

**RHIZOMATIC APPARATUS AND
DETERRITORIALIZATION: A STUDY OF NADINE
GORDIMER'S SELECT FICTION**

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In

English

by

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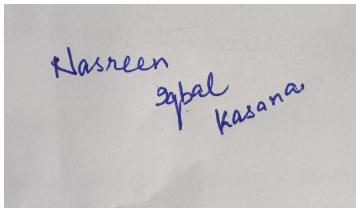


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DECLARATION

I hereby declare that the presented work in the thesis entitled “Rhizomatic Apparatus and Deterritorialization: A Study of Nadine Gordimer’s Select Fiction” in fulfilment of the degree of **Doctor of Philosophy (Ph. D.)** is the outcome of research work carried out by me under the supervision of Dr Balkar Singh, working as Professor in the Department of English of Lovely Professional University, Punjab, India. In keeping with the general practice of reporting scientific observations, due acknowledgements have been made whenever the work described here has been based on the findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



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Certificate

This is to certify that the work reported in the Ph. D. thesis entitled “Rhizomatic Apparatus and Deterritorialization: A Study of Nadine Gordimer’s Select Fiction” submitted in fulfilment of the requirement for the reward of the degree of **Doctor of Philosophy (Ph.D.)** in the Department of English, is a research work carried out by Nasreen Iqbal Kasana,11919172, is a bonafide record of his/her original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.



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Abstract

The present thesis explores the themes of Rhizome and the Deterritorialization and desire in the select fiction of Nadine Gordimer. Desire is the bedrock of Deleuze and Guattari's entire philosophy. Freud recognized this unconscious bent of mind as the 'Id' or psychic energy that is always kept under suppression. In the view of Freud, it is something that is always kept ignored. By contrast, in the view of Deleuze and Guattari, desire is the creative force that forms new assemblages as they are Anti-Freudian in a sense, they look at it in a positive light. Further, they held desire responsible for all the production and synthesis happening around the globe. It is the part of psychoanalysis which controls the unconscious. The unconscious is correspondent to Desire. When the desire is left free instead of caging, it flows freely to become productive. This is what happens in the select fiction of Nadine Gordimer insofar as the characters' suppressed psyche takes over the oppression caused by the white people. As the characters portrayed by Nadine Gordimer, realize that their domination is only producing better for the master at the expense of their labour, territory, and materialistic resources, the process of retaliation begins. The process of Deterritorialization follows the double affirmation.

South Africa has remained a colonial asset since the inception of western settlements in the year 1652 with the coming of Dutch Settlers. As it continued to exist, the business of slavery occupied its territories, which later adopted the cruel face of whites' hegemony in partial laws and policies, namely Apartheid and Segregation laws. These laws not only divided the society of South Africa in the

name of colour but also executed it in the name of fewer humans. During the times of colonialism, blacks were used as an object of slave business meanwhile the resources of their territories were conserved to boost the industrial manufactures. After a series of decades, the intrusion of artists, writers, and social activists, a wave of anti-apartheid policies helped the black people to realize that these snatched territories belonged to them. Among them, the prominent name is Nadine Gordimer who shook the world by presenting world the interior politics affecting the lives of South Africans.

In the landmark of South Africa's legendary writers, Nadine Gordimer tops the list. It wouldn't have happened if white writers or the revolutionaries or white common people didn't realize the misery of people bearing Apartheid, a pathetic law to undermine the natives of South Africa. Nadine Gordimer, being a white Jew realized the dark scenario of Africa since her childhood. So, in protest, she picked up the pen and picturized the dual faces of colonizers. She actively participated in the confrontations against Apartheid. She was the recipient of the Nobel Prize for her outstanding novel i.e. *The Conservationist*. Her novels cover a wide range of themes such as Colonization, Apartheid, Anti-Apartheid, mixed marriages, etc. Her characters portray a continuous shift from one situation to another. Her characters are composed of revolutionary characters who realize the necessity of liberation, having the right to own their lands and hence the authority to derive their political and social commitments. This study invites the implementation of Deleuze and Guattari's concept of Rhizome and Deterritorialization, Capitalism, and Schizophrenia.

A lot of studies have been conducted to understand the process of Colonization based on colour. Many critics and theorists named it differently to understand the psyche behind dominant and suppressed. Edward Said coined the term 'Other' for it while Marx understood it in terms of the Proletariat Bourgeoisie relationship. In Nadine Gordimer's select fiction, the characters owe the rhizomatic trait as according to Deleuze and Guattari, the characters randomly move from one point to another in the line of flight movement, which brings an unexpected change in their lives. However, Deleuze and Guattari laid down six principles of Rhizome in their book *Thousand Plateaus* which are: Principle of Connection and Heterogeneity, the Principle of Multiplicity, the Principle of Assignifying Rupture, and the Principle of Cartography. In this study, the first four principles are applied to understand the mutation of characters with different elements coming across their lives.

Deterritorialization is the process by which there occurs a difference in an individual's territory when a foreign entity settles on it or it can be defined as taking away the law and order of an already established land. In the words of Deleuze and Guattari, this process begins either by selecting or isolating. It is immediately followed by reterritorialization which means after a difference occurs, or during the line of flight, its elements create new mutations. To frame this theory, Deleuze and Guattari sought inspiration from Friedrich Nietzsche's concept of Eternal return. The finest example of Deterritorialization in the contemporary era is the enforced settlement of Israel over the Palestinian territory. In recent times, the critical scenario of Deterritorialization is the enforced occupation of Russia on Ukraine's territory or the USA's conquest of Iraq in 2003.

Chapter one of the present thesis is titled ‘Author, Theorist and the Theory’. This chapter discusses the background of a select author i.e., Nadine Gordimer, and theorists i.e., Deleuze and Guattari. After discussing it, the chapter sheds light on the Rhizome, Deterritorialization, and its related concepts. After shedding light on their lives, a brief overview of her select fiction is described briefly, followed by a literature review, research objectives, and research methodology. Chapter two, which is the Principle of Connection, Heterogeneity, and Multiplicity deals with the process of multiplication, fragmentation, and mutation. The chapter begins by discussing the history of South Africa about how the characters are the internal impact of political and economic deviations. Gradually, it talks about the influence of protests and resistance in the form of certain movements like the National Protest against the Land Act (1913), the Black Conscious Movement, and the Soweto Uprising. Further, it emphasized the rhizome and its close relation to racism. One of the characteristics of a rhizome is that it multiplies and forms diverse mutations. Unlike Chomsky’s linguistic tree of Chomsky model which divides the sentence into NP and VP, the rhizome produces diverse chains that involve biological, political, and economic features.

Chapter three is Deterritorialization and Principle of Assignifying Rupture. Chapter two, firstly, discusses the origin of concept territory. Thereafter, it describes the movements of deterritorialization and reterritorialization. While moving ahead, it explains Friedrich Nietzsche’s concept of Eternal Return concerning Deterritorialization. Deleuze and Guattari expand the philosophy of eternal return by saying that, the difference comes around to create new identities. The best example of this process is propounded by Deleuze and Guattari’s *Anti*

Oedipus by showing a symbiotic relationship between Wasp and Orchid. Furthermore, it relates this concept to the Principle of Assignifying Rupture, which is the fourth principle of Rhizome. This principle states that while entities are flowing, they can be shattered or broken in midway.

Chapter Four is Capitalism and Schizophrenia. This philosophy is based on desire and difference. One of the major concepts of his philosophy is Capitalism. The general meaning of Capitalism is that it is controlled by only a few individuals. Desire is deployed into Capitalism and Schizophrenia. Desire helps in decoding the fixed structures. Similarly, the novels of Nadine Gordimer mention the decoding of the Apartheid system accompanied by resistance. On the other side, it is also discovered that it is the power of desire which compels the whites to rule the African territory and it is also a desire which awakened the blacks to resist the unjust policies ruling their lands. The decoding of colonialism begins with the resounding voices challenging the roots of settlers and demanding their rights from a territory that belongs to them only. Further, it shows that whites treated blacks as their desiring machines so that they could produce the products for them or they could be used as slaves to look after their captured assets.

Chapter five entitled “War Machine and State versus Nomad” sheds light on how the fixed structure of the state is partial while war machinery is a movement of resistance against the state. From the apparatus of the State, nomads are discarded from entering their territories by white settlers which is discussed in the vein of deterritorialization. The state controls the interior core of the annexed territory. On the contrary, nomads from the war machine, always operate from outside to rupture the state machinery. Further, the concept of a body without

organs is also explored in this chapter. In the wake of anti-white protests that erupted in South Africa, movements like the Black Consciousness movement and political organizations like the African National Congress, along with that, Soweto uprising and Sharpeville Massacre highlights the pinnacles of War machines agitations against the oppressor.

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Chapter 1

Author, Theorist, and the Theory

Nadine Gordimer, a prominent figure in the struggle against Apartheid, stands tall among the courageous advocates of this pivotal historical movement. Demonstrating an unwavering commitment to challenging the oppressive Apartheid and Segregation laws, she fearlessly initiated an intellectual battle against the white colonizers. Stepping onto the South African stage alone, she emerged as a singular force challenging the unjust societal norms prevalent during her era. Her steadfast dedication to championing the rights of Black individuals, notwithstanding her own fair complexion, elevated her to a noteworthy position in the pages of history. Through fervently advocating for the marginalized and pushing against the established norms, Gordimer not only transcended the constraints of her white identity but also left an enduring imprint on the narrative of the Apartheid era. Her unique presence on the frontlines of South Africa, amplifying the voices of the oppressed, highlights her pivotal role in reshaping the historical trajectory of that challenging period.

Johannesburg, the pulsating heart of South Africa, served as the crucible of Nadine Gordimer's upbringing and early life. This vibrant metropolis, immersed in the intricate network of Apartheid, provided the backdrop against which Gordimer's convictions and resilience were forged. Born into the rich cultural and political milieu of Johannesburg, Gordimer's roots ran deep, shaping her worldview and sparking the flame of resistance that defined her extraordinary journey in confronting the oppressive forces of her time.

Nadine Gordimer was born near Springs presently in Gauteng (Transvaal) on 20 November 1923 and died on July 13, 2014, in Johannesburg. Nadine lived as a Black woman, proud of Africa, who earned an identity of a stupendous novelist, great short story writer and also a fierce social activist. The main themes of her works were exile and alienation. As a child, she devoted much time to reading. It became apparent, she was blessed with a literary genius when she was only 15 years old and published her first short story “The Quest for Seen Gold” which appeared in the *Children’s Sunday Express* magazine (1937). Her consistent reading habit took her to the other side of the white world around her, which was the racial segregation of blacks imposed by the whites—Apartheid. This was an official South African policy discriminatory in its approach as it divided the people based on colour. The outcome of such readings in her life was that she built a strong resistance against Apartheid. Besides this, she also taught at various schools in the United States during the 1960s. Her very first book was published in 1949 entitled *Face to Face* which was an anthology. After a gap of four years, she brought out her next work—a full-length novel—*The Lying Days* in 1953. In this novel, Nadine artfully examines the impact of political and social pressures on personal relationships, using Helen's experiences to underscore the broader implications of prejudice and discrimination. Her short stories in particular have drawn the helplessness of Africans to combat the effect of Apartheid. Afterwards, she received the Booker Prize for her work *The Conservationist* in 1974. In this novel, the author carefully draws attention to the significant effects of white industrialists' invasion of Johannesburg's metropolitan landscape. As the story progresses, it becomes clear that these entrepreneurs were following a methodical

approach when it came to seizing territory and establishing control over the abundant natural resources in the area.

Her other works are *Burger's Daughter* (1979), *July's People* (1981), *A Sport of Nature* (1987), *My Son's Story* (1990), *The House Gun* (1998), and *The Pick Up* (2001). Further, in the novel *Burger's Daughter*, Nadine Gordimer uses Rosa Burger's voyage as a focal point to emphasize the importance of youth in freeing the black population from the systematic tyranny imposed by white invaders. However, she describes the fall of the main character Sony in the novel *My Son's Story*, who undermined the revolution's pinnacles by prioritizing his covert relationship with Hannah, a white lady, over his objective of eradicating apartheid from its roots.

The literary works of Nadine Gordimer, exemplified by *The House Gun* and *The Pickup*, bear witness to her adeptness in deciphering the intricacies of the human condition within the distinct framework of South Africa following apartheid. By delving into topics such as crime, racial tensions, racial injustice, and interracial relationships, Gordimer takes readers into a realm where social and personal issues collide, providing insightful perspectives that go beyond the pages of her stories.

Two of her works were banned, i.e., *Burger's Daughter* and *July's People* as the common underpinning of her themes were moralistic and racial issues. Nadine Gordimer, the far-sighted genius of the African revolution has been rendered a special place in history, which for all times will stand as the foreteller of the African freedom struggles from the clutches of racism and imperialism. A strong-headed woman remained firm in her goal of liberating Africa from whites. She dismantled every core trick of colonizers to make the Africans aware of the plots of forced domination. It is

of the utmost importance to mention here that she only didn't work on her pen but was also physically active in this massive process of African Freedom. That's why she joined the African National Congress. Adding to this, she was also the advisor of Nelson Mandela, the hero of South Africa, who helped him in editing his famous speech "I Am Prepared to Die." With a major award by her side, Nadine started gaining international recognition so she continued to contribute her pen power to the literary world but meanwhile, she faced censorship. *The Late Bourgeoisie* was banned for decades; *A World of Strangers* was banned for twelve years while *The Burger's Daughter* was banned only one month after its publication in 1979. So, she also took her stand against censorship. She was a phenomenal lady who received various awards and honours including the W.H. Smith Literary Award for *Friday's Print* in 1961, the Booker Prize for *The Conservationist* in 1974, the Rome Prize in 1984, and Commonwealth Writer's Prize for *The Pick Up* in 2002 among many others. It is remarkable as a child Gordimer was never interested in taking up activism as her career but the sheer discrimination and the brutal slaughter of Africans pushed her to fight this cause through the channel of fiction. She discovered a different narrative to give voice to the voiceless Africans.

Leaning upon the past, present, and future of Africa means digging up beyond what has already been extracted. Researchers nowadays need to ponder upon the necessity of a peaceful Africa rather than dealing with the same pathetic issues of racism, colour bar issues, hatred, and foreign settlements. The legacy for which Nelson Mandela sacrificed his life, family, and everything an individual thinks about must not be violated. The key player who remained at the back of Mandela during the years of his struggle was Nadine Gordimer. Though we can say that she was a

great writer it wouldn't be wrong if we say that she was a fighter also as she has asserted, "I would have been a writer anywhere" in an interview in 1990. Further, she added, "But in my country, writing means confronting racism" (Orford, "A Moral Compass")

Opposition to the majority by the minority blocks the footsteps of imperialism. In the process of this research, the researcher seeks to explore Deleuze and Guattari's Rhizome and Deterritorialization theory. Deleuze was highly inspired by Spinoza, Nietzsche, and Bergson. The unity of Spinoza, Bergson, and Nietzsche is called the Holy Trinity as Deleuze and Guattari state, "Spinoza is the Christ of philosophers, and the greatest philosophers are hardly more than apostles who distance themselves or draw near the mystery" (May 240).

For readers throughout the world, it is surprising to know the earth and sky bond of Deleuze and Guattari as both of them were quite different and far away from each other in their cognoscente. Both of them worked together for more than twenty years (1969–1991). Deleuze was an eminent philosopher of his times while Guattari was an expert in militant psychology, the director of a psychiatric clinic, also the author of many articles, and a social scientist. How these two persons from quite different fields met to give the world a new twist in approach towards philosophy. Jean Pierre was that middleman who in May 1968 made this heterogeneous meeting. Even in their first collaborated work *Anti Oedipus*, Guattari dedicated the following words to Jean Pierre, "To Jean Pierre, the true culprit, the leader, the initiator of this perverse undertaking" (Dosse 4). At the time when Guattari met Deleuze, he (Deleuze) was reading the canon on the history of philosophy of Hume, Kant, Spinoza, and Nietzsche. Further, he published two books, *Difference and Repetition* and *The Logic*

of Sense. These publications gave society a rest from the structuralism of other contemporary works.

Francois Regnault, an author, once while paying tribute to Giles Deleuze, said, “. . . is one who convinces his readers and listeners to lead a philosophical life from that point on. Giles Deleuze convinces them. It matters not whether all of them succeed; it is sufficient that all those who read or hear him perceive that such a life is now open to them” (qtd. in Bensamia X). Deleuze happened to be a philosopher with extraordinary abilities that he openly declared that Desire is the root of philosophy. It is because, according to him, “doing philosophy” is not about falling into the chronology of its history but rather it is learning, i.e., read, write and think in three new languages which is the creation of concepts, affects and percepts.

Guattari was called the Little Pierre at his home. He was born on March 30, 1930. His family was passionate about their pursuit. His father was a great musician while his mother was a voracious reader. He was mostly influenced by Lacan’s philosophy. He wanted to be the disciple of Lacan. However, Lacan refused to accept him as he was Althusserian. Guattari faced this bitter disappointment but as he read Deleuze’s *The Logic of Sense*. This lit a spirit of hope in him so he wrote to Deleuze that he is quite inspired by his creative ventures. Further, he also added that he has caught himself reading his literary genius ‘The Logic of Sense’ wherein he found that both of them are similar. Along with that Guattari also expressed his gratitude for the works he sent to Deleuze, that he read (Dosse 4).

The aforementioned discussion shows how the two great legends met and gave the world a new way of thinking. Deleuze and Guattari belong to the Post-Modern

time and hence their writings are also affected by the same. Deleuze was a philosopher while Guattari was a psychoanalyst and a social activist. Deleuze is mostly inspired by Henry Bergson, Kant, Spinoza, and Nietzsche while Guattari's critical eye is grounded in Lacan, Sigmund Freud, etc., as mentioned earlier. Deleuze and Guattari have published individual works but here the researcher will consider the collaborative work written by them such as *A Thousand Plateaus* and *The Capitalism and Schizophrenia* as the driving force of their philosophy is Desire. The roots of desire date back to Plato who divided it into three components, i.e. spirit, reason, and soul. For Plato desire is a distraction, which needs to be guarded by rationality. This is the same desire, Freud claims it is the Id, a driving force.

Id controls the ego and superego. Yet Deleuze and Guattari speak up in defence of Desire, which is ultimately the source of human life. This desire is responsible for becoming and transforming with a continuous shift. Aristotle calls it the nutritive or vegetative element in the *Nicomachean Ethics* whereas Deleuze and Guattari call it as the Desiring Production. Desiring production is always caught in the apparatus of capture as is inspired by Nietzsche's image of the lion. According to him, the humans are good but their strength is driven by Christian Morality. On the same path Marx also states that Capitalism only controls the power of productive forces, i.e. Desiring Production is always governed under the control of power-owning agencies. Deleuze and Guattari state that this Desire should be liberated from the shackles of imprisonment. What frees Desire is the line of flight, i.e. desire's break away from the state of apparatus. The line resembles the movement between two points. This line of flight initiates the process of becoming and it is associated with the process of Deterritorialization. When escapes happen, the line of flights connects with other

elements, i.e., mutual augmentation through connection, i.e., Rhizome (Purcell 20–38).

No doubt, Deleuze and Guattari mirror the twenty-first century in the field of critical theories. Both of them generated their concepts to understand the world around them rather than sticking to the pre-established theories. For them nothing stops—every entity like music, art, and emotions, says everything, is a line of flight, which ties up in an assemblage, nonlinear and unfilial, i.e., there is nothing like an existent relativity according to them. The present research will deal with two concepts formulated by these geniuses, i.e., Rhizome and Deterritorialization. Rhizome as Deleuze and Guattari say in their book *A Thousand Plateaus* is a concept developed where in they describe this phenomenon as “six degrees of Separation,”¹ the sense of “having been here before” (Parr 231). Deleuze and Guattari created this concept by linking Nietzsche’s philosophy of eternal return, which states that the elements repeat themselves to produce a difference in its synthesis (according to D&G) e.g. the chords of a guitar and an ancient drum is played simultaneously to produce a different soundtrack. Now this soundtrack according to D & G would be an assemblage of various tunes in which heterogeneous instruments are mixed up to create a new sound. Now this new sound will become the Rhizome, which will flow asymmetrically to connect with every entity to give out something innovative, which is called the Desiring Machine. Hence Rhizome is anti-genealogy and non-homogenous in nature. The foundation of this concept lies in the botanical term, i.e., the rhizome in plants has an underground system from which it extends to another place to form a new plant. Through the numerous examples, rhizomes can be seen as having a rhizomatic structure, a non-hierarchical knowledge structure, and no

privileged perspective. An

additional illustration is the fact that knowledge can be accessed and shared from multiple locations, upending established institutional and scholarly hierarchies. Additionally, Deleuze and Guattari address the rhizome within the framework of the "war machine," an idea that subverts conventional military tactics by embracing a nomadic, rhizomatic style of warfare. This takes the metaphor into the social and political spheres in addition to philosophy. Rhizomes are linked to wandering spirits and nomadism. Nomads travel freely across landscapes and adjust to changing conditions rather than adhering to a set route. The rhizome, which rejects rigid structures and emphasises fluidity and change, invites a nomadic investigation of concepts. Last but not least, "A Thousand Plateaus" itself uses a non-linear narrative structure, arranging its stories into plateaus as opposed to a chronological progression. Every plateau represents a different idea or theme, allowing readers to freely move between them and reflecting the rhizomatic quality inherent in the structure of the book.

While Deleuze and Guattari proposed philosophy as the art of forming, inventing, and fabricating concepts, one such creation of concepts by Deleuze and Guattari is that of the rhizome and its six principles. Nasrullah Mambrol explains the rhizome as a root—it is derived from the Greek word *Rhizoma*. The team uses this concept to elaborate a process of existence and growth that does not take from a single central point of origin. Thereafter, Mambrol explains the practices of the modern Western world to which Deleuze and Guattari named *Arborescence* or the model of a tree. This model shows the paradigm of knowledge. It means to go back then to a seed, i.e., an idea grows roots and develops into many branches, all traceable and linked to its origin. That is why understanding of racism does not come by defining what it is,

rather, it is about tracking down the nodes of its multiple origins. This platonic thought gave the world an organic structure and vertical system whereas Deleuze and Guattari assert that the grand narrative of arborescence ruptures in the Post-Modern World. According to Nasrullah Mambrol, the Post-Modern era more closely resembles the rhizome. Hence, rhizome describes the relations and connectivity. When rhizomatic movements connect with different elements to form a unity, it is called assemblage. In one of her interviews, Nadine Gordimer brings up the importance of assemblage as she says that, “ blacks involve all the pure races, mixed blood, fully Indians and red ones too”. It implies the connectivity of heterogenous races in the cause of liberation to dispose of apartheid. According to Maureen Stella, i.e., an assemblage is a mixing of elements. The rhizome runs on the plane of consistency in which elements interact horizontally with no certain directions where the multiplicities connect with one another. To get a clear vision of this synthesis of connections, one must understand D&G’s six principles (Mambrol, “Concept of Rhizome”).

As a theoretical structure, the rhizome sheds light on a deep comprehension of the complex interactions that occur inside the enormous fabric of life. It includes everything that is, both material and immaterial, including the concrete, abstract, and virtual domains. According to this paradigm, everything and everyone are complex entities dancing in interrelation with other entities and bodies, with movements not occurring in isolation but rather being densely woven into the fabric of interconnection. Adrian Parr simplifies the meaning of Rhizome in the following lines:

The rhizome conceives how everything and everybody—all aspects of concrete, abstract and virtual entities and activities—can be seen as multiple in their

interrelation movements with other things and bodies. The nature of the rhizome is that of a moving matrix, composed of organic and non-organic parts forming symbiotic and parallel connections . . . (Parr 231)

Moreover, the tendency of rhizomes to form parallel connections suggests a simultaneous and complex interaction with the outside world. It rejects hierarchical structures and linear trajectories in favor of a networked complexity in which many components coexist side by side and each contributes to the overall dynamic equilibrium. This interconnection highlights the variety of relationships that go beyond the boundaries of a single perspective in addition to defying traditional categorization. Essentially, the rhizome acts as a philosophical prism that allows us to see the complex dance of life and recognize the diversity present in every facet of it. It challenges us to see past fixed viewpoints and accept the ongoing flow of interrelated motions that make up the dynamic framework of our world.

Deleuze and Guattari in their Introduction of *A Thousand Plateaus* state five principles of Rhizome, which are as follows:

1. Principle of Connections and
2. Heterogeneity: It states that the rhizome can grow from anywhere without having any fixation, i.e., it can connect from anywhere. In simplest words, Rhizome is diverse in its nature. According to Deleuze and Guattari, the rhizome is not like Chomsky's linguistic model which only divides into two follows a particular method, i.e. any of the statements is divided into two: Noun Phrase and Verb Phrase. Yet Deleuze argues that it is not obligatory that rhizomes will have an association with linguistics only. The rhizome is diverse in nature so Chomsky's linguistic model is only an explicit

abstract. The S [statement/sentence] in Chomsky's model plays more the role of a power marker than a syntactic marker where as the rhizome connects with semantic and pragmatic, social and economical strata to produce heterogeneous assemblages.

3. Principle of Multiplicity: A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature (the laws of combination, therefore, increase in number as the multiplicity grows (Deleuze and Guattari 8). It states that, unlike Chomsky's model, this principle also does not follow any order. It just springs up to produce another dimension. To make it understandable to the reader Deleuze provides the example of the puppet string and nerve fibres where they have drawn an analogy between the two. To better understand this concept let's consider the example of the Internet:

- a. It is immeasurable as we are unaware of the fact that how many people at a particular moment are using it.
- b. It doesn't follow a particular structure, i.e., from where one should begin to use it as there are many browsers, e.g., Chrome, UC etc.
- c. Thirdly, countless computers are employed to run the net globally, which represents multiplicity.
- d. Fourthly, the net is a collective entity, consisting of pc, cables, routers, modems, users etc. (Mambrol, "Concept of Rhizome")

This principle states that one of the distinguishing features of a rhizome is that it does not have a beginning or an end; rather, it grows in all directions and remains consistent at every place. Since the rhizome doesn't have a central nexus, it can withstand being

uprooted or destroyed. This resilience is similar to that of moulds or fungus, which can reproduce from any cell. Postmodern culture, according to Deleuze and Guattari, more closely resembles the rhizome than the conventional tree form. It is possible to identify an illustrative notion in the rhizomatic structure of the Internet, specifically the World Wide Web. With no obvious starting point or focal point, the internet is resistant to regulation or organization; similarly to a rhizome growing freely, the web spreads without a clear direction. Formulation of these concepts is an attempt to move away from the tenets of dualism as a writer observes, “Deleuze and Guattari advocate a mode of thought modelled on the adventitious growth and the propitious movement of rhizomes, bulbs and tubers” (Zayani 96). Inspired by the rhizomatic pattern of roots, Deleuze and Guattari prefer the verdant model specifying rhizome over the tree. For its growth and establishment, the tree follows the principles of dichotomy. Alike, a tree, a rhizome leans on the miscellaneous aspects for the sake of diversified becoming. To understand the process of Connection, Heterogeneity, and Multiplicity, in the context of Nadine Gordimer’s novels, the background of rhizome needs to be analyzed, for black and white is not merely a polarization of South Africa but a passive multitudinous growth of a subjugated society.

The different elements combine and connect to form an assemblage as one research scholar writes, “An assemblage is a set of connections that come together for a period of time and which, when taken together, produce recognizable behavior or effect” (Thornton 11). Assemblages are dynamic, not static. Every element in the assemblage is heterogeneous which synthesizes connections. These connections are known as ‘lines’ by Deleuze and Guattari as they contend, “Whether we are individual or groups, we are made up of lines and these lines are very varied in nature” (11). In

the context of South Africa, as portrayed by Nadine Gordimer, she shows that South Africa which was divided by the face of colonialism got integrated in the wake of anti-colonial sentiments. Britishers divided South Africans based on the Racism and Segregation Laws and it was furthered based on living and work status under a flag of policy known as Apartheid. Apartheid was launched by the National Party Government in South Africa in 1948. Way back to 1652, the rhizomatic interaction of racism can be traced after Dutch colonizers invaded the Cape of Good Hope from where the economy was produced from the slavery business. Though Racism in the tense lands of South Africa ended in 1830, its rhizomatic nature continued consuming it with the arrival of British settlers who disguised South Africans in the name of its Civilizing Mission. Colonial forces enacted the laws on the South Africans to mark a line of signification between the black and white. In their book *Thousand Plateaus*, Deleuze and Guattari refute the binaries of the subject. To overcome the discourse of binaries, they offer a new vision of becoming encapsulated in the lines of flight i.e., movement. Through the Principle of Connection and Heterogeneity, rhizome shows the various associations of mélange elements be it racism, violence, or segregation.

Principle of multiplicity: The third principle of the rhizome is Multiplicity which states, “A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature” (Deleuze and Guattari, *Thousand Plateaus* 30). The *Encyclopedia of Political Theory* defines it as an entity that sprouts from a folding or twisting of duration. For Bergson, the Duration is “lived time” so it is a psychological experience. Duration is composed of two factors, i.e., Continuity and Heterogeneity. Change is the essential ingredient of our lives and hence radical. It is an internalized experience. As

human beings, our state keeps changing. Consider an object lying stagnant in front of you but you perceive it from different angles consequently you have various distinct observations of the static object. In this sense, within, our states keep changing from sad to happy, from good to bad, etc.

So, the factor of transition is continuous. Duration is the continuous progress of the past which gnaws into the future as it advances. But it never experiences the repeated moments of the past for the current present within the same moment. It has now become an altogether new, different state. As human beings grow, their experiences keep on adding new to the past (Bergson 1-97). Duration divides the decomposition of its two traits of continuity and heterogeneity into two further multiplicities: one is represented by the space and the other one is represented by duration, [time] the pure one. The former denotes the multiplicity of exteriority and quantities whereas the latter signifies the difference in multiplicities and difference in degree (Tomlinson and Habberjam 38). Further, Bergson enables the reader to understand the difference between the two types of multiplicities because of subject and object. The object has no virtual while the subject has. An object, no doubt, can be divided into numerous of numbers but it does not change its kind. That is why an object is called the numerical multiplicity. On the other side, to make comprehensible the concept of Qualitative multiplicity, Bergson takes up the example of feeling. He goes by saying that love and hatred are two feelings of our psyche, to fully realize these two; the duration must divide under the consciousness. Similarly, racism must be perceived from different angles than sticking to the binary of black and white. With the approach of multiplicity, Deleuze and Guattari provide a wide spectrum of vision to analyze the diverse faces of Apartheid. Duration acts constantly, it divides and changes in kind.

Therefore, the duration is virtual and it is achieved through the process of actualization as it brings out the differentiation by the source of its own movement. Hence duration is highly temporal as it moves from virtual to actual.

4. Principle of Assignifying Rupture: It states that the Rhizome can be shattered or broken in between (Deleuze and Guattari) which becomes a new rhizome. A rhizome always has a middle (plateau) but neither a beginning nor an end. It keeps existing. The best example of this principle is the process of deterritorialization and reterritorialization which is described through the example of wasps and orchids. Wasps reterritorialize the orchid by taking its pollen on other orchids, i.e., it transfers the code to build another rhizome.

Deleuze and Guattari argue that the idea of the rhizome suggests that it has the ability to break apart or be disturbed but then reappear as a different entity. This ongoing regeneration is evidence of the rhizome's inherent nature: it lacks a distinct beginning and end but has a stable middle or plateau. Its continued existence is demonstrated by the complex processes of deterritorialization and reterritorialization, as the symbiotic relationship between wasps and orchids clearly illustrates. The interaction between wasps and orchids provides an interesting story to help explain this idea. The wasp assists in the pollen movement between orchids as a reterritorializing agent. The principle of Assignifying Rupture is the fourth principle of Rhizome mentioned in *Thousand Plateaus*. It states that the rhizome has the power to regenerate itself even after being shattered or broken at some point in time. It has the incredible power of re-establishing the connections and multiplying the factors to form an assemblage. Assignifying rupture is the call for a historical synthesis of events in which occupations, revolutions, protests, and voices suffer disruptions. Basically, this

principle validates the spirit of rhizome in which events are happening randomly, with a null idea of happenings expected coming around the corner. In the context of South Africa picturized by Nadine Gordimer, whites leaned over the blacks to maximize capital gains. Soon, the meagre voices get strong, ultimately, becoming the cause of disruptions. This principle will help us to understand how the characters meanwhile in the phase of revolutions rerouted the liberation path.

In Rhizome's principle of connection and heterogeneity we have observed how the mutual combination of different elements produces new assemblages i.e., difference plays a significant role in providing it an identity. So, the same process occurs in Deterritorialization also according to an example of birdsong provided in the book *The Deleuze Dictionary*, Olivier Messiaen, a young musician from 1955 mixed the birdsong in his music and imitated it on piano. Hence, both the bird song and piano were deterritorialized. He combined two different heterogeneous elements to bring the composition in the process of becoming a bird (70). The bird lost its territory the moment its song was fused with the piano music. This has to be ingrained consciously that deterritorialization is not the opposite of territorialization and reterritorialization, but the opposite of deterritorialization. Thrice of these concepts are interlinked as Adrian Parr says, "The process of territory formation, deterritorialization and reterritorialization are inextricably entangled in any social field: The merchant buys in a territory, deterritorialize products into commodities, and is reterritorialize on commercial circuits" (72). Like a merchant who buys a piece of land, uses the natural resources to produce the products and these products overtake the markets. The land is the equivalent of territory while the occupation of resources signifies deterritorialization and marketing is the marker of re-territorialization.

