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The Social Protest Tradition in John Steinbeck's *The Grapes of Wrath* and Nadine Gordimer's *Burger's Daughter*

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To The Pride and Joy of our Families and Friends

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Abstract:

This piece of research investigates the issue of social protest in one of America's most outstanding literary figures namely John Steinbeck's *The Grapes of Wrath* and the South African author Nadine Gordimer's *Burger's Daughter*. We have shown that though their stylistic differ, John Steinbeck and Nadine Gordimer meet in their common intent to protest against the established social orders in their respective American and South African societies. Steinbeck describes the capitalist impulses underlying the eviction, migration, and exploitation of Dust Bowl migrants in 1930s, while Gordimer presents those animating the ideologically torn apart Apartheid society. For this, both authors engage in the rhetorical involvement and awakening of their audiences. In fact, confronting the reader with such realistically ironical depictions of his actual society, arises, not only his empathy, but also his commitment to act upon it. To reach our goal we have relied on the historicists theoretical supports of Wilhelm Dilthey, Karl Marx, and Friedrich Nietzsche as developed in Paul Hamilton's Book: *Historicism the New Critical Idiom* (1996)

Key words: social protest, historicism, empathy, Marxism, Capitalism, ideology, historicization, naturalization, oracular history, Great Depression, Dust Bowl, and Apartheid.

I General Introduction

Our piece of research falls within the realm of comparative literature. It seeks to investigate the social protest tradition in John Steinbeck's *The Grapes of Wrath* (1939), and Nadine Gordimer's *Burger's Daughter* (1979). Generally considered for its role of a central agent in a society, social protest literature does not only study and criticize society, but it also appeals consciences to react and demonstrate active responses upon their social problems. Accordingly, this research proposes a combined historicist approach to compare and enhance the different nuances this literature may take in the almost radically different contexts of the Great Depression and Apartheid regime, respectively corresponding to the already mentioned novels.

In his work *The Grapes of Wrath* (1939), John Steinbeck declares the plight that was the life of millions of migrant workers during the Dust Bowl and the Great Depression. Having himself experienced the flooding conditions in Visalia camps, the author offers a shockingly realistic description of the climactic social failure of the capitalist system during the 1930s. As it is confirmed by Karen Blumenthal; in October 1929, the unthinkable happened; "People willing to sell but there are no buyers coming forth to buy the stocks. Prices began to fall..."¹ Within a period of two years and a half, one million people lost their jobs, homes, and decent lives. Moreover, the economic situation was further worsened by the dust bowl, where farms were bulldozed and sized by the banks and farmers, who were no longer able to pay their debts, were evicted from their houses. Consequently, thousands of families were sent to California where they were promised jobs and new lives. However, once in the Promised Land, the migrants had had no sight of milk and honey, except those for which they were extremely exploited to produce and of which they were certainly denied any taste. In fact, in addition to the starvation,

alcoholism, sickness, and death, on the road, the Dust Bowl migrants had to face the voracious capitalist private owners in California. That is why the publication of such an undisputable evidence of capitalism's culminating devastation precipitated a series of bans and accusations both against the book and the author.

Similar protest, though in a different context, Nadine Gordimer's *Burger's Daughter* (1979) plunges the audience in the most turbulent years of the South African Apartheid society. Actually starting in the colonial period, when black people were already exploited for gold mining and already labeled as inherently an inferior race, Apartheid of the 1948 national party's victory was like Jamie Frueh explained; a mere legitimization of "the uneven distribution of South African economic, social, and political goods..., and [a systematization] of white exploitation of those South Africans, labeled African, Indian, or Colored." ² For this, series of legislations constraining the blacks' social activities were, in fact, issued. Ranging from the 1950 Population Registration Act which classified them according to the color bar, to the "Bantustans" and "passes" ³ systems which clustered them in land reserves and regulated their urban migration, black South African population were indeed forced to live running the gauntlet. However, during the 1960s one black activist named Steve Biko launched his cataclysmic Black Consciousness movement which later revealed itself at base of the massive protests of Sharpeville in 1960 and Soweto in 1976 and even the final break of the apartheid shackles in 1991. Same as for Steinbeck, the description of the trauma that was apartheid in the South African society owed Nadine Gordimer the ban under all categories of the Publication Act of 1974, including "propagating Communist opinions; indecency and offensiveness to the public morals..." and "making 'several unbridled attacks against... the safety of the state'"⁴

II Review of Literature

In her article “Star Signals: John Steinbeck in the Protest Literature Tradition”, Zoe Trodd, referring to John Stauffer’s phases of protest literature, organized her paper according to “three rhetorical strategies in the quest to convert [her] audiences...empathy, shock value and symbolic action”⁵ Relying on the principle that Steinbeck stakes his claim in the expressive power of language’s form to transform the self and then the society ⁶, Trodd started by presenting the outspoken protest intent of the author. Then, stressing the contrapuntal structure of the novel, the critic set the base for the first empathetic effect this would have on the reader. Later on, making the transition from sympathy to empathy, the critic emphasizes shock value, as defined by Stauffer, and its ultimate and consequent symbolic action. The first outrages the audience while the second makes it awaken and react upon his situation.

Elena Carolin, for her part, studied *The Grapes of Wrath* through a Marxist perspective. Aiming to show “the Marxist features”⁷ in John Steinbeck’s novel, the critic organized her article; “Farm workers in all of California, unite! An analysis of Marxism in John Steinbeck’s *Of Mice and Men* and *The Grapes of Wrath*”, by parallelizing different aspects of *The Grapes of Wrath* with those of *The communist Manifesto*. In fact, focusing on the central countenances of Marx’s theory i.e. class division, alienation, commodification and reification, the critic engaged in sorting them out from within the novel, as respectively corresponding to: class collision, separation between production and consumption⁸, commoditized human being, and the conversion of all attitudes of human beings to things.

