt embarrassed about her situation and her husband leaves her for having a white man. Niki felt embarrassed because she slept with a white man and gave birth to a coloured baby. For Popi, the effects were shown in the disguise that she wore. The effect of loss of identity and racial melancholy in *Burger's Daughter* (1979) is depicted in the identity crises that Rosa battles with in her life. She feels alienated as she tries to isolate herself from her father's associates; she even manages to sneak out of the country to start a new life. She was searching for an individual identity. At the end, she returns after finding herself and becomes a political activist before her imprisonment.

5.2.3 Discussing what the novelists project as the possible solution to highly polarised racial societies.

The possible solution to highly polarised racial societies is tolerance, forgiveness and accepting one another. In *The Madonna of Excelsior* (2002), Niki found peace with her situation and became a lover of bees once she accepted who she was. Viliki found solace in the Seller of Songs when he was kicked out of the council. Adam de Vries attempted to find peace with the local community in trying to convince Niki to start a bee business, but to no avail. Johannes Smit had to find peace with the fact that the country was changing and people needed to accommodate one another. He changed his preconceived notion about the black people. He tried to ask for forgiveness from Niki for what he had done to her.

The black and white community had to accept their differences without judging one another. The solution for Popi and her miscegenation was to admit her white self as well as her black self.

Rosa Burger was not supposed to discount the fact that she was born in a political house and that politics was part of her life. Eventually her political roots triumphed as she joined the political arena until she was arrested and became a political prisoner. Another solution to these polarised societies is that both groups must be conscious about each other and treat each other accordingly. The white community must be respected as well and not ridiculed for their past deeds.

5.3 Conclusion and findings

The study focussed on the loss of identity and racial melancholy in Zakes Mda's, *The Madonna of Excelsior* (2002) and Nadine Gordimer's *Burger's Daughter* (1979). The study highlighted common themes in the two texts such as racism, apartheid, racial melancholy, racial issues and many more subthemes. Studying loss of identity and racial melancholy has become very important, especially for one to understand today's trends in countries that experienced racial segregation. By exploring the selected novels, the study established that racial segregation and racism are the major causes of loss of identity and racial melancholy in *The Madonna of Excelsior* (2002) and *Burger's Daughter* (1979). This was primarily true as shown by the way Popi and Rosa struggled to redefine their individual identities in these two novels.

The Erikson theory of human development and the Critical race theory are the theoretical frameworks utilised in this qualitative desktop study which used content analysis as a method to analyse the two literary works. The Critical race theory informed the study by making it clear that the white man's actions spring from the belief that God had given them the right to dominate other races.

5.4 Recommendations

On the basis of the findings presented in Chapter Four and summarised in this chapter, several directions are suggested for future researchers. The study discloses that the loss of identity and racial melancholy are caused to a large extent by racism, apartheid, and cultural and linguistic differences. In view of the findings of the study outlined above, the researcher recommends the following for further research in related areas:

- Comparative studies on how Namibian and South African authors portray loss of identity and racial melancholy in poetry or drama.
- A nationwide study with a bigger sample on why the Afrikaners thought they had supreme power over the coloureds and black people.

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