According to Adrian Parr, both the processes of deterritorialization and reterritorialization are quite difficult. In the process of the latter, it is always composed of a deterritorializing element and territory. Here, he highlights the example of a primitive understanding of capitalism by showing how the elements of deterritorialization affect the political and economic conditions, “the development of commodity markets deterritorialize the socio-economic territory of feudal agriculture and leads to the emergence of large-scale commercial production” (73). Further, Adrian Parr clarifies it by contending, “Deterritorialization is always bound up with correlative processes of reterritorialization, which does not mean returning to the original territory but rather the ways in which deterritorialized elements recombine and enter into new relations” (73). Not much is discussed by Deleuze and Guattari regarding colonialism but their theory of deterritorialization and rhizome carries a huge potential to understand this expansion and the motives of desire behind the large-scale exploitation of African lands and its peoples. As previously discussed, Deleuze and Guattari are anti-genealogical, hence, Deleuze argues, “historical event cannot be seen as a singular, homogeneous entity, but a nomadic, vast and multiple phenomena” (Bullard Thomas, *German Colonialism* 24). It implies that historical events are composed of various heterogeneous entities but it engages the nomadic movements. The history of colonized countries is about depriving the natives of their own lands: by taking control of their territories. Territories are the mark of signification to its people as their cultures and traditions are associated with it Michael Foucault states

Territory is no doubt a geographical notion, but it’s first of all a juridical-political one: the area controlled by a certain kind of power. The field is an economic-juridical notion. Displacement: what displaces itself is an army, a squadron, a

population. Domain [domaine] is a juridical-political notion. Soil is a historico-geological notion. Region is a fiscal, administrative, military notion. Horizon is a pictorial, but also a strategic notion. (Elden 7)

It implies that though the territory is associated with a geographical attribute it intrudes power factor governed by state politics. The concept of Deterritorialization ushered at the ultra-speed after the publication of Arjun Appadurai's essay, "*Disjunction and Difference in the Global Cultural Economy*", Deleuze and Guattari's *Thousand Plateaus* and Paul Virilio's *Speed and Politics* (Bloom and Hagedorn 3). In terms of social sciences, it is used to define the situations of displacements like a vicious interest in occupying the fertile lands where settlers grab the economic resources and territories become part of conquest as capitals coming from different worlds exploit it accordingly without the consent of natives, to whom those territories belong and such scenario is perceived by the media persons and migrants as broken and shattered (3). It defines the vicious circle of capitalism in which people are involved in earning money and hence the fields of traditional and media field find themselves apart. However, Deleuze and Guattari situate it in a different context in their collaborated work, *Thousand Plateaus* as it states that the traits of Rhizome are always up to form new connections for which rhizome appears instantly and meddle itself into the movements of deterritorialization and the process of reterritorialization (3). For Deleuze and Guattari, Deterritorialization is a compact of rhizomatic flows involved in creating new entities by circumscribing the process of de and re-territorialization. Deleuze and Guattari derive the motivation for their concept of deterritorialization from Nietzsche's philosophy of eternal return or recurrence. Eternal return brings difference, according to Deleuze as Parr asserts, "With each event of difference, life is transformed; life

becomes other than itself because life is the difference” (86). Nietzsche demonstrates the repetition of events but Deleuze and Guattari add the element of difference in it. Deleuze and Guattari state that life is a pack of events like in the case of racism, it was apparently demolished in the year 1832 for the maximum of the Africans. During the invasion of Dutch colonizers, blacks were sold for the purpose of labour but later, after the onset of British Imperialism, enforced settlements and segregation policies instigated the burials of racism. The Focus of Deleuze and Guattari’s team is on the synthesis of events which cause a remarkable change in the lives of the people with its political bents ultimately affecting the social and economic standards of people belonging to a particular territory. Likewise, Nadine Gordimer expresses the repercussions of differences that were generated in the lives of South Africans with the inception of White’s territorial expansion. Similarly, she further, elucidates in some of her works the variances as a result of counter-action to the expansion of foreign territories.

Nietzsche was only a child when his father passed away so his upbringing was done among his sisters and mother. He was born in Rocken, Saxony in 1844. He left to study in Pforza in 1858 at a boarding school. Thereafter, he studied classical philology at Bonn and Leipzig Universities. At the mere age of 24, he was appointed the extraordinary professor of philosophy at the University of Basel. His very first book was *The Birth of Tragedy from the Spirit of Music*. In 1912, British classicist F. M. Cornford describes this work as, “a work of profound imaginative insight which left the scholarship of a generation in the year” (*Britannica*). Till now it is the crown of aesthetics. Quite suddenly, his health started failing so he took leave. Thereafter, along with his sister and friend Peter Gast, he constructed his house in 1877. Here he penned

down his famous Aphorisms, i.e. *Human* and *All too Human*. Later he contracted the disease named Syphilis owing to which he left his job and submitted his resignation in 1879. He was given a pension of 3000 Swiss francs per year for six years.

He wrote many books and influenced Western philosophy when he said, “God is dead.” *Thus Spoke Zarathustra* (1883–1885) was the benchmark of his literary oeuvre. This work attained little attention during his lifetime but it left an everlasting impact on literary circles after his death. His other significant works are *The Antichrist*, *Ecce Homo*, *The Twilight of Idols*, and *The Gay Science* among many others. Between the years 1879–1889, he wrote his best works. Yet disease took him away from social interactions. So, he started living at boarding houses in Switzerland, the French Riviera and Italy with almost no human interactions.

He spent the last 11 years of his life in an asylum, then in his mother’s care and finally in his sister’s care after their mother’s death. Franz Overbeck, a Christian theologian was the friend of Nietzsche who stored all his writings after Nietzsche was found senseless in the streets of Italy, Turin. Nietzsche was highly inspired by the philosophy of nihilism as he himself said, “The reversal of the will to Nothing, into the will of Eternal Recurrence” (Lowith 57). In his book *Zarathustra*, Nietzsche compiled his most philosophical ideas of Eternal Recurrence.

The idea of eternal return is presented in *Zarathustra*; it came to him while he was strolling near a lake. ‘6000 feet beyond man and time’ describes the imaginable period during which he remained an escapist to resolve the mysteries of time and existence. In the case of racism practised in South Africa, an old version of racism emerged as an alarming event globally. Moment, it wore a new form to segregate

people because of colour, people divided by race formed a unity of mixed races to counterattack the rhizomatic upspringing of racism. Deleuze denies the poor understanding of eternal recurrence or return by merely the coming of a similar event as he clarifies this in his *Nietzsche and Philosophy*. For Deleuze and Guattari, eternal return is not merely about the happening of the events rather it is the site where various events meet to metamorphose the earlier form to make happen a new becoming. In her novels, at some places, revolutionaries successfully ascended the spirit of freedom as in *Burger's Daughter*, Rosa Burger conquered the mission of liberation by converting the youth force into a matter of insurrection. On the other side, in her novels like *My Son's Story*, Nadine Gordimer described the fall of communist Sony owing to the flaws in his own carriage of ideologue.

What basically Deleuze draws out of Nietzsche's eternal return is that it is an affirmation of an individual's own willpower to become what he may aspire to be it slavery or freedom. In other words, the will to generate difference begins by the efforts of individuals. In the context of South Africa, it implies that freedom from Apartheid and Segregation laws was fully dependent on the collaboration of its natives and non-natives. Further, Deleuze points out the fallacy in understanding the exact meaning of eternal return as 'return of the same'. It re-occurs with the new form, hence, bringing in new becoming of subjects. Eternal return is the manifestation of time and situations during which it happened to produce the various regimes.

Nietzsche's philosophy spins on two wheels i.e., force and power (Loweth 10–11). Deleuze also aligns with Nietzsche on this scale when he says that desire is the driving force of every becoming or intentional happening/event in the universe. In Chapter 2 we have already discussed the rhizome and its principles. Therefore, Deleuze

and Guattari move away from the structure, which states that everything is running along fixed principles. Rather, it is the tussle between the dominant and suppressed one to control the powers. It is a battle of reclaiming the territory during which revolutionaries merge into the line of flight to adopt the rhizomatic ways to overthrow the dominant as a very prominent researcher writes, “Any move of thought or social relation is desirable, so long as it does not lead back into an old or new convention, obligation, or institution (Goodchild 3).

Nietzsche says that everything, whatever is repeated, has no meaning and hence it is merely a repetition with no significance, “Let us think this idea in its most terrible form: existence just as it is, without any meaning or goal, but inexorably recurring, without a finale into the nothing: 'the eternal recurrence.’” (Loweth 56). Deleuze upon reading Nietzsche, argued, “Deleuze’s signal contribution to the post-war philosophical revision of Nietzsche was to establish this second reading of eternal return as the return and selection of forces at the heart of modern theories of power” (Parr 86). Deleuze, here, argues that his version of eternal return is the competition of forces so far as to desire the deterritorialization to colonize the natives and control the resources. According to Deleuze and Guattari’s notion of Territory, the concept of Territory triggers the process of Deterritorialization as it has a transitional nature. Adrian Parr himself asserts, “A territory refers to a mobile and shifting centre that is localizable as a specific point in space and time” (Parr 280).

5. Principle of Cartography and 6. Decalomania: According to this principle, the rhizome is not bound to follow any structure. It always comes with new ideas. It is unlike the genetic axis or deep structure. A genetic axis is a central point upon which all the consecutive stages are arranged while a deep structure is the foundation of

sequences able to be broken down into nearby constituents. It is like Chomsky's tree whose base is S and can be dissected into NP and VP which is equal to dichotomy. So, D&G calls NP and VP merely the tracings of S. Tracings are something which is always on the map. Similarly, the tree is also a representative model of tracing, e.g., leaves are the tracings of the tree. D & G contend that a rhizome is similar to mapping rather than tracing. Orchids draw the map with wasps consciously to produce an unconscious one. The map is different from tracing in a manner that it experiments with something new and close to reality. The following are the characteristics of the map:

- a. Open and connectable in any dimension
- b. Can move anywhere
- c. Detachable and reversible.
- d. Multiple entryways (Most Important Feature).

After implying the above principles into the texts of Nadine Gordimer's texts, the researcher will apply the theme of deterritorialization, which is always accompanied by reterritorialization. To understand this concept, one must be aware of the general dictionary meaning of Territory and how Deleuze looks upon it. Then it will be easy to understand the concept of Deterritorialization and Reterritorialization. Before we seek to understand these concepts, one should keep in mind that there is no relationship between the concepts of Territory, Deterritorialization, and Reterritorialization. Deleuze believes in mapping other than tracing, i.e. there is a connection between these three and not relativity. Mapping leads to multiple pathways.

According to the dictionary meaning of territory, it is a geographical area belonging to or under the jurisdiction of a governmental authority. In contrast, according to Deleuze and Guattari, territory is correspondent to identity. It is always constituted by the contribution of individuals.

To add clarity, suppose, one steps into a bar or café, wherein he or she doesn't feel a sense of belongingness. In simple ways, he/she is unable to territorialize in it because his/her habits are non-similar to the bar occupied by other visitors. In such a scenario, one will save his territory, i.e. his body or personal space. That is, it is structured by some specific set of nomos, customs, and habits. Territory always has some external terms of signs. Deterritorialization according to Deleuze is separating a sign from a certain context of signification. This concept has direct links with Schizophrenia, which is equal to the loss of self. Deleuze's concept of Deterritorialization has a direct link with Multiplicity; defined by the abstract lines or outside and the plane of consistency is the outside of all multiplicities. In his book, *Thousand Plateaus*, Deleuze elaborates on the concept of Deterritorialization by sharing the example of cross-pollination between the Orchid and Wasp. The orchid copies the female characteristics to allure the way for a wasp to trap it but in return, the wasp carries the trait of the orchid to other flowers, which is reterritorialization according to Deleuze and Guattari. The orchids sexually seduce male wasps to transfer the pollens where in a two-way becoming goes under process i.e. orchids becoming wasps and vice versa. The key similarity between Nadine Gordimer and Deleuze and Guattari is that of social activism. Both of these critical thinkers from different eras stood up for social causes.

Incorporating Deleuze and Guattari's theme of Rhizome and Deterritorialization in Nadine Gordimer's texts is of utmost importance in the context of awakening the once colonized Africa from the re-emergence of domination as it is well said through the *Washington Post*, "Nothing is ever over. No historic trauma is ever resolved. No historic villain is ever buried and no historic lessons are permanently learned. Everything and everyone can be revived, and anything can be unlearned—even in the most settled positions". So when Deleuze talks about heterogeneity, connectivity, and rupture—he means anything anywhere can connect to come out stronger as they themselves asserted, "We live today in the age of partial objects, bricks that have been shattered to bits, and leftovers. We no longer believe in a primordial totality that once existed, or in a final totality that awaits us at some future date (Deleuze and Guattari 42). Using Deleuze and Guattari's Rhizome and Deterritorialization theories as analytical frameworks, the main goal of analysing Nadine Gordimer's chosen text is to identify the subtle differences between the various strategies used to commit acts of violence against the Black community while hiding behind Apartheid and Segregation laws. This academic endeavor is motivated by the recognition that the Rhizome theory is a highly useful analytical instrument that enables a thorough comprehension of the combination of racial biases that have taken on a variety of forms, from the historical threat of slavery to the more recent manifestation of acts of genocidal violence. Simultaneously, the Deterritorialization framework appears as a conceptual tool capable of clarifying the intricate political dynamics linked to the incursion of settlers.

Review of Literature

A plethora of various themes in Nadine Gordimer's works have been covered by scholars in their research across the globe as her writings belong to both the pre-apartheid and post-apartheid eras. A few of her works analyze how historical fiction is helpful in depicting the effects of apartheid hit Africa as Stephen Clingman argues that novels are often written with a futuristic viewpoint wherein every character and story is moving along with the present. The history mentioned in the novels foretells the consciousness of the world surrounding its characters. The author states that fiction only represents the particular historical activity in answer to what Gordimer states, "If you want to know the facts of retreat from Moscow in 1815" (Clingman 165 - 193), you might prefer to read a history book but further, she states that if you want to know exactly about what happened in the social scenario, one must visit the life of people living at that particular time for which she suggested reading *War and Peace*. He further states that fiction provides "history from inside." Nadine Gordimer posits the view that fiction presents history in a way that even historians can't do it. Nevertheless, Clingman argues that with respect to Nadine Gordimer's work, her own views require some changes—he states these points at three levels: Firstly, he argues that it is not necessary that fiction provides a staunch account of the subjective experience of recorded historical situations or events. Secondly, the author strongly defies the author's insight on human. experiences in a certain historical period are free of errors. The third point, the novelists set an ideology in the frame in which reality is conveyed (Clingman 165–193). On the same line of historical point, Nagraj sheds light on the contribution of Nadine Gordimer in constructing an oeuvre of novels, which talks about the history of blacks grounded in their minds that draw the social and political scenarios. She lifted the Afrikaans by peeping into the personal

matter of their lives. Through her works, she provided the courage to Afrikaans to live in their land with dignity rather than as a foreigner. At last, the researcher argues that the evolutionary history of Africa is incomplete without Nadine Gordimer (Nagraj 23–30).

Moreover, Gordimer was the one who announced through her writings that racism is not merely an anti-colonial and anti-apartheid struggle but it is political, argues Dorothy Driver. Further, Driver says that Gordimer penned a staunch statement in one of her banned works to form a fictional world as “part of the African continent” other than the colony of Europe. It means Gordimer assured both the colonizer and colonized that this territory of Africa belongs to its natives only (Driver 31). Further, she argues that Gordimer is not a feminist but she only appears to be a woman while attacking one of her statements, “All writers are androgynous” (Driver 32). In one of the research papers written by Nadine herself, she asserts that there is a strong relationship between politics and literature, which ultimately lead to forming an equation which is called censorship. Censorship, according to Nadine Gordimer is the last political weapon applied in literature. She argues that the root of politics began in South Africa with the onset of the Dutch East India Company and European Imperialism, who through their teachings of Christianity brought written words to the land of Africa. Whites also left their land because of the Napoleonic Wars, the pogroms of Eastern Europe and the Edict of Nantes. As a result of this, the White’s migration to the lands of Africa in exile produced their first indigenous literature. And same also happened with Africa after the White’s vast settlements. Their literature also started coming into the public forums but it was more affected by political intrusions (Gordimer). Andrew Ettin states that Gordimer through her

writings develops a deep understanding of her characters through her profound gestures. She brings the readers closer to the untold narratives of South Africa as she assures this fact in a statement, “I’m going to be the one to record, someday. . . what it was like to live a life determined by the struggle to be free” (Vogel 1).

Some of the research scholars critically worked on the themes of oppression, violence, truth, and reconciliation in Nadine Gordimer’s texts. Nadine pictures Africa from within argues Sai and Abburi (Sai and Abburi 267). Being white she chooses Africa, not America. (Sai and Abburi 266). In most of her works, she shows the psychological impact of Apartheid on Americans. (Sai and Abburi 266). She opens up about the harsh reality of Apartheid by picking up the personal subject from the ground grounded in short stories like the story “Is there no else we can meet.” This is about a white lady’s struggle of setting up herself in the world of Blacks and in another story, “The Train from Rhodesia,” the researchers show the Blacks being spoiled by the Whites (Sai and Abburi 267). The researcher shows the plight of the oppressed (Blacks) by the oppressors (White). Mara Mattoscio, another author, argues that the study of violence in Africa caught special attention among the academicians whereas she intends to assess how the effects of violence are amplified in the works of Nadine Gordimer and J. M. Coetzee. Mattoscio states that in the works of Gordimer, the characters are shown as the victims of corporeal transformations due to the continuous race, class, and gender violence in two short stories, i.e. “City Lovers” and “Country Lovers.” On the other side, in disgrace, the author questions the act of silently resisting violence by giving corporeal resistance to documents, medicalization, and displacement. The author further clarifies her understanding of this argument by applying Deleuze’s notion of the body considering it as a never

changed assemblage and relational. While comparing the considered writer's works and their cinematic adaptations, the author states that violence in Africa is an inescapable fact. The corporealities thus become revolutionary. For the audience who virtually watches the screening of bodies, it is up to them whether to take some responsibility or just merely pretend that they equally feel the pain of inequality (Mattoscio 165–193). Nadine incorporates the complex characters in her novels to mirror the persisting harsh face of violence. Further, the researcher cites the example of two characters from two different novels to show how the characters realize their marginal position in Africa, i.e., Rosa in *Burger's Daughter* and Maureen in *July's People*. In the very first chapter of the thesis, the researcher shows the cause of violence during Apartheid due to land issues. In the novel *The Conservationist*, the Black people are landless and hence just a lumen proletariat. In the second chapter, she shows the violence against Blacks by the government and police. In the novel *Burger's Daughter*, Black people are jailed and enquired in the wake of their national consciousness. The next phase is when the blacks respond violence with violence by tormenting the Whites during their period of the Black Revolution. In *The July's Daughter*, the Smales family seeks shelter in the July's house to save their lives from the violent form of the Black Liberation Movement. The other phase of violence is when Whites inflict violence on Whites (Kaur 215–223). Eva Sharma explores the political impact on African Society with a focus on Apartheid as the main centre in which both Blacks and Whites, the rich and poor are equally involved. The researcher centres on Nadine Gordimer's texts to decode the effect of hegemonic law on African society. Her characters wake up in unity when they find that unjust domination has taken over their economy entirely along with their right to live. The minority

bourgeoisie rules the majority proletariat. What the bourgeoisie does is normal and a thing of common sense. This class divide exploits Africans' life. Now when the struggle begins against the majority how the life of the minority changes is the real question. The characters in her novel overcome the class and race segregation plotted by the capitalist mafia. In her first novel, *The Lying Days*, the first character Helen Shaw jumbles between both classes until she gets to know the real position of her presence in the Apartheid society. In *Occasion for Loving*, Gordimer opens up the clumsy face of society when it finds the interracial affair between Anna Davis and Gideon Shibalo. When Anna leaves Gideon after getting too much criticism from upper-class society, Gideon gets full emotional support from Jessie Stilwell, another white liberal. Nadine weaves such kinds of relationships to show not all whites are anti-black. In her third novel *A Guest of Honor*, she shows the characters constantly moving between space and time. Love and politics highly influence Africans' lives. Through the character James Bray, she opens up the cruelties of black politics while she sets its plot in a fictional world where blacks claim their freedom from Whites. In her fourth novel, *None to Accompany Me* she highlights the political transformation in blacks' society through the character of Vera Stark. (Sharma 186–192). Indrani states that there are persisting two kinds of forms of colonization. Firstly, they are that violence and oppression don't come to an end completely while secondly, the author compiles the painful tales of apartheid till now. The writer incorporates these themes of neo-colonialism, post-colonialism, intertextuality, Marxism and Hegel—while also keeping an integral focus on the theories of Edward Said, Frantz Fanon, and George Lukacs. Through the novels of Nadine Gordimer, the researcher explores the evils of Africa. Characters in her novel are the mouthpiece of

oppression in South Africa. She highlights the white's attitude towards blacks. According to the author, Nadine not only talks about the issues of Africa but also paves solutions for them: one of them is interracial marriages which promotes harmony. The incidents that Nadine refers in her works are in the form of intertextuality. One of the prominent features of her writings is Humanism. She advocates the rights of Blacks, which are suppressed under the domination of Whites. As a deeply perceptive author, she reveals the structure of power, marginalization, the struggle for power etc. She induces one of the post-colonial terms, i.e. Alterity during which one comprehends the leading forces of life. The characters Helila and Bay owe this ability of decoding minds. The author also states the fact that Blacks are free and now they owe their own peace. Further, she makes use of miscegenation and heredity in her post-colonial theory. Additionally, the researcher states that Blacks even don't need liberalism but they need their land to be ruled by only themselves, a total boycott to White authority. Ambivalence is a Postcolonial term, which stands for the opposing relationship of love and hate between Blacks and Whites, which ultimately leads to attraction and repulsion. Ambivalence creates a confusing state of mind (Indrani 186). The researchers also highlight the women's participation in the liberation of Africa. Dual Resistance Faced by the Champions of Social Justice in Gordimer's short story, "Chip of Glass Ruby." In this story, she shows how an Indian woman who supports the Blacks' movement against the Whites also fights the opposition of her husband, who was not in support of her indirect activism (Kumari 68–70). Gunne decodes the role of women in the anti-apartheid movement in South Africa. According to the author, it is shown that these are political issues that increase invisibility and globalization. Drawing on Barbara Harlow's work

on women and political detention, and regarding Ruth First's memoir, *117 Days* (1965), this article analyses the potential for writing—both as fiction and memoir—to reinstate women's roles in the anti-apartheid movement (Gunne 1060). The author defines women as the world of shadows.

Meanwhile, some researchers expound on the issues of identity one of the researchers centred on African studies brings to attention the changes in identities as Apartheid hit Africa entered into the democratic space. Africans fight hard to liberate themselves from the claws of enforced domination during which it resisted the colour bar and resource control. However, the moment an African nation gets independence—its freedom comes along with various problems, including identity-related issues (Montle, Malesela and Mphoto 61–68) whereas the researcher Nagy argues these challenges can inflict the formation of a narrative identity. Further, according to the researcher, it can challenge the interracial subjectivity of the same character. The identity of blacks is shattered through a process by which they cease to remain a myth only argues Tulika. Historically if we trace the origin of Apartheid, it dates back to the 17th century when Dutch merchants found Africa as a route to Asia for their business deals. Gradually, it also pushed the French and Germans to establish their business setups on the land of Africa. The result of such settlements is that Blacks are replaced with Whites. Socially, blacks were deprived of their basic rights even. After tracing the chronology of apartheid, the researcher moves on to Nadine Gordimer as a staunch figure who fights for Africa from the inner ground. The researcher decodes her few works to pick the chunks of narrative where Gordimer through her characters is strongly shown against this inhumane practice of Apartheid. For instance, in her first novel *The Lying Days* through the persona of

Helen Shaw, she opens up the dark world of racism. Helen after coming out of Atherton decides to come back to her homeland in future as she suffers the havoc of racism in the most unexpected way. In another novel, *The World of Strangers* through the character of Toby, she surfaces the importance of an individual's social responsibility to take a stand against Apartheid. In *Occasion for Loving*, the failure of the illegal interracial marriage of Ann Davis, a white woman and Gideon Shibalo, a Black man exposes the intrusion of politics into people's personal lives. From this novel, Nadine Gordimer brings more subjectivity into her works and shifts liberalism to radicalism, also, becoming more objective in her approach. In her next novel, *The Late Bourgeoisie World*, Gordimer through Liz shows how she plays an active role in the politics of South Africa yet must pay for her husband's suicide. In *July's People*, she sets her novel in the interregnum period where a new order is emerging while the old is dying. Blacks are announcing their freedom to take over their lands, meanwhile, Bam and Maureen Smales flee to the home of July, their Black servant. This story talks about ending the master–slave relationship as well as relieving the Black people psychotically. In *The Pickup*, she explains the common issues related to migration and corruption. Gordimer leaks the agenda of indirect imperialism through the mode of Globalism (Sharma 3).

The most controversial work of Nadine Gordimer is *July's People*, which has become the centre of attraction for scholars to ink their critical faculty. Ali Erritouni, a research scholar from Kent State University looks upon Nadine Gordimer's most controversial work *July's People* as the text containing economic disparity in Africa. He criticizes Gordimer for not envisioning a full-fledged democratic Africa because she is handing over the job of equal economic distribution in the hands of Whites,

which is an indirect signal of Whites settling. It is because the control of material sources is in the hands of whites. The resources which should be utilized by Africans were consumed by the whites. According to the author, *July's People* is both the mouthpiece of the anti-utopian and utopian state of Africa. The author argues that Gordimer draws a Utopian vision for Blacks wherein they will be ruling the whites socially and economically and the aftermath of the whites under the new ruling but fails to draw the forthcoming consequences of old traditions in the new order. Further, the author states that Gordimer lays the plot of July's people in the dystopian form: What would happen if whites continue to subjugate the African economy and their political rights the author counters Gordimer's dystopian vision by arguing that dystopia existed even before the 50s during the Soweto uprising. Ali Erittouni, in another research, explores the dramatization of violence on the woman's body in South Africa while undertaking J. M. Coetzee and Nadine Gordimer's works under consideration (Erittouni 68–64). The researcher here brings attention towards the contradictions in Nadine Gordimer's novel *July's People* by asserting that although July is the central character Smales is shown more effective throughout the novel (Radwan 12). *July's People* is written with a utopian vision but it carries the dystopian footprints throughout the novel. It is July who rescues the white Smales family from the cruelties of the violence of the Black Revolution, yet is only entitled to serve them in a colonial manner. Even after much fighting the Blacks are unable to understand the true essence of freedom. The researcher here talks about the “instability of authorial tone” and “Pliability in Interregnum” (Radwan 12–16).

Space and Power are two powerful themes, which are also perceived by the researchers. Mahtab Dadakh links a relationship between space and power in Nadine

Gordimer's two novels, i.e. *The Lying Days* (1953) and *None to Accompany Me* (1994) (Dadkhah 113). The concept of space and power is implied while considering Foucault's approach of heteropsis, i.e., the space as the centre of power and hierarchy (Dadkhah 116). Spatial orientation is a tool to control and dominate the Afrikaans by tampering with and manipulating historical facts. Foucault's work is space and power-centric. Also, Nadine Gordimer focuses on the geopolitics of apartheid in her works. Most surprisingly Gordimer mentioned the politics of space and power in her works even before the Foucault analysis (Dadakh 113–127) while Coelho argues that globalization is partial in terms of giving space to the few, which leads to providing displacements to only a few because it imposes restrictions—as he pinpoints in Nadine's *Pick Up* (Coelho). Some of them dig out the technique of Nadine Gordimer's writing technique. The researcher Pradnya, first of all, draws the place of African Literature in the Commonwealth group of literature. She shows that the coming of the colonial system disturbs their cultural heritage, linguistic diversity and traditions. In such a scenario, the novelists start writing about the African society in which Social Realism is the main theme. The story of the Apartheid struggle in Africa is different from region to region. The author mainly focuses on the shift of narrative in the novels of Nadine Gordimer. Her novels reveal the ground reality of African society. In *Occasion for Loving and July's People, Burger's Daughter and A Sport for Nature*, she shows the sensual behaviour and disturbances in the minds of her characters. She uses the device of flashback in her novels like *The Late Bourgeoisie World*. Likewise, she makes use of metaphor, images (paper doll), puns, references, meaningful titles, dialogues, language, punctuation—dash, pronoun, adjectives, characterization etc. (Pradnya V 448–477).

The researcher, Jyoti highlights the vision of Nadine Gordimer and her technique of writing in order to show how this brave lady fights some grave emerging humanistic issues from the bottom to the top. The author states that there is a difference in her novels on the basis of the development of her characters. There is a gradual and slow development in her novels. If we begin with her first novel, i.e. *None to Accompany Me*, it can be seen that there is great variation in her narratives and techniques. One of them is the character of *The Lying Days*—Helen who is not mature, hence insecure compared to the confident and strong Vera Stark of *None to Accompany Me*. The submissive wives of Gideon from the *A Guest of Honor* to the attractive Aila in *My Son's story*, Gordimer builds the progress of her characters one by one. Further, the author observes that the characters in earlier novels of Nadine Gordimer are equal to flat whereas there are quite different characters like Sonny, Sibongile and Rapulana in her later novels. The author states that the novel of Nadine shifts from exploring the external reality to accessing the psychology of the Whites. Her novel provides an insight into the struggle of apartheid. The researcher says even apartheid has come to an end but the footprints of the colonial legacy remain. The narratives of Nadine Gordimer reflect to ponder the meaning of the word freedom for every different African as her works circle around the horizon of current reality and future vision. In her works, she implies two types of symbols, i.e. apartheid and anti-apartheid. The horror of apartheid is spoken with irony. In none of her novels, she explored the intimate relationships between Blacks and Blacks, White males and Black women. At large, the protagonists are only White males and they didn't get involved in sexual activities beyond their socially acceptable limitations. Also, Nadine fails to show the black woman's feelings for a white man. Further, the author argues

that Nadine lacks in decoding the intimate psychology of blacks. Further, the author states that Gordimer only talks from the perspective of white who is the repressor but not the black who is repressed. The author says that Nadine doesn't reply to the Black Consciousness movement through the mind of black. The author gains states that Nadine's novels have no black protagonist. But despite all this, Nadine Gordimer has a vision ~ a vision of a bright tomorrow with no discrimination and free from exploitation (Tripathi 376). Other researchers exaggerate the importance of liberation. The researcher Shigali has highlighted that there are two types of groups which are continuously contributing towards the liberation of Africa by pen power and they are: Outside authors and Indigenous whites living in South Africa. The author through the selected works of Nadine Gordimer argues that whites' liberalism will not defeat Apartheid rather it will strengthen the white's position over Blacks, not anyhow, it will completely distort the colour bar. The researcher points out that Nadine calls liberalism a defeatist ideology against the cause of liberation and freedom but it is equally important in the case of Africa's freedom from Apartheid (Shigali 148–154).

Then there comes the area of research based on post-apartheid in which every domain: political, social, economic, spiritual, and colonization is covered. Kusha Tiwari another researcher investigates the novel by Nadine Gordimer, i.e. *The Pick Up* in the light of exploring the redesigning of the social, political and economic domains after the end of Apartheid. The establishment of new rules and laws in the fresh democracy is obvious to come in contact with the rapid expansion of the world i.e., globalization process and a sudden exposure to transnational changes. For instance, many of the refugees and immigrants after post-apartheid settled down in South Africa which led to a shortage of economic resources. According to the author,

The Pickup casts light on a post-apartheid era wherein Gordimer works on exploring the individuals of South Africa and their constantly dwelling identities amidst rapid globalization (Tiwari 117-209). Regarding the novel *The Gun House*, Mussi explores that the earlier novels of Nadine highlight that the novels before Apartheid were mainly based on the social and political aspects. But this particular novel is chosen to tell the audience that it talks about the truth and reconciliation along with the victim and perpetrator. With the help of hybridity, the researcher investigates that both exist in the reconciliation of opposite pairs (Mussi 165–193). The researcher Iliana Dimitriu states that the post-apartheid, Africa is more driven by spirituality, a rebirth to this preoccupation is given through Nadine Gordimer's fiction. Hence, in this way, Africa is coming under the new rule with the spiritual revolution (Dimitriu 34 - 47). There is another exceptional work is done on Nadine Gordimer's text *My Son's Story* where in the author implies the Althusserian idea of freedom in the wake of changing Africa after the post-apartheid era. The reality is uncovered by the narrator's perception specifically grounded in the socio-political realm so as to check on the impact of the pre-existing ideology of the Whites against the Blacks (Sistani 2491). Mir shows the aftermath of post-apartheid after their liberation from white rule and how they are repossessing their lost glory (Mir 8). The researcher Kasirajan traces the history of colonization in Africa. She gives the credit of drawing the actual social life of Africans to Nadine Gordimer's works. Further, she goes on by imposing the effect of colonization on the minds of Africans that even after attaining freedom from Europeans, they still feel low and inferior. It is because they are treated even worse than animals. According to the author, Nadine Gordimer promotes humanism by drawing a utopian world through her characters where Blacks are free to rule their

own country. Again, the author highlights the factor of how political interventions impact the lives of Black people at large. The author shows the distortion in the cultural identity of Africans due to its replacement with Westernization. The author goes on to state that people in Africa at large migrate to the deserts and forests because they are devoid of their land and property rights. Also, their only means of survival is hunting or working in fields. Lack of education takes them centuries and centuries backwards. The researcher explores that Nadine Gordimer through her narrative discourse opens the false consciousness hanging in the minds of black and white so that she removes the grinded hatred sentiment breeding in each other against each other. As the author drives the Africans towards a new world of freedom, she helps them to come out of the acceptance of their colour and reject their exploitation under apartheid. The author states that Nadine Gordimer is not against the wealthy white people but she wishes equality and justice for them. With extreme determination, Nadine draws a picture of the cultural history of Africans. She reflects on life under the banner of colonial flex that justifies her surroundings without any biased feelings. The author reiterates that Nadine Gordimer through her strong works helps the African society to make them aware of their potential and growth to enable them to rise parallel to the standard of human dignity, which is again the blessing hidden in their own culture. The two main tools that the author talks about are self-realization and self-discovery through which African communities can regain their lost confidence as well as self-identity. Further, the author assures that the project of establishing brotherhood among the Blacks and Whites is not a one-sided effort but two-sided because brotherhood is based on cultural and human relationships built on interaction. When all work jointly in one direction the movements become strong (Kasirajan M 193 - 205). The

prominent work is done by a researcher Ms P. Brinda and Dr. Benazir. Both of them refer to Fanon's National Culture in Gordimer's novel *None to Accompany Me*. The main objective of the research is to highlight that National Consciousness can be rekindled by incorporating the lost culture and tradition of the past with the present (Brinda and Benazir 111). The natives can best help themselves to reawaken their national consciousness (Brinda and Benazir 113) like Vera Stark helps the black people to reclaim their lands after Africa gets its independence as Benazir refers to Frantz Fanon's ideas which state that the motives of independent countries must be after integrating the people coming from diverse culture, identities and race so it becomes convenient to establish a line of freedom for all which is the best way to create the collective consciousness for which Frantz Fanon himself states, " treasure the cultural heritage of colonized people and create a country with national consciousness" (Brinda and Benazir 112). The researcher, Audrey avers that Nadine Gordimer penned her novel *The House Gun* in 1998 in which she has widely talked about the law and related issues but it can be argued that justice is not something which is done but accepted—both in terms of the law and literature—in the courtroom of *The House Gun*. Nadine Gordimer's use of language is reshaping the concept of justice (Golden 100).