In her thesis entitled: “Re-evaluating *The Grapes of Wrath*: The Bakhtinian Connection”, Stacy Richards Furdrek, studies “the conflicting voices”⁹ in the novel and stresses their role “in the creation of an organic whole”¹⁰ In fact, referring to

Bakhtin's principles of *heteroglossia* and polyphony¹¹, the critic provided proofs for Steinbeck's use of those techniques in order to provide a pure sense of reality. She advanced that the discussions among various characters in *The Grapes of Wrath* demonstrate the social, economic and political conditions of the Dust Bowl and the Great Depression in America.

The *Burger's Daughter* (1979) has been gaining much attention due to its historical nature. In fact, in his article "*Narrative, History, Ideology: A Study of 'Waiting for the Barbarians' and 'Burger's Daughter'*", Richard G. Martin placed dialectical materialism at the center of the *Burger's Daughter's* logic. Stressing the reciprocal influence between discourse and historical event in the novel, the critic viewed Gordimer's narrative dialogism as a means of de-centering social certainties, and an exposure of ideology. The author argued that for Rosa, "the only way to understand any event is through a radical historicization of the act of interpretation itself, which is in effect a politicization of interpretation."¹² Richard G. Martin's focus on the interdependency of the synchronic South African history as narrated by Rosa and the diachronic real history that underpins it, fuses the private and the public spheres, questions truth and language, and calls for the historicization of the whole novel.

Toshiko Sakamoto for her part analyzed the historicity of the *Burger's Daughter* through the protagonist's subjectivity. In her article "*The Politics of Place and the Question of Subjectivity in Nadine Gordimer's Burger's Daughter*", the author began by explaining the cultural part in the construction of consciousness, and how Gordimer offers us a spatial and dialectical exploration of Rosa's subjectivity, in accordance. Then, Toshiko went on making a very interesting point and connected

Bakhtin's heteroglossia, in the midst of which "Rosa negotiates herself",¹³ to the resulting interrogative effect it would have on the reader. Thus the dialogic novel leaves place for the interrogative one, and its already mentioned de-centering effect reveals the role of ideology and the specific discourse at work in the whole novel.

Another study of Gordimer's novel is Susan Barrett's interest in sorting out intertextuality in the *Burger's Daughter*, and revealing the true political and cultural message underlying it. Indeed, in her article "What I say will not be understood": Intertextuality as a subversive force in Nadine Gordimer's *Burger's Daughter* "the author supported the South African writer's avowed role of "[rising] the consciousness of white people"¹⁴ by researching her uses of intertextuality to voice the silenced anti-apartheid ideas in her society and consider a peculiar South African identity. She collected each of Bram Fisher, Marx, Lenin, Biko and the Soweto students, among the hypotexts, Gordimer referred to in her novel, and stressed this author's distrust and questioning of the colonial culture and language, by her recourse to visual arts in the last parties of her novel.

III Issue and Working Hypothesis

As reviewed, many hypotheses regarding the form, content or intent of each of *The Grapes of Wrath* and *Burger's Daughter* have been formulated. Critics, decorticating and interpreting the texts' rhetoric, supported and theorized different narrative strategies, socio-political theories, or subliminal underlying intentions even the writer is not conscious of. Each, interestingly capturing a detailed and neat aspect of the complex piece of art, gets closer to the essence of the authors conscious or unconscious intent. However, shyly reducing themselves to aspects, most of the mentioned articles fell into mere categorizations. Moreover instead of leaning on

historicism, the majority ended justifying it. Furthermore, though Zoe Trodd did make an exception by supporting her work with Stauffer's definition of protest literature, she nevertheless with simplistic rhetorical supports reduced Steinbeck's novel to a mere letter to the reader.

This present study proposes a substantial overview of the contextualized intellectual and social contribution of protest literature, through John Steinbeck's *The Grapes of Wrath* (1939) and Nadine Gordimer's *Burger's Daughter* (1979). Indeed, by comparing these two novels' formulations of social protest, our research aims not only to validate this tradition, but to discover and enhance the historical, contextual and textual adaptations it may take, in order to produce such a considerable social impact as precisely that of these novels. Moreover, within the framework of these criteria, we believe that we have developed a grounded methodology to both organize and confirm the social protest in the mentioned fictions, and coherently analyze its aesthetic and artistic coping within the different situations of Great Depression America and Apartheid South Africa.

• **Methodological Outline**

Regarding the social nature of our protest subject matter, we have settled to gather the social marginal's suffering, as depicted in both novels, under the economic origin of the capitalist ideology. We argued for the fictive character of the protest as the necessary subtle and deep-leveled connection it needs establish with its audience, and for the symbolism and rhetoric it displayed, as an almost subliminal suggestion to react to the text's exposed situation. That is why, correspondingly and taking into consideration the reader's reception of the literary work, this dissertation is organized in three parts.

The first chapter is devoted to the explanation and analysis of the fictive nature, dialogic narration, and subjective plot through both Steinbeck's and Gordimer's novels, in the license of Wilhelm Dilthey's empathetic immersion of the reader into the author's cultural consciousness. The second chapter, for its part, describes a Marxist methodology. As it lies out and compares the diverse social "superstructures" which the capitalist ideology established in both the American and South African context, it also debunks and protests against the underlying economic interests at the "base" of this same ideology. Concerning the third chapter, in the light of Friedrich Nietzsche's critique of morality and the Delphic vision of history, this chapter deals with the manner in which the modernist distrust of language is displayed in both novels, the extent to which the arbitrariness and historicization of this language affects the reader, and the nature of the suggestion this presents to him.

End notes

¹“*The Crash of 1929 The Great Depression*”. YouTube Video, 01:52. Posted by “MsDocumentary Videos”, Mars19, 2014. https://www.youtube.com/watch?v=v_P_9T3DKn0.