Another researcher presents Nadine Gordimer as the reflection of displaying the multicultural diversity of South Africa. She proceeds further by stating that Africa is a land of people who suffers fear under apartheid. The researcher says that Nadine Gordimer shows the internal conflicts of the nation. What befalls them before apartheid and after apartheid? Nadine turns the attention of the world towards the cruelties of colonialization. The main theme of the researcher is the 'quest for

freedom' in the six novels of Nadine Gordimer. Further, the author successively defines the stage of freedom in her chapters. The key issues discussed in this thesis include apartheid, gun culture, neocolonialism, displacement, freedom struggle, terrorism and hybridization (P 6). In the second chapter, the character Bray is invited to the party of Blacks. Through Bray, Gordimer opens up the dark face of the world: the people were ready to sacrifice their lives; the people were ready to put their every source at the stake while the revolutionaries like Nelson Mandela put their lives in danger to release their nation from the clutches of apartheid. Further, the researcher puts apartheid equal to poison. The next stage in the struggle for freedom is jumping to violence after being verbally persecuted. Succinctly in further chapters, the researcher talks about the dignity of Black Africans and their struggle to overcome hatred, anti-black sentiments, privatization, displacement, colonialization, subjugation etc. Nadine in her writings also propagates the removal of violence and gun culture for a peaceful world and her life reflects her ideals. She is a writer who has done her service to humankind and through her writings, she proved to the world her commitment to her nation's quest for freedom (P 167– 191).

Research Gap

From analysing the literature review based on the works of Nadine Gordimer, it is clear much research has been done on the themes of social and economic domain, colonization, colour bar, narrative technique, and settings along with many more themes in other selected works. Previous research explored the collective impact of racism and its official end but didn't work on its flowing nature, i.e., although race is real racism is not. The researcher in this dissertation project will undertake Deleuze and Guattari who talk about multiplicity.

Consequently, it was found that the postmodern theorists, Deleuze and Guattari's ideas are yet to be explored with relevance when applied to Nadine Gordimer's texts. Her works are yet to be critically analysed with the vision of Deleuze and Guattari's Rhizome and Deterritorialization theory.

Research Objective:

The primary goal of analysing Nadine Gordimer's chosen text using the framework of Deleuze and Guattari's theories of deterritorialization and rhizome is to identify the subtle differences between the various ways that laws about segregation and apartheid sparked violence against Black people. This analysis is driven by the realization that Rhizome is a useful tool for understanding the complex ways in which colour-barred racism manifests itself, in ways that range from the historical legacies of slavery to the more recent threat of genocides. On the other hand, Deterritorialization shows up as a theoretical framework that can be used to decipher the complex dynamics of settlers' incursions, especially in the political arena. Objectives of the following research are as follows:

1. To study the genesis of the concepts of Rhizome and Deterritorialization.
2. To explore Rhizome and Deterritorialization and the related concepts of Deleuze and Guattari.
3. To understand the psychological and philosophical approaches of Deleuze and Guattari's and apply the same to the select texts.

Research Methodology

The present study falls in the category of qualitative research. So, textual analysis would be the most suitable methodology. The step-wise application of the methodology is as follows:

1. To achieve the desired objective, Deleuze and Guattari's theory of Rhizome and Deterritorialization is used to analyse the selected texts of Nadine Gordimer to highlight the spatial escape from territorialization, and the process of belonging.
2. An exploratory approach is used to find out the transitional effects of Rhizome and Deterritorialization at the different stages of characters.
3. An interpretative and comparative approach has been applied to build the divergent facts of Nadine Gordimer's works affecting human beings at different circumstances.

Chapter 2

Connection, Heterogeneity, and Multiplicity

The individuals and events that are taking place in Nadine Gordimer's literary work profoundly align with the concepts of heterogeneity, connection, and multiplicity. This is never clearer than in the narrative of her book "July's People." Here, July's persona comes to life as a moving representation of the many relationships and influences that influence a person's destiny, negotiating the rough seas of opposition, unrest, and the clamour of disapproval against the oppressive White regime. The course of July's life strikingly demonstrates the Principle of Multiplicity. He turns into a living example of the wide range of influences and experiences that join together to shape a person. July's path is a mosaic of events, each adding to the complex layers of his identity, from the crucial moments of resistance to the numerous interactions with different people at different points in his life. His character's complexity and resilience are reflected in the intricacy of the fight against White dominance and in navigating the turbulent currents of societal upheaval.

The Principle of Connection creates a complex web that links events and characters in a mutually beneficial dance throughout the story. July's journey of development is not alone; rather, it is entwined with the lives of those he meets as Nadine Gordimer in *July's People* asserts, "In various and different circumstances certain objects and individuals are going to turn out to be vital. The wager of survival cannot, by its nature, reveal which, in advance of events. How was one to know?" (7). This quotation explores the erratic character of life's events, recognizing that

some components—whether they be people or objects—will unavoidably play significant roles in a range of circumstances. A "wager of survival" suggests that life is a gamble with no known outcome until it happens. The bonds that are created during the movement against White supremacy function as the threads that bind various components together to form a coherent story. The richness of the story emerges from these links, showing how interdependent people and communities are in the midst of societal upheaval.. Following the footpath of Nietzsche, the team Deleuze and Guattari emphasized the philosophy of creating concepts grounded on Nietzsche's philosophy, as cited by Miller in *Passion of Michael Foucault* that philosophers should not rely on the existing concepts and further it emphasizes the creation of new concepts, making them convincing for the society and it should not merely be a dowry bought from the ancestors as he says, "Hitherto one has generally trusted one's concepts as if they were a wonderful dowry from some sort of wonderland" (Miller, *The Passion of Michael Foucault* 303).

Connection and Heterogeneity: According to the Principle of Connection and Heterogeneity, Deleuze and Guattari, state that, "any point of a rhizome can be connected to anything and other, and must be" (Deleuze and Guattari, *Thousand Plateaus* 7). The team provides an example by showing the linguistic tree of the Chomsky model which follows a dichotomy, i.e., the sentence divides into only two entities Noun Phrase and Verb phrase. Similarly, racism is not the notion of black and white but it moves beyond that whereas according to Deleuze and Guattari, a rhizome is not bound to follow a fixed phenomenon, for instance, it goes beyond the linguistic features to form new connections, it can be biological, political or economical so as to form diverse regimes which are ruptured with the rapid entries

of rhizomes, as they say, “*Collective assemblages of enunciation* function directly within *machinic assemblages*; it is not impossible to make a radical break between regimes of signs and their objects” (7). The Principle of Connection creates a complex web that links events and characters in a mutually beneficial movement throughout the story. July's journey of development is not alone; rather, it is entwined with the lives of those he meets. The bonds that are created during the movement against White supremacy function as the threads that bind various components together to form a coherent story. The richness of the story emerges from these links, showing how interdependent people and communities are in the midst of societal upheaval.

Nadine Gordimer connects several political, social, and economic factors in the lives of her characters to dictate the variant version of their lives separately to restore the connections and heterogeneous nature. In her novel, *My Son's Story*, Gordimer draws the character Sonny, who begins his career by spreading the message of self-respect among young Africans via teaching that enables literacy to build their dignity among the Whites. Being a great admirer of Shakespeare, Gandhi, Mandela, and D. H. Lawrence, he preached the religion of self-respect among his students. Self-respect was his territory. Yet this territory took a flight of escape when Hannah entered his life during the days of his imprisonment. For Hannah, he exchanged his advocacy of self-respect for self-preservation. The man who was once the epitome of staunch discipline surrendered himself to the sexual temptations. His children cut off their associations with Sonny. In this case, Sonny was a single entity who joined with other abstract entities to become something else. Therefore, the character of Sonny is rhizomatic in nature, not fixed but random. Sonny was an activist but soon he lost his position among his comrades as everyone pointed him out as a sexual pervert after

Hannah. They wished for him to realize and accept, “There is no place for a second obsession in the life of a revolutionary” (Sinha 69). His zeal for revolution was taken by his wife Aila and hence proved to be a true comrade in the fight against white rule. After realizing his lame position among the crowd, he felt a trigger of eagerness to gain back his territory associated with the revolution. He uttered these words to express his remorse, “ because of Hannah, Aila was gone. Finished off, that self that was Aila. Hannah destroyed it. Aila was gone too” (169). Even in this former statement, he describes his escape from taking responsibility of his own decisions. Nadine Gordimer explains Sonny’s escape in this novel as, “However, well, a human being is known, it is never known what is moving in him towards a decisive act, something ‘out of character,’ it’s not to be seen how it is slowly coming about, what is preparing for it, the turning aside, the betrayal. You run away and leave the dying man. Just once” (128). It elucidates that how an individual in the coming future will respond to his political and economic avalanches is uncertain. At last, the feelings of isolation start creeping into him. In the context of rhizome, Deleuze and Guattari in *Thousand Plateaus* demonstrate, “A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences and social struggle” (28). It states that the rhizome’s ability to form connections is flexible. It may combine with the chains of power, fixed government regimes and any diverse fields like arts, science and the fields of struggle. Rosa Burger, another significant protagonist from Nadine Gordimer’s novel *Burger’s Daughter* is portrayed as spending all her life in a rhizomatic apparatus. It can be asserted in an impeccable utterance of ideology and difference, as she said that she is not aware of which ideology is ruining South Africa and its people but suffering is

real and what are the solutions to end these long-standing political barriers lying between black and white. Further, she says how bizarre it is to survive in a country where there are heroes at every door but with no change. Similarly, she is doing as Nadine Gordimer states, “Like anyone else, I do what I can. I am teaching them to walk again, at Baragwaneth Hospital. They put one foot before the other” (Gordimer, *Burger’s Daughter* 332). It elucidates Rosa Burger’s anxiety of coping with the political turbulence haunting the future of South Africa. The principle of Continuity and Heterogeneity is well constructed by Nadine Gordimer in this novel, as it keeps shifting from the ideologies of the communist party, the Black Consciousness Movement, and Enlightened Liberals to the metaphor of personal and literary processes. While moving from political hardship to ease, the novel becomes the platform of liberal humanism to feel free in executing what blacks apprehend for themselves.

Rosa Burger’s life moves around the heterogeneous elements, i.e., her ideal father, Lionel Burger, a hero and herself, the representation of Africa. Gordimer designs Lionel Burger as a healing presence for enslaved Africa and a communist political activist for its peoples’ liberation. Lionel Burger is defined as the cure for the disease his people created, i.e., apartheid as he was a White citizen of South Africa. He wished to free the Africans from the enforced slavery but he couldn’t. After he dies, the task of liberation moves into the hands of Blacks and Soweto established the new rhizome site for the African’s exaggeration of revolution. As struggle flights into the hands of children, Africa slips into the hand of young revolutionaries. Rosa is the outcome of the times when the National Party institutionalized apartheid. Rosa used to provide shelter to the wounded whilst Lionel was both a healer and Christ-like

figure. The novel connects the heterogeneous elements of political and private life throughout its length and breadth. When Rosa returns to South Africa, she comes back as just another South African child—no longer the daughter of Lionel. Rosa accepts her history as Soweto jolted her deep inside. So, she discarded the concept and belief that the future of Africa is in the hands of its forefathers to accept it is now in the care of its children as she opined, “Their children and children’s children: that was the future, father, in hands not foreseen” (Gordimer, *Burger's Daughter* 348).

Rosa Burger slides into her history and moves away from the cocoon of Lionel Burger’s identity to her new rebirth by recognizing her strong connection with her history as she states, “The old phrases crack and meaning shakes out wet and new” (Gordimer, *Burger's Daughter* 69–70). She implies the metaphor of ‘like anyone else’ to ensure her position. (69–70). What Rosa did while she refused to wear only her father’s identity, she was unable to accept her responsibility towards her people, place, and location. Rosa is in the process of becoming a separate identity apart from her father. Rosa is a symbol of escape from the beginning of the novel. She went to Conrad’s cottage to avoid the sufferings and difficulties of life after her father’s imprisonment. She resisted the political toughness over the comforts of private life as she herself once said that she didn’t want to cherish the institutions of Apartheid and going to courts every day to visit her imprisoned parents as she found herself tired and sick of prisons, Nadine Gordimer states her anxiety as, “sick of institutions scrubbed bare for the regulation endurance of dread and pain” (69–70). When she finds herself in pain, she called this suffocation of living an illness as she said:

Even animals have the instinct to turn from suffering. The sense to run away.

Perhaps it was an illness not to be able to live one’s life the way they did (if not

the way you did Conrad) with justice defined in terms of respect for property, innocence defended in their children's privilege, love in their procreation, and care for only each other. A sickness not to be able to ignore that condition of a healthy, ordinary life: other people are suffering. (23)

Rosa was mentally disturbed and affected by the political upheaval happening around her. Political fusion into her private life exaggerated her as she once said to Conrad those political bents directly affected her personal life like what happened in Sharpeville was equally happening to a twelve-year-old girl. Heterogeneity of events collided with her life and later on she comments on the same ground, "I know you dislike my habit of naming private events with public dates, but public events are so decisive in my life" (Gordimer, *Burger's Daughter* 193–194). It implies that Rosa made assure Conrad that he didn't appreciate her habit of connecting private happenings with her personal life but public events conjured up her choices of living on her terms.

Later on, Rosa moves to France to seek solace away from illness, which captured her both physically and mentally. There she lived with her father's second wife. With Conrad, she felt a kind of freedom within the boundaries of South Africa but her mind was occupied with the political activism of South Africa. Politics outside was interfering with her private life meanwhile in France, she reinvented herself as she states, "It was a room made ready for someone imagined. A girl, a creature whose sense of existence would be in her nose buried in flowers, peach juice running down her chin, face tended at mirrors, mind dreamily diverted, body seeking pleasure. Rosa Burger, entered, going forward into possession by that image" (Gordimer, *Burger's Daughter* 229–230). Here, Rosa moves away from her historical context whereas in

her former phase, she accepted her history. One day her childhood brother Bassie called her up to make her realize, from where she came, what she was born and what she has become. All in a sudden France reconnects her with her former land of suffering.

In her noble prize-winning novel, *The Conservationist*, Nadine Gordimer draws the rhizomatic essence throughout her work in the hands of its protagonist Mehring. Mehring is a White man who is infected with the superiority complex of being White. Yet he is the seeker of nature who wants to remain in touch with nature, i.e., realism and socialism. He never admired an urban style of life as Gordimer states in the book, “He himself was not a sucker for City Romanticism and he made sure the rot was stopped, the place cleaned up. A farm is not beautiful until it is productive” (Gordimer, *The Conservationist* 18). It employs the fact that he endured country life more than urban one.

In *The Conservationist*, Nadine Gordimer adopts the nonlinear way to disclose the aims behind annexing the territories of South Africa through Mehring. The story starts with the entry of a white capitalist into Johannesburg who by profession is a South African industrial executive and at large, a thief in a white mask who conserved the resources of South Africa as a literary page offers an insight into Nadine Gordimer’s style of designing Mehring, “Gordimer uses searching monologues to probe deeply into Mehring’s character— this is mainly carved with the technique of memories, flashbacks and stream of consciousness” (“Conservationist”).

Further, Nadine Gordimer shows Mehring’s response towards a dead black body discovered on his farm by the black workers. His identity is anonymous—how he died, what happened to him, no one had his information and therefore, one

disturbed the body. No one took responsibility for the dead black body. Gordimer depicts the hollowness of Mehring and his non-seriousness towards a dead man. He showed no accountability. Further, Mehring's presence on the farm is parallel to the volume of black labourers working on his farm because even if he escapes for some days to other places, black labourers must be there ploughing his farms. *The Conservationist* is more of a psychological novel as, "Specifically, it is an expression of Mehring's consciousness ("Conservationist"). This novel is covering a duration where the White's history is approaching its end whereas the black history is on its way to take a new flight.

Mehring owned a farm to define the standards of his class. Moreover, having a farm is an expression of holding power, and status and a site where he can live the pleasures of life. It explains his dwelling consciousness towards a dead black man and his luxurious life. He was least bothered about the dead body covered in a coffin graved by the white policeman. He set himself free from taking any responsibility when the police informed Mehring they would look after the case. Mehring displays the White world while the Black body is the collective representation of the entire South Africa. For Mehring, a black's life on his farms is equal to the dead black body. Within his consciousness, a picture of a dead black body took him back to the past where he found Antonia, his past lover, with whom he was deeply in love but she was different from him in terms of holding ideology. She was a leftist while Mehring was a colonizer. He didn't agree with her liberalism but still, he failed to move away from her. She openly discouraged and mocked Mehring for looting South Africa because in his veins, rather than blood, money flows and gods are the only industrial growth along with profits ("Conservationist").

Even Mehring's involvement with his neighbours was obnoxious as once the De Beers asked his truck for a trip escort into town and he compared their goodness and humble behaviour with his own solitude which is another example of setting his relationship with his neighbours, Blacks, whom he considered low ("Conservationist"). Another example of Mehring where he made an assemblage with his Black servant is Jacobus. One day during the New Year's midnight he associated himself with Jacobus very closely only in his imagination while retaining the difference of master and servant. With a whiskey bottle in his hands, he hallucinates that Jacobus is accompanying him so he expresses his solidarity with Jacobus in the following words, "We're going to finish the bottle, Jacobus, You and I, just this once" (Gordimer, *The Conservationist* 207).

Mehring attacked the black worker's houses and some Indian wood stores for illegally occupying the lands which actually belong to them. A black slave named Solomon was murdered and found again on the third pasture of Mehring's farm which totally scared him. Further, an uncontrollable fire burned his farm. homes and the "illegal" Indian shanty store ("Conservationist"). The moment after another dead body arrived on Mehring's farm got dumped he frequently attacks the concerned authority with these words, "What's the idea? Is my farm a dumping ground or cemetery or what? —It is no good talking to them on any level." Moreover, his coming to Africa was a self-centred policy to reduce the burden of taxes from his shoulders. He joined Africa as an outsider but like a capitalist, he brilliantly controlled its resources. Gordimer placed the farm as a parallel to the E. M. Forster's House of *Howard's End*. Mehring is afraid of connecting himself with the earth as it is a symbol of death. Mehring comes from the class, which is an expert in, "a hankering to make contact

with the land” (Ogunbesan 109). Although he is not a farmer but still his blood calls the farming blood in him as Gordimer states, “Not a farmer although there was farming blood somewhere” (20).

When he returns from Japan to his farm after the week’s absence, he finds that he has kissed the earth as Gordimer reflects on Mehring’s changed feelings. Mehring finds himself interacting with the territories of South Africa. He found that he kissed the sand. He found himself senseless as his mouth was filled with the fragrance of Johannesburg earth. It was like earth grabbed him by the collar and dragged him on its surface telling him that these territories belong to its natives Nadine Gordimer states, “At this point, his whole body gives one of those violent jerks, every muscle gathering together every limb in a paroxysm, one of those leaps of terror that land the poor bundle of body, safe in harmless wakefulness” (Ogunbesan 109). It employs Mehring’s bond with the earth as he felt the touch of sand on his lips. The next entity to which Mehring connects is that of the eggs as eggs push him back to the relationship that he had with his wife and son Terry. Both his wife and son opposed him and his ideology of superiority and inferiority in the casket of racism. Mehring is conservative as drawn by Nadine Gordimer because he stops the farm children from picking up the eggs from the farm. As picking up the eggs will destroy the ecological atmosphere of his farm. Also, the egg was only the gift his son Terry brought from Namibia for his mother. Politically, eggs also refer to the loss of the second generation’s affection for their parent’s living style. Mehring is afraid of losing his relationships. Protecting eggs for him is equal to protecting his relationship with his farm and friends, wife and son and so on as Ogunbesan defines it:

When he contests with the black boy's "pride of ownership" of the eggs, Mehring is asserting his self-appointed duty as the preserver of the land from what he considers as the ravages of the Blacks. This is why the eggs take such a hold on his imagination. Indeed, his vision of reality is colored by the shape of an egg. To Mehring, the entire world is an egg. The autumn days when the story opens are "as complete and perfectly contained as an egg" (112)

Further, fire and flood are two elements where Mehring found himself. One day he found that his farm was set ablaze on fire. He underwent a kind of extreme anguish but soon he reconciles himself by saying that soon rain will fall and flood will take everything with itself. Fire and flood are natural elements and Mehring thought that they can occur anytime anywhere without any pre-announcement. Like eggs, Mehring connects the same meaning with fire and flood. All these elements comprehend a single meaning for Mehring, i.e. death as Gordimer situates it, "With his psyche scorched by this fire in winter, Mehring expectantly looks forward to the rains in summer, when "it will be as if nothing ever happened down there" (Ogunbesan 113).

His attachment to the farm begins to diminish away when another black body floats on the surface of his farm. He remembered the prophecy of his liberal wife, i.e. "plough down palaces and thrones and towers" (Gordimer, *The Conservationist* 168) which was the indirect way of alerting Mehring that soon Blacks will plan a decisive way to get rid themselves of the White masters. Everything films at the back of his mind like his treatment of Blacks or the way he treated a girl on land (sexual assault), ignoring the death of a Black and treating his farm as his commodity as Gordimer states, "It's more like warmth coming back to a body numbed by cold or shock.

Subliminally comforting” (249). The girl leads him—half-willing, half-resisting—off the road to the old mine dumps, which Mehring peoples with the terrors of his life: the dead man who has appropriated his farm, his son who is tied to his mother, and his liberal mistress who prophesied black violence, but is now safe in London; “it is the sort of place people might dump a body” (245). Finally, he thinks he sees some gangsters behind the trees. These gangsters, too, are linked to the dead stranger who had robbed him of the only reality he knew: “These are the bastards who shovelled him in as you might fling a handful of earth on the corpse of a rat, just to cover the stink” (248). Mehring in this novel is an embodiment of the farm and his insecurities, which connect him to the outside world. He roamed many countries but kept coming back to the farm to assure his peace and avoid the responsibilities as Ogunbesan states.

For Nadine Gordimer, South Africa is an amalgamation of political upheavals. Mehring’s fusion with blacks connotes aggravating political and moral disturbances. Through this novel, Mehring opens up about the future of South Africa facing historical and sociological regression in the 1970s and an attack on its culture and tradition interrupting its core roots. Characters like Jacobus and Solomon depict the future of South Africa. The arrival of settlers on black territories is the alarming signal of lacking humanity which Nadine Gordimer tries to preserve by erasing the racial conflicts haunting South Africa.

In her novella, *July’s People*, Nadine defines the heterogeneity and connections established through two families i.e., White (Smales) and Black (July). In this novel, Blacks are coming closer to their land while Whites are being expelled wherever they are spotted. In the aforementioned discussion we have seen an assemblage of the master and slave relationship but with the onset of the

revolutionary fire—it dissipates. In this novel, “Nadine Gordimer takes the Smales family to the South African bush in flight from a revolution they support; she deliberately invokes for the first time in her career the *Heart of Darkness* pattern of colonialist fiction” (Bodenheimer 108). At the beginning of this novel, one of the quotes of Antonio Gramsci is well visible to the reader, which itself sets the trend of heterogeneity and connection and it says, “The old is dying and the new cannot be born; in this interregnum, there arises a great diversity of morbid symptoms” (Gordimer, *July’s People*). It illustrates the disturbing situation of South Africa in which there is an attack on the vanishing culture and traditions of South Africa meanwhile no symptoms appear for the coming of new things happening.

Bakkie is a yellow truck owned by Bam [Smale] which is a carrier of Bam’s family flight to the muddy thatched house of July. In this transition where Africa was in lieu of claiming its freedom, the Whites escaped their lands, forcibly snatched, to the safer zones. Nadine Gordimer builds up this state of chaos created by Whites in the rhizomatic pattern, “People in delirium rise and sink, rise and sink, in and out of lucidity” (Gordimer, *July’s people* 3). The rhizome is basically based on the strata of power as it treats two species differently struggling for supremacy as a research scholar opines confirming the nature of Rhizome

The past is nothing more than ‘a womb’ or a stage of transition for the present.

Just as they have done with the humans, with each new ‘trade’ that the Oankali make, they expand not only themselves, but the species with which they trade.

This existence most clearly comes close to Deleuze and Guattari’s rhizome because it emphasizes existence as a constant line without beginning or end and unconcerned with single points” (Larue 45).

When we move ahead in the novel, we can encounter how Nadine Gordimer carved the Bam and Maureen Smales characters on the cusp of reciprocal roles. Earlier it was Whites who expelled the Blacks from their lands but soon after the Soweto uprising, whites came under the black's suppression. When July, the Smales' servant, brought them into his muddy grass-roof house, it was unacceptable for his family to accept them. As July and his people represent the entire South Africa and its problems with apartheid, the cursor to drive power is in their hands now. It's July's wife who is not ready to keep them with her. She is afraid of revolutionaries if somehow, they spot Whites in their house, they will set their house on fire as they are repeating the same actions with the infrastructures made by them when Bam's wife Maureen requested her to let them in, "You don't understand Nowhere else to go. I have told you (Gordimer, *July's People* 22). Moreover, she also raised the differences in their lifestyle they have in accordance with them. She lived up in the Kuccha houses while Whites had different pucca rooms for everything or she was insecure about not having their kind of life as it is apparent in the statement uttered by her, "White people here! Didn't you tell us many times how they live, there. A room to sleep in, another room to eat in, another room to sit in, a room with books (she had a Bible)" (23). It elucidates the inward reaction of July's wife particularly towards the arrival of white people into their house as she heard of the distinguished lifestyle they had but on the contrary, Smales is suffering from the anxiety of trusting July as a research scholar asserts their inner turbulence, "It was July upon whom their hopes were stuck as Gordimer states, "turned out to be [the] chosen one in whose hands their lives were to be held; frog prince, saviour, July" (Bodenheimer 109).

The objects are the significant symbols of transition in *July's People* like Bakkie, a car and a gun. These objects speak about the bourgeois character of the Smale family. Staying in the family of a person, July, who was once their servant is quite disturbing for them with regards to the lifestyle they have left behind. This period in the history of South Africa where the roles are reversed from servant ruling its masters to owning the possessions of Whites is Interregnum, which in Deleuze and Guattari's sense is the fusion of a new era with the coming future as Jeffrey J. Folks claims, "It may seem to the Smales that they have lost everything 'back there' in Johannesburg, but the interregnum, as the point at which their accustomed life has been stripped to essentials, is also the beginning of a potential revitalization" (115). The bygone is passing away and hence new is emerging. Different trials are connecting to establish new identities without having anything prefixed as Deleuze and Guattari claim, "A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles" (Deleuze and Guattari 0). In a similar manner, the lives of *July's People* and the Smales are so intricate that even with their heterogeneity on the basis of color, lifestyle and class, they managed to survive together. Further, Smales continued to maintain the differences they had with the Blacks as we can observe an accident where July's wife questioned them, "Why is it the whites who speak their languages are never people like us, they're always the ones who have no doubt that whites are superior?" (54) Furthermore, they add another enquiry into their linguistic differences like how knowing our own African language is an aspect of inferiority to us while if any White learns it to get employment is the matter of superiority as Nadine draws it, "Whites in the pass offices and labour bureaux who used to have deal with the Blacks all the time

across the counter—speaking an African language was simply a qualification as far as they were concerned (54).

In the entire novel an antithetical kind of continuity flows as it is suggested by Nadine Gordimer, “began that day as his kind has always done for their kind” which explains the White’s standard of life, “governor’s residence, commercial hotel rooms, shift bosses’ company bungalows” and with the revolutionaries’ resentment, it shifts to the “aperture in thick mud walls” (Saad 498). The antithesis is composed of heterogeneous components but still, it continues to coagulate as we have discussed in the discussion, i.e., how July’s people and Smales are distinct from each other in different terms, still, they continue to adjust.

Further, we can also encounter the change in power relationship which Deleuze and Guattari define as Desire. The rhizomatic apparatus is led by Desire as Saad states, “a study on the changing power relationship between the whites and the blacks as the structural underpinning of the white rules are removed, leaving the former white employers very much at the behest of their servant July, who now almost has the power of life and death over the fugitive Smales” (493 – 516). Gordimer draws a symbolic division between apartheid and revolutionary South Africa. It is clearly visible when the Smales leave Johannesburg in the sudden upheaval around them, as Gordimer, said, “the gunned shopping malls and the blazing unsold houses of a depressed market . . . the burst mains washing round bodies in their Saturday morning grab of Safari suits, and the heat-guided missiles that struck Boeings carrying those trying to take off from Smuts Airport” (qtd. in Saad 497). This extremely violent reality creates the Smale’s family forced meeting with the changing political scenario around them, which directly takes them to July’s

house. All their privilege is left behind. Saad, a research scholar, compares this incident to that of Eden which turns into hell as Maureen, Bam's wife avers that the situation is turning similar everywhere. Blacks are after the blood of whites. The towns belong to them and there is a point of having a secure place for the whites. Even a friend is no more a friend and there is no guarantee of life on the territories of South Africa as Nadine Gordimer mentions, "His friends are—also running. If he tried to go to a friend in another town, the friend wouldn't be there. It's true he can go where he likes. But when he gets there, he may be killed. (Gordimer, *July's People* 20)

This is the tryst where Gordimer knots two different races together to set an assemblage carrying variations with each other. The repetitive violence of blacks in the hands of whites and a consistent resistance was the result of Smale's escape from the Suburban life into the village wilderness. It happens because on the background, a history of oppression is pushing its people to liberate it from the injustice and non-availability of human rights and Gordimer explained it by arguing that homelessness was forced on the black people. They were helpless to claim their rights and people lived in mud houses, gathered food from natural resources, twigs from the forests to make their houses and soil from earth to build their mud houses as Nadine Gordimer states, "Here, rearranging their meagre resources around the basis of nature, letting the walls of mud sink back to mud and then using the mud for new walls, in another clearing, among other convenient rocks" (Gordimer, *July's People* 26).

When Smales connects with village life, they find it difficult to cope with the new changes. The heterogeneous elements arrive in their life like their pink china cup is replaced by the clay pot and goat milk in it as Gordimer herself states, "the clay

vessels Maureen used to collect as ornaments are now her refrigerator and utensils”

(85). The materialistic possessions now define them as Gordimer states:

The hut around her, empty except for the iron bed, the children asleep on the vehicle seats—the other objects of the place belonged to another category: nothing but a stiff rolled up cowhide, a hoe on a nail, a small pile of rags and a part of [a] broken Primus stove, left against the wall. The hens and chickens were moving there; but the slight sound she heard did not come from them. There would be mice and rats. Flies wandered the air and found the eyes and mouths of her children probably still smelling of vomit, dirty, sleeping, and safe. (4)

In quite a paradoxical tone, Maureen enacts the visuality of the transformational shift that occurred to them, as a miracle, “It was a miracle; it was all a miracle: and one ought to have known from the suffering of saints, that miracles are horror” (11). Gordimer discloses the connection between colonialism and the violence it carries which helps in retaining the bourgeois standards as Maureen even after the rise of protests against the whites considers it her right to treat July as her servant. July’s refusal to perform work on the fields under the command of Maureen, defines, how Maureen is enabled to take out her racist attitude. Yet July’s characterization, in Bill Ashcroft’s words, is the location of power and order.

The character of Sonny also aligns with this principle, which can be asserted now when he recalls how his life multiplied into the number of tribulations after the arrival of the white woman Hannah into her life. Hannah connected herself with Sonny to distract him completely from his mission of liberating the Africans from the psychological invasion of Blacks: both physical and psychological territory. The

essence of Deleuze and Guattari's philosophy lies in the essence of this principle only. This transformation in the character of Sonny is reminiscent of the multiple shifts in his complete personality from his zeal towards the liberation of Africa to the lack of strength in his mission. We can also highlight the substance of multiplicity in the novel *July's People* in which the protagonist *July* is shown in the reversal role, i.e., he is being portrayed as dominating the Whites when the spark of revolution caught Africa in its grip. The sentence uttered by Bam, "They know, they know what is happening, the trouble in town. The white people are chased away from their houses and we take. Everybody is like that, isn't it?" (Gordimer, *July's People* 1). In this utmost despair, Nadine elucidates the White's fear of receiving the same treatment they meted out to the natives. The escape of Bam and his family from the Black territory to another is the reterritorialization of their character. The territorialization of their deterritorialized character is the outcome of the integration of the transformation of one phase of life into another. Let's encounter the various incidents where Nadine displays the characteristic of multiplicity.

Sonny, the protagonist of the novel *My Son's Story* narrates the feature of multiplicity throughout his journey. Will began telling Sonny's life by sharing their grandparents' journey about how they were diamond diggers in Kimberley. There was no trend of education in their family. Sonny was the only one who acquired the education to become a proficient teacher. He chose pen and book over the job of traditional job of earth, cement and kapok. This incident is the 'line of flight' which occurred in Sonny's life from where he took the next step towards attaining education. He had a huge reputation among his family members and community. Thereafter, he undertook the role of a political activist when he saw his students protesting against

the monstrous white regime. He became active in delivering revolutionary speeches, writing articles against White rivals and protesting along with students against the whites. Sonny once went to prison to release his students from jail. The police officer in turn recorded his name on the file. As a result, he was also imprisoned for two years. The whites were boiling to the peak when they found Sonny had shifted his family into the white society. He was cut off from his job of teaching. In jail, Hannah Plowman assisted Sonny through whom he used to send the news of his wellbeing to the parents. This shift from a teacher to a politically committed activist didn't stop here only because as he came out of jail, he initiated an extramarital affair with Hannah. At this point, we can analyse Deleuze and Guattari's coming true to the principle of multiplicity as the students enter Sonny's life his world multiplies into various roles like a political activist, orator, and prisoner. With the onset of Hannah's support while in jail, he divides his marital life into an extra-marital relationship with her. With every shift, there arrives a change in the quality of degrees of commitment in his life. After Hannah's arrival, his affection towards Aila, his wife, started diminishing. He looked up to Hannah as a matter of joy. In her, he saw his fulfilment of carnal life, streams of pleasures in a love affair. Hannah's presence sidelined his priorities from him as she made him believe that their affair wouldn't affect his political concerns or commitment. Hannah was an escape tool, i.e., 'the line of flight' for him where he forgot the 'humdrum pleasures of a deadened life'. In Rhizomes nothing is fixed—events happen randomly as once Sonny along with Hannah went to a cinema where he encountered his son Will. Will was shocked to the core to see his father with another woman. This coincidence brought many changes into Sonny's life because he saw hatred, grudges, and bitterness coming to their father-son relationship

from love to hate, which led to the burden of guilt and deceit between them. “Sonny had no choice needing Hannah,” in depression and worries, to escape the intensities of internal remorse, Sonny’s den was Hannah. Moving to the next part of his life, Gordimer shares a spontaneous realization in Sonny. It can be spotted in the text when he goes with Hannah for an oration about the nine youngsters who have died in firing by the police. While he was delivering the eulogy from the stage, the police intervened and the meeting became a clash with tear gas and shots fired. Instead of helping his companions, he ran away after Hannah in order to make sure she is fine. He stepped over the bloodied body of a young boy who just had been shot lying in a pool of blood. Yet he clung to Hannah. He made a self-discovery that, “because of personal selfishness, he has compromised his ideas of self-respect” While having this realization he was broken inside as Will said, “His face was distorted by anguish and coherence.” Further, it can be elaborated that Sonny’s passion was multiplied into sexual satisfaction mingled with politics as the narrator asserts, “sexual happiness and political commitment were one. The subterfuges of illicit love made the frankness of its emotion possible; the subterfuges of resistance made frankness in a lying society possible” (Gordimer, *My Son’s Story* 122–125). Sonny in the act of opposition saw himself suffering through racial and social discrimination, which divided his duties towards his family. Love and deceit conquered his will. Within his deep consciousness, he was aware that he was being disloyal to his wife, family, and politics as he said that he was quite aware of his treasons. It was totally unacceptable to spend time on spending time with Hannah rather than making his chosen stand stronger. He was a political prisoner with whom people associated freedom and liberation. On the contrary, he enjoyed cinemas and went to the white majority places to avoid his

comrades as a research scholar states, “Instead of spending the afternoon making love, they went across the city to a cinema complex in a suburb where neither knew anyone, a suburb of rich white people” (Diakhate 5). Needing Hannah was only his wish and desire. He spoke lies to his family and comrades to enjoy himself to the fullest with Hannah. His social activism fragmented into wanting Hannah—the only prisoner whom Hannah liberated, to enjoy sexual intimacy. This intercession of heterogeneous elements, i.e., political activities and sexual intimacy is an assemblage where the formation of rhizome takes place and Sonny’s life comes to an unexpected juncture (5). In the maximum of Gordimer’s novels, she has fused sex and politics to bring out the real image of politics in South Africa’s struggle for liberation. As Nadine Gordimer herself states, “The two greatest drives in people’s lives, the two most important things, are sex and politics.” (Bazin 30). The same scheme of content is also followed up in *Occasion for Loving, A Sport of Nature (1987)* and *My Son’s Story (1990)*, i.e., the love-making between black males and white females as Gordimer avers, “there may be a particular connection between sexuality, sensuality and politics uniquely inside South Africa. Because, after all, what is Apartheid all about? It’s about the body, it’s about the differences. It’s about black skin, and it’s about woolly hair, and black skin instead of white skin” (Bazin 30). In reference to this novel, Nadine Gordimer said that the book defines the issues of love between black and white bring within the boundaries of a specific context (Bazin 30). Further, she elaborated that falling in love with different colours is not an issue but forgetting one’s own role and duty creates issues for the healthy development of a nation struggling for its rights amidst colonization as a scholar states, “love of country is inextricably bound up with these other types of love” (Mohan 417). Though Sonny is being portrayed as a political

activist yet he gave priority to his sexual attachment when one of the young men was shot dead Mohan opines that Hannah becomes the epicentre of Sonny and she becomes his heartbeat, owing to which he compromises with his principles. He surrendered himself to Hannah in such an extent that he ran away with her when cross-firing covered the grounds of protests and deceived his comrades as a writer states, “he abandons the comrades shot dead lying in his way, grasps Hannah’s hand and makes a run for the safety of his car” (420). Sonny’s life sliced into many roles and his association with his comrades also turned bitter because they discovered his deliberate deviation and distraction from his path of liberating Africa and its freedom. His life journey started with instilling self-confidence among his people, providing them a platform where they can give equal combat to the whites and helping them establish their own self on their own land. In getting away from his mission, he multiplied his life only to put himself in the weak frame and his lame position in the society from where he came and now, he has nowhere to go.

As an Encyclopedia states, “Deleuze and Guattari redefine as multiplicities many of the key terms of Western political theory—including race, class, gender, language, state, person and society (“Encyclopedia of Political Theory”). A similar instance mentioned in an earlier statement is applied by Nadine Gordimer in *The Conservationist*. As discussed in the principle of Connection and Heterogeneity, the main protagonist of this novel is Mehring so this concept will be discussed about this principle also. Mehring was a noble capitalist who sought to find a peaceful existence at his farm but everything turned upside down when an unknown man’s dead body was found on his farm. According to Deleuze and Guattari, multiplicities occur due to the twist of unknown elements, “A multiplicity is an entity that originates from a

folding or twisting of elements” (Sage Reference 1). Mehring’s life underwent many changes to conquer his fear of death. He symbolizes Blacks as equal to death. He divided many things around him just to name them another name of death as Nadine Gordimer mentions in the voice of Mehring, “They are black as everything except the glancing river, but alive, like it, where everything is dead” (Gordimer, *Conservationist* 108).

Mehring was a rich middle-class posh man who came from the hustle and bustle of life from nowhere to own a farm for certain reasons, i.e. to unburden himself of tax dues as well as have a connection with nature. The title given to this novel by Nadine Gordimer itself justifies the multiplicity principle as Mehring is the one who fragmented his life around so many things to have a hold on everything around him. He went out to stop black children not to break the guinea fowl eggs, and regrets the burning of reeds. The city-bred farmer went out daily to check the farm and appointed Jacobus, a Black servant to take care of his farm. He turned his farm into a pleasure-seeking zone where he would invite women to seek sexual leisure and drinking. For him settling on the farm meant shunning the fear of death. He multiplied his fear of death in everything around him as he equated death with nature in its natural movement and cycles.

The paradoxical nature of this novel also depicts its multiple natures. The novel *The Conservationist* carries a big paradox because of its title. As it suggests, Mehring is a preserver of nature to the limit that he even can’t bear the presence of a cigarette on his farm. Yet on the contrary, he has no affection towards its people who are racially subjugated and tortured. Though he claims to be the preserver of nature—in reality, he earned his fortune through pig iron. He contradicted his conservationist

persona by denying the rights of Namibians. Ownership and race are two basic pillars upon which Mehring's life is diversified as a researcher mentions, "It's about race and land; about which race will own the farm and farm the land" (Green 257). The nonlinear nature of this novel depicts its multiplicity. Further, Green portrays this issue by quoting Gordimer's words which are as follows:

. . . all that is and has been written by South Africans is profoundly influenced, at the deepest and least controllable level of consciousness, by the politics of race. There is no country in the Western world where the creative imagination, whatever it seizes upon, finds the focus of even the most private event set in the overall social determination of racial laws. (257)

In the novella *July's People*, the master and slave relationship is the two mega multiples around which all the characters move from one place to another in search of protective shelters. The servant, July, rescued the Smales from the Blacks and provided them heed in his own house as there was a revolution against the Whites who exaggerated apartheid. This novel presents multiple servitudes as it shows how July's relationship with his white masters develops after the impact of the apartheid resistance. July's character changes with his master when Blacks start hunting them by snatching the tool of power, which is a way of telling them: now this land belongs to us. In this novella, Gordimer shows the slow death of apartheid as she opines in her book *Writing and Being*:

It is beyond dispute that no character in fiction, even if conceived as an ape, a beetle, a phantom, is without connection with real persons experienced by the writer within contact of sight, sound and touch, or second hand through

experience recorded by others in one medium or another, and whether or not the writer is always aware of this. (Majeed and Singh 35)

July is drawn as the figure of encountering apartheid by Gordimer. The same is asserted by Mohammed Deyab in the article *The Subaltern Can Speak in Nadine Gordimer's July's People* as, “Gordimer argues for the ability of the disempowered subaltern to ‘speak back ‘through the reversed relationship between July, the native servant and his European master and mistress, the Smales’” (35). From the servant to a master, July is recognizing his identity through the desire to empower himself by taking the keys of Bakkie [a vehicle] without informing his once master as Deleuze and Guattari contend about desire, “an affirmation that is irreducible to any sort of unity” (Thornton). Further, they describe that desire can be understood only by ‘multiplicity,’ i.e., ‘a multitude that can’t be sliced up into component entities’ (Thornton). July, who once was a servant, is now multiplying his position in the rank of master and he reiterates it in the following words:

Here, here. He leaned forward confidentially using his hands—is no good someone else is driving the car, isn’t it? Is much better I myself I’m driving. If they catch you without a license . . . He laughed. Who’s going to catch me? The white police man is run away when the black soldiers come that time. Sometimes they take him, I don’t know . . . No one there can ask me, where is my license. Even my pass, no one can ask anymore. It’s finished I’m still worried that someone will come to look for us here because of the Bakkie. The Bakkie? You know I’m tell them I get it from you in town. The Bakkie it’s mine. Well, what can they say?. (37)

These words show how July is defining their new behaviour roles. July's position shifts from the colonized to a colonizer as Frantz Fanon says, "Decolonization is truly the creation of new men. But such a creation cannot be attributed to a supernatural power: The 'thing' colonized becomes a man through the very process of liberation" (Fanon 2). July is an emblem of decolonization; Gordimer fragments his role from a colonized to a colonizer.

This novella is the portrayal of interregnum, which Nadine borrows from Antonio Gramsci from his *The Prison Notebook* to reflect the chaos, that comes with the reversal of roles so she records this period when apartheid was coming to an end as, "a state of Hegel's disintegrated consciousness, of contradictions' which produces an oscillation between two orders: the old one 'discarded' as 'hated and shameful' whereas the other is an "unknown and undetermined" (Mahmoud Radwan13). This transition brings uncertainty to South Africans as Gordimer says, "the black knows he will be at home, at last" while 'the white does not know whether he will find his home at last'" (Gordimer 270). This quote depicts that even after their liberation; the lives of South Africans are caught in ambiguity, multiple fears and self-doubts.

In her novel *Burger's Daughter*, Rosa can be seen while sharing the dichotomy of her life, i.e., private and public. Rosa was quite a private person but in order to rescue her parents, it was imperative for her to step out publicly. Iliana Dimitriu expresses this novel as it, "bears the marks of politically over-determined times" (Dimitriu 1046). As we can see that South Africa was multiplied into two halves, i.e., Black and Whites and South Africans were hijacked in this pattern only. Rosa moves into her life from a docile being to a well-experienced being in

search of free land. Nadine portrays the character of Rosa as a struggler who is working for the liberation of Africa to put a final full stop to the unjust forces of White colonizers. She rose from domination to conquer the multiple forces of segregation and separation because of the indifferences between cultures. So, Nadine also strikes the issue of cultural identity in this novel. Through the protagonist, Rosa, Nadine talks about the manifold issues, which multiply Rosa's life. Rosa realized that being the daughter of Lionel Burger, she is bound to keep her private life aside in order to free South Africa from the clutches of racial injustice, violence and apartheid. She knew that her father's dream of liberating South Africa could become possible only when she will multiply her role in the public domain. Rosa felt that the Whites are subjugating them unnecessarily that's why she realizes, "the white have got nothing but their horrible power" (Gordimer 257). Nadine's protagonist Rosa returns to the movement of resistance to help her people to have their own private, public and political zone. Gordimer herself reflects on her work, "human conflict between the desire to live a personal, private life and the rival claim of social responsibility to one's fellow men—human advancement" (Price 51). Gordimer presents the layer of ideas in most of her novels as in an interview conducted by Robert Boyers, Clark Blaise, Terence Diggory, and Jordan Elgrably wherein she was asked by Robert Boyers about how ideas are important in the formation of highly ambitious novels to which she replies:

I can't imagine how there could be a novel of high ambition without ideas; to me, ideas become themes. They are thematic as the transcendent aspect of any imaginative work, novels and poems alike. When I write a novel, there are usually

two or three themes running concurrently. I see them as layers. I don't consciously seek that it just seems to happen, perhaps because life is so complex. Human beings are complex, and we writers strive for the ultimate expression of the section of life that we dredge out from time and from place so I think that ideas are of supreme importance, but the word 'ideas'" (Boyers).

The layers and complexity are other forms of multiplicity. This novel was written in response to the Black Consciousness movement. Rebecca Trout asserts that Rosa in these novel questions the place of Whites on their land as Clingman asserts, "the position of dissident whites into radical ambiguity" (Trout).

From the above discussion, it can be concluded that the Principle of Heterogeneity and Connection along with the principle of multiplicities resemble the nature of a flowing matrix, i.e., the protagonists in each of Nadine's novels are unstable and running after attaining consistency but they are lurking under the process of becoming. Colonizers escape becoming colonized in the times of the revolution as South Africa is enveloped by the fire of revolution to get away with the misogynistic capture. The life cycle of both the main leads and the people surrounding them is also impacted by their participation in the retaliation against the Whites.

The entire history of South Africa is composed of protests and resistance. The settlers began their agenda of colonization by suppressing the small communities as South Africa is primarily based on tribal affiliations. One such ancient community is of Khoisans, the Bushman who kept alive their oral tradition. Kabbo, a poet, defines the first step of white settlers as he writes

We went to put our legs into the stocks; another white man laid another piece of wood upon our legs. We slept, while our legs were in the stocks. The day broke,

while our legs were in the stocks. We early took out our legs from the stocks, we ate meat; we again put our legs into the stocks; we sat while our legs were in the stocks. We lay down, we slept, while our legs were inside the stocks. We arose; we smoked, while our legs were inside the stocks. (Heywood, *History of South African Literature* 1)

Kabbo defines that the people of his community were imprisoned for stealing sheep and tortured to the point that their clan completely vanished from South Africa. Dutch colonizers were the first ones to invade the African lands. Khoisans were “ultra-Africans” as described by Donald Inskip who were the preservers of the environment. The Sharpeville Massacre and the Soweto Student Uprising both formed a new South Africa in which the protest writings emerged with a strong wave of resistance. Protest writings were initiated by Sol. T. Plaatje, whose book *Native Life in South Africa* launched the National Protest the Land Act (1913). Whites allowed limited rights to the Blacks on their lands. South Africans were forced to work in the mines to extract gold and diamonds. The police force suppressed them to perform their jobs against their will, which caused a drive in them for liberation. This drive was encouraged by the literary circle of Johannesburg, among whom were Alan Patan, Nadine Gordimer, and Dan Jacobson. South Africans also faced frequent migrations, as Heywood aptly asserts, “Dispossession and Displacement have led South Africans into difficulty over recognizing themselves about their own and nation’s past” (Heywood 129). A sequence of events transformed South Africa after Steve Biko’s death, Nelson Mandela’s arrest, the Treason Trial, the Sharpeville Massacre, and the Soweto Uprising. Further, South Africa was recorded in *Writing Today*, a Penguin anthology edited by Nadine Gordimer

and Lionel Abraham. Gillian Slovo envisions the Soweto Rebellion as, “the first wave in what would eventually become the storm that annihilated the past” (147).

The Black Consciousness movement gradually gained momentum and it proposed the elimination of white ideology. The major literary proponents of this movement were Frantz Fanon, Chinua Achebe, and Wole Soyinka. Franz Fanon inspired South Africans in the following words, “Youth of Africa! Youth of Madagascar! Youth of the West Indies! We must, all of us together, dig the grave in which colonialism will finally be entombed” (Fanon, *Toward the African Revolution* 119). There appears to be a struggle to occupy the lands by Africans in the upheaval of the twentieth century.

African National Congress becomes the forefront of presenting South Africa’s zeal for independence. Nelson Mandela and his comrades were imprisoned in Robben Island for agitation against the white rule. Soon after the incident of Sharpeville, the ANC was banned by the Nationalist Government under the Unlawful Organization Act. These leaders adopted the Gandhian style of tackling the whites but with a shift to guerrilla—like struggle. It was not easy for Nelson Mandela and his party workers to maintain nonviolence. The main purpose of ANC, “had always stood for non-racial democracy, and we shrank from any policy which might drive the races further apart than they already were” (Tecuciani 158). Still, they failed to continue their commitment to their inherent policy as the government failed them. As Catalin asserts it became a challenge to “continue preaching nonviolence at a time when the government met our peaceful demands with force” (158). Gordimer said, “violence has become the South African way of life” (158).

Racism ended up 29 years ago, politically, in South Africa but the consciousness is deep-seated with the sentiments of racism and inequality. The practice of racism is still encouraged on a larger scale with tools like xenophobia, physical violence, assault etc. Nadine Gordimer quite apart from the other writers is the sole author who gave her protest an aesthetic look. Racism is akin to the rhizome due to its unceasing nature. It is this stark issue highlighted to the maximum by Nadine Gordimer in most of her writings. In her novel *The Conservationist*, Mehring exposed his inert capacity of hatred towards black Afrikaans by throwing racist remarks.

Chapter 3

Deterritorialization and Principle of Assignifying Rupture

The history of South Africa's colonization is closely linked to the account of land acquisition through forced settlements, a phenomenon that is closely related to the nuanced idea of deterritorialization. Under Nadine Gordimer's exploration, this complex process functions as a thematic underpinning that resonates throughout the history of historical change and socio-political turmoil. In "The Conservationist," her masterpiece, Gordimer deftly peels back the layers of Deterritorialization to reveal its enormous effects on the environment and human nature. Deterritorialization is a movement by which the masses engage in the process of displacement from their territory. Deleuze and Guattari relate this concept to the psychological register marching towards liberating the fixed structure of the state because the idea of freedom begins from consciousness. Also, deterritorialization discloses the code of capitalism under which the disguised plot of colonization flourished. The concept of Deterritorialization is mentioned in the various books of Deleuze and Guattari and, therefore, is defined in various ways. Adrian Parr explains, "Deterritorialization can be understood as movement producing change." (69). It implies that when a colonizer annexes the land, natives become migrants within the vicinity of their own territories. So, that movement from one place to another is also termed as change. Further, he states that movements coordinate with the line of escape resulting in the formation of an assemblage or a cluster of changes producing events for deterritorialization (69). He also asserts that the process of deterritorialization breaks the systems caught in

fixed structures meanwhile opening it to new avenues (69). South Africa narrated by Nadine Gordimer narrates the stories of slavery, occupation and economic degradation accompanied by the further narrative of resistance. Marks of interruption in the smooth flow of colonization are defined as the Principle of Assignifying Rupture according to Deleuze and Guattari. The novel, "The Conservationist", offers an effective assessment of the effects of deterritorialization by showing how losing ties with ancestral territories sets off a series of events that upset the precarious balance between humans and their surroundings. Gordimer highlights how colonial ideals hurt the natural world and the natives that are closely linked to it, as a result of land being commodified. This is demonstrated by Mehring's actions as Nadine Gordimer in *The Conservationist* states, "Many well-off city men buy themselves farms at a certain stage in their careers-...a hankering to make contact with land" (17). Mehring's development from an ostensibly kind landowner to a person involved in the exploitation and enslavement of the native people and natural resources is deftly shown by Gordimer. First presented as a neutral deed, land purchase eventually becomes a symbolic expression of the larger colonial mindset, which aims to establish power and control over the natural world. The way that Mehring uses the land for his unrestrained quest of power and fortune rather than for a sustainable coexistence serves as an example of the pernicious effects of deterritorialization. One deep aspect of Mehring's personality is revealed by the way he treated the dead body during the police investigation into his recently purchased farmhouse. Mehring's obsession goes beyond the typical worries about human life that such a circumstance would inevitably arouse; it also encompasses his devotion to the land and its resources. When Mehring yells, "Who the hell do they think they are? " in a fit of rage, Gordimer's account

masterfully conveys the many nuances of his feelings. It is evident that he is furious since his land is not meant to be used as a public cemetery (Gordimer, *The Conservationist* 22).

It implies that territory is a fixed spot which belongs to a particular community having its own norms to survive. Rosa Burger, a character, from one of the censored yet prominent novels of Nadine Gordimer also share the territorial factor in her entire journey. Earlier, her priorities were centred on her personal growth and development out of the effects of apartheid but later when she discovers about her father's active participation against apartheid, she comes back to South Africa to restore her identity with political involvement. Rosa's journey from South Africa to France was a specific point where while she was trying to escape the territorial impact of Apartheid, she moved into another assemblage, i.e., towards Anti-Apartheid. While this movement, her identity shifted from a normal person to a political activist. This specific shift can be encountered in an observation done by a research scholar from Rhodes. He asserts that Rosa Burger's utmost struggle is about forming her own identity apart from her father Lionel Burger, a social activist politically involved in South Africa's struggle against the whites' oppression. Until her father was alive, she was associated with his persona as an anti-apartheid activist but after her father's final departure, she decided to have a peaceful life. She refused to involve herself with political commitments left behind by her father (O'Brien 6). Such connections, which form the pattern of territorialization and deterritorialization are rhizomatic ones, Adrian Parr contends this phenomenon in the following words in *The Deleuze Dictionary* that it is the nature of rhizome to relate the junctions of connections occurring between the diverse points and such heterogeneous connections trigger the occurrence of events from where the process

of deterritorialization evolve between the indistinguishable places, people and objects (Parr 232).

To situate the Deterritorialization in Nadine Gordimer's texts, let's understand the mutual interaction between wasps and orchids as mentioned by themselves in their groundbreaking work *Thousand Plateaus*. Deleuze and Guattari use the orchid and wasp's interaction as a tool to make comprehensible the concept of the rhizome, developing along with deterritorialization in the book *Thousand Plateaus*. An orchid displays the characteristic looks of female wasps to attract the males that help the orchid get male wasps into it. The moment a wasp gets attracted by the orchid; it copulates into its reproductive organ by transferring the pollen it has collected from the different flowers. Deleuze and Guattari call this as the- process of becoming. In the reproductive cell of an orchid, Wasp is engaged in the process of becoming an orchid. This interaction of two heterogeneous elements brings into play the manifestation of deterritorialization and reterritorialization as Deleuze and Guattari contend:

At the same time, something else entirely is going on: not imitation at all but a capture of code, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp. Each of these becomings brings about the deterritorialization of one term and the reterritorialization of the other; the two becoming interlink and form relays in a circulation of intensities pushing the deterritorialization ever further (Deleuze and Guattari 10).

The process of Deterritorialization has a direct link with the third principle of the rhizome, i.e., the Principle of Asignifying Rupture. In previous chapters, I have discussed the first three principles of rhizome, which were mainly based on continuity,

heterogeneity and multiplicity. This principle envelops the idea of breaking or shattering or cutting into all the aforementioned principles of Rhizome. Brent Adkins in providing the in-depth analysis of this principle states, “In the Phaedrus, Socrates defines dialectic as consisting of two principles: collection and division. The collection is the principle by which ‘scattered particulars’ are brought together under one idea. The division is the principle of “dividing things again by classes, where the natural joints are, and not trying to break any part, after the manner of a bad carver” (27). It means the rhizome though, follows a flowing nature but it is also stopped somewhere by the extraneous forces that consequently bring about a scatter in the formation of the assemblage. However, it regains its continuity as Deleuze and Guattari mention, “A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines. You can never get rid of ants because they form an animal rhizome that can rebound time and again after most of it has been destroyed” (Deleuze and Guattari, *Thousand Plateaus* 9).

So, basically, this principle works on the process of division as Deleuze and Guattari are most concerned about power and process. It also works on the lines of parallel evolution because when rupture happens, it gives birth to the line of flight as they themselves opined, “Every rhizome contains lines of segmentary according to which it is stratified, territorialized, organized, signified, attributed, etc., as well as lines of deterritorialization down which it constantly flees. There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome” (9). Hence it can be said that this principle directly aligns with the process of Deterritorialization. But the process of deterritorialization initiates the other process of reterritorialization as Deleuze and Guattari themselves state that the

movements of deterritorialization and the process of reterritorialization are connected and enclosed into one another. For this purpose, they mention the example of Orchid and Wasp interaction in which they contend:

But this is true only on the level of the strata—a parallelism between two strata such that a plant organization on one imitates an animal organization on the other. At the same time, something else entirely is going on: not imitation at all but a capture of code, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp. Each of these becomings brings about the deterritorialization of one term and the reterritorialization of the other; the two becomings interlink and form relays in a circulation of intensities pushing the deterritorialization ever further. (Deleuze and Guattari, *Thousand Plateaus* 10)

In Nadine Gordimer's record-breaking novel *Burger's Daughter*, the protagonist Rosa Burger's life also encounters ruptures at the various stages of her life due to political upheaval with her own family's involvement in the liberation of South Africa. Her life seems to rupture between two halves when both her parents are jailed while she waits for them outside. At the back of her mind, she describes this situation as, "outside the prison, the internal landscape of my mysterious body turns me inside out, so that in that public place on that public occasion . . . I am within that monthly crisis of destruction, the purging, tearing, and draining of my own structure. I am my womb, and a year ago I wasn't aware—physically—I had one" Gordimer (Gordimer, *Burger's Daughter* 15–16). Her realization implies the fact that she was unaware of her own position in the evolving situation of South Africa, in the same manner, never before she acknowledged the presence of a womb inside her body. It deepens her identity clashes the moment she

was waiting outside the prison to hand over the necessary items to her parents. Nadine places Rosa analogically by the changes occurring in her body due to menstruation and her first push towards the political platform with the arrest of her parents. She realized from now she is a woman along with certain political affiliations, which is reviewed by Read, a noted scholar, “The discussion of menstruation in conjunction with the arrest of her mother highlights Rosa’s entry into adulthood, both as a woman and a political being”. (Read, *Politics of Place* 121–122). This realization contributes to the inner struggles she is experiencing, a feeling that became clear to her while she was outside the jail, bringing necessities to her parents who are behind bars. Nadine adeptly makes a comparison between Rosa's physical changes during her menstrual cycle and her first political experience brought on by her parents' detention.

Further, the main protagonist Rosa can be observed while changing her geographical surrounding between South Africa, France and England yet she chooses to return to her own people for her own salvation. The character of Rosa went through a breakdown while she was away from South Africa in France. It happens when Bassie, her adopted brother makes her realize what she has left behind. He makes her realize that white authoritarianism is ruining black’s life by imprisoning them for no specific reason. It implies that Bassie wants Rosa to set an example from the rest of the whites who were enjoying black blood. He attempted at Rosa to resume the leftovers of her parents.

The rupture becomes the route of return with a difference in the character of Rosa. The same Rosa who tried multiple ways to escape from Africa comes back to reinstate herself proactively in the space of the revolution. At the beginning of the novel, Rosa mentions her helplessness about the way in which her identity is caged by

others' opinions. Nevertheless, in reality, what goes on inside of her is entirely a different thing. Society around her was blind to see her agony and pain as she mentions, "When they saw me outside the prison what did they see? I shall never know . . . I saw—see—that profile in a hand-held mirror directed towards another mirror" (Gordimer, *Burger's Daughter* 13–14). Her father was a revolutionary so everyone assumed her to be like Lionel Burger, her father. She was within herself caged by other perceptions. She was eager to break down the bars of these invisible mirrors in which she was like every other African fighting for independence, which is described as, "Rosa is thus trapped in a hall of mirrors, an object in the eyes of others whose internal reality remain unknown" (Newman 82). "An object in the eyes of others" sums up Rosa's dehumanization as a simple externalized being devoid of her complex inner life. The ongoing secrecy that hides her actual identity adds to the objectification's dehumanizing effect. Therefore, Newman's claim highlights the sense of alienation that arises from being viewed as an object rather than as a person with complexity, agency, and a distinct subjective experience.

Her waking signifies her prior ignorance of her place in the dynamics of South Africa, which is reminiscent of her earlier ignorance of her own womb's existence. This realization exacerbates the inner struggles she is experiencing, a feeling that became clear to her while she was outside the jail, bringing necessities to her parents who are behind bars. Nadine adeptly makes a comparison between Rosa's physical changes during her menstrual cycle and her first political experience brought on by her parents' incarceration. This pivotal moment marks Rosa's realization that she is not just a woman but also carries distinct political affiliations.

Rosa is somehow a run-on character. To understand her position in the battleground of colour racism she keeps continuing to escape as she moves from one place to another. She switches her territory to next only to cope with the identity crisis that continues to shadow her. She is a White woman but still, she suffers an outrage against her in the hands of the White authoritative regime. This made her understand the difficulties of Blacks and their territory, which although is theirs none of them can stake their claims to it as their own after White colonists take over their lands. Daphne Read describes it, “Juxtaposed against the exploration of the construction of Rosa Burger as a white female subjective ‘place’ is the assertion of the place of black Africans” (Read 122). The main elements of Rosa’s identity are Conrad with whom she shares a feeling of independence, further, his father’s ex-wife for whom she flew to France yet returned to South Africa as during all these flights her deterritorialized character takes up the charge of South African revolution into her hands as a scholar asserts that the novel is designed in such a manner that its narrative copies the analytical trait of identity. It is divided into three main parts i.e., thesis, antithesis and synthesis manufacture Rosa Burger’s journey. Further, he expands her inner journey where while with Conrad she rejected following communism and accepts her individuality. To move away from the conflict-prone South African territories, she joined Katya, her father’s first wife where she experienced the joy of having a personal life, space and time but soon she dropped the pleasurable life and found her meaning in life in coming back to South Africa as he states, “On returning to South Africa Rosa resumes the role left to her by her parents, albeit with a sense of herself as an individual, rather than one who exists only in relation to another (O’Brien 17).

In an instance in the novel, Nadine brims up the introspective vision of Africans regarding the subjugation they had been into as it is seen in the novel, “What do you mean Namibia? With that bloody affected laugh of hers: you can’t own it by signing a bit of paper, the way you buy a farm, you know” (Gordimer, *Conservationist* 165). A potent language strategy, Nadine's "bloody affected laugh" captures the tumultuous feelings that race through her. It is an instinctive, resentful giggle at the ridiculousness of trying to fit the complex fabric of a country's struggles into the legal document. Gordimer creates a complicated, multifaceted character whose every expression serves as a subtle yet evocative remark on the intricacies of post-colonial African identity

through this subtle yet captivating detail. Moreover, the phrase "you can't own it by signing a bit of paper, the way you buy a farm" serves as a rhetorical dagger, piercing through the conventional understanding of land ownership. Gordimer, through Nadine's perspective, challenges the Western-centric view that reduces the significance of a nation's heritage to a mere contractual agreement. The comparison to buying a farm

starkly contrasts the commodification of land for agricultural purposes with the inherently different, deeply rooted connection that a people share with their homeland.

Nadine Gordimer’s characters resemble the phenomenon of deterritorialization, which is immediately followed by reterritorialization. In the novel *The Conservationist*, the character Mehring is shown as imposing his rule on the Blacks who are ignorant of their rights on their own lands and economies hence their political rights. Mehring is a colonial figure who bought a farm only to exert control on the people of Africa as Nadine asserts, “But a colonialist is one who advocates the policy of colonization; further, he may be one delegated, within the Colonial Service, to administer that policy, a colonial functionary in the European power’s governance of territory taken by the

conquest of the original inhabitants” (Memmi, Sartre and Gordimer 30). The complex and contradictory character of Mehring represents the long-lasting effects of colonization. Nadine Gordimer's claim, which incorporates Memmi, Sartre, and her own viewpoints, encapsulates Mehring's function as a colonialist. His acquisition of the property represents more than just a land deal; it is an expression of power and domination that echoes the historical processes of colonization. This is consistent with the larger issue of European nations imposing their will upon lands they have conquered, frequently at the expense of the native population. The account gently reveals Mehring's imposition of his dominance over the native Black populace, who were disenfranchised and kept in the dark about their rights within their own economies and territories. The subtleties of Mehring's persona show a guy who takes advantage of the innate power disparities, mirroring the larger socio-political environment moulded by colonial ideas. The phrase also highlights Mehring's character's contradiction. He appears to be an indifferent and self-absorbed person who is motivated by entitlement and self-interest on the one hand. Conversely, he unintentionally contributes to the historical processes that have moulded him, becoming a cog in the system of colonial rule. Mehring's character's duality gives the story depth and challenges readers to consider the complications of one's own agency under larger oppressive systems.