² Jamie Frueh, *Political Identity and Social Change: The remarking of South African social order*. (Albany: State University of New York Press, 2003), 41.

³ Ibid

⁴ Nadine Gordimer, Interview, *Kunapipi*, 3(2), 1981, 99. <http://ro.uow.edu.au/kunapipi/vol3/iss2/11>

⁵ John Stauffer, *Trodd*, xi-xvii, quoted in Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 17. <http://www.jstor.org/stable/41582083>.

⁶ Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 15.

⁷ Elena Carolin, *Farm Workers of All California, Unite!* (Lulea University of Technology, 2009), 2.

⁸ Ibid, 11.

⁹ Stacy Richard Furdrek, *Re-evaluating The Grapes of Wrath: The Bakhtinian connection* (Texas Tech University, December, 2000), 11.

¹⁰ Ibid

¹¹ Ibid

¹² Richard G. Martin, *Narrative, History, Ideology: A Study of “Waiting for Barbarians” and “Burger’s Daughter”* (July, 3rd, 1984) 18. Viewed November, 09, 2015.

<<http://ariel.synergiesprairies.ca/ariel/index.php/ariel/article/view/2001>>

¹³ Sakamoto Toshiko, *The Politics of Place and the Question of Subjectivity in Nadine Gordimer’s Burger’s Daughter*. *立命館言語文化研究* (2002), 262.

¹⁴ Susan Barrett. *What I say will not be understood: Intersexuality as a subversive force in Nadine Gordimer’s Burger’s Daughter*. Online since 15 June 2004. Viewed on 07 November 2015. <http://ereva.revues.org/491>; DOI: 10.4000/ereva.491

IV Methods and Materials

1. Theoretical Sources

In order to provide our social protest analysis with a strong and coherent, both historical and theoretical foundations, we agreed to work on the framework of modern historicism. This critical movement, being traced back to ancient Greece, has known many transformations and was attributed many terminologies corresponding to the different approaches it took through time.

Mainly emerging with historical convulsions, Historicism, Paul Hamilton argues, came up as a reaction to the “Natural Law” principle governing the Enlightenment period. In fact, with Emanuel Kant and Georg Hegel, as its prominent spokesmen, the eighteenth century Enlightenment believed in the predominance of an unseen natural law watching over the right management of the universe. Historicists, thus refuting this theory, were rather inclined to a romantic aestheticism celebrating the human “natural grandeur”. They attest that the complex nature of human beings does not allow any possible precise calculation of their behavior.

Still, with the emergence of secular Hermeneutics, historicists like Schleiermacher and Gadamer put both “natural law” and “natural grandeur” principles in the same bag of unscientific exaggeration. Instead, they promote a historical, textual and psychological understanding of the author’s grammatical thinking. Thus advocating an empathetic cultural analysis of the author’s unconscious, the historicists, nevertheless, fell into what came to be known as “the hermeneutic cycle” of ideology. That is to say, when hermeneutically distrusting past texts’ ideologies, historicists had no choice but to distrust their own ideology as well.

This particular suspicion of both the past and the present, resumes the modernist historicist position we are concerned with in our present research. Specifically, we had to rely on three historicist assumptions. Cautiously selected from Paul Hamilton's anthological work entitled; *Historicism the New Critical Idiom*, the historical critics of Wilhelm Dilthey, Karl Marx, and Friedrich Nietzsche, constituted a mostly practical apparatus for the enhancement and study of the social protest tradition in the two novels of Steinbeck and Gordimer.

As a primary phase for the communication of social protest, we had to validate the authenticity of the audience-fiction connection. An enterprise which Wilhelm Dilthey most effectively manages to conceptualize, through his promotion of a "sympathetic relocation or transposition of ourselves into the lives of others"¹ Thus furthering the establishment of a strong affinity between the reader and the literary work, Dilthey suggests an empathetic reliving of the author's unconscious, and by the same token, the inspiration of an inherent-like recognition of his motivations and his major call through fiction. In short, added to its formal rhetorical devices, the unconscious nature of fiction legitimizes both its empathetic call and its core protest message.

The second phase of the communication of social protest had to be the discovery and recognition of its exact object. Considering both novels' declaration of the established social order, Marx's theory of ideology demystification proved to be most adequate in formulating this purpose. The German philosopher advocates a historical exposure of all accepted ideologies, with the beneficiary as a starting point. According to him, "Historical continuity has a permanently rhetorical profile. Its proper literature analysis reveals the significant 'misconceptions' inducing a society 'to transform into eternal laws of nature and reason the social forms springing from

(its) present mode of production and form of property’.”² Thus certifying the interest motivations underlying each fixed social order, Karl Marx calls to debunk and break free from all such constraining institutions.

The third and final phase of the communication of social protest is the full realization of the illusive power of ideology and the new freedoms and responsibilities ensuing from it. Toward this ultimate destination, it is Friedrich Nietzsche’s ideas about morality and history which draw the itinerary. For him, the literal assimilation of not only the arbitrariness, but the anthropocentric interest-based nature of ethics, is the first step toward intellectual and spiritual freedom. However, in some way, staving off the existential anxiety even nihilism that could result from such a massive loss of faith, the philosopher proposes a Delphic vision of history. On this latter, Nietzsche states: “When the past speaks it always speaks as an oracle; only if you are an architect of the future and know the present will you understand it”³ Thus advocating a timeless or “unhistorical” understanding of the past, Nietzsche embarks us in his “Prelude to the Philosophy of the future”⁴ which is another of his fundamental principle and book title: *Beyond Good and Evil*.

a/ Summary of *The Grapes of Wrath* (1939)

Steinbeck wrote *the Grapes of wrath* in 1939. It is set in Oklahoma Highway66 and California America during the Great Depression and the Dust Bowl of 1930s. This historical novel narrates the story of the Joads; a family which was dispossessed and evicted from their land after the economic crash and the devastating natural catastrophe. The Joad family and thousands of people like them made a journey in search of change and a better life, looking in vain to find work and struggling to find food and water to feed their starved families. They made an exhausting journey with

all kinds of misfortunes from Oklahoma to the Promised Land California, where they faced: famine, thirst, starvation and death. The story concludes with the disillusioning calamities that met them after reaching the Promised Land California.