Eggs are the major symbol throughout the length and breadth of the novel. Eggs are like the working site where Mehring exhibits his colonial attitude, perhaps, it is Nadine Gordimer's writing magic that she draws the character from the ground to show his/her side of power as it can be encountered in the novel when Mehring advised Jacobus to stop children from playing with eggs, “It's not as if they needed them for food. To eat. No, eh? You've got plenty of fowls. They are just piccanins and they don't

know, but you must tell them, those eggs are not meant to play with. If they find eggs in the veldt, they are not to touch them, you understand? (Gordimer, *Conservationist* 5).

One of the common aspects of Deterritorialization is the Capitalist system. This is also demonstrated in Mehring who represents himself as a capitalist because of the possessions through which he controls the Blacks and their lives around him as a prominent scholar asserts, “The things Mehring represents—technology, money, access, expertise—are things they all sometimes need” (Engle 94). It implies that Mehring maintained a dichotomy between natives and himself by taking over the charges of natural resources productivity. Though he gave them, what natives asked but with a detached thought process. The way the character of Mehring displays a huge difference between the whites and blacks is the true representation of a corporate-running authoritative regime. Nadine designs the character of Mehring to raise the curtain from the socio-economic conditions of South Africa driven by the control over the economy, in particular. He took over the possessions of Africans by which their identities were associated. Land is not merely a piece of land but it is the mark of identity through which people associate themselves with it and its geography guides them in their culture. In other words, land means territory. This is something Mehring took off, i.e., their land and deprived them of their land by constructing a farm on it. He enslaved the natives on their own lands. He deterritorialized them in a way by forcibly settling his foreign identity on other’s lands. Jacobus is enslaved by Mehring but it is already mentioned in the above discussion that deterritorialization is followed by the process of reterritorialization. Mehring imposed his rule on blacks’ land. On the contrary, his family, i.e., his son Terry and wife moved away from him.

His son, Terry escaped from his father's ideology of a master–slave relationship. Terry was against White imperialistic rule especially the treatment of Blacks. Nadine highlights this conflict of ideology in the following words uttered by Terry, “I don't see anything good (crossed out) anything to be gained by living for nine months as cropped head with a bunch of loyal South Africans learning how to be the master race because you've got the guns” (82). His own family didn't stand with the pseudo-agriculturist's capitalistic attitude. Looking at his own son standing in opposition to him shattered Mehring.

The fire that once vanquished the crop from his farms left only ashes to wait for him. His established empire was dead now. Nonetheless, he compared this dead land to Blacks who didn't protest or looked back in the revolution when Whites invaded their lands. However, Gordimer highlights the submissive attitude of Blacks in Mehring's voice, “They are black as everything except the glancing river, but alive, like it, where everything is dead” (Gordimer, *The Conservationist* 108). Metaphorically, Nadine Gordimer compares the lives of blacks under the white regime to that of ‘everything’ means the object of oppression and theirs being voice less, is compared to the liveliness of the river. Deleuze has a huge impact on Nietzsche on his philosophy. He discarded the then structuralism view of Kant and moved towards the philosophy of Nietzsche's pluralistic ideas. He recuperated Nietzsche's eternal recurrence as the return of that everything exists in the world as a return with a difference. Philosophers before him put the differences in opposition with each other but he inflated it in the form of multiplicities as a research scholar enunciates, “Wrestling philosophy from a perspective that divides and hierarchies the world into such essential categories as good and evil, mind and body, form and content, and truth

and error, Deleuze then diligently and persistently works toward a mode of thought which emphasizes difference and fragmentation and accentuates pluralism and multiplicity” (Zayani, *Nietzschean Temptation* 320–321).

Further, Nadine shows Mehring returns his racist attitude in several incidents as narrated by her at several places in the novel. One of them is about the time when Mehring booked a tourist seat for himself to travel to Africa from an unknown part of the world as no vacant seat was available. Incidentally, a family from Portugal of two sisters and their mother wanted an entire seat for themselves. Owing to the non-availability of seats, one sister and mother took the last seat while the second sister placed herself beside the seat where Mehring was sitting. She was a nonwhite woman as Nadine Gordimer explains her looks, “She was a subdued girl, not pretty, nor perfumed beside him where the cabin lights were lowered and conversations went way to hen-house shuffling” (146). Despite his white supremacy, he engaged himself in making love with the nonwhite girl without looking at her face regarding which Gordimer writes “. . . yes, the flesh admits that it belongs to the Latin races, often hairy—and . . .” (149). He empowered his prejudices and racism wherever he moved into any corner of the world. Moreover, Mehring’s racist remarks have an effervesce and its rippling effect is quite clear when he is deprived by the unknown girl from touching his body, as Gordimer asserts, “The only thing he could not get her to do was touching him; her rather plump and quite womanly hand went limp and stiff wristed when he tried to carry it over to himself; she would not” (151). However, the girl at the back of her mind also knew that she is inferior while he is superior.

Furthermore, the incidence of a dead body found on Mehring’s farm is another issue highlighted by Nadine Gordimer when it was spotted. Similarly, the instance of

a dead body is also mentioned in one of her short stories, “Six Feet of the Country”. Precisely, the story belongs to a black Rhodesian who comes to Africa in search of a job, unfortunately, he contracts pneumonia to breathe his last breath on the farm of a white couple in Johannesburg. Similar to Mehring, this white couple also left the urban way of life to enjoy the rural one. However, the community of Black farmers wished to bury the dead man according to their customs and traditions but the Whites refused. The crux of the story is that a Black dead man even can’t afford the six feet of his own country during his last moments as a scholar asserts, “South Africa is a white man’s country in which the basic dignities, in death as in life, are not afforded to the blacks” (Clingman 140). The moving statement alludes to a depressing reality in which certain people appear to be entitled to more fundamental rights and dignity than others, despite these rights being everyone's birthright. The claim captures a disturbing story in which the gravity of death and the tides of life play out against a background of structural marginalization and unfair treatment. The suggestion that black’s people are disproportionately denied basic human rights, which ought to be accorded to all people, is a reflection of a societal worldview rooted in systemic discrimination and historical injustices.

Mehring collectively represents the White world while the dead body represents the Blacks, as Stephen Clingman writes, “it is a symbolic ‘everyman’ victim of the systematic oppression, exploitation and abuse afforded to blacks under apartheid” (141). Deterritorialization processes occur throughout the novel via chunks of the narratives about the events that marginalized South Africans. Mehring consistently continued to suppress the native people, robbed them of their identity to consequently deprive them of their own traditions or culture which was directly

proportional to their lands. Deterritorialization followed by reterritorialization which triggered the further process of rhizomes to bring out the same with a difference as Clingman writes, “In this guise also prefigures an eventual return” (141). One of the Nietzschean’s recurring images appeared repeatedly in the text—it is of the dead body of a Black man. Whenever it appeared, it haunted Mehring and produced a new meaning in his life a scholar opines, “For ten months, ever since the corpse’s discovery and inadequate burial, Mehring had endeavoured to forget it. Now the murdered man resurfaces an image of the blacks’ pressing claim to Mehring’s land” (Green J 258). Mehring felt that the ownership of land had gone into the hands of Blacks. He found his enforced territory in danger from where Nadine Gordimer, again, confirmed Deleuze and Guattari’s creative concept of becoming revolutionary of the blacks.

In the novella *July’s People* too, July is imitating the traits of colonial rule at the time anti-White protests erupt in Africa. The Whites were targeted everywhere. July, who was only a servant helped Smales in escaping from the city turmoil as Nadine asserts, “he turned out to be the chosen one in whose hands their lives were to be held; frog prince, savior July” (Gordimer 11). In this novella, Gordimer particularly draws the picture of the White’s deterritorialization after they have settled upon the captured lands of South Africans through the escape of Smales.

Both Bakkie and the gun are the symbols of power or the center of control but soon when the system collapses, the value of these two objects also seems to be destroyed. One of the researchers mentions it in the following words, “The gun and Bakkie are both Bam’s and he becomes by extension a symbol of the abstract system which backs the Maureen of the Apartheid world, whose literal powers can be exerted

over the indulged exploited, like July, only as long as the system holds” (Thurnston, *Madam and Boy* 53). The prevalent shift of power of its transference is another face of Deterritorialization apparent in *July's People*. July is the representation of protesting Africans who know that he was no more a slave to the commands of “Maureens”. He refused to accept the dominant attitude of Bam’s wife. It is reflected by Nadine in the novel when July confronts Maureen over the keys of Bakkie as both of them were aware of each other’s intentions as it is enacted in the following lines, “Maureen protests feebly saying that they always trusted July with their home and keys in Johannesburg” (54) but July reiterates, “. . . Myself, I’m not say you’re not a good madam—but you don’t say you trust for me. —It was a command. —You walk behind. You were looking. You asking me I must take all your books out and clean while you are away. You frightened I’m not working enough for you? (70).

The clash between July and Maureen aligns with the metaphor of Wasp and Orchid as discussed above. July is shown the imitator of the colonial system as power is expected to shift into the hands of Blacks and Maureen felt caught in its trap. July completely denied the authority of Maureen, which stressed out her as opined by a researcher, “Maureen seeks him out to authoritatively confront him about the loss of the gun. July—who smells her cold cat-smell—resists, understandably enough, the burden of responsibility for recovering the gun” (Thurnston, *Madam and Boy* 56). It elucidates the changing equation between blacks and whites during the aftermath of anti-white protests. The gun is gone, and the object of power is missing which drove Smales mad. Witnessing the bitter exchange of conversation between July and Maureen, Bam found him helpless because Maureen was continuously accusing him of theft. Maureen’s cynical behaviour prompted July to defend himself through the

medium of her own language which is itself the reclaiming of territory owned by blacks prior to the coming of the colonizer.

He understood his importance from Maureen's perspective. He sensed her long-standing racist attitude underneath her feline smile. He recalled how he sacrificed his own life, putting him in danger and also the village by providing them the shelter but still he didn't gain any dignity. His identity and culture were uncivilized to the whites staying at his home. All of it surfaces to him when Maureen becomes involved in a verbal fight over the loss of a gun because she felt powerless while she no longer can claim July— as he is no more, her domestic property. She feels deeply dejected. Water is now over her head, owing to which, Maureen bursts out these words in his own language to undercover his agony. He knew that Maureen already knew about the lost gun but still, she enquired to assert her colonial power. But also, she expected July to act like she wanted to be because she expected July to be a picture of a slave even though whites' power is on the verge of extinction from the territories of South Africa. July tried many times to win over Smales but he observed that being respectful, loyal, and truthful was nothing because good traits can't match their sense of superiority heeding in whiteness for which Nadine Gordimer states, "But for himself—to be intelligent, honest, dignified for her was nothing; his measure as a man was taken elsewhere and by others. She was not his mother, his wife, his sister, his friend, his people. (152).

It implies that the criteria for July in relation to their masters have changed. It is visible when Maureen misbehaved and Mr. Bam tried to make her understand that the equation of master and slave has ended now. July, too, knew his independent identity. It is clearly shown that July is considered only a territory bought by Maureen

and Bam with the absence of any humanistic perspective. On the other hand, July claims his territory as he recognizes his own identity to confront Maureen. Conclusively, it can be seen that Maureen is being reterritorialized when she runs away from the African lands knowing that she doesn't belong here anymore. In doing so she made July realize, his own rebirth as part of a new capitalist regime, though yet weak due to the lack of financial resources. This fresh paradigm of power dawns inside him when he refuses to return her the symbols of power in her following words, "She told him the truth, which is always disloyal. —You'll profit by the others' fighting. Steal a Bakkie" (160). Following the overthrow of an established dictatorship, the group of revolutionaries underwent an odd metamorphosis, mimicking the highly authoritative traits of the regime they had overthrown. This impersonation was a means of gaining possession of the lands that remained unclaimed during the power vacuum. The nuanced aspects of this shift highlighted the nascent capitalism system's vulnerability to the difficulties presented by a lack of financial resources. Refusing to give up symbols of authority became a powerful symbol in and of itself, symbolizing the complex relationship between personal decisions and the larger social changes that the story was portraying.

Unit of revolutionaries after taking down a dominant regime, imitates its authoritative character to control the assets of territory. Through the mouthpiece of Maureen, Nadine Gordimer discloses the harsh face of system. Maureen spoke of what will happen to South Africa with the arrival of government owned by South Africans. She further addressed the rhizomatic impact of colonization on the colonizer that after achieving freedom, black will to adopt the same tool of oppression to earn authoritative gains with a difference in its execution

Nadine pictures the return of Maureen with a difference in her acceptance, i.e., she belongs to the land from where she came, not the one which the Whites forcibly snatched. The helicopter arrives and she runs after it. She came to the conclusion that either she will be executed by the Black revolutionaries or she will go back. It was the recurrence of a new Maureen as highlighted by Nadine Gordimer, “she runs; trusting herself with all the suppressed trust of a lifetime” (160). Her running away is Deleuze and Guattari’s line of flight or escape. Nadine recollects *July’s People* as, “We whites have been brought up on so many lies; we’ve been led up the garden path, or sold down the river by our ancestors in South Africa” (Boyers 13). It implies the mental breakdown of white colonial masters, the moment blacks broke their houses, claimed the rights on the territories and enforced the invaders to leave their country, that’s why, when Maureen saw hope in flying a helicopter overhead, but couldn’t step in to go back to her own home. At this moment, she felt quite shattered and helpless. She realized how white colonizers had inserted an illusion of their existence in South Africa which Nadine Gordimer explained through a metaphorical expression that how it's possible to peel an onion without having tears in one’s own eyes. Further, it states that, how white could think of suppressing the people without having gone through it, their self or how is it possible to deterritorialize the land of the majority of South Africans with no defence mechanism.

The writings of Nadine Gordimer after 1962 show the ruptures in the political way of South African’s life because the silence consuming their freedom was finally on the road of resistance. The same is depicted in *July’s People* too, as a scholar contends, “It’s setting during an imagined revolutionary war of the future offers a context in which white power is tottering, if not already fallen” (Smith 94). Nadine shows the reversal of

roles between Master and Servant while raising curtains from the clumsy rule of whites and the response of blacks with retaliation which is well covered by Rowland Smith, “This fragmented and yet vivid account of escalating black attack on the hitherto impregnable core of white power and affluence so graphically captures the aura of a final breakdown of the order that it also suggests a break with Gordimer’s preoccupations” (94). The Smales and July families share a symbiotic relationship with each other during the impasse, which altered the lives of both in the realms of urban and village. Maureen never accepted July as a man of dignity and degraded him with the label “dishonest black servant” but Nadine shows the verbal resistance from July, as he reverted the Maureen’s defaming remarks by calling her an “alien white employer.” Whites made Blacks believe it was their born right to subjugate them and absolute for the Blacks to feel inferior. It’s only Whites who can have the luxuries of life by being forever settlers on South African lands. Nonetheless, this illusion breaks with the Blacks rising with a fresh political and economic awareness. Unlike Rosa from *Burger’s Daughter*, who was apolitical but sought prestige by limiting July. Unable to cope with her present, she runs away from the humiliation. All the powers and assets are gone from the hands of Maureen. July mentions this rupture in her running away from the downfall of the white empire. Further, Nadine Gordimer elucidates the white’s power impasse in a scene where Maureen is aimlessly stepping towards the elephant grass, preventing the touch of branches and scorching the sharp thorns as she witnessed some men whispering in English near the riverside. The idea of white men ascended her curiosity of escaping from the black’s dominion, so she took large steps to jump over the huge rocks. Further, Nadine defines her chase for freedom, metaphorically, with a lonely animal seeking its survival amidst the harshness of its environment, but all her chaos was merely an illusion

of freedom as Nadine puts up, “She can still hear the beat, beyond those trees and those, and she runs towards it. She runs. (Gordimer, *July’s People* 159–160).

Further, Nadine visits Africa in terms of the oppression its natives faced. For her, the strongest equipment of resistance was her aesthetic protest through writings. She highlights the return of colonial attitude in Bam and Maureen with the difference in incidents that happened between July and them. She placed July in Smales’ service, the colonial master to draw a crystal-clear line between two worlds, i.e. Blacks and Whites to invigorate the chaotic state of Africans. Nadine repeats the element of argument between July, Bam and Maureen which is the Deleuzian’s Nietzsche element of eternal return. It is well depicted in an incident by Nadine where Maureen went into utmost despair when she didn’t spot Bakkie outside the hut, their only means of escape. Days went by, but July was nowhere. July’s absence made her only more desperate to see Bakkie. Capturing Bakkie is equal to gaining power over the Whites’ Apartheid regime. Smales saw their power slipping from their hands and the coming of White rule to a terrible end. Nadine throws the importance of claiming geographical territories through the lens of reterritorialization at the moment when Bam objects to July escorting Bakkie on the roads without the license in their pocket for which he asked July about the repercussions of being caught by the white policeman. July answered in a victorious tone and replied that now we are not answerable to the master because now the scenario has twisted as whites see blacks, they run away. So, this is the expression of freedom apparent in his words as Nadine Gordimer states, “No one there can ask me, where is my license. Even my pass, no one can ask any more. It’s finished”. (72–73). Gordimer's word choice emphasizes this liberation's enduring power and decisiveness. "It's finished" reverberates as a

declaration marking the ultimate conclusion of a chapter of domination and enslavement. The lack of questioning regarding licenses and passes implies a deep social shift in which the oppressed are shielded from unjustified examination. Essentially, July's triumphant proclamation and Gordimer's moving portrait together communicate the dramatic changes in culture taking place in the story. This represents a turning point in the characters' quest for equality and autonomy as the relationships between power and control are altered.

In the novel *My Son's Story*, Sonny's life went through a major break-up when his own son caught him relaxing with another woman, too White. The image he was living as that of a revolutionary man faded away. Prior to that, he was like a hero for his family and the people of his community. The same son who used to love him now vehemently hated him. The love affair with Hannah turned his world upside down as Nadine mentions, "His attraction to Hannah belonged to the distorted place and time in which they—all of them—he, Aila, Hannah, lived" (Gordimer, *Son's Story* 241). Father's affection for Hannah becomes the reason for their separation. He gave limited time to his family. Father's betrayal brought turbulence in his son's life because whenever he used to go out with his family, he felt betrayed, "He goes out, away, and when he comes back, walks in, does the things he used to he is acting. Performing what he used to be" (43). Hannah becomes a cradle of safety in his life in which he seeks his comfort zone He escapes the prison trial with Hannah's help to enjoy his personal leisure. Her entry into his life deterritorializes him. It shatters his identity as a revolutionary, political struggler, and a people's voice. The coming of intimacy with Hannah causes his life to rupture the reality he was hiding behind the face of a freedom fighter. His roles are then reterritorialized by his daughter and wife

Aila as a research scholar states, “It emerges that Will’s elder sister, Baby, then eventually Aila feels committed to the struggle of their ’kind,’ the ‘coloured’ and pay the price of exile for it” (Liliane 28).

Moreover, Nadine has placed the character of a Black woman much stronger than a Black male, i.e., she handed over the task of liberation to a kind who was given the least space. Nadine Gordimer ordained the loopholes of freedom in the hands of black women. Deterritorialized black women in the wave of revolution occupied the platform of resistance to overcome the betrayal. Sonny was only used as a pawn by Hannah to rupture the weaken the spirit of South Africans. At the end of the novel, it’s Aila who realized the courage will be required for liberation and thus, she recorded herself in history as a writer asserts, “For the first time, Gordimer valorizes the black woman’s participation by providing the centrality it deserves. (Sonza 107).

Nadine Gordimer conveys the internal situation of her characters which are influenced by both political and social confrontations. For her, writing is not something natural but a responsible act as quoted by herself, “Writing is always and at once an exploration of self and of the world: of individual and collective being” (Gordimer, *“Lectures on Contemporary Literary Criticism”*). She maintains this stance in her characters like Sonny, Will, Aila, Baby, and Hannah. Through the mouthpiece of Will, Nadine opens up the inner turmoil of her characters to display how Will suffers from his father’s masquerading political confrontations for the sake of Hannah’s company. His father’s betrayal broke him, distorted his faith in being real and chose to become a clown because he pretends to be happy and joyous beneath the exaggerated masks. Nadine firmly believed it is the task of writers to show the bitter face of apartheid that it becomes important to necessitate the requirement for

disclosing the despicable plot of capitals so as to ensure the aggression in artists' rebellion against the distorted society becomes valid as she related it analogically, "with the artist's rebellious integrity to the state of being manifest in life around her or him: then the writer's themes and characters inevitably are formed by the pressures and distortions of that society, as the life of a fisherman is determined by the power of the sea. (Gordimer, "Lectures on *Contemporary Literary Criticism*").

As the end of the novel approaches, it is observed Sonny has changed due to the remorse of lacking the ambition to free his people from the black complex. The difference in Aila's behaviour bothered him as to why she chose to become a revolutionary. He defined his subtle role in the fight against apartheid and needing Hannah as, "He and Hannah begot no child; the revolutionary moment was to be their survivor. The excitement of their mating was for that. Though ironically. Aila was the revolutionary" (Gordimer. *Son's Story* 241–242).

It's quite paradoxical, Sonny, the person who was opposing the white rule was also imposing the English language on his people. He became inspired by Hannah's way of reading and rich diction. It is another paradoxical image of Sony, though he was the opponent of White rule he admired their language. Sonny escaped from his real mission to a life of sexual pleasures. His territory was invaded by a woman. This fragility of him cast a huge impact on the life of Sonny that's why he concluded that in the coming times ahead, it will be him to note the collective effort of his mother, Aila, Baby and his father about what it casts to become a free independent state. Further, he compares the South Africans who became revolutionaries with desert dwellers who absorb the heat of sand for the sake of survival or those people tolerating

the chills of snow to survive as he says, “That’s what struggle really is, not a platform slogan repeated like a TV Jingle” (Gordimer 276).

Further, the exchange of culture is opaque in the novels like *July’s People* and *The Conservationist*. The arrival of the Smales family into the household of July highlights the numerous differences between the lifestyle of abandoned natives and lavish colonials. The culture of master-servant fostered by the whites is ruptured by the revolutionary campaigns. Standards of living are the demonstration of one’s culture which is visible in the opening of the novella *July’s People* where like every day July offers tea to their masters in the two pink cups with spoons. On the contrary, blacks use clay cups for drinking purposes. The depiction of cultural exchange is portrayed with intricacy. These literary works shed light on the stark disparities between the abandoned native population and the opulent colonial society, as exemplified by the Smales family's immersion into July's household. The dynamics of the master-servant relationship, established and perpetuated by the white colonizers, are disrupted by the revolutionary movements that unfold throughout the narratives. The disparity in living standards becomes a tangible manifestation of one's cultural identity, as illustrated in the opening of *July's People*. In this scene, July, as a routine gesture, serves tea to the white masters using two delicate pink cups accompanied by spoons. Conversely, the black population relies on clay cups for their everyday beverage consumption. These contrasting practices symbolize the cultural divide and highlight the social tensions that permeate South African society, which ultimately ignites a wave of protests and unrest. Further, in the novel *The Conservationist*, Mehring captures the culture of farming and poultry by conserving the nature which are in itself an attack on the economy standards of blacks. The true

beauty of a farm lies in its ability to yield productivity. In the pursuit of reasonable productivity, one must maintain a vigilant watch, allocating every available ounce of attention to the multitude of tasks at hand. This steadfast dedication is required to achieve even a modest level of success. Furthermore, it becomes imperative to acquire a comprehensive understanding of husbandry encompassing both animals and crops. Such knowledge serves as a shield against deception from those under one's employ, while empowering the farm owner to strategically plan and execute farming operations with confidence and expertise. Moreover, within the pages of the literary masterpiece titled "The Conservationist," Mehring skilfully delves into the intricate tapestry of agricultural practices and the rearing of poultry, all while highlighting the profound significance of preserving nature. These profound acts of conservation, in their essence, challenge the prevailing economic norms that have historically disadvantaged the black community. Preservation of farm is equal to imprisoning the culture of natives. Mehring acquires the knowledge of farming, husbandry and crop to guard the authoritative eye on black's ambushed properties as Nadine explains, "Reasonable productivity prevailed: he had to keep half an eye (all he could spare) on everything, all the time," (Gordimer *Conservationist* 18). Culture is closely attacked by the colonizer's invasion and in the wake of the revolution, the same culture insulted by the whites is adopted by them to ensure their life.

In this chapter, the objective of Deterritorialization is achieved. Deterritorialization and Principle of Assignifying Rupture study the process of decolonization in the vastly occupied territory of the African continent, South Africa, immediately followed by re-territorialization. Decolonization is the semblance of Deterritorialization. The political divide based on racism impacted Rosa from the

beginning of her young age. Earlier, she declined her political position but meanwhile switching the line of flights, she gained the consciousness of resisting the colonizer from her country. This chapter helps us to understand the becoming of South Africa from a colonized empire to a liberated one in the wake of anti-British consciousness. In the same manner, Mehring, a controller of the economic resources, growing his empire on the green lush lands of South Africa had his ideas of the capitalist debunked by his son Terry. Sonny, in the lust of Hannah, copies the colonizer to re-assert his lost territory. This chapter helps us to understand the matter of becoming in terms of enduring revolution rather than desiring slavery. In the end, it emphasizes on the trade of culture which gets hampered with the knock of deterritorialization and vice versa adaptation of culture by whites in the times of revolutionary protests.

Chapter 4

Capitalism and Schizophrenia

Capitalism is a machine deriving social and political domains, which, is apprehended in the select fiction of Nadine Gordimer. Capitalism is a quest to overpower/ suppress natural endowments. The aim of Western powers in South Africa was similar as they promoted the colour division to increase the labour market and slave business to obtain raw materials. Forces of imperialism incessantly encouraged Apartheid to dissolve the colour-based racism in the consciousness of blacks. Capitalism fosters the institution of production, so, in the context of South Africa, the main resources of production were land and people. The role of Capitalism towards the holistic working of South Africa and its unscrupulous design led by the multi-white forces strengthened their bourgeoisie position, as pointed out by an author, “Imperialism invests in South Africa, perpetuating its capitalistic structure and inevitably giving a stronger material base for Apartheid ideology” (Sakarai 1629). Further, for, Deleuze and Guattari, Capitalism is more about the manifestation of what people desire. That’s why, colonizers recognized the difference between blacks and themselves. Nadine Gordimer embarks her work on the master and slave relationship, where the master is a Western bourgeoisie who recognizes the desire of South Africans i.e., labour and living, and colonizing blacks’ consciousness is the best route to extract the material resources of South Africa. It is through the blood of slaves; that the white-collar colonizer was capable of establishing its market in the various parts of South Africa.

In terms of Deleuze and Guattari, Schizophrenia is replaced by Schizoanalysis where social oppression is exerted by psychic repression. But Capitalism fosters Schizophrenia because societies after the Industrial Revolution were measured by the power of materialistic assets which ultimately changed the social frame of society in Apartheid affected South Africa. So, a society driven by capital desires its suppression.

The groundbreaking book "Anti-Oedipus: Capitalism and Schizophrenia," by Gilles Deleuze and Félix Guattari, offers an insightful examination of the complex relationships between capitalism and schizophrenia. Their approach explores these events' psychological and social aspects, going beyond a simple economic critique. Their comparison of schizophrenia and capitalism provides a unique viewpoint on the forces forming modern society. According to the Deleuzian-Guattarian paradigm, capitalism is a machine that creates and consumes desires continuously. This is similar to the schizophrenic mind, which is marked by an endless stream of connections and products of desires. According to the authors, there is an ongoing process of deterritorialization and reterritorialization in both capitalism and schizophrenia. Similar to schizophrenia, capitalism is described as a deterritorialising force that destroys old social structures and creates new ones. This is similar to the experience of schizophrenia, in which thought patterns deviate from accepted social standards and result in unusual perspectives on and interactions with the outside world. Capital is always moving and circulating in capitalist systems, which is similar to the schizophrenia experience. In both cases, this unceasing mobility embraces a dynamic, constantly evolving condition while opposing rigid structures.

Further, Marx and Freud are the two major resources for the Schizoanalysis concept which is about how a certain society is synthesized and the role of the individual psyche in it. In this process of Schizoanalysis, desire binds the creative process, which in the context of South Africa, is the imperialistic forces controlling the social space and individual's consciousness (sub), which is, the psyche of the majority of South Africans. Deleuze and Guattari argue that societies become more productive when desire is left to perform its potential or it gets liberated from the subconscious seat of the mind. In the case of Nadine Gordimer's South Africa, natives' consciousness is undertaken by the influence of imperialism due to which, on the contrary, their desire for freedom is hooked at the back of their subconscious mind. The attitude of no resistance against the colonizer is equal to accepting the domination. It works as an agent of disclosing realities. The phase of colonization that occurred through the length and breadth of South Africa, signified South Africa, in two colours, black and white, as an author elucidates, "Schizoanalysis returns to the question about fascism Reich had posed: how did the masses come to desire their oppression? But it returns with a new way to answer it: libidinal and social production are not parallel and homologous domain but contiguous and directly interconnected" (Holland 26). It implies that humans are addicted to their subjugation in which the author confirms that desire and social production are not in the equation but they are rhizomatic i.e., interconnected. In the novel *Burger's Daughter*, Nadine Gordimer shows the consistent conflict within Rosa, who refused to adopt the lineage of Burger's, but the communist party didn't allow her to do so. It is, because, Schizoanalysis deals with the idea of production which already took

place in a monstrous face in South Africa when the dominated libidinal blacks broke the barricades of their trapped consciousness i.e., given to them by white collars. The discourse of the desire to rule and to be free becomes the antithesis of whites and blacks. One of the forms of oppression that took a violent wave amidst the mushrooming resistance, was Dingaan's Day, in which Lionel Burger's party ANC held armed protests against the anti-pass laws through which blacks had been suffering for the past twenty-five years. Meanwhile, agitation was taking place against the rigid white supremacy, a South African J.B. Marks claimed South Africa to be its territory, as Nadine writes, "Africa belongs to us" (Gordimer 107) for which a young man named Mofutsanyana was shot dead, 700 blacks were taken to prisons, a young man Nkosi was put to death. As desire is a two-edged sword, so, Lionel Burger's desire was aiming at liberating South Africa from the colonial desire of Imperialism, which could be achieved through the cooperation of black workers and peasants, as he says, "National Liberation, phase one of the two stages of a revolution that will begin with black workers' and peasants' republic and complete itself with the achievement of socialism" (109).

In the novel *The Conservationist*, Nadine Gordimer situates South Africa in which industrialization was spreading rapidly, and a self-obsessed industrialist Mehring bought a huge piece of black territory. Because of this blacks' exodus happened and a big loss to the environmental assets also occurred. Industrial growth in South Africa at the cost of blacks' lives reduced their existence as the desire for producing materialistic assets in the form of mining and construction. Imperialistic forces portrayed the delusional picture of South Africa by extolling its growing progress as "The people of European stock refused to compromise with the system

peoples. The Bantu peoples showed no desire to give up their own language and institutions for those of the whites” (Gorak 246). It implies that natives of South Africa refused to cooperate with the policies of industrial setups being launched on their territories by capitals which ultimately invited resentment. Whites’ tendencies to crush the South Africans in the name of Apartheid was aimed at sucking all the resources of South Africa to create a one-sided world of development for which Gorak writes, “From the mid-1970s, executive greed government mismanagement, and black protest combined to push the country further and further behind its competitors (246). Mehring is an ultra-face of capitalism who accumulated objects of sanitation in his house but on the other side, he provided nothing to his farm workers.

Further, Capitalism is a phenomenon in which a state’s economy is controlled by a few individuals. However, Michael Foucault defines Deleuze and Guattari’s kind of Capitalism as “it would be a mistake to read *Anti-Oedipus* as the new theoretical reference, but as an ‘art’ . . . [that yields] answers to concrete questions . . . : how does one introduce desire into thought, into discourse, into action? How can and must desire to deploy its forces within the political domain?” (Stivale *Schizoanalysis and Literary Discourse* 46). In the book, *Anti Oedipus*, Deleuze and Guattari present the real-life based story of Jakob Michael Reinhold Lenz quoted by George Buchner in his novella *Lenz*. Similar to Albert Camus’s *Myth of Sisyphus*, Lenz too is dealing with the problem of unrest and boredom, which Deleuze coins as, “A schizophrenic out for a walk is a better model than a neurotic lying on the analyst’s couch” (Deleuze and Guattari, *Anti Oedipus* 9). They suggest it is better to communicate with the world outside than getting worried about

the unrest as, “A breath of fresh air, a relationship with the world outside” (9). As he meets nature, Lenz establishes himself with landscapes, snowflakes, gods etc. and what he feels he has had previously a sort of connection with everything around him. This process of connection is devised as machines by Deleuze and Guattari, “Everything is a machine. Celestial machines, the stars or rainbows in the sky, alpine machines—all of them connected to those of his body” (9). Heterogeneous connections are the producing machines maintained for which Deleuze and Guattari write, “There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machine together” (9).