After the arrival of the dust bowl families to their destination, their hopes of finding new means of survival became only dust. With the large numbers of families, the chances of finding jobs and food lessened. The families lived in camps called “Hooverilles” in very bad conditions. The residents of the camps faced famine, starvation, illnesses, lack of drugs, lack of jobs and death. They sacrificed themselves and did anything for low wages in order to feed their hungry kids. Moreover, when living in camps, the families faced many forms of prejudices. They were called “Okies”. The Californian portrayed them as being the other, inferior to them and acting as if they were not human. In addition to prejudices, they faced many forms of hostility like putting them out of the camps with force and burning their houses.

b/ Summary of the Burger’s Daughter (1979)

Published in 1979, the *Burger’s Daughter* recounts the story of Rosa Burger during the Apartheid regime in South Africa. As a daughter of the communist activist Lionel Burger, the protagonist is confronted with the constraining life of her inherited political ideology. The novel, symbolically starting with the little Rosa bringing to her arrested mother a hot water bottle, foreshadows the disturbances to come in the South African society. Many years later, Rosa's mother died and her father is sentenced for life. Rosa visiting her family friends in the black township is for the first time really introduced to the other side life of her country. There, she

witnessed topical debates on the actual political state of South Africa, and questions such as whether blacks could rely on radical whites, were raised.

However, Rosa, confused in such a stalemate torn situation, realized her lost self and decided to make an introspective journey to France. There, she meets Katya, her father's first wife, and, like her, decided to adopt the sensual *carpe diem* life at least momentarily. She had an affair with Bernard Chabalier, though he was married, and lived the French extravert life. Later, the couple gathered in London, and met some South African activists including her adopted brother Baasie at a political reunion. The novel ends with Baasie and Rosa's conversation on the phone, when he told her that he was disgusted and indifferent to the white hypocritical martyrdom as her father. Deeply moved by her brother's words, Rosa figured out her true legacy as a white South African and returned to her homeland. Though essentially reconciled with the life of her father, Rosa Burger chooses her own individual contribution, and joins her compatriots.

End notes:

¹Paul Hamilton, *Historicism: The New Critical Idiom* (London, USA and Canada: Routledge, 1996), 74.

²Karl Marx, quoted in Paul Hamilton, *Historicism: The New Critical Idiom* (London, USA and Canada: Routledge, 1996), 104.

³ Paul Hamilton, *Historicism: The New Critical Idiom* (London, USA and Canada: Routledge, 1996), 116.

⁴ Ibid

V Results

Though inspired by different contexts and animated by different artistic attitudes towards writing, the American authors John Steinbeck and the South African, Nadine Gordimer, meet on their shared intent of attempting a stylistic contribution to their societies. In fact, if ever classifiable through their respective works; *The Grapes of Wrath* and *Burger's Daughter*, Steinbeck and Gordimer would certainly be in the literary protest tradition. In our present research by comparing these two writers on their singular articulation of social protest, we settled to use the already mentioned three combined historicist's theories of empathetic understanding, capitalist ideology debunking, and the theory of oracular history of the philosopher Friedrich Nietzsche.

Thus along our study of the two novels, we came out to notice some considerable findings. The first result of our research corresponds to the central role; the fictive nature of a historical document can play in the empathetic involvement of the reader. As a first phase in the process of transmitting a literary protest, we discover that the rhetorical enterprise of capturing the attention and establishing a close affinity with the reader is mostly supported and enhanced through such literary devices as dialogism and subjectivity. The first informing the reader of the wide range of possible voices and interpretations of the subject matter, the second personalizing the fictional experience with the reader, each simply contributes to the inclusion of the reader in the protest.

The second result and phase of the protest tradition in our investigation, is the Marxian key concept of the mode of production. With our angle of vision focused on that basic fuel and eventually modulator of the superstructural composition of a society. We found that in spite of some slight differences in the way of picturing the

American and South African societies, both Steinbeck and Gordimer agree on the capitalist ideological essence at base of the miseries and misfortunes of the socio-political deceiving and alienating structure of their societies.

The third, and last finding of our research is formulated in the sense of the Nietzschean oracular vision of history and intuitive life-furthering teachings. Mostly advising a stylistic re-handling of language and illusion, the philosopher aspires to the assimilation of an artistic intuitive vision of life. An enterprise, we find that both Steinbeck and Gordimer carry in the rhetoric of their use of symbolism, irony, and intertextuality. In other words, it is through their use of such subtle technique that the two authors manage to elicit in their audience the necessary riddles and questions that would cogitate them out of their illusions and make them actually act upon their situation.

VI Discussion

In a lecture entitled “*The Essential Gesture: Writers and Responsibility*”; Nadine Gordimer declares: “Responsibility is what awaits outside the Eden of creativity.... The creative act is not pure. History evidences it. Ideology demands it. Society exacts it.”¹ Thus hyperbolically aligning the corollaries of fiction with those of the Original Sin, this allusion imputes to writers of fiction, the revolutionary mission of protest and instigation of social reform. A responsibility in fact, widely felt by modernist writers whose self-consciousness did not tolerate indifference to the particular industrial and capitalist dehumanizing repercussions on the societies of their time.

In this sense, the present paper set forth an in-depth comparison of modernist social protest, between two different social convulsions of late capitalism, in the historical fictions of John Steinbeck’s *The Grapes of Wrath* (1939), and Nadine Gordimer’s *Burger’s Daughter* (1979). However, for an utmost reliability, this study is carried on three historicist grounds. First, setting a close affinity with the reader, Wilhelm Dilthey suggested us the investigation of literary devices likely promoting a “sympathetic transposition of the self into the lives of others.”² Second, Karl Marx’s critique of ideology guided our enhancement of the demystification of capitalism in the two novels. And last, Friedrich Nietzsche’s oracular vision of history set the final goal of protest as an invitation to a healthy will to power after the dissolution of the ideological illusions of truth.

Chapter One:

Narration for Empathetic Understanding

From a conceptual point of view, the act of protest implies a cry for recognition, support, and justice. But fundamental and prior to all, it implies a cry for empathy. In his theory of historical understanding, the philosopher of history, Wilhelm Dilthey advocates sympathetic reading and invites the audience to an aesthetically empathetic voyage into the author's unconscious. Accordingly, it is arguable that John Steinbeck and Nadine Gordimer, appeal their reader to romantically and historically re-live their respective episodes of the Great Depression and Apartheid all throughout their protest novels. For this, both authors seem to have opted for slightly different versions of fictive, dialogic, and subjective narrations.

1. Fiction

In February and March 1938, John Steinbeck is reported to have spent two weeks working, day and night, to relieve the four thousand starving families, with water “a foot deep in their tents”,³ after the flooding in Visalia. The author would have judged his experience so shocking “that objective reporting would only falsify the moment.”⁴ Upon this comment, and with Tom Collins' provision of real-life prototypes for the Joads, Steinbeck set on writing his “breaking hard enough” fiction, “so that food and drugs can get moving.”⁵ *The Grapes of Wrath* (1939) in fact, broke hard enough to reach the United States President F. D. Roosevelt who reflected: “There are 500,000 Americans that live in the covers of that book.”⁶ and “I would like the California Columbia Basin devoted to [their] care.”⁷ Steinbeck knew that there was no way other than the empathetic incitation of fiction to share his Visalia's

“heartbreaking” encounter, and shock his audience out of its horrific indifference. He wanted the Joads to go beyond fiction and stand for the “over-essence of people.”⁸ Rick Wartzman recorded the success of this enterprise in: “...pundits of all strips would reference the Joads in articles and speeches, as if they were real: ‘Meet the Joad Family’ ... ‘What’s Being Done About the Joads?’, ‘The Joads on Strike.’”⁹

Compared with Steinbeck’s extreme experience in Visalia, Gordimer’s reflections on the resolutely committed lives of South African white leftist families might appear of a lesser intensity and impact to trigger a social protest novel. However, this is only because the real shocking event, underlying these reflections, extends and covers the whole life period Nadine Gordimer lived in the Apartheid society. That is why, confident about her culture determined creativity, the author asserts: “Nothing I say in essays and articles will be as true as my fiction”¹⁰ Moreover, when asked about the idea at origin of her novel; *Burger’s Daughter*, Gordimer answers: “something of –as an imaginative writer- really took hold of me and that was the idea of –what it would be like – to be the son or daughter of one of those [white hard-core Leftist] families.”¹¹ She wondered what kind of private life these children must have had in the midst of inherited political responsibilities, and to which extent this might have appeared natural to them. ‘Natural’ being a key word in a long-lasting racial segregationist society, Gordimer exactly uses the natural with which these white anti-apartheid leftists keep the torch of commitment, and the opposing rational with which the whole South African nation jails or exiles them for claiming equality of races, in order to expose the same horrific naturalization of the whole Apartheid concept.

In the social protest of “[putting] a tag of shame”¹² either on the authorities ignoring the miseries in migrant camps in California, or on those accepting and

legitimizing racism in South Africa, fiction ensures both the authenticity and the necessary empathetic connection with the audience. Wilhelm Dilthey is reported to explain this as follows: “The best symbol for how we sense that our personality coheres is... a story...an aesthetic receptiveness to the relations between the part and the whole of our life”¹³ the purer the aesthetic receptiveness displayed by fiction, the more effective its message will be. That is why Nadine Gordimer advocates a natural following of the train of thoughts with no prior consideration of the audience. And that is why John Steinbeck later after rereading his novel declared: “...I had not realized that so much happened during the short period of the actual writing of TGW- Things that happened to me and ... to the world...”¹⁴ Thus, the unconscious pattern emanating out of a fiction faithfully comprises more facts than any historical book. Through both their novels, Steinbeck and Gordimer transmitted the whole Great Depression and Apartheid periods with their whole multidimensional life.

2. Dialogism

After proving its essential veracity and empathetic communication adequacy, the ultimate goal of fiction remains the Aristotelian catharsis. As an artistic distillation of all socially accepted assumptions, the aesthetic process leaves the reader with the purest elements only, and let him make up his own fresh vision of reality. For this, each of Steinbeck and Gordimer worked out an interesting dialogic narrative for his/her novel in order to guide the reader towards the full ‘coherence of his self’¹⁵ through the confronting historical backgrounds and discourses in the novels. In this sense, we find that when John Steinbeck decided to organize his novel; *The Grapes of Wrath*, through intercalary documentary-like chapters, and Nadine Gordimer opted for abrupt and interconnected dialogues.