Likewise, all the characters in the novels of Nadine Gordimer are seeking liberation from the cocoon of British colonialism, racism, and prejudice. Deleuze was intensely fascinated by Karl Marx, so much so that even before his death he pronounced that he would write a book entitled *The Grandeur of Marx*. Deleuze and Guattari firmly believed that “any given social formation restricts or structures movement or flows” (Parr 40). Nadine Gordimer in most of her novels has mentioned the mega revolutions following the protests in Africa. In her novels, Nadine has shown the stark reality of blacks who are bound to follow the fixed structure designed by the whites themselves. On their lands, settlers devised discriminatory policies. These fixed structures, Deleuze and Guattari called “Coding”. The Capitalist system decoded the feudal structure and involved the society under new laws and regulations Deleuze and Guattari state that capitalism is the composition of a social machine which lets out the flow of money under its control. On the same hand, it also encourages the desire for which the best example is consumerism as Deleuze and Guattari state:

Capitalism therefore liberates the flow of desire, but under social conditions that define its limit and the possibilities of its own dissolution so that it is constantly opposing with all of its exasperated strength the movement that drives it toward its limit. (Pfeifer 265)

It implies that capitalism is the sole social machine which acts or earns capital by deciphering the demands of individuals in a particular society. For instance, as British colonizers overtook the territory of South Africa, the first thing, they did, was capture the natural assets (the only way for their survival) to promote slavery. Because controlling nature is equivalent to colonization as it goes in *The Conservationist*, “Reasonable productivity prevailed; he had to keep half an eye (all he could spare) on everything all the time, to achieve, even that much... could plan farming operations with some authority” (Gordimer 12). Mehring, an agent of colonizers, keeps an instant check on the productivity of farms to achieve as much as possible in a shorter period. Further, money generated from the farm is distributed across the South African territories to demean the blacks. In a maximum of her novels, Nadine Gordimer iterates the theme of repetition with a figment of difference in the lives of characters and their social interaction with the society around them. The characters in Nadine Gordimer’s novels suffer from the attitude of the white-dominant society. Desire is the foundation of colonialism. Nadine Gordimer has mentioned the protests and revolutions which decoded the fixed structures passed by apartheid in some of the novels like *Burger’s Daughter* and *Sport for Nature*. The Soweto uprising is an example of a revolutionary protest. Soweto is an acronym which stands for South West Township. The decoding begins with raised voices as violence surges. Soweto was the epicentre of the revolt. Before the turning of Soweto into revolt, an excerpt

from the University of Witwatersrand reported that in the bygone year, there is a massive increase in the blacks' killings as statics reported, "854 murders; 92 culpable homicides; 1,828 rapes; 7682 with intent to do grievous bodily harm, four hundred thousand people in Soweto do not have homes" (Hirson, *Year of Fire Year of Ash*). Further, he stated that the blacks saved their lives by hiding themselves in the streets and caves of the churches. The streets and caves of the churches became their shelter. Many Soweto people faced starvation, bullets were fired like rain and the knife crossed their bodies without any pre-announcements (Hirson, *Year of Fire Year of Ash*).

The Soweto uprising was paradigmatic to the ongoing conflict initiated by the students. Many students were injured, the whites who supported the blacks were either murdered or injured, and the hospitals were full of wounded Africans. There was a fury against the denial they faced. Nadine captures this chaos in words of agony and despair that the schools became the epicentre of protests which ultimately filled the empty beds of hospitals with students' blood as colonizer answered their aggression with machine guns for which she stated, "raided high schools and picked off the targets of youngsters escaping in the stampede, also wounded anyone else who happened to be within the random of their fire" (Gordimer 354).

These protests and revolutions are guarding the light of the struggling nations. If we sneak into history, it is seen that capitalism emerged from the evolution of earlier feudal systems concerning to which there is a famous quote by Karl Marx, "Hitherto existing society is the history of class struggle" (Marx and Engels 1). The struggle between opposite classes is the constant of history. In the space between differences, protesters demand freedom. Marx divided society into two major classes

i.e., Bourgeois and Proletariat. The labour class which produces the product belongs to the latter while the one that controls it belongs to the former. In Gordimer's novels, this sort of division is apparent in characters like July (*July's People*) and Jacob (*The Conservationist*) wherein she has defined the translucent relation between Master and Slave. In her novels, Nadine depicts the conditions of enslaved Africans through the medium of her characters to rip open the underground political and economic situation in which an individual is seeking one's freedom and then desires it collectively for the entire of Africa. Further, she shows it in the small actions carried by both dominant and repressed ones. In post-colonial terms, the master is the bourgeoisie having control over all the means of production and the slave is the proletariat, the human resource for the production process. In terms of Deleuze and Guattari, the slaves are the desiring machines as they describe it in the context of Desiring Production, "The concept of desiring-production prevents the desire from being understood in terms of what we 'lack' (Parr 68). From Plato Freud, according to Deleuze and Guattari, Desire is misunderstood as something that individuals lack but, on the contrary, it is a factor responsible for mass production which they give an example of a lawyer generating evidence by investing psychological energy and a case of social production, it is achieved by corporeal energy.

In *The Conservationist*, Nadine Gordimer explains the tussles of South Africans and their impact. Nana Sita, an old person, ended up in prison when he refused to vacate his land. Further, he was humiliated and died. Paradoxically, English newspapers celebrated him as a saint (Gordimer 131–132). She has turned the pages of history to explain the grave reality of the racist attitude reflected in behaviour. Apartheid is like Deleuze and Guattari's "desires machine" by which

whites display themselves to be in power over them. Maureen Smales passed derogatory comments on July to empower herself to seek her still dominant position. On the contrary, when the dynamics of South Africa were continuously evolving, she couldn't accept July to be a free man on the free territory. Maureen Smales and Mehring both have an impulse to define their own identity by their slave's position as an underling. They split their identity in terms of Black and White. Black is inferior, having no political rights, no land to settle, no space for cultural artefacts or activities and at last, no individuality. Alan Patan in his novel *Cry, the Beloved Country* shows that colonization and post-war years in Africa exaggerated hunger, lack of employment, migrations, depression and alienation among so much more. Nonwhites were not fully paid for their labour while they worked in the gold mines, "When the new gold is found, it is not we who will get more for our labour. It is the White man's shares that will rise, you'll read it in the papers" (Pereyre 12).

July took care of the assets of the Smales family but was not allowed to use them. In their possessions like Bakkie, a car and a gun, they believe their powers were vested. Many a time, July smirked at Bakkie. That's why when Nadine shows the reversal of roles in *July's People*, as the Smales saw their capital soon coming under the control of July. He took control of the keys and fled to the market. Meanwhile, Maureen and Bam were bothered because he didn't ask them before leaving. She reflects the White people's shock in terms of their non-acceptance. Bam and Maureen have blown a bolt from the blue in their interaction on account of July's independent behaviour. In the same way, Mehring imposes his authoritative attitude because when he stops children from touching the guinea fowl eggs, he imagines it as saving the assets of the farm. Essentially, he was showing off his capitalistic ideology. His farm

was his capital. While associated with it, he was very much closer to his much-adored capitalist supremacy. Desire plays a huge role in the dissemination of reproduction and production. Deleuze and Guattari make a way to understand Marx's capitalism in the vein of desire. In *July's People*, Nadine pictures the social, political, and economic structure free of white dominancy. The desire to overcome racial discrimination motivated the blacks to overthrow the white people's rule. Further, Nadine paradoxically points out the changes in the Whites' lives in South Africa too—because now it has to be them who will need to adjust according to Black rule. In addition to this, Gordimer has also tried to show that the Blacks will emerge victorious. The master and servant relationship and its subsequent reversal between Smales and July foretell the capitalistic version of a South African society. In such an association, it's only the servant who is being treated unequally while the master enjoys his suppression. Similarly, Nadine has openly defined an egalitarian African society through her characters like July and Jacobus. Nadine, in her novella *July's People*, shows that when the colonialist's desire to capture the Blacks under its self-made rule went to its peak, the desire to escape from the side of blacks also began with the highest intensity. This tendency of liberation is defined by McTodd Gowan:

In any system involving masters and servants or citizens and slaves, revolt is possible—Spartacus, for instance, is not unthinkable—but its chances of success are limited because it challenges not just the system's structural arrangement but also its philosophical basis. To grant freedom to Spartacus would amount to an admission of equality that would have undermined the entire Roman world. (Gowan 4)

It states that any society influenced by master-servant polarization is sure to come under the rage of rebels like Spartans who rose against the Roman Empire to set up their independent territory. Further, Nadine posits the view that Jacobus and July are not paid properly for the services they offer to their masters. Jacobus used to take care of the Mehring's land farms and July, despite Mrs Smales's inappropriate behaviour, kept offering her the best-enslaved treatment. This inequality prevails in Nadine's characters because of the consistent violation of blacks's rights and their selective exclusion from both political and economic social spaces. This is the site where Deleuze and Guattari's term Schizoanalysis plays an eminent role in understanding the master and slave relationship. Deleuze and Guattari replace psychoanalysis with Schizoanalysis. It stands for social production as Eugene and Holland write, "Schizoanalysis adds the discovery that labour power and libido are in essence two sides of the same coin, even though they are separated by Capitalism in its historically unique segregation of reproduction from production at large via the privatization of reproduction in the nuclear family" (Parr 67). From Plato to Freud, the desire was somewhat lacking but Deleuze and Guattari completely rejected it by saying that Schizoanalysis produces what a society or individual aspires to be (libido). Therefore, Adrian Parr asserts, ". . . social production is purely and simply desiring-production itself under determinate conditions" (68). In the novella, *July's People*, July is the centre of production for the Smales. It is through him that they exercised their bourgeoisie status. July is the site for Nadine from where she dictates the pinnacle of the White regime. In this contest of black versus white, July questions why whites who even utter our native languages are not like us and always carry the aura of the dominance of being White.

For Smales, Bakkie was the way to their redemption. For them, it was the Bakkie only, which could drive them back to their days of freedom. Conversely, Bakkie became a centre of desire to hold the whites back from gaining what they aspired to because July refused to remain a servant—rather saved his skin by taking the vehicle outside without seeking the whites’ permission. Anxiously, Maureen was waiting for July to come back with her object of liberation. Further, she noticed July along with logs of wood and acted like she was concerned about his whereabouts other than the Bakkie. On the contrary, July smelled her intentions, when Maureen tried to dig inside his mind, for which July says, “But they tell me at mine there’s plenty trouble. People are coming home from there, they don’t want to stay, they say there’s burning, the houses, everything” (Gordimer 67). It made Smales hopeless about their turning back to their origins. The black’s desire to overthrow white rule distorted the position of whites. The fear of becoming subject to black dominance was haunting them. Though Nadine displays the utopian picture where blacks have reached the position to take full control over their territories, identity, and materialistic resources what is it that motivates Blacks toward their complete freedom? According to the philosophy of desire by Deleuze and Guattari, the capital system treats the proletariat as a desiring machine. It dictates how a colonialist mafia dominates the weaker section to generate end products for them. One such product in Nadine Gordimer’s novels is slaves. It produced a class of slaves by selectively excluding them from human rights, violating them for being black and hiring them to perform their household chores. Further, Nadine also displays those whites who enjoy the convenient life at the cost of their material well-being which directly impacts the African society in a pessimistic way as a research

scholar writes, “Gordimer sets the plot of *July’s People* in a dystopian future to warn of the catastrophic consequences if the economic exploitations of Africans and the political hegemony of Afrikaners that apartheid has instituted continued unabated” (Erritouni 69).

In *July’s People*, Nadine foregrounds the sudden awakening of Africa from the slumber of slavery. It gained its consciousness and now it was the black people dogged by the spirit of liberation. Nadine Gordimer through this novel explains the heft of civilized blacks, which was vanishing. The desire to become free was getting stronger day by day. Nadine Gordimer has created a vision where blacks are in power while whites are facing the rule of blacks. Paradoxically, in this reversal of process, whites are looking for shelter in the black’s houses. Nadine Gordimer draws the upend picture of South Africa from where every citizen of South Africa possibly thinks of its liberation. The whites are lampooned for their capitalistic approach to the blacks’ territory by blacks due to which their economic condition is also meagre. Gowan defines the capitalistic agenda as a vicious circle of extracting money, as he stated, “With capitalism, the economic relation ceases to be inherently unjust, which is why the blatant persistence of injustice gives rise to critical voices only after the birth of capitalism” (Gowan 4).

In *July’s People*, Nadine has depicted that the way to South Africa’s emancipation is only their freedom from apartheid. The enclosing territories, the ban on movements, the captured places of better livelihoods and all the necessary assets to spend a good life are all taken away from them. Nadine in this novel embarks the relationship between the Bakkie, a gun and the Smales categorically, which is the model of capitalism. As they find these objects are slipping from their

lives, they start feeling less powerful as Gowan mentions about the equation between the object and subject concerning Capitalism. The object becomes the epicentre of the desire to retain the power stasis as a researcher notes, “But in capitalism, the lost object acquires a substantial status it doesn’t have. It appears as something substantial that the subject has lost through a traumatic event insofar as it appears accessible in the form of the commodity” (Gowan 26).

Nadine Gordimer has successfully shown the relationship of dependency of power on objects and how the capitalist reflects himself to be in power through the value of them. Through this novel, Nadine has conveyed the essence of upper and lower binaries in the frame of racial inequality. A black has no right to afford the white’s way of life as it is they who will decide for the blacks to advocate for them their political, economic and social way of life. Further, Gordimer through the mouthpiece of Smales’ gathers the incidents from their life during apartheid and also covers the period when whites were being clean-washed from South Africa’s lands. Furthermore, Nadine highlights the urge of blacks to oust the white’s rule by depriving them of their lands to reclaim them as well as all resources. Apart from the subjugation of black men during apartheid affected South Africa, Nadine also mentions the misery of women surviving therein. In *July’s People*, an eminent research scholar portrays the reversal role of antagonist and protagonist as the two worlds with different classes and genders are opposite to each other where Gordimer decides to empower black over the white in *July’s People* for which he states, “ And what lends the text its peculiar urgency is Gordimer’s decision to cast in the (reversible) roles of protagonist and antagonist a female as representative of the white world and a male as representative of the black” (159). Further, Brink quotes

an excerpt from *Soul on Ice* to narrate the racially polarized South Africa in terms of women's position in South African society. It implies that colonizers diminish the identity of black women to instil norms of superiority over white women. Desiring black women's subjugation becomes the symbol of slavery for black women, while, for white women, it becomes the symbol of freedom. Ironically, he states that hugging a black woman means holding slavery and with a white woman, it seems to be freedom as he writes that he knew white men converted black women into the mark of slavery whereas formed white women as the picture of freedom. So, the research scholar asserts that embracing black women is equal to encouraging slavery and white women's enduring is parallel to choosing freedom for few as he states, "Every time I embrace a black woman I'm embracing slavery, and when I put my arms around a white woman, well, I'm hugging freedom" (Cleaver 160 – 162). This difference between white women and black women is highlighted by Nadine Gordimer through the channel of living differences between the blacks and whites, as she states:

July's wife felt an immediate level of difference between their way of living their lives with that of the Whites, on their arrival into her house. The expectation of having to provide them what they had left behind in the city was quite unimaginable for her. Further, Nadine shows the kind of life White people desired and lived was beyond the imagination of common Black people as it is apparent when Nadine writes, "White people here! Didn't you tell us many times how they live, there. A room to sleep in, another room to sit in, a room with books . . ." (Gordimer 22)

In the novel *Burger's Daughter*, Gordimer shows the protagonist's anxiety towards the apartheid system. Earlier, Rosa never chose to become the face of resistance for South Africa and its people. She planned attempts to run away from its darkness to the light of white countries anywhere. She desired to live a life where she could see her life free from everyday embarrassment and humiliation. In a politically disturbed state, Rosa looks upon herself as an image which represents its worst picture and baggage of expectation which associates herself with Lionel Burger, her father. Further, Nadine portrays the clash of desires. On one side, it's her people who wish her to pick up the pending assignment of freedom left by her father, meanwhile, on the other side, it's her private life, which is a matter of top priority for her. While the reader goes through the novel, it is apparent to him/her that Rosa is a kind of an individual who is looking for a cue where she can hide her personal space. Hence, it is of utmost necessity to dig out the role of desire in both her personal and public space as a researcher writes, "There is a kind of imagination for which personal relations can seem meaningful only when they are touched or threatened by a turmoil associated with the political realm" (Boyers 62). Further, Nadine shows that Rosa is searching for identity in a colonial hit place. Therefore, this conflict can resemble to Prospero's complex, where Prospero enslaved Caliban on charges of rape. The colonial master desires to rule the races, rejecting their identities and a desire to control them. Similarly, Rosa is tempted to run away from the conflict zone and a historical burden is confusing her. Coming across from the horizons of life, where the whites are in the majority on the lands of Africans and therefore denied them. Nevertheless, Rosa's life didn't pass as she wanted it to be. The timely emphasis on Rosa's movement from one nation to another and what happened erstwhile depicts

the deep impact on her life. Though Rosa was quite a stubborn child yet even then she knew how to handle the world outside, which recognizes her by her parents' name, Nadine reveals an incident of her school-going days, she writes, "Rosemarie Burger according to the headmistress's report is one of the most promising seniors in the school despite the disadvantages—in a manner of speaking—of her family background, came to school the morning after her mother was detained just as on any other day (Gordimer 5). Maximum of Africa's history consists of depression and trauma. Further, Nadine explains the privilege whites have gained over blacks by underestimating the rights on their territory, resources, and the pangs of separation. Given the situation of South Africa in the apartheid era, she explains the internal conflict of the protagonist where she is struggling to feel like a legitimate resident of her land. This very enigmatic situation drives Rosa on the platform of choosing desire for herself, i.e., either to run away from what her father Lionel Burger, went so far in his efforts or to stay upright in the front of oppressor as Nadine draws the ironic face of the whites by an essence that the white people worship the ultimate power of justice and encourage the practices of racism. It reveals the white people's contradiction in refusing the humanity of black man as Nadine Gordimer states, "the white people in general in our country, worship the God of justice and practice discrimination on grounds of the colour of skin; profess the compassion of the Son of Man, and deny the humanity of the black people they live among" (Gordimer 19). Furthermore, while describing the peak of internal colonialism clouding South Africa, Nadine Gordimer explains the fusion of personal and political turmoil taking place inside Gordimer's mind because of the capitalists, the whites, have totally disturbed her life by depriving Blacks of their rights to live a peaceful life as Karen Halil writes:

Her journey is an arduous one, for she must establish her textual flexibility not only between the oppositions of personal and political discourses, but also between the complex network of political discourses which construct her. As an Afrikaner woman she must explore race and gender; she must travel the world “round as a navel” to learn to be at “home” in her body as a private woman and to find her “home” as a political subject in South Africa. (Halil 13)

Rosa’s first struggle is to discover her own identity among the people where her own self is highly divided into a woman and that, too, white. Moreover, it was also difficult for her to convince the majority of South Africans that she was there to take a wholesome stand for their rights. Inside out, she was stretching herself to the highest altitude to establish an identity like her father. One of the difficulties in her path was the pre-established bench of her parents as they fought white rule with utmost courage. A research scholar writes about the difficulties an individual faces in the process of claiming their own individuality, self-responsibility and choices because social spheres control the consciousness too as he states, “what determines the individual being is not consciousness per se but the social and cultural world that shapes consciousness” (Sakamoto 261). In the same box, Deleuze and Guattari also state that a subject is a composition of its social, cultural, and political atmospheres.

Nadine chose the character of Rosa to transfer the story of a white communist woman to the world as she said, “. . . as a question: what is to be like the daughter of a hero, in a country where social strife still produces the hero figure” (Gordimer 17). Further, Nadine states that Rosa was eager to spend a normal life but the burden of fulfilling her parents’ expectations hovered over her. That’s why she kept moving from one place to another in search of peace and her own identity

as she writes, “human conflict between the desires to live a personal, private life and the rival claim of social responsibility to one’s fellow human advancement” (17) In light of Deleuze and Guattari’s concept of capitalism, on one side, Rosa desires to live a normal life but on the other end, it is the powerful colonial, political discourse, which inhabits and incites her to spend a life according to her wish. The political and social factors put her private life on the public radar. She was highly influenced by the status of her parents. With every step, she recalls the days she had with her parents.

Throughout her journey, Rosa seems to integrate her present with her past by recalling the sufferings she has gone through after her parent’s demise. Further, Nadine shows Rosa’s quest to search for her identity, which is somewhere lost in her father’s persona. Nadine Gordimer explains the dilemma of Rosa Burger in explaining the death of a man as she says, “How can I explain that the death of the man—the man in the park was part of the mystery” (Gordimer 78)? Only after his demise, does she recognise the importance of his father’s presence in her chaos-filled life as Nadine Gordimer writes. “As he had died, or the fact of his death existed in my presence without my having been aware of it, so I lived in my father’s presence without knowing its meaning” (Gordimer 78). In Deleuze and Guattari’s sense, according to Nadine Gordimer, South Africa is a place of productivity where the blacks are treated as desiring elements and their suppression ensures the products for the capitalist class, the Whites. Further, for Deleuze and Guattari, the identity of desiring machines is not fixed, it keeps on evolving: resonates with Nietzsche’s concept of “Will to Power” as a research scholar asserts:

This is to say that the ‘desiring-machines’, as ‘elements’ of ‘desire’, are not to be thought of as identifiable ‘products’ or ‘objects’ that enter a process of production while maintaining a fixed identity or organization; rather, the identity of those ‘objects’, and indeed the identity of ‘desire’ itself, is ‘caught up’, as it were, in the process of production, constantly changing in the drive to make new connections, and to grow and expand. (Marc 117)

It elucidates that the identity of desires also undergoes a significant change as the elements of desire function in the direction of production. Such is the nature of capitalism that it keeps evolving to find new connections and along with it also increases its scope. Given the ongoing turmoil in her country, Rosa moves to South Africa to meet Katya, her father’s first wife in the hope of meeting a sound life. It is her country’s political drivers who put barricades on her escape and killed her parents, though, she managed to escape. The number of South Africans who had known her father desired Rosa to occupy the vacant space of Socialist communists left by her father. On the other hand, her inner voice desires to leave a country, which already has a hero, i.e., Lionel Burger.

Nadine has represented not only one identity marker for Rosa but multiple markers with qualitative assets as she is the daughter of a revolutionary, a woman who is seeking independence, and finally, a revolutionist fighting for the freedom of Africa. Deleuze and Guattari cite the example of a mouth. They explain the mouth is an eating machine and a talking machine. Further, it has been found that Rosa’s character is largely comprised of the wars as she went into the stream of consciousness mode while recalling how twelve years old child witnessed the Sharpeville massacre which left an ultimate impact on her and it was similar to

changes happening inside her body but she hold on to the rope of faith as Nadine Gordimer writes, “But then I have to believe that when Russians moved into Prague my father and mother and Dick and Ivy and all the faithful were still promising blacks liberation through communism” (Gordimer 112). These events affected her deeply, in the style of stream of consciousness, in the frame of Deleuze and Guattari’s term, is Schizophrenic, as she produces reality around herself in the process of looking for her own identity as a research scholar mentions, “Thus, in so far as ‘desire’, a dynamic and productive becoming without any fixed being, is to be understood as the principle that ‘underlies’ the world, existence, life, and hence the ‘real’ itself” (Marc 117). In another instance, Rosa connects her internal journey of destabilization due to wars fought against each other when she was quite a small bud, “In 1956 when Soviet tanks came into Budapest, I was his little girl dog paddling to him with my black brother Bassie, the two of us reaching for him as a place where no fear, pain or hurt existed” (112). Further, Nadine through the mouthpiece of Rosa depicts the distraught mental and emotional states that haunted her life for all the times to come, the disturbed pictures of her father, and the continuous shift between different prisons, which developed the horrible insights into her. It is the rough yet cruel face of capitalism where it left its desiring machines merely to be a colonizer or slave or a prisoner if they step out to rise above its decisive face.

Europeans desired to settle on the African lands with the intent of snatching away their lands, culture, and traditions. Henceforth, forcefully, they imposed the superiority of their culture on Africans. Though whites believed in God it couldn’t justify the racism coming on blacks by Abraham Lincoln, once said, in support of

red men that the God of white is partial who came to white men and addressed them its eternal policies and laws for the whites' benefit but nothing for red men as he states, He gave the white man laws but had no word for his red children whose teeming millions once filled this vast continent as the stars fill the firmament" (MacArthur 339). Further, he elaborates on the double standard of Whites as he addresses his people which somehow appears in the *Burger's Daughter* too, "The white man's God cannot love His red children or He would protect them" (338). While diagnosing the characters surrounding Rosa's life, she could be seen rolling in and out at the back of her mind about her traumatic past as also as a free child having no burden of expectations.

The process of othering is in the veins of colonizers. Rosa was a white woman but she was scared of starting all over the cycle of resistance, movements, and distributing leaflets like her father did as she already knew that only failures are waiting on the other end. Rosa was lost in the journey of knowing herself. Claire Terblanche, the childhood colleague of Rosa, once extended her request to sign a leaflet, which she refused, as Nadine writes, "A few pieces of paper, a few months, and you'll be caught. You will be traced easily or someone you've trusted will get twenty rand and sell you. An enemy of the people. You'll disappear into detention" (Gordimer 122). Without a doubt, Rosa carried a deep impact of her father's suffering within her, that's why, in between moving away from her place to France and thereafter, to London, she desired peace and love. Inner wars drove her to the solution that to achieve equality— the black majority had to join hands with some of the white revolutionaries who had erased the boundaries of racism. Like her father, she too believed in the integration of white and non-white people as the way

to liberate Africa. But she saw the idea of freedom lacking in the consciousness of her people except few who joined her. So, the foremost task for the revolutionaries is to drag the idea of freedom from the subconscious to the conscious mind. Rosa believed in the power of struggle as Nadine Gordimer portrays, “But the struggle for change is based on the idea that freedom exists, isn’t it? That wild idea (Gordimer 304).

In the novel *The Conservationist*, the meaning of life for its natives changes when a capitalist bully steps on their territories. Further, according to Schizoanalysis, the job of capitalists is to reverse the fixed structure. As Massumi writes schizophrenia is a play of producing unlimited meanings which are further distributed in the individual’s consciousness as well as society as he states, “ that emerges when fixed meanings and beliefs are subverted by the cash nexus under capitalism. Hence a first reason to write *Anti-Oedipus* from the perspective of schizophrenia” (Massumi 2).

One of the vicious turns that Capitalists take place is by widening the difference between their colour and “other colour.” For them, the colour black is associated with no identity while also it desires to restrict the identity of blacks under the influence of its repression and subjugation. The capitalist is desirous of fixing the identity of its slaves. But the Schizoanalysis works on its control or say it overpowers the other as a research scholar asserts, “Deleuze and Guattari will refuse to separate political and libidinal economy, and will in effect combine them, instead. Yet, at the same time, it is one of their primary objects of investigation, capitalism that first created and still maintains the split between the two” (Massumi 7).

Nadine communicates the character of Mehring as a staunch capitalist. For him, the farm is the site of production as he opines, “No farm is beautiful unless it’s productive” (Gordimer 74). Further, for him, the farm is a site to execute his colonial position. He does this by appointing Jacobus and other slaves on the farm to take care of his materialistic possessions. He exercised the valour of his being in power by taking control over the South Africans’ assets as he believed, “On the farm, it is the time for conservation—buildings to be repaired, fire breaks cleared, he must go round all the fences with Jacobus” (Gordimer, *The Conservationist* 78). Thereafter, he reiterates slaves should not be given any relaxation. “The sort of jobs they’ll never think to do unless you tell them to do it” (78). Using Jacobus as a slave, Nadine describes the social oppression in terms of inequality and the way Mehring managed his ultra-fab life on the farm. The reeds, eggs and animals on the estate are the resources he went over to the farm in South Africa to reduce his tax burden. To put it in other words, on his farm, the workers are the desiring machines who are working to serve their colonial masters. Mehring’s son once questioned the desire to become a white colonial master in a letter which he read while sitting on one of the best portions of his farm, i.e. third pasture when his son refused to accompany him to Johannesburg, South Africa and highlighted the colonial master’s psyche by saying that what kind of the white people are evading the territories of South Africa because he didn’t find anything beneficial in staying at a foreign place for nine months just to gain the musings of being superior as he says “What sort of people? I don’t see anything good (crossed out) anything to be gained by living for nine months as a cropped head with a bunch of loyal South Africans learning how to be master race because you’ve got the guns” (82). That is what Deleuze and Guattari

mention, for them, according to the execution of the character of Nadine Gordimer, Mehring is a Schizophrenic who went on the one side of the corner to establish his empire, controlled its economy, and its people and conserved their natural resources via social and psychological repression of the South African natives. For him, the only passage to firm his feet on the farm are by dominating Jacobus with the human resources working under him. His portrayal of the African lands is the presentation of colonial consciousness with which whites submerged Africa into the pit of colonialism as Nadine presents it, “They are black as everything except the glancing river, but alive, like it, where everything is dead” (82). For Mehring, a black South African is a yes man on whom he has natural rights. Further, Nadine goes on to explain how a fire on the farm distorted Mehring’s strength as he saw reeds, willows and cattle too get burned. He felt like his assets slipped from him, it explains, according to Deleuze and Guattari, how it brought a breakdown in what inspired him to choose Africa as his place of settlement, Buchanan defines that the crux of Schizoanalysis lies in making desire productive and even the world around is the composition of desire only. Desire controls both ‘materialistic infrastructure’ and ‘ideological culture superstructures’ (“Schizoanalysis of Literature” 5). Later, again, his farm is filled with reeds, willows and all that fire had taken along with it for which Mehring says, “Things rot or grow; rot and grow through becoming some organism other than the one they once were” (Gordimer 300).

Further, Nadine passes the character of Mehring through the trails of fear when a dead body floats near his farm because it is the dead body which conquered the conservative consciousness of Mehring, “the industry that is the source of Mehring’s wealth. Not only is Mehring directly responsible for their circumstances,

but the peace and serenity he enjoys on his farm are dependent upon the institutionalized racial violence that keeps the location politically subdued and quiet and that in this case has resulted in the death of a man” (T. 124). Moreover, the floating of a dead body represents the return of the white regime as Ninganna T. writes, “it signifies that a site of repression is bound to return to consciousness in threatening and subversive ways” (124). Also, the black dead body represents the oppressed site of racial violence and a face of opposition too. Nevertheless, a dead body is the desire of the majority of Whites.

In the novel *My Son's Story*, Nadine takes her readers through the internal situation of Africa. Sonny, the main protagonist, the only educated man, rose from the psychological barrier of being black and aimed at establishing an identity for his people. After he became a teacher, he thought of changing people using disseminating education. This very idea of being a serving class tore him apart and he was determined to take firm action against the Afrikaner “Apartheid.” He saw the dream of free Africa, sprout the same spirit among his people. The apartheid went inside the lives of South Africans like a virus that it took control over marriages, businesses, living areas and borders too. In the case of Sonny—Hannah, a white woman, becomes the curse of his life, and the kind of emotions he has for her, drives away his political commitment, “needing Hannah—sexual happiness and commitment were one” (Gordimer 86). At the beginning of the novel, Sonny seems to be a strong-minded revolutionary but Hannah colonizes him by distancing him from his family. Further, Nadine explains the chaos in the life of his wife Aila and his children. Somehow, his ignorance invoked a true revolution in his wife Aila. She graced the cause of the African revolution for the sake of its freedom and

revolution. The desire to be free awakens Aila differently as it is visible in an incident, “When Sonny returns home after this weekend, he learns of Aila’s arrest and that the police have found explosives hidden in their room” (Sinha 67). Further, the desire for Hannah is narrated by Nadine through the omnipresent narrator Will, Sonny’s son, who after discovering his father’s illicit relationship with Hannah, felt desolate and dejected, as a research scholar writes:

The Oedipal conflict is almost parodically archetypal; tortured by the thought of his father’s illicit sexual relationship, Will in an act of mirrored scrutiny (which has a long tradition in Gordimer’s novels as I have argued) tries to apprehend his father’s image and the basis of its power and in so doing also turns his gaze onto himself as he puts it: “I resemble him but my face is a mask moulded from his and I only look out through it, I don’t inhabit it as he does”. (Jacobus 39)

Furthermore, Nadine represents how desire motivates Sonny’s life in an unlikeable way as his fast-moving closeness to Hannah, a white woman, becomes a question of integrity for the cause of his people. The internal conflict pressurized him to think, “Nothing is simple in a life and a country where conflict breaks up all consistency of character” (Gordimer 135). Though it’s Sonny who represents the new wave in South Africa Will explains the real picture of South Africa as Jacobus writes, “Will refers to his community generically as “people of our kind,” at their most caught abject in the “humble traps” of “drink glue sniffing, wife beating, loud-mouthed capering. . .” (Gordimer 13). Blacks, the desiring machines are seen as influenced by the zero awareness of the world. The fusion of capitalism has hugely influenced the blacks’ lives. People felt betrayed by the entry of a White woman

into his life. His son Will was quite paradoxical as he couldn't take what his father was doing and what he was pretending to be. The desire to stay around machines went away. In the name of liberation, Sonny was even distancing himself away from reality as Deleuze and Guattari write, "Desire is a machine, and the object of desire

is another machine connected to it" (Deleuze and Guattari, *Capitalism and Schizophrenia* 26). Further, Sonny establishes himself as a face of change but he

fails to produce these changes in the consciousness of the Black majority, he involved himself with the white woman as a scholar writes, "But what he only vaguely realizes is that he has compromised his allegiance to the party on the ground that the party owed him something, for Sonny becomes 'Sonny'. It is this hubris that leads to disaster" (Sinha 131). So far, his life instead of a role for many Africans turned out to strengthen white regimes. Though Hannah claimed many times that she stood for the African's cause of liberation but on the contrary, it is again a white face, which conjured the Black spirit, to weaken it. The desire for another woman

invites only self-doubts in Sonny's life and questions his movement against apartheid and deviations from his family. On the contrary, it's his wife Aila who drew the picture of his vision as she was the one who was waving the flag of resistance. In a way, Sonny felt replaced and humiliated owing to the result of his chosen actions. Later on, he realized, "The core of life, which he had thought with Hannah, in reality, belongs to his life with Aila. Because of Hannah, Aila was gone. She whom he had always regarded as 'poor Aila' was the revolutionary now" (131).

Nadine shows the poor side of Sonny fascinated by the white woman. After her coming, Sonny stopped struggling for the liberation of his people. Further, Nadine shows how his personal life impacted his political commitments at large as

the comrades in this massive movement rejected him by declaring him a sexual pervert. Furthermore, since his son was born, he always wanted to see him as a writer but on the contrary, his son, was developing a hatred for his father. Sonny neglected his family even when he heard that his daughter Baby tried to commit suicide, never did he bother to ask Aila about her needs or his son's needs. Hannah was his desire and vice versa. Nadine picturizes the Hannah as a desiring machine for Sonny whom he enjoys as a machine of pleasure. Deleuze and Guattari used the word machine literally not metaphorically. When a machine produces a product, it fixes its identity but in the case of Deleuze and Guattari's machine, the identity is not fixed. As in the case of Sonny, a rapid transformation is continuously happening, his growing hatred for Aila and also self-hatred for his decisions made him lame. Nadine mentions his ego when he finds that he needs Aila and he regrets going back to Aila as an act of guilt as he says, "to pretend to want poor Aila, oh my God—the act drained him, in shame. Sometimes, he felt a final spurt of anger, towards Aila, and sperm turned to Venom (Gordimer 47). It elucidates the suffering of Sonny and his desperation to reunite with his wife Aila whom he overlooked in the lust of desires for white colonial woman Hannah. But the remorse and feeling of guilt raved him down into helplessness as he was drowned in the depth of his acts. For him, it was becoming difficult to accept the consequences of loving a woman against whom he marched and also got imprisoned. White skin lured him, somewhere, it is the failure of consciousness, to deal with the standards of superiority complex indexed into the consciousness of blacks to make them not desire their own freedom from the clutches of white masks, deceiving, black people on the multifarious levels to execute their capitalistic goals. He was a total failure but the desire to stample down

the chains of supremacy was conducted by his own family members. He felt rejected and dejected because Sonny was misused as a materialistic asset in the hands of whites to weaken the revolutionary moments filling the blacks with the feeling of liberation and freedom for all. In one of her interviews, Nadine Gordimer, deeply reflects on the outcome of materialism, “It seems that materialism has conquered all” (“New Perspective Quarterly”). Sexuality is taken as a sort of material in which Sonny is objectified as a sexual pervert finally keeping him away from the philosophies of his earlier phase of life i.e., self-respect for all in spite of color biasedness. Further, it could be concluded that Sonny fell into the nexus of desire and capital, and failed to understand its design of colonial inception working from within.

This chapter focuses on the third objective of the thesis i.e. To understand the psychological and philosophical approaches of Deleuze and Guattari’s and apply the same to select texts. It is an approach to find the implication of one of Deleuze and Guattari’s most seeking psychological approaches to Capitalism and Schizophrenia, which is basically the further branching of desire. While approaching Nadine Gordimer’s select fiction through the lens of Capitalism and Schizophrenia, it is observed that racism was a small seed and it kept growing in the consciousness of South Africa equal to a big tree. Blacks in South Africa were reduced to null recognition because collectively, consciousness accepted their degradation at the hands of the colonizer. From the above discussion, it is concluded that there is a desire for synthesis in the traits of capitalism and schizophrenic tendencies in the characters. Desire is the driving energy leading Nadine Gordimer’s characters either to choose their downfall or their ascension. In the novel *The Conservationist*, Mehring is a

symbol of consumerism culture, the epic outcome of Capitalism, who kept on extending his footsteps in the various parts of South Africa. He oppressed black people around him and he refused to take the accountability of any black men working on the farms he snatched. Schizo's spirit of the white colonizer, Mehring is a true authoritarian capital as he kept natives away from the production of Eggs and Piccanins which reflects that he is the controller of land and economy. Since, he is the authoritarian figure, farm workers and other natives become independent of him for meeting their daily needs for the sake of survival. It is what Deleuze and Guattari say, conforming to the spirit of colonial boss and colonizer, wherein, the former becomes the silent adopter of passive changes taking place around him and accepting his subjugation silently, which further, breaks down in the novella *July's People*, who showed up a large amount of courage to hide white master and his family amid the boiling protest taking place in South Africa. In this novel, July becomes the white imperialist and whites become blacks owing to the ongoing protests and violent action against the white authoritative regime. Materials like Bakkies and guns are the two big material assets for taking control over the whites. Further, the philosophy of Capitalism overlaps with the trails of Smales' family consciousness as they found it uneasy to adopt the black way of living and the desire to colonize the blacks on any discriminatory ground was fuming away with the launch of worldwide protests against the material conquest of Britishers. Further, in the novel *My Son's Story*, the first educated black South African coming from the cracks of a distorted nation, jumped into the whites-made system to manifest the benefits of education among school children, becoming a symbol of fall. The education system determines the basic growth of a country but during the Apartheid reign, the syllabus and its part of

education were implemented according to the convenience of the colonizer so as to convert natives into the British objects. Sonny initiated a movement to beat the white's ideology of superior and inferiority as he believed only education imparted through the channels of black's intellectuals, will eventually help to bridge the gap between the capitalist class and South Africans. According to the study of the chapter, Sonny got trapped between the nexus of white woman's lust and along with it, comrades mocked him for supporting white. Furthermore, in the novel. *Burger's Daughter*, Rosa Burger's desire for living a life apart from his father's and mother's repertoire expresses her eagerness for personal freedom. She also faced the storm of Britain's retaliation, imprisonments and assassinations as her parents went through all the violent face of the capital class ruling South Africa and its people behind the mask of carriers of civilization. It's during her face of line of flight to France, she realized her desire to organize a unit of young people to uproot the Apartheid. She did it because of her desire, not as payback for what her parents left out. Further, it is concluded that Rosa, eventually become a face of Black unity under which a large amount of the public roared against the discriminatory policies to reclaim their territories, and its resource. It's about owning land and its law by its own people. In all the novels, the journeys of characters align with the revolutionary spirit to undermine the evolving capital feet so as to stop the mushrooming settlers in the name of setting up industries, residential houses and civilization.

Chapter 5

War Machine and State versus Nomad

Novelist Nadine Gordimer deliberately structures her works around core themes including economic emancipation, political allegiance, and the pursuit of independence within South Africa's borders. Her deft depiction of characters struggling with the harsh reality of apartheid is evidence of her literary prowess. Here, the pen becomes her War Machine, a powerful tool she uses to expose the hidden sides of discriminatory legislation and targeted hatred. Gordimer deftly exposes the internal opposition bubbling up in South Africa via the fiction genre.

The title "War Machine" reflects effectively the social and psychological tyranny that permeates the story. The nomad, a person unconstrained by loyalty to governmental regulations, morality, or ethical principles, is the main player in this dynamic. This wandering life becomes a potent emblem of resistance to the repressive powers in operation. These nomads are portrayed by Gordimer in her renowned work "Burger's Daughter" as revolutionaries like Lionel Burger and his allies. She explores the intricacies of social upheaval via their battles, creating a web of resistance against the accepted standards.

War Machine is a unit of resistance against the armed forces or military rule organized by the state. The main objective of the state is to formulate policies aiming at conserving the social, political and economic bodies, defined as State Apparatus. On the contrary, extrinsic groups attack the apparatus of the state from the outside to reclaim their rights. In primitive times, people were ruled by the commands of chiefs means they didn't have state as Deleuze and Guattari say, "But the state is not defined

by the existence of chiefs; it is defined by the perpetuation or conservation of organs of power” (Deleuze and Guattari 416). State (White men) moderates the policies of South Africa excluding the participation of the majority to exercise the despotic colonialism. No doubt, in the case of South Africa, bearing the brunt of Apartheid, begins the process of becoming a war machine to intercept the violent state mechanism of Apartheid.

A nomad is every individual who occupies the position of a warrior. In the context of South Africa, blacks ousted from their territories, bound to live a life of suffering and psychologically, conjured to accept their racism-based suppression, are no one, but nomads. On one side, blacks are suffering the historical bent of apartheid and on the other side, the whites are frowning over them. Between these two ends, there is a long and wide stretch of colonization sucking the sources of South Africa. Besides the hegemonic rule of whites, the worst thing is the long silence of blacks. It is because consciously they are hypnotized by the superior races to believe that they are less than humans. Their consciousness has fully accepted the domination as whites’ civilization is the harbinger of salvation for South Africa. So, when the Blacks’ subconsciousness slowly creeps to accept a better self-view after their liberation—it results in a new movement in the form of Black Consciousness. The ANC and PAC were snapped and the agents carrying the wave of the revolution were arrested. The Black Consciousness movement bridged the gap between the protesters and the mainstream. This movement provided an unbeatable spirit to the emerging youth of South Africa. Youth which was moderated by the tenets of culture, identity and value systems was channelled by the dogmas of racism and capitalism under the current waves of an anti-apartheid jolt for which a critic states:

The preferred focus was to conscientize the population through direct political criticism of the regime; through infiltration of ruling organizations, including collaborating institutions, to convert them from within; and through ‘orientation politics’ which would address a range of educational, cultural, religious, and economic needs (Moodley 245).

It endorses the fact that right after 1960, South Africa was fragmented into many halves of racism. It resulted in the arrest of vocal activists cum leaders resisting the settlers. War machines then were silenced by shunning the African National Congress and Pan African Congress. Students were the mainstream of such resistance. Earlier, the movements were led by reclaiming the black culture, identity and values but later on, the narrative shifted towards the inception of a struggle against capitalism and racism. In her book, *A Poetics of Post Modernism*, Linda Hutcheon defines Post Modernism as “postmodernism is a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concept it challenges . . .” (1). Modernism opposed the tattered society because of the wars, emergence of capitalist class, break up of USSR and USA, the micro-narrative occupied much of the social, economical and political space. That’s why Peter Barry states. “In a word, the modernist laments fragmentation while the post-modernist celebrates it” (Barry 81). This philosophical movement questions the modern perspective of the Western world. That means Post Modernism was high on Scepticism, it discarded the objective reality by claiming that there is no human or cultural behaviour as the Western culture layout is extracted from the higher class. It experiments with the history of the past in present while modernism is much more occupied with the newness of what is yet to arrive, as a critic writes, “but the postmodern looks for breaks, for events rather than new worlds, for the tell-tale instant

after which it is no longer the same: for the “when it all changed” (Jameson 1). It is during World War Two when all the European colonies began to collapse —India gained Independence in 1947, the golden sparrow for the Europeans. Indonesia (Dutch East Indies) got independence in 1949 and the maximum of the territorial expansion of Africa got their freedom during the 1960s. With the onset of this sudden political, economic and social shift, immigration began happening as a writer writes, “In Great Britain, this mainly concerned Black male immigrants from the West Indies, as of June 22, 1948, the arrival date in London of the Empire Windrush from Jamaica, later followed by entire families migrating to primary England” (McHale 54). It is during this period that world politics got divided into two major camps by political ideology, known as the Cold War.

Erstwhile theorists draw upon these events as an approach to deciphering the becoming of a new world. Deleuze and Guattari draw a relationship between the state and war machine, according to them, the function of literature is to, “From a literary historical perspective, Deleuze’s notion of the health of literature clearly functions as a kind of ‘war machine’ against the dominance of institutional criticism in the modern period” (Buchanan and Marks 8). In their book *Anti Oedipus: Capitalism and Schizophrenia*, Deleuze and Guattari begin their work on this theme by proposing an axiom and proposition, “AXIOM I. The war machine is exterior to the State apparatus. PROPOSITION I. This exteriority is first attested to in mythology, epic, drama, and games” (Deleuze and Guattari 351). Further, they apply the myths to make understandable their idea of Nomadology carried from the works of George Dumézil.

This philosophy of Deleuze and Guattari fits accurately in the context of South Africa, one of the mega colonies of both the British and Dutch colonizers as a post-colonial analyst writes, “Less metaphorically, nomadism involves the practice of movement across territories, operating as lateral resistance across borders in acts of defiance of assertions of hegemonic control” (Young J C 53). It’s noteworthy that the arrival of the colonizers had a capitalist approach. Through their forceful invasions, they looted and plundered natural resources. Colonization rapidly started its expansion on the territories of South Africa rendered the natives landless—forced them to evacuate their lands. Colonizers conquered their territory by snatching away their right of framing political, social and economic rights. To replace them, they inserted organized violence by applying the political tool of apartheid. The heterogeneous lines of flight accompanying war machines or nomads seek to rupture the structural alignment of colonizers, which is discriminatory, derogative, and anti-human. Further, they define a nomad as a warrior who is unfaithful to his state in the Indo-European essence, he condemns the king, priest, and laws of the state. A warrior performs the function of resistance to free captive lands, break discriminatory laws, to solve the problems of migration. Further, a nomad instates its army to interrupt the organized violence of the state as a writer describes, “The West won the world not by the superiority of its ideas or values or religion but rather by its superiority in applying organized violence. Westerners often forget this fact; non-Westerners never do” (J C Young 32). It implies that the West ruled the world, not by its superior ideas, religion or its values but by adopting the methods of organized violence.

For their concept of State, they were inspired by the work of anthropologist and anarchist Pierre Clastres. In his work, *Society against the State*, he discarded the

notion that the state is some kind of a political and economic structure as a critic writes, “Clastres argued that the State is the condition for undertaking significant economic and political projects and the division of labour that ensues from these projects, and so logically and empirically the division of labour does not condition economic and political projects” (Parr 268). But Deleuze and Guattari in their book *Capitalism and Schizophrenia* portray the State as a powerful knot which binds labour power while also laying down the principles for its execution by adding surplus value to it. The War Machine is an exterior force disobeying the state to align itself in the interest of society facing domination, injustice, economic crisis, and political upheavals.

In the majority of her works, Nadine Gordimer treats protests and resistance as the face of War Machines. Among all those revolutionary protests is the Soweto Uprising. It was the chain of events flared up by the protests by the students of Black children in South Africa. The reason for such protests was the inclusion of Afrikaans as the medium of language along with English for only a few subjects. The British imposed laws for their lands, education, living style and all other aspects of daily life. The economic, social, and political ground of South Africa was running under the state of Apartheid, it was an organized violence against them. Many of the students gathered at the Orlando West to protest the new educational policy, which worsened as 500 students died because of a shooting by the police force. The Soweto uprising grabbed world attention and strengthened anti-apartheid sentiments. Every individual from the Black community adopted the role of nomad force—unorganized, apolitical with economic degradation—as they accepted themselves as the War Machine. One of the major turns in Gordimer’s novels is her selection of whites as protagonists. For instance, in the novel *Burger’s Daughter*, she projects the character of Rosa Burger

in the influence of her late father, Lionel Burger, who formed a War Machine to attack the premises of apartheid, as a scholar asserts, “White liberalism will sacrifice the long odds on attaining social justice and settle for letting blacks into exploiting class” (Roselyne L and Shigali 151). In her fiction, Whites are the ones who are organizing the counter-liberation front for the collective freedom of blacks, which, in turn, according to Deleuze and Guattari are the War Machines. In her fiction, she covers the Post-Modern edifice by showing the migration of whites during the aftermath of the deterritorialization, and interregnum period, reasserting the lives of blacks under colonization and broken black society. Further, in her novel, *July’s People*, through the characters of the Smales family, she highlights their paranoia when suddenly black war revolutionaries started occupying their annexed lands, vandalizing white assets and regaining control over their resources. The desire to escape from colonization invites the exterior forces to take control over the established discriminatory systems to destabilize the Eurocentrism hegemony. In *July’s People*, she subverts the white domination by arresting them under the black’s rule as shown by July, escorting Smales to his village mud house. The meagre livelihood of her characters shows the cruel face of settlers, they took over the posh farmlands and hounded them to the slum-like conditions. The essence of the coming of exterior forces lies in the formation of the new political order in the favour of the natives. Meanwhile, in the novel *Burger’s Daughter*, the melancholic picture of war machines (Lionel Burger, Rosa Burger and comrades) is shown by the tiredness of the character Rosa by the outrage of black people over the death of her parents whom they considered the saviour of South Africa’s freedom. In her novel *The Conservationist*, she portrays the character of Mehring to draw the miserable picture

of South African people running under the noose of a capitalist, who rendered natives landless. Robert J.C. Young writes:

In many colonized countries, settlers created vast farms and estates by driving off those who had traditionally lived on that land, some of whose descendants continue to this day to live in an impoverished landless limbo. Without land to cultivate, the only alternative is to drift to the slums of the big cities. Even the sanctuary of the slum is itself vulnerable, as in apartheid South Africa, or contemporary Mumbai. (45)

It draws the picture of South Africa trapped in the state apparatus of colonizers. They enclosed the South African territories by establishing the estates and farms by deterritorializing the natives. Now, as they were landless, they moved into the cities to spend a slum life. In the current global political scenario of South Africa, it is still under the navigation of racial injustices, the critic of Deleuze and Guattari writes “Inspired by Deleuzo-Guattarian political philosophy, the Occupy Movement presents one of the best concretizations of micropolitical resistance at present. The movement epitomizes an unrelenting struggle geared to radically confront the dehumanizing effects of global capitalism and political representation” (Reyes 12). The Black Consciousness movement, in the wake of the anti-apartheid movement, crossed boundaries to articulate the perils of apartheid policies worldwide. This movement in the words of Deleuze and Guattari is the front of the War Machine that covered the roads of South Africa to liberate itself from the white’s perspective of the label, “Blackness symbolized evil, demise, uncleanness, in contrast to whiteness which purity, goodness, cleanliness, and, the epitome of beauty” (Moodley 237). Nadine Gordimer counters the white consciousness of being superior in terms of

colour bar prejudices by mixing black and white as a united forum to break the rigid structure of Apartheid. The banning of the African National Congress also gave a free hand to white liberals to raise their voices for the liberation of blacks. Blacks allowed the inclusion of whites in the cause of their liberation owing to their Anti-Capitalist ideology, “Later, when Black Consciousness developed a socialist tinge, the cooperation with white liberals was not rejected because of their race or their objective privilege, but because they were seen as representing a bourgeois class enemy” (240). Steve Biko was the main lead who gathered many Go pieces who could act and confront openly the clumsy face of the blatant apartheid system, “The collective segregation and oppression based on skin colour, therefore, provided an eminently logical basis for assertion and independent organization. No longer would Blacks themselves be objectified in the negative image of ‘non-western’ instead, they reconstructed themselves as Blacks, who were self-defining initiators” (239).

The layout of Nadine Gordimer’s novels is based on political affiliation, economic liberation and the freeing of the territory of South Africans by putting her characters in extreme apartheid situations. Her *War Machine* is her pen by which she discloses the hidden face of partial laws and selective hatred and therefore, she illustrates her war machines in the form of fiction to convey the internal resistance happening across South Africa. *War Machine* is the amalgamation of psychic and social repression where its active player, the nomad, adopts no state policies, morals or ethic policies. In her novel *Burger’s Daughter*, she created the nomads in the form of revolutionaries Lionel Burger and his comrades.

Later on, when both Burger’s parents died under the violent white law, this place is taken by their daughter Rosa Burger. South Africa, which she portrays in this

novel, resembles the apartheid state of Africa in which whites were framing the livelihood of natives on their territory. After a chain of events, natives realized the psychic libido of whites', which triggered protests in every nook and corner. In response to these protests, Nadine Gordimer mentions the incident from Lionel Burger's life, the time when he was about to get married for the second time to Cathy Jansen, general secretary of the textile union. The mine workers burst out on the roads to protest the defamatory policies of whites. One of the prominent faces of the African Mineworkers Union, J. B. Marks was arrested. This resulted in the delay of their marriage. On 16th August, the white force overtook the Communist office of Lionel Burger and Cathy Jansen, therefore, arrested them under the charges of exaggerating anti-state activities. Further, the whites' roadmap to capture the movements of resistance didn't stop with only arresting revolutionaries they also devised laws and set up acts to weaken the communist movements as Nadine writes, "Along with more than fifty other people, Black, White, Indian and coloured, many of whom were communists (...) the couple were charged under the Riotous Assemblies Act with having aided an illegal strike and also with having offended against something called War Measure 145" (Gordimer, *Burgers Daughter* 185). As the character of Lionel Burger is inspired by Bram Fischer, a staunch lawyer in favour of African liberation, the traits from his ideology and life are imprinted into Lionel Burger by Nadine Gordimer. Further, the revolutionary nomads were booked under the treason trial too. Under the banner of the miner's union, they formed a group of nomads from the rejected labour, Red Indians, Black people, homeless and unskilled to give out the resistance with full force as their aim towards conducting protests was to upgrade the apartheid-affected society. Lionel Burger followed Indra, according to Deleuze and

Guattari, as a scholar writes, “Deleuze and Guattari identify Indra with their concept of the ‘war machine,’ which ‘in-itself’ remains outside of sovereign authority and before its legislative power insofar as what they come to call the war machine in the guise of Indra operates against State power, both the sovereign and the law” (Olkowski 73). Nomads reacted against the state policies for the overall freedom of subjugated people who were being discarded for their skin colour and the level of harassment they faced was that whites treated them like animals. Rosa Burger was born amid political chaos. Owing to her turbulent life, she kept escaping from becoming a war machine like her father. In her journey of becoming a nomad, Rosa undergoes many stages of self-introspection as her childhood was composed of wars, upside-down world affairs, migrations, and blood battles due to World War I. Because all this caused her trauma from the beginning of her childhood, she preferred to run away and not participate in the communist party’s agenda of liberation for all.

Nomads seek an Anti-Capitalist regime by not favoring the exploitation of slave workers. Banning political organizations and unions like ANC and Mineworker is one of the political movements to halt the anti-colonial movements. Deleuze and Guattari’s ideology of war machine, state and capitalism is concurrent with the Schizo: nomad is a schizo in the quest of uncovering the aims of the capitalist class. A nomad is not a neurotic simply lying on the couch to accept the one-way policies of the ruling government, rather, it is schizophrenic, out on a random walk to check out the conditions of natives living under the xenophobic government. It’s his umpteen desires to release the occupied territories of enforced settlements which fit exactly in the context of South Africa. Earlier, when the seeds of colonization were spreading on the territory of South Africa, its natives were unaware of the agenda

behind the rapid foreign settlements. Thereafter, when colonizers began plundering their sources, natives started realizing this exploitation and then came the role of external force, an active player between the two ends, i.e., colonizer and colonized. As in the novel *Burger's Daughter*, the parents of Rosa, Lionel Burger and Missis Burger are averting the oppression through the means of establishing anti-apartheid organizations to uproot the hegemonic law of Whites, that is what the actual motivation to derive such moments explained by Deleuze and Guattari, “For here is the desert propagated by our world, and also the new earth, and the machine that hums, around which the schizos revolve, planets for a new sun” (Deleuze and Guattari, *Anti Oedipus* 131). In their book *Anti Oedipus: Capitalism and Schizophrenia*, Deleuze and Guattari describe the coming of nomads as the coming of Zarathura, who is least concerned about the state—partial in economic and political establishment—that lacks empathy for their fellow beings such as whites owning every privilege at the cost of Black’s life ruined under the label of racism.

In the context of South Africa, the inclusion of Apartheid is the addition of an axiom from which Blacks are selectively excluded based on colour. The nature of the state is globally repressive but differs in the manner of its expression like whites surmount the Black’s rights by subtracting them from the South African territory. In the present scenario of globalization, preserving the rights of minorities is an example of an axiom of addition. The state expresses its despotic signification by framing the fixed boundaries and within its four walls citizens are bound to live and obey. Mehring, in the novel, *The Conservationist*, bans the entry of natives on the farm and its natural resources. The appearance of a Black dead body on Mehring’s farm and his zero concern about the death of a stranger lift the curtain from the differences whites

have with blacks. Further, when a herdsman reports to Mehring about the dead body of a black, he is infuriated, “Just leave it as it is. The police must come” (Gordimer, *The Conservationist* 10). The herdsman as an object of subjugation submitted to his master’s order and replied in a breaking tone, “Ye-e-es Master the herdsman says, long drawn out in sympathy for the responsibility which is no longer his. Ye-e-es is much better” (Gordimer, *The Conservationist* 10) . It is the state’s tool to oppress the subjugated by othering them, in the context of India othering based on caste is rampant even now. Similarly, Nadine Gordimer invokes the necessity of recognizing the Black’s mass destruction by reducing their identities in social and political spheres which she makes possible through the characterization of Jacobus, Herdsman, July, Smales family, Rosa Burger and Lionel Burger. His son Terry becomes the face of the war machine when he disowns his father’s state empire and also by refusing to accept any property. Terry left his father in dismal, weakening Mehring’s passion for expanding his territorial area. This is supposed to be Deleuze and Guattari’s way of conveying that this protagonist’s desire to oppress plays a huge role in fostering racial inequalities.

During the process of othering, a group of resistance takes place corresponding to it and it is none other than nomads. These groups aim to form allies with similar interests having heterogeneous components like alliances of racially segregated people. The purpose of these alliances is to dissolve the rigid structures. The first step towards this dissolution comes from the snubbed voice that chose to utter the songs of freedom and liberation. In the novel, *July’s People*, clubbed within a utopian narrative, the whites’ portrayal of seeking shelter from the black nomads is the becoming of a liberated Africa. Gordimer forays colonized blacks ruling whites by returning them

what the white complex offered them under the apartheid regime of inequality. The return to freedom is the resistance against state-sponsored discriminatory policies. The essence of a war machine is that it constitutes of heterogeneous components with multifarious layers within it. As in the context of South Africa, the opposing body governing the revolutionary junctions comes from all the sections of the society as Lionel Burger urges:

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 consciousness and class consciousness, and qualify to make unconditional common cause with the struggle for full liberation, e.g., a national and social revolution. (Gordimer, *Burger's Daughter* 123)

It implies that Lionel Burger was waiting for a day when the small units of white revolutionaries would merge themselves with the African National Congress to fulfil the movements of resistance which could be achieved by erasing the differences between black consciousness and class consciousness and a platform of whites and nonwhites supporting the black rights as a national and social revolution. Deleuze and Guattari name these protesting groups “Nomos” As Parr explains “Rather than existing within a hierarchical structure like a city, nomadic life takes place in a non-structured environment where movement is primary” (Parr 190). Further, the nomos is schizophrenic and desire to produce a free space for the natives to express their opinion without having any fear falling off them. Nomos has the desire to organize the units of resistance to set the downfall of colonial empires to return the natives to their lands and all benefits associated with it. Adopting the face of dissidence is equal

to reversing the majority black state other than a few white minorities ruling it. Nomos embark on becoming the War Machine to become a state itself but the difference lies in the people governing it. In *July's People*, Nadine Gordimer foretells the futuristic version of blacks adopting whites' way of suppression and treatment to give a sharp snap in their faces with their discriminatory policies or else it can also be seen that the War Machine follows the Deleuzian's style of Nietzsche's eternal return where in the journey of nomos in War Machine keep on swirling from becoming an object of resistance to become the subject of the state by conquering it by not following its principles and laws. However, it rather aims to build its policies, people-friendly, by replacing the colonizer with blacks. And the difference keeps on repeating to produce new states of becoming whereas Capitalist forces recognise the dominant one's need and produce desirable products to get their attention. In a tussle between, war machines and the states, it is the states that act on the war machine as an object and vice versa—war machines on states. Both forces desire to suppress and challenge each other to become a new face of resistance. As an analyst expert on Deleuze's studies writes, "Desire is not the good boy, not the positive force of history. Desire is the psychic field in which imaginary fluxes, ideologies and economic interests continuously clash. There is also, to make things clear, a Nazi desire" (23). Like Nadine Gordimer writes on the line of history to describe the internal conflict of black lives, similarly, the desire to act on a historical surface that the desire is the backbone of history upon which the flux of forces play a peculiar role in forming a collective ideology owing to which the conflicts occur across the length and breadth of countries as he states, "The field of desire is central to history" (23). War machines pose a threat to states owing to their exteriority. Bam and Maureen were asserting the

consequences of blacks taking the White government into their hands because the chief of the land didn't accept whites' presence on his territory. He was ready to sacrifice his cattle, the only resource of livelihood, for the sake of South Africa's liberation. After Maureen confirms the intensity of blacks' opposition, she asks him about the gun. Yet Bam confronts Maureen saying that the gun is zero in front of South Africa's handmade grenade and he pulls her out of the white hysteria, saying, "What rubbish. One shot gun. A toy— this is bush warfare" (Gordimer, *July's People* 155). The war between the schizos and the state creates paranoia, which leads the characters on the path of distrust for each other. July, a black, saviour of his white master and his family is still under the surveillance of Maureen's doubt and insecurities about whether she should believe him or not, as she explains to Bam, "So July won't fight any Holy Wars for that old man. He didn't murder us in our beds and he won't be a warrior for his tribe, either" (Gordimer, *July's People* 157). On the contrary, July feels bad for himself for not winning his master's trust as he rescues them from under the nose of rebels, seeking the blood of whites on every side. He sometimes felt he betrayed the Black movement by hiding them. Bam felt differently, and retaliates Maureen's false assumption as he declares "Good god! He runs the risk of getting killed himself, for having us here! Although I don't think he realizes, luckily" (157). The missing gun is used metaphorically by Nadine to express the downfall of the British empire. At a moment when the entire town's people are out to watch the dance Gumba Gumba, leaving their huts vacated, Bam and Maureen believed their tool of power is gone. Further, they search for it in their room under the mattress, on the shelf and even check on their children too. But there was no gun. Loss of the gun is a high spot pointed out by Nadine Gordimer to convey to her

readers the hidden importance of guns used metaphorically. Capitalists are the resource grabbers. All their materials of inciting domination were projected into the tools of power. Suddenly it was out of their sight. Whites own the blacks by not strengthening their being but by covering all the means of economic progress under their surveillance. If we stretch our neck for a while to know the basic cause of *Bastille Day*—popularly known as the stimulator of the French Revolution— it was a form of agitation composed of massive protestors who overthrew the old regime of King Louis XVI. This is the best example of the recent world-historical moment in which Nomadism dropped the state and formed a new government. Similarly, through her novella *July's People*, Nadine Gordimer primarily focuses on an imaginary South African world where nomads are breaking the prison of apartheid to liberate it in all aspects.

These opposing bodies are working for the cause of people according to one of Deleuze and Guattari's concepts, i.e., a body without organs. These bodies without organs are the assemblages of many agencies which are transmitting from one to another to spread the message of resistance as a scholar writes, "Described as flows, all things in the world, Deleuze and Guattari add, including humans, desire to flow unconstrained" (Ibrahim, *Critical Race Theory* 13). For Nadine Gordimer, in the context of resistance, the profound step is raising voices at least, being the majority. Through her works, she aimed to release South Africa from the contraction of their self-identity, political, and territorial fluxes. Just a few whites reduced the black majority to the fear of disappearance from global attention. Nadine Gordimer confronts the black reduction by introducing her characters of resistance in Deleuze and Guattari's other philosophical approach, i.e., Body without organs. The concept

of Body without Organs is derived from the French words *sans organs or Cso*. It is a wide concept discussed by Giles Deleuze and Felix Guattari. Even before them, it was used by French writer Antonin Artaud in his 1947 play *To Have Done with the Judgement of God*. Later on, they used it in their works, *Logic of Sense* and the two volumes of *Capitalism and Schizophrenia*. This concept has its layout in psychoanalysis, which deals with the body, conscious, and unconscious. In the previous chapter, while exploring the theme of Schizophrenia, the research concluded that it sets desire free. Likewise, Deleuze and Guattari state that a body without organs is also an uncontrolled part of a body having no organizational structures and hence it operates freely. Body without organs is a construction of Deleuze and Guattari's thought of multiplicity in which he argues that one part of the body performs multifunctions and hence, also, a body seeks to perform various functions by giving the example of the breast, as it is a machine used to fulfil sexual affiliations, baby nurturing etc. Antonin Artaud writes, "When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom" ("Body Without Organs"). Deleuze and Guattari have flourished this concept in their books *Capitalism and Schizophrenia*, *Anti-Oedipus* and *A Thousand Plateaus*. A body without organs is of the view that a body is limited by its functions. On the contrary, if restrictions are lifted from it, it will perform beyond the horizons of desire. Body without organs is another name for the resistance forces conquering the state-sponsored system by breaking it from all bonds on all sides. Therefore, its only aim is to achieve freedom for enslaved people. In this case, colonization is the mega model of hegemonic forces which deployed its political model to snap its policies on South Africa. Viewing it from the angle of Deleuze and

Guattari's concept of the body without organs uncovers another essential feature of nomads avenging war against the military rule of the state because the body without organs is no one but the nomad himself.