Dealing with the “contrapuntal structure” of *The Grapes of Wrath*, Zoe Trodd reported John Steinbeck to have used inter-chapters “to hit the reader below the belt” He would have explained that the “the rhythms and symbols of poetry” in those chapters, would “open him [the reader] up”, and “while he is open introduce things on a [sic] intellectual level”¹⁶ Thus, as detached from the narrative, Steinbeck directly addresses the consciousness of his audience in 16/30 intercalary chapters. In fact, in a poetic prose language, the author elicits from the reader an almost subtle reflexion to the different discourses of banks, owners, ‘labor unity’, and ‘changing economy’¹⁷, and through the repetitive use of “I” and “you”, he also implicates the reader in the documentary-like inter-chapters; “An’ bang! You pick him up bloody an’ twisted an you spoiled somepin better ‘n you”¹⁸, “wisht I knowed what all the sins was so I could do ‘em”¹⁹ Furthermore, as the inter-chapter’s volume decreases, the author lets “the voices of the Joads take over, and the reader- now carrying the broader histories and political ...- can shift from the macro to the micro...”²⁰ justifying, documenting and increasing his empathy all throughout the novel.

Another more modernist use of dialogism is Nadine Gordimer’s non-chronological scattering of various dialogic forms, all throughout her novel. Ranging from the stream-of-consciousness- like one sided correspondence of Rosa to Conrad, the directly reported different debates at Santorini’s and Fat’s, to the last epistolary address to Lionel Burger, “One is never talking to oneself, always one is addressed to someone”²¹ In fact, the *Burger’s Daughter* presents itself as a composition of disparate dialogues, dialectically treating of a variety of private, social, economic, or political aspects of the South African society. Each discourse does not only confront different opinions, beliefs, and ideologies, but it also analyzes them on both philosophical and socio-political grounds. This way, Nadine Gordimer explores the

contextual dependency of meaning or what Mikhail Bakhtin calls 'Heteroglossia'²² to demonstrate the dialogic role of each presented discourse in the constitution of the whole novel's goal. The Russian literary theorist explains the influence of heteroglossia in a novel as follows:

When heteroglossia enters a novel it becomes subject to an artistic reworking. The social and historical voices populating language, all its words and its forms, which provide language with its particular concrete conceptualizations, are organized in the novel into a structured stylistic system that expresses the differentiates socio-ideological position of the author amid the heteroglossia of his epoch.²³

In this sense, heteroglossia in the narrative of the *Burger's Daughter* stylistically argues for, and contributes to the declaration and analysis of the South African apartheid society vices, along with the protest implication that goes with it.

From the audience's perspective, the dialogic character of *The Grapes of Wrath* and the *Burger's Daughter* acquires interrogative properties. While the first aesthetically instills points of reflexion in the reader's consciousness, the second plunges him into its heteroglossia, both audiences are incited to make their own analysis and draw their own conclusions. As Catherine Besley explains it:

The interrogative novel disrupts the unity of the reader by discouraging identification with a unified subject of the enunciation. The position of the author inscribed in the text, if it can be located at all, is seen as questioning or as literally contradictory.... The world represented in the interrogative text includes what Althusser calls 'an internal distance' from the ideology in which it is held, which permits the reader to construct from within the text a critique of this ideology....²⁴

Thus confronted to the dialogic liberation of many voices, the reader exploring and empathizing with each discourse constructs his most esoteric suggestion.²⁵ In fact, the essence of protest not being explicitly declared to him, he is therefore

obliged to isolate his own experience of the novel, and deduce from it a new vision of reality

3. Subjectivity

At the center of the audience's empathetic reception of dialogism, lays the subjective and personal story of the protagonist through whom the reader follows the narrative and with whom he is likely to identify. In fact, when both of Tom Joad and Rosa Burger hold the central role of leader and active agent in the development of their respective plots, they nevertheless provide the reader with the exact fit space to join the narrative and live it through their perspectives. Each of Steinbeck and Gordimer managed to empathetically guide their audiences through their protagonists. However when Tom Joad invites us to witness the literal alienation his family was victim of, Rosa Burger secretly lets us eavesdrop to her personal politicized life in Apartheid South Africa.

When *The Grapes of Wrath* starts, Tom Joad is just paroled from prison, where he started serving a four-years-sentence, for murder. Animated by a mix of cynicism, pragmatism and lone wolf independence, the protagonist settled his mind on keeping a mere day-to-day life. Much like Steinbeck's original audience, one must notice, Tom minds his own business regardless of others or the future. Yet, the sequence of events that would follow his release would surly change both his and his reader's vision. In fact, directly on his way to surprise his family at home, Tome Joad meets John Casy. This ex-preacher, being more of a cogitator, accompanies him throughout the novel and keeps preaching to him though not the exact evangelistic version. Thus with the interacting personifications of ideas and action as a guide, the reader plunges into the Joads' nightmarish degenerating spiral tragedy. During this

traumatic journey, Tom Joad imperatively gets involved in the survival efforts his people instinctively furnish, his concerns gradually shift from the 'I' to the 'we', and most important the death of his companion Casy definitively dissipates his confusion and officially draws him into commitment. The ultimate objective, Steinbeck wanted to produce in his audience.

Nadine Gordimer could not have provided her audience with a more strategic window to the South African social and political situation of the 1970s. In fact, the protagonist happens to be of white anti-apartheid communist activist parents, Calvinist relatives, and has some liberal, humanist, and black acquaintances. Moreover, she practically has neither a social life nor an identity because these are politically determined outside of her will. As the epigraph stated; "I am the place in which something has occurred." Her exact self is reduced to be nothing but the scene of those political stances. By thus enclosing the whole political and social dynamicity of the apartheid society in the individual persona of Rosa Burger, Nadine Gordimer stresses the public absorption of the private, and provides the reader with a personal experience to re-live history, throughout his reading of the novel. Wilhelm Dilthey confirms this in: "The reflection of a person about himself remains the standard and basis for understanding history."²⁶ Accordingly, assuming that we all understand ourselves in the same way, the subjective plot of the *Burger's Daughter* remains the best way for the reader to understand her society.

Paralleling the dialectics in the subjective plot of Rosa Burger, are those in the audience's reception of it. The reader being provided a private inner view of the South African apartheid society, through the politicized subjective life of the protagonist, re-lives the whole dialectic as his own. In fact, as the narrator unfolds the political dynamics in the Burgers' house, Rosa lives them mechanically. She is

emotionally alienated and becomes a mere inner observer of herself. “I saw-see- that profile in hand-held mirror directed to another mirror.”²⁷ To this stage, the audience meets the political ideologies in action, and their consequent alienation of the South African social and private life. The reader, just as Rosa, is in the initial thesis of the Hegelian dialectics. The antithesis comes when Rosa gets conscious of her determined life and decides to escape to Europe. She rejects the alienating lifestyle of her father, and enters into a journey of self discovery. By thus distancing herself, both she and the reader, are offered a chance to fully live the life opposite to that under apartheid, and can, with an external view, compare and analyze the two states. Finally, Rosa understands that the South African situation is part of her identity, and the reader measure the strong deterministic power of such a peculiar social environment and comprehends the gravity of the fact that such people are inherently obliged to live committed, without the free will of choosing life.

In conclusion, we have measured the extent to which Steinbeck, Gordimer and Wilhelm Dilthey’s faith in fiction establishes a close empathetic connection with their audience, and proves to be fit for historical understanding as much as for protest mediation. In fact, the unconscious nature of fiction, being set on cultural instillments, does not only validate its realistic foundations, but it also allows it to transcend mere fact and reach whole consciousness transmission. On this basis, Dilthey theorizes an empathetic transposition of the self as best means of understanding history; and Steinbeck and Gordimer engage in the provision of adequate narrative elements to elicit this transposition and legitimize their implied protest. In their novels, both Steinbeck and Gordimer elaborate with a rich dialogism, and a subjective plot, to call forth a personalized critical reading of their works. They immerse their reader in their respective American and South African context of conflicting ideologies and

private restrictions, in order to make him fully realize the constraining dimensions of such an alienated life devoid of least free will.

End notes

¹ Nadine Gordimer, “*The Essential Gesture: Writers and Responsibility*” (University of Michigan: October, 12, 1984), 3.

² Paul Hamilton, *Historicism: The New Critical Idiom* (London, USA and Canada: Routledge, 1996), 74.

³ John Steinbeck, edited by Robert De Mott, *Working Days* (USA: penguin book, 1990), 36.

⁴ Ibid.

⁵ John Steinbeck, *A Life in Letters*. Ed Elaine Steinbeck and Robert Wallsten (New York: The Viking Press, 1975), 159. Quoted in Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 11.

⁶ F.D. Roosevelt. Quoted in Rick Wartzman, *Obscene in the extreme: The Burning and the Banning of John Steinbeck’s The Grapes of Wrath* (New York, Public Affair, 2008), 6.

⁷ F.D. Roosevelt. Quoted in Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 12.

⁸ John Steinbeck edited by Robert De Mott, *Working Days* (USA: penguin book, 1990), 36.

⁹ Rick Wartzman, *Obscene in the extreme: The Burning and the Banning of John Steinbeck’s The Grapes of Wrath* (New York, Public Affair, 2008), 6.

¹⁰ : “*Nadine Gordimer and the South African Experience*”. *Nobelprize.org*. Nobel Media AB 2014. Viewed in November 2015.
<http://www.nobelprize.org/nobel_prizes/literature/laureates/1991/gordimer-article.html>

¹¹ Nadine, Goldimer, Interview, *Kunapipi*, 3(2), 1981, 99-100.
<http://ro.uow.edu.au/kunapipi/vol3/iss2/11>

¹² John Steinbeck, *A Life in Letters*. Ed Elaine Steinbeck and Robert Wallsten (New York: The Viking Press, 1975), 162. Quoted in Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 11.

¹³ Paul Hamilton, *Historicism: The New Critical Idiom* (London, USA and Canada: Routledge, 1996), 74.

¹⁴ John Steinbeck edited by Robert De Mott, *Working Days* (USA: penguin book, 1990), 41.

¹⁵ Paul Hamilton, *Historicism: The New Critical Idiom* (London, USA and Canada: Routledge, 1996), 74.

¹⁶ John Steinbeck, in a letter (1953), 191. Quoted in Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 19.

¹⁷ Ibid.

¹⁸ John Steinbeck, *The Grapes of Wrath* (USA: The Viking Press Inc, 1939), 445.

¹⁹ Ibid, 451.

²⁰ Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 20.

²¹ Nadine Gordimer, *Burger's Daughter* (Great Britain: Jonathan Cape Ltd, 1979), 16.

²² Sakamoto Toshiko, *The Politics of Place and the Question of Subjectivity in Nadine Gordimer's Burger's Daughter*. *立命館言語文化研究* (2002), 263.

²³ Ibid.

²⁴ Ibid, 262.

²⁵ Paul Hamilton, *Historicism: The New Critical Idiom* (London, USA and Canada: Routledge, 1996), 78.

²⁶ Ibid, 65.

²⁷ Nadine Gordimer, *Burger's Daughter* (Great Britain: Jonathan Cape Ltd, 1979), 14.

Chapter Two:

Debunking the Capitalist Ideology

After establishing an empathetic affinity with its audience, protest literature needs to argue for its cause. In our case of *The Grapes of Wrath* and the *Burger's Daughter*, both Steinbeck and Gordimer seem to have settled to put their entire governments in their firing line. In fact, addressing the people, not their rulers, to act upon their own unpleasant social conditions, amounts to the suggestion to change their official ruling legislations. This is where Karl Marx's critique of the capitalist ideology comes for support. Stressing the historicity of human beings, the philosopher of history argues for the historical demystification of the established social order. Here, Marx is precisely calling for a critical reversal of his base-superstructure pyramidal organization of the capitalist ideology. Accordingly, with their provision of various social archetypes and typical effects of capitalism at the social ground level of their countries, Steinbeck and Gordimer hint to follow the underground thread of the historical circumstances, leading to the exact economic base of their whole socio-political structure.