Nadine Gordimer weaves her characters of resistance in body without organs as it is witnessed through the journey of Rosa Burger's parents who didn't settle or fix themselves after getting rigorous bans on their party organizations and court imprisonment from the state. Rosa Burger, being a body without organs refuses to follow in her father's footsteps but later on the mutation of circumstances and incidences in her life, she chose the path of a true revolutionary. The nomads are the landless rhizomes fighting for the territory of their own as a writer states, "The French philosophers Gilles Deleuze and Felix Guattari have conceptualized the process of the appropriation of land and its confiscation from those who have formerly worked it, with or without legal title, through the concepts of what they call 'territorialization' and 'deterritorialization'" (Young 52). Blacks' deterritorialization in the hands of whites ousted them from their lands, forcing them to shift from posh areas to slum areas. In *The Conservationist*, Mehring displaced blacks far off from the fertile lands to the lands with no proper sanitization, littered surfaces, and unavailability of daily needs. A nomad is in search of a free territory like in the novel *The Conservationist*, through the mouthpiece of Mehring, it is being narrated to the readers about his heartless notion about the blacks because they are dead people who don't dare to lead an agitation against him, as Nadine Gordimer writes, "They are Black as everything except the glancing river, but alive, like it, where everything is dead" (Gordimer 108). Nevertheless, it is the manifestation of warriors for the wellbeing of its people surviving a political battle due to the lack of justice and a fight to convince the colonial force to

reclaim their territories. The white race after conquering the countries of South Africa is a capitalist venture of taking control over its fascinating sites and rare raw material its lands produced. Their desire to restrict the blacks from entering the space of fertile assets foretells the prolonged degradation of black people which might take years to restore the effect of colonization after the nomads ruptured the white's occupation. After coming back from a long two-day trip, while in conversation with his friend, Mehring mentions his planned territorial extension to Namibia to which she becomes infuriated. His friend defends Namibia from the occupation of a white capitalist. Further, she mentions just you came here after thirty years to claim your enforced rights on the Wel-wit-in mirabilis, the desert conifer in the shape of an octopus. Going ahead, she discloses how UNO and Rio Turn will send its tourists to picture these beautiful strange plants to display them in New York and Europe—mainly in Munich, Berlin, Bonn and Frankfurt to convince the people about how their ancestors visited Namibia. This will become an excuse to access their lands as Nadine mentions, “We Germans have very much interest for this country, young man” (Gordimer 164). Furthermore, she talks about his visit to Khan Canyon where he witnessed the tall standing pointed mountains. While viewing them, he took shelter under the camel thorn trees to look for the uranium-rich mountains at a point in time when the world was quite unaware of its significance. The idea of the invasion of Namibia made her a schizo visible in her supportive and defending words as Nadine writes, “Then she snatches the advantage by exhibiting that unlike his kind, hers has the honesty to admit their evasions. The Namib doesn't conjure up jealousy in anybody. So, it doesn't suggest the country belongs any more to Ovambos than Damaras, Hereros than Basters. It's demographically neutral. A desert. It's nobody in particular” (162). It's the turnover of

Mehring's friend against the state objectified as she pointed out his mission of amassing the huge natural resources of Namibia. Her verbal contribution is similar to the aim of nomads. Mehring provokes her back by remarking that he will continue grabbing the territory of Namibia despite of confrontation by her to which she bitterly fires back, as Nadine puts it, "They'll have the same rights as anyone else, but they're not likely to claim the country belongs more to them than the others because its name for the Namib desert. It'll be everybody's except who occupied it unlawfully" (162). War Machine is reterritorialized by the state-sponsored terror against the Blacks as it transfers its traits of violence, superiority complex, power abuse, controlling internal matters of life, enforced displacements and performing the traits of a revolutionary by becoming a rhizomatic body of resistance. The characters in the select fiction of Nadine Gordimer working against the vicious device of apartheid are nomads who have only a body without organs, used metaphorically, to express that nomads create their centre of confrontations against the white imposed policy of apartheid as a research scholar writes, "The nomad is shaped by an identity of being that is not connected to or bound by territory. Nomadology permits us to ask questions about the politics of location, the identities of the self, and the others and the relevance of both defined and undefined identities" (Zaheri 70). Launching a movement of resistance against the white hegemonic laws is more about establishing self-identity other than simply moving them away from the lands of South Africa. In the frame of the body without organs concept of Deleuze and Guattari, it is a schizophrenic machine moving from libido restricted by the social frame towards attaining the status of the desiring machine. Such machines produce events in history, which play a vital role in the downfall of existing hegemonic powers' status quo, as a research scholar writes about the machine, "Guattari's focus is

therefore not on the aspects of machines typically stressed by mechanisms, that is, the predictability of their movements, but rather is the fact that they are productive, that they do something” (Smith 99). Nevertheless, the war machine is a desire machine that dwells upon the heterogeneous social unit to reclaim the territory of South Africans. In Shakespeare’s *The Tempest*, Prospero’s act of evading Sycorax Island is admired as an act of bravery and courage but from a perspective of colonial studies, it is a matter of enforced settlement. Similar to the white’s burden of civilization, Prospero too undertakes the responsibility of civilizing Caliban, who resists the colonial master, Prospero too claims the right of his territory, as he says, “I must eat my dinner. This island is mine, by Sycorax, my mother.” For Prospero, Caliban is an ugly creature who deserves to be his slave. In the same way, Maureen Smales justifies her racial prejudice remarks about July by his colour. The function of the war machine is not to take the lead on physical grounds but also fighting consciousness that is, setting platforms of harassment for South Africans everywhere. Needless to say, Nadine Gordimer’s framed war machines are also seen in J. M. Coetzee’s *Waiting for the Barbarians* in which the magistrate disowns the emperor’s order of moderating the South Africans through torture, especially prisoners. Nadine Gordimer and J. M. Coetzee follow the chain of revolutionary movements by portraying the infuriated youth in their writings by decrypting the codes of capitalistic feet on South African lands. So, they engage the masses from different parts of South Africa to back down the imperialism on their territories. In other words, in post-colonial terms, it is a line of flight from “others” to “self-identity.” It comes from launching the staunch agitation against the ruling government. In the eye of the state, nomads are the anti-civilization sponsored terrorists whereas inversely, the state itself is the projection of well-framed militancy for the war

machines. So, when the two opposite ideologies collide with both physical and mental powers, a new mutation comes into form in the shape of fiery speeches, aggression, youth marches etc. One of the major events forming the history of protests is the Soweto Students Representative Council for which Nadine Gordimer writes, “Black people of Azania remember our beloved dead! Martyrs who were massacred from the 16th June 1976 and are still being murdered” (Gordimer, *Burger’s Daughter* 358). The major component of War Machines is the youth who recognize the loopholes in the system with their fresh eyes opening into a world of politics divided by the colour bar racism. That’s why while motivating the youth of South Africa, its leader, Rosa Burger delivered them a few revolutionary words, “They shall try at all costs to suppress the feelings of young men and young women who see liberation a few kilometres if not meters. There’s no more turning back, we have reached a point of no return as the young generation in this challenging country (358) Further, Rosa Burger strongly believed that the responsibility of colonized nation has to be taken by the student nomads when their elders couldn’t muster the courage to speak up for them. It is narrated in the highly critically acclaimed statement made by her, Nadine Gordimer writes, “Our children and our children’s children. The sins of the fathers; at last, the children avenge on the fathers the sins of the fathers. Their children and children’s children; that was the Future, in hands not foreseen” (360). Nomads have no rules, they undertake every small step to backlash against the violent laws of apartheid, which reduced South Africans from natives to strangers. War machines are always under the surveillance of the state. Even after protesting and the loss of lives, the leader leading the flock of revolutionaries is meant to be detained. In *Burger’s Daughter*, Rosa was also arrested with zero charges in the history of her life. The State made an effort to

bring Rosa in court as Nadine Gordimer states, “. . . that the State was expecting to gather evidence to bring her to court in an important breakthrough for security—a big trial . . .” (Gordimer, *Burger’s Daughter* 366). It is the hidden potential of nomads to overthrow fixed government formations. Nomads installed anti-white establishment force units out of which one is the Black Conscious movement. The void created by the white’s way of defining them in terms of savage, dark, and uncivilized poured an identity crisis into them. Ultimately, the result of such triggers is the wide awakening of a sleeping nation under the muzzle of white skin. With no doubt, Nadine Gordimer was the forerunner of emerging voices. So, according to Deleuze and Guattari, her fiction crosses merely the status of a book to attain the model of a war machine when the state machine-imposed censorship on her fiction. It was done to achieve zero production from her books. The derogatory and inferior labelling of South Africa’s defamation silenced the black majority as a research scholar observes, “He emphasized the images of dependency created for Blacks through how they were depicted in the white press, and expressed the need for deconstructing the implicit interpretative connotations, underlying values, attitudes, and interests of both the financial supporters and the readership” (Moodley 239). The drowning situation of Africa under the apartheid regime made South Africans believe that they lack the tools of power or ammunition to retaliate against the forces of White imperialist forces. Having not the least role in their territories, they take steps ahead in rupturing the posts of deterritorialization to reclaim their territories.

For Whites, blacks are the free space upon which the capitalist colonials can paint the image of South Africa as per their convenience and desire to produce the products from the negative institutionalization of the South Africans. The whites’ law

of apartheid is etched in the consciousness of South African history—this is no less than trauma or depression. The pessimistic projection of Africans knocked the South African native's consciousness to jolt the Whites' law of segregation. In another novel, *My Son's Story*, the leading character Sonny sparks the flames of revolution through the power of education. However, it is the magic of education, which encouraged him to rebuild his nation in an optimistic image. Further, Nadine Marks the contribution of Sonny in organizing a war machine. His war machine is largely composed of students whom he has taught at schools. As mentioned in previous chapters, Sonny's aim in life was to upgrade the status of South Africa, which was incomplete without education. So, he stressed imparting education to the students besides that he also remained an active component of protests held by the students. He was raised in Johannesburg with a missing account of his forefathers as Nadine Gordimer writes, "Where his great-grandfather or grandfather had come from nobody had recorded—the rough hands of those generations did not write letters or keep notes . . ." (Gordimer 5). Further, he contemplates as Nadine Gordimer again mentions, "He thought his great-grandfather might have come from the diamond digging in Kimberley" (5). His family whose hands were drenched in the cement, and arms loaded with layers of brick and mine dust were staying outside the town area. They were allotted the areas according to colour bias. In such a pathetic scenario, Sonny was only a ray of hope for his family and the people around them. In the place of mud and cement, he picked up the pen, which later on propelled him to feed the extinguished spirit of revolution in Africa. Between the students and him joining the crowd of resistance was the chord of self-respect he found missing. It was taken away from the white collars. The narrator of this novel is Sonny's son William who was a great admirer of Shakespearean philosophy. Very often he

aspired to visit Municipal Library but he was not allowed. On the other side, Whites used to come out of the library with books folded under their arms. Such events though appear to be smaller in nature but carry a huge impact, which formed a huge part of the history filled with reactions and counter-reactions. The reaction is triggered by the partial state-sponsored policies while the counter-reaction is the reply to the military. In a way, it can be said that in the process of dominating a particular society, both the military and state follow the same script of Western hegemony. Sonny is a weak body without organs because he couldn't stay for a longer run of time, a true devotee of the revolution. In his prison days, he claimed to be on the path of revolution besides that he fell in love with Hannah, a white woman. This was his flaw whom he blamed for his downfall. Indeed, it brought disappointment in both his political and personal life. As far as his illicit affair, it was hidden from the eyes of his wife Aila but his son discovered his extramarital attachment with Hannah when he came out of the cinema with her. Nadine Gordimer writes through the mouthpiece of William, "There was my father; the moment we saw another it was I who had discovered him, not he me" (Gordimer 4). After their eyes cross-checked each other, William was fully astonished because his father's mingling with a White woman put many questions concerning his loyalty to his family and the people, which Nadine Gordimer mentions Hannah's behaviour towards William. She blinked her eyes to distract Sonny and William to avoid the questions storming Sonny (4). Sonny aimed to eliminate the line of difference between Black and Whites. He waited desperately for such days but before that, he had to fight these ideological differences as Nadine writes that the difference between black and real black starts diminishing as desiring equality initiates the sense of freedom (Gordimer 25). It was not only Sonny's cry but everyone was wearing the harsh prints

of violence and cruelty. An occupation becomes questionable the moment it drapes itself in unjustified killings. Though colonists settled forcibly on other's lands they didn't longer stay there because resistance occupies the epicentre of everyone's lives. A deterritorialized country hires the bodies of resistance from every part to overthrow the outsider who acts as a subject while they are reduced to objects. The same scenario was visible in colonized Africa. The West legalized the dehumanization of Blacks out of which they produced energy for empowering their capitalist agenda as a scholar asserts about the decisive system where in matter, capital, and libido form the baseline for the convenient flow of desire in which the humans are involved with nature for the production of desiring units. Further, the author argues that desiring production becomes possible only after a relationship between capitalism and psychoanalysis. It is only through this process that desires produce slaves and consumes desiring-production as he states, "Capitalism and psychoanalysis are inextricably linked" (Olkowski 71). Sonny desired to stop the expansion of the West on its country because even though Blacks were hired as slaves but they were not treated respectfully and also the low wages were offered to them. The real beginning of his journey towards revolution began with his school students who expressed solidarity across the entire South Africa demanding equal facilities and posh areas to study like Whites' schools. Many students left the classes and stood with placards hanging around their necks stating, "WE DON'T WANT THIS RUBBISH EDUCATION APARTHEID SLAVERY POLICE GET OUR SCHOOLS" (Gordimer 26). Sonny explored the spark of revolution among the Black students. After coming out of the class, he corrected the sentences on the placards and advised them to improve the expression of their slogans. According to Sonny, the correct expressions present their serious commitment. Dozing off the

blazing flames of South Africa's uprising against the west domination was like sailing closer to the wind. In the chaotic distribution of South Africa's way of life, Sonny was oozing out of all the indifferences among the people who collaborated with him in advancing the student march. Nadine Gordimer attempted to show the importance of education through the character of Sonny and his students in the wake of liberation. In the past, it is quite visible that freedom, liberation, and equality can't be achieved with a single shot. To make it happen, it takes the struggle of years to bring a sea change in the people who had long accepted the degradation of their territories, culture, and ethnicity under the power of White rule. Sonny knew about the success of his movement—whose basic motto is self-respect, which can be achieved only by stimulating a small step and the conundrum of this step is his students. He empowered his agency of Body without organs in the school children. The school children were his nomadic forces, the schizos. Each word at the speeches weighed the word of stones as Nadine Gordimer mentions, "He had stayed children's hands when they picked up stones. But words, too, are stones" (Gordimer 32).

Further, Sonny's betrayal of his family took his wife, Aila to become a strong resistance unlike her husband Sonny. The fragmentation of Sonny's family estranged him from the empathy of his beloved. Separation caused his son and wife to discard him not because he deceived them but the entire of Africa, as well. He, somehow, caused a rift of self-doubt in his comrades who chose him as their leader. The debt of his moment was fulfilled by his wife Aila. Further, he also bought a self-attack on his self-respect as a research scholar asserts, "The father image is directly linked with separation. As a bright, coloured child Sonny was allowed instruction. He gained access to a status superior to the one usually enjoyed by his 'kind'" (Liliane 28). Besides this,

Sonny's interaction with Hannah was not only a personal domain of his choice but it reflects that Hannah was devised as a tool to weaken the protests by deviating the leader's attention from the main cause to her colour. Moreover, it is the Black woman who becomes the ray of hope in the darkest times of South Africa as a writer, explains, "*My Son's Story* informs the reader that Gordimer has in the making of South Africa's destiny, surrendered to Black women, the privileged position of white women. Hannah, the white woman, is represented as flawed in her activism" (Sonza T. 107).

In the resonance of a conflicted relationship between Sonny and Hannah, Nadine has explored the contribution of Black woman Aila. Through the craft of her writings, the role of a Black woman emerges—who was earlier enabled only to do the household chores while sneaking through the windows of her rooms to give out her part in the cajole of freedom. A nomad who was restricted to the four walls of her rooms was participating in the independence of South Africa. In the novel *Burger's Daughter*, Rosa Burger is placed by Nadine Gordimer to embark on the steps of South Africa's freedom. On the other hand, In *My Son's story*, Aila is launched by Nadine to encourage the hidden potential of the Black woman as per her participation in the acts of resistance. As a writer highlights Aila's suffering in the process of becoming a revolutionary she was charged with the Transvaal implementation machinery which instigated the terror acts in the occupied territories of South Africa. Also, she joined hands with the people who organized meetings for planting explosives. Along with that her daughter also joined revolutionary camps to realize the difficulties of being a revolutionary as Nadine Gordimer states, "As for Baby, she makes many revolutionary acts. She goes to the military camp to have experience in revolution. (Diakhate 3). Nadine Gordimer

exchanged the role of men for women in *My Son's Story* to accentuate the becoming of a woman as a nomad.

With no doubt, Sonny maligned his position of being a nomad. His involvement with Hannah was a direct signal that he supported the White's hegemonic role. He put his need for sexual gratification and political agenda on one scale. When it was about him taking his fantasies away from the Whites, he relied on it and failed his comrades. Thereafter, his wife and daughter assume the role of defendants a research scholar writes that Sonny ignores Aila because she lacks political understanding. Sonny as a political activist fixed Aila as a helping wife and good mother. Both Sonny and Will sidelined Aila as Nadine Gordimer writes, "Sonny and Will marginalize her because she does not understand political affairs" (Diakhate 4).

From the above discussion, it is concluded that all the characters involved in the resistance are against the white-sponsored scheme of apartheid. Mehring from *The Conservationist*, July from *July's People*, Rosa Burger from *Burger's Daughter* and Aila from *My Son's Story* are all the powerful packs of becoming, the revolutionaries. On the stage of the world, Nadine Gordimer's select novels are the true pictures of Deleuze and Guattari's two streams of State and War Machine. The state is the face of authoritarianism, on the contrary, the war machine is its opposite reflection. It is a two-edged juxtaposition of blacks becoming revolutionaries in the wake of Anti-apartheid protests happening across South Africa. The goal of the state is to retain its authoritative attitude to slow down the progress of blacks in South Africa. In the territories of South Africa, criteria of progress and development became the validation of whites settling there. White states coming to the land of South Africa aimed at creating a homogenous space where white will dwell but nomads interrupt

and assert their territorial laws. Moreover, this study extracts the two-edged nature of desire which functions in juxtaposition of blacks versus whites in the select fiction of Nadine Gordimer.

Conclusion

The thesis analysis the complex dynamics of resistance against the colonial desire to suppress, which is consistent with the Deleuze and Guattari's concepts of rhizome and deterritorialization. The idea of the nomad as an identity not restricted by place, as proposed by Deleuze and Guattari, is echoed in the depiction of characters as nomads who embody the spirit of revolution. To explain what happened in South Africa, Nadine Gordimer took its reader back to the era of colonization and then, explained how whites controlled the internal affairs of the state and hence, affected the lives of blacks. Her novels gathered the sentiments of blacks' uprisal against the enforced settlements and the colonials' desire to control the territories along with natural resources. Further, she took the readers into the pool of movements like the Black Consciousness movement, the Soweto Uprising, Sharpeville Massacre to imbibe the biased policy of white reign i.e., Apartheid and Segregation laws as to offer a resistance to British occupation.

This research is an endeavour to understand the rupture between the master and slave relationship portrayed in her novels. Along with that, it also focused on the themes of displacements and capitalism achieved by capturing the natural resources of South Africa. Through the binary of black and white, whites constructed a site for undermining blacks as inferior to them. Maximum of her characters bear the brunt of Segregation laws by which they are supposed to displace themselves from the majority of white residential areas. She lit the spirit of resistance in her characters.

The first objective of this thesis centres on scrutinizing the genesis of the Rhizome and Deterritorialization concepts expounded in Chapter One. The second

objective is a thorough exploration of Rhizome and Deterritorialization, coupled with the associated concepts outlined by Deleuze and Guattari. The four principles of Rhizome—Connection, Heterogeneity, Multiplicity, and Assignifying Rupture—are examined in Chapter Two and Chapter Three, while Deterritorialization, along with the Principle of Assignifying Rupture, is expounded upon in Chapter Three.

Rhizome functions as a binding force to assemble people from different races to form a unison for the liberation of oppressed blacks from the rigid Apartheid policy. The heterogeneity of black with white and their respective associations builds a strong cause for uprooting the white forces. For instance, in the novel, *Burger's Daughter*, Rosa Burger is the daughter of a white revolutionary Lionel Burger. After his death, Rosa Burger being a white woman, didn't wish to become like her father as she prioritized her personal life over public affairs. To avoid comrades from their father's party, she escapes the political turbulences of South Africa and moves to France. Thereafter meeting her black adopted brother, Bassie, she realized the worth of revolution. She returns and joins the youth from different races to erase the effects of South Africa. Association with her brother becomes the reason of becoming of Rosa. Besides that, in certain places, the Principle of Connection and Heterogeneity becomes unsuccessful owing to the fascination for the white colour. For example, in the novel *My Son's Story*, Sonny, the first black educated man from his clan formed a union to resist whites. But later on, meanwhile, behind the bars, he met a white woman Hannah with whom he fell into debauchery. Mingling with Hannah becomes the reason for South Africa's downfall along with his advocacy of self-respect. The principle of Multiplicity mushrooms the sentiments of people by bringing a change in their static acceptance of Apartheid. The principle of Multiplicity emerges as a catalyst for change,

shattering static acceptance of Apartheid. In "July's People" and "My Son's Story," diverse individuals, both male and female, join the cause of liberation, portraying a collective resistance against the oppressive regime. In the novel, *July's People*, the chief of July's village is ready to sell his only source of income i.e., cattle, as blacks protest hitting every road and street to diminish the existence of white rule. Similarly, in the novel, *My Son's Story*, not only males join the cause of liberation but also females join the protests in the face of Sonny's wife Aila and daughter Baby.

Further, the study of Deterritorialization evaluated in chapter three decodes the whites' consciousness behind invading the South African territories. In the novel, *The Conservationist*, Mehring, comes from the English world to establish his empire in South Africa by displacing the natives from their territories. Territorial deprivation results in economic crisis, slave business and the conservation of nature in terms of controlling natural resources and sexual exploitation. For example, in the novel, *The Conservationist*, Mehring controls the resources of South Africa which generates the economy and he bans the native's entry into their territories. Eggs, Piccanins and farms are the economic assets of black people but after the oppressive forces lead, their existence gets exploited owing to their worse living conditions in slums. Mehring exploits a woman sexually on an aeroplane for which he feels zero guilt. Moreover, he cares least for the well-being of blacks. Though he boosts himself as a civilized man but he becomes a sexual pervert and land mafia.

Deterritorialization is followed by reterritorialization which means in the wake of anti-white protests, blacks too carry the traits of suppression once they achieve liberation. In the novella, *July's People*, Bakkie, the yellow car is a symbol of white

power, which July used to drive with their master's permission. After the arrival of resistance, he subjugated his position by denying permission for the same. Maureen Smales comments their power is gone now. July refuses to be a white slave but copies their ways to suppress them. Deterritorialization is accompanied by the Principle of Asignifying Rupture. It deciphers the hindrances in continuing the drive of colonisation. In the novella, *July's People*, whites' occupation is jolted by the violent protests in the form of demolishing the whites' buildings and offices. This aggression became the reason for amassing the whites' rule. In the novel *My Son's Story*, Sonny causes a rupture in the rhizomatic continuity of white establishments by attacking educational policies. Rupture becomes the route of return with a difference owing to which individuals adopt the identity of a revolutionary. In the novel *Burger's Daughter*, Rosa realizes a difference in her consciousness after meeting up with Bassie so much, that she takes a line of flight to disrupt the annexation of colonizers. Rupture provided her with a new identity. Further, there is an unlikely transmission of black culture examined in *July's People* and *The Conservationist*, Mehring detaches natives from their culture. examined. In the former, the Smales family adopted the black way of eating, sleeping and living by using mud cups, staying under mud thatch houses and sleeping on iron beds. In the latter novel, Mehring deprives blacks of their culture of farming and keeping eggs by conserving their natural assets.

The third objective of the thesis is to understand the psychological and philosophical approaches of Deleuze and Guattari and apply the same to select texts partially discussed in Chapter 4 and Chapter 5. The psychological approach is Capitalism and Schizophrenia which functions in unity by recognizing the desire of society. Capitalism fosters Schizophrenia because societies in the wave of the industrial

revolution weighed by the power of materialistic assets ultimately alter the social frame of society in Apartheid affected South Africa. So, a society driven by capital desires its suppression. As the characters portrayed by Nadine Gordimer realize that their domination is producing better for the master at the expense of their labour, territory and materialistic resources, their desire for liberation awakens. In the novella, *July's People*, July is the collective face of representing the master and slave relationship, who amid anti-colonization agitations refuses to become a slave. He claimed his freedom by occupying Bakkie, the yellow car and gun. Desire is not liberated, it is always held captive through social, economic and political junctures in Nadine's portrayal of characters. For instance, in the novel, *Burger's Daughter*, Rosa, who earns for owning the rights of her life were hindered by the expectations of society comprising non-whites largely while Mehring from the novel *The Conservationist*, is inclined towards desiring the blacks' territories is hampered by the opposition of his wife and son. Similarly, in the novel *My Son's Story*, Sonny's desire for whiteness weakens the roots of protests.

The desire to deterritorialize is carried by the sentiments of supremacy as blacks were swayed by the whites in terms of racial prejudice. It happens through the proper channelization of desire in the field of imposing laws forcefully on deterritorialized territories. and the wasp. Orchid pretends to be attractive and fascinating by which Wasp sits on it. Camouflaged by the mirage of Orchid, the wasp gets into its deception during which both Wasp and Orchid adopt each other character. In other words, the orchid and wasp get lost in each other i.e., this process defines Deleuze and Guattari's schizophrenia. Blacks after getting liberation from the whites' rule, exerted the same policies on whites to express the valour of authority. For instance, in the novel, *July's*

People, July after realizing the downfall of the white empire, also applies oppressive measures to take control over the white family staying with him. Moreover, capitalism enriches the idea of using blacks as production to enhance materialistic productivity as in the novel *The Conservationist*, Mehring despite knowing that he has occupied other territories to install his agenda of building farms, denies the rights of black people. Similarly, in the novella, *July's People*, slave culture is encouraged for the oppressor's convenient well-being. Similarly, in the novel *My son's Story*, Hannah resembles the enrichment of Sonny's sexuality. In the novel *Burger's Daughter*, dominating the protestors is also used as a site for the desiring production.

The whole essence of Deleuze and Guattari's concept lies on the foundation of desire i.e., the libido, unconscious, the outcome of which is becoming: the new productions every day, discussed in Chapter 5, an extension of the concept of desire society which is tamed by the discriminatory laws is most prone to act against its ruler. When Deleuze and Guattari claim that philosophy is all about the creation of concepts, they assert that society also needs to upgrade its mechanism of resistance to overthrow an unjust system. For this, they throw another substance of their philosophy i.e., War Machine. A war machine is an unorganized unit of rebellions sponsoring many heterogenous forces to launch a mega protest against the state. In the case of Nadine Gordimer's novels, South Africa is state-owned by the white Apartheid system and its natives are the nomads, the war machinery. This war machinery attacks from external sources to intrude into the centre of power. Given their unorganized moments, Deleuze and Guattari called them Bodies without organs. July in the wake of the utopian overtaking of blacks tried to figure out his changing status in his life where he was no more slave but was on the track of adopting the white master's way of suppression.

This unlikely change due to the political turbulence in his life is another call for the becoming of a dominant patron having black skin and South African identity. On the other hand, Mehring confessed his capitalistic ideology to enhance his territorial expansions but was afraid of becoming the dead float body found near his farm. Rosa Burger is an amalgamation of all the happenings and hence she chose to become a face of resistance other than an escapee. In the darkness of whites' love, the mission of liberating its people from the loophole of inferiority complexes holding back his people Sonny lost all his dreams. And in return, Aila becomes the forerunner of Sonny whom he left behind in the charades of lust. At last, themes are best fitted into the frame of Deleuze and Guattari's theory as discussed in the entire dissertation.

Philosophical approaches are related to the concepts of State Apparatus, War Machine and Nomad in chapter five. It illustrates that people from outside becomes rebel to attack the fixed structure of the state depriving them of their rights. Further, it expands to include the role of war machines in reterritorializing the state-sponsored terror against blacks, reflecting traits of violence, superiority complex, power abuse, and resistance. The characters in Gordimer's fiction become warriors for the wellbeing of their people, challenging the apartheid regime and striving for self-identity. They use external forces to intrude on the interiority of the state. People who oppose the dynamics of the state are nomads. The history of protests, exemplified by the Soweto Students Representative Council, becomes a pivotal moment where the youth, fuelled by the nomadic spirit, confront the oppressive apartheid regime. The nomads, with no fixed rules, emerge as agents of change, challenging the status quo and ushering in a new era of self-identity. For example, in the novel *Burger's Daughter*, Rosa Burger has no fixed place to stay which makes her nomad to incite the warriors for the upgradation of

colonized South Africa into a liberated one. She organises her war machine by uniting children as on October 19, 1977, she gets imprisoned for openly opposing the Soweto riots. Moreover, War Machine is a platform from where nomads rise against the sidelining of the majority (blacks) into zero participation on their own lands which is enacted in an incident where Lionel Burger, Rosa Burger's father, faces arrest on the day of his second marriage with Cathy Jansen, chief of Textile Union. Both of them were arrested for launching a protest against the defamatory policies. Oppressive forces cracked down on the protesters by banning the resistance movements under various sanctions. Further, the rejected labour, also forms a mine union out of the red Indians, Black people and the homeless, becoming nomads to resist the white regime. Nomads protest against the colonial-sponsored policies for the collective freedom of subjugated people who are dejected for their skin colour and harassed. In the face of state surveillance and repression, the war machines depicted in Gordimer's works continue to resist, striving for equality and justice. The research asserts that the struggle for liberation is an ongoing process, where nomads play a crucial role in reshaping history and challenging the narratives of oppression. In the novel, *The Conservationist*, Mehring refuses to pay attention to the dead body of a black found on his farm because of his capital attitude racist in nature. For him, blacks are no humans. The tussle between the war machine and state apparatus results in the assurance of blacks' freedom which is shown symbolically through the resurfacing of dead black bodies on Mehring's farms. The symbol of the dead man haunts Mehring which later confirms to him that with however much violence they settle their, illegally occupied land belongs to its natives only. War machines aim to merge with people who share the same anti-establishment sentiments. In the novel *My Son's Story*, Sonny's wife Aila and Baby

join militant groups from various ethnic sources to bring an end to the suffering of South Africa. In the novella, *July's People*, unheard voices grab the centre of resistance and sing the songs of liberation and freedom which confirms whites the resurrection of blacks coming into mainstream politics. War Machine combines black consciousness and class consciousness as it is enacted in the novel *Burger's Daughter*, people rise above all the differences to become part of a national and social revolution because, for the first time in history, whites joined blacks to combat the discriminatory policies of Apartheid and Segregation laws. The situation of a tussle between War Machines and the State creates distrust as Smales from the novella *July's People* feel with the onset of the Blacks revolution. Maureen Smales doubts July's loyalty after he gives them to shelter under the roof of his mud house because she poses an enquiry by saying that July will not prove his loyalty towards the tribe by killing his white masters and getting a warrior position. On the contrary, July loses his trust because he fails to win over the Smales' heart even with his pure heart and also, he betrayed the Black Consciousness Movement for saving their lives. Missing gun, metaphorically, sheds light on the downfall of the white empire which strengthens the notion of distrust regarding July.

This study elucidates the faces of colonized Africa and their rhizomatic interaction with the alarming consequences of Apartheid which pushes them on the path of becoming rebellious. By studying all three objectives intensely, it is concluded that Deleuze and Guattari's theory helps in recognizing the changes happening at the various stages of Nadine Gordimer's select novel characters as per the dynamics of their political, social and economic disturbances caused by the white's contributions. This study holds the synthesis of the system in power governed by the desire to rule centred in Nadine Gordimer's South Africa. Further, it also sheds light on the two-way

becoming of oppressor and colonial master by which war machines i.e., nomads (blacks of South Africa) could be the state apparatus of tomorrow. War Machines are also the carrier of awareness. It disseminates the seed of voice against unjust occupation and oppression. As war machines achieve the goals of freedom from white occupation, they too copy the colonial master's way of ruling its people. So, it's an endless chain of hegemony with a difference in the way it is executed. Also, it concludes that to tackle the dominant system, society must recognize social repression and the way it is executed to bring out the solutions for those problems like the characters of Nadine Gordimer did in the spirit of protests and resistance. Further, this study creates a scope for further study by exploring the spaces of other themes by Deleuze and Guattari in the select novels of Nadine Gordimer. The amalgamation of War Machines and nomads are Bodies without organs which helps in streaming the flow of the agitator's desire to disseminate the cause across the length and breadth of South African territories. Body without organs is just another philosophical approach to bringing the hidden face of Apartheid on the world map. It aims to loosen the chains of imprisoned South Africans from the contraction of their self-identity, politics, and territory by creating a racist division. Desire, which is the collective essence of Deleuze and Guattari's theory in the select fiction of Nadine Gordimer, is a two-edged sword which works for the oppressor and the oppressed too. This research owes a vast space for the exploration of other themes of Deleuze and Guattari apart from the canon of South African Literature. On the canvas of world literature, the present study provides deep insights into the applications of Deleuze and Guattari's theory to understand the designs of states in a rule.

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List of publications

Sno.	Title of paper with author names	Name of journal/conference	Published Date	Issn no/ vol no, issue no	Indexing in Scopus/ Web of Science/UGC-CARE list (<i>please mention</i>)
1.	Deleuze and Guattari's Rhizome: A Study of Moving Matrix in Nadine Gordimer's <i>No Time Like Present</i> (Dr. Balkar Singh and Nasreen Iqbal Kasana)	International Journal of Research and Analytical Reviews (IJRAR.ORG)	11 November, 2018	ISSN: 2349-5138 E-ISSN: 2348-1269/5,4	UGC Approved
2.	Women Portrayal in the Select Fiction of Nadine Gordimer (Dr. Balkar Singh and Nasreen Iqbal Kasana)	Journal of Positive School Psychology	September, 2022	ISSN 27177564	Peer Reviewed

List of Conferences

S.no	Title of the Paper	Name of the Author(s)	Title of the Conference	Date of Conference
1.	Nadine Gordimer's Selected Novels in the Light of Deleuze and Guattari's Rhizome	Nasreen Iqbal Kasana	IAFOR (International Academic Forum)	July 22 – July 24, 2021
2.	The Intersection of Technology and Protests: A Paradigm Shift in the Realm of Resistance	Nasreen Iqbal Kasana	Contemporary Perspectives in English Language, Literature and Cultural Studies	14 – 15 th July, 2023

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