• *The Grapes of Wrath*

While reading *The Grapes of Wrath*, the first and main capitalist social effect, the audience deals with, is the Joads eviction from their farm. With Tom heading home from prison after his encounter with John Casy, we discover the empty ragged house of the Joads, and later we learn about their leaving ultimatum conversation with the bank officer. Of these frequent conversations of the American 1930s, Steinbeck provides us a typical example:

[The land] is mine. I built it. You bump it down_ I'll be in the window with a rifle.

It's not me. There's nothing I can do... You're not killing the right guy...

Who gave you orders? I'll go after him...

You're wrong. He got his orders from the bank.

Well, there's a president of the bank. There's a board of directors...

Fellow was telling me the bank gets orders from the East...

But where does it stop? Who can we shoot?

I don't know... Maybe the thing isn't men at all.¹

The farmer felt trapped. And in his desperate attempt to keep what he feels is his property, relentlessly works at deceiving himself about what now reveals itself to be the horror of his contract with that bank. As outrageous as this situation may be, it has been that of many farmers after the Great Depression in America. After the prosperous corn and wheat trade during the First World War, their prices dropped with the end of the conflict and the agricultural depression set. Still, speculations of a second war boosted the bets and farmers mortgaged their lands and tenants started cumulating debts. 1929, the Great Depression settled and worsened and pressured the bank, land owners, farmers, each the next, for money. And when you think this is hitting the bottom, you will learn that six years of drought followed, and more importantly tractors arrived. The consequent change in the mode of production definitively put an end the farmers' utility. Tractors are cheaper and work faster than farmers.² In such a dehumanized system, what will become of these families would undoubtedly be another momentary illusion of importance if not another trap.

The second and most expressive capitalist social effect in *The Grapes of Wrath* is the migration itself. Millions of people forced out of their homes, thrown in the streets and reduced to a life of vagrancy, is undeniably the most profound declaration

of the capitalist effect of alienation. As a literal embodiment of this state of being refused and cut off from such vital feeling as having a place in a community, being useful for something, or feeling identified to some sense of security, this migration formulates the climactic point of both the novel and the capitalist ideology. At a more detailed level, the Joads and all the other farmers in their position faced the four Marxian kinds of alienation. First, they were alienated from their act when they were replaced by the tractors which “cut the earth with [their] blades” as if it was “not plowing but surgery...raping methodically, raping without passion.”³ Second, when they arrived to California, the migrants were working hardly for a miserable wage and collecting fruits they can’t afford. As explained in the following excerpt, they are alienated from their product:

Men who can craft the trees and make the seed fertile and big can find no way to let the hungry people eat their produce. Men who have created new fruits in the world cannot create a system whereby their fruits may be eaten. And the failure hangs over the State like a great sorrow. The works of the roots of the vines, of the trees, must be destroyed to keep up the price...carloads of oranges dumped on the ground...and men with hoses squirt kerosene on the oranges...a million people hungry, needing the fruit—and kerosene sprayed over the golden mountains...Burn coffee for fuel...burn corn to keep warm... dump potatoes in the rivers...slaughter the pigs and bury them...There is a crime here that goes beyond denunciation... children dying of pellagra must die because a profit cannot be taken from an orange...⁴

Third, their hunger and surviving instincts are put test and most of them failed. Each one of them was ready to take the meal of the other; they were alienated from each other: “... by the end he is willing to work jus’ for a cup a flour an’ a spoon of lard”⁵ The fourth and last kind of alienation is for Karl Marx the alienation from the species being; which means the dehumanization and commoditization of the human being which amounts to working on men in order to make production machines and tools for creating profits, profit, more profit.

The third and last social effect of capitalism in Steinbeck's novel, is the tragic disillusioning exploitation with which the migrants were directly welcomed to California. Shunted from camp to camp, and farm to farm, the Joads and now their whole community, struggle, compete, and sell their work force for almost nothing⁶, in order to get first to a precise farm in a precise harvest time. "When there is work for a man, ten men fought for it_ fought with a law wage. If that fella'll work for thirty cents, I'll work for twenty-five...No, me, I am hungry. I'll work for fifteen... and this was good, for wages went down and prices stayed up"⁷ Thus bound by their vital needs dependency, the imported proletariat class of California was reduced to what Steinbeck linked with slavery. In fact, he states: "Now farming became industry. They imported slaves although; they did not call them slaves, Chinese, Japanese, Mexicans, and Filipinas. They live on rice and beans. The business men said they don't need much. They wouldn't know what to do with good wages. Why look how they live. Why, look what they eat."⁸ However, the American writer did not stop to the declaration of the capitalist ideology in his novel, but settled to warn the ruling class about what an eventual unit of the exploited majority would end up with them. In the following extract, we can see how Steinbeck introduced the prospect of a proletarian unit as we read:

And the great owners, who must lose their land in an upheaval, the great owners with access to history, with eyes to read history and to know the great fact: when property accumulates in too few hands it is taken away. And that companion fact: when majority of the people are hungry and cold they will take by force what they need. And the little screaming fact that sounds through all history: repression works only to strengthen and knit the repressed. The great owners ignored the three cries of history. The land fell into fewer hands, the number of dispossessed increased, and every effort of the great owners was directed at repression.⁹

To resume, throughout *The Grapes of Wrath*, and the Joads tragedy, John Steinbeck expresses his outrage of the Californian treatment of the Dust Bowl migrant. In his protest literature formula, the author engages in the reforming enterprise of debunking the pure capitalist impulses behind the miseries imposed on those refugee migrants. Starting his novel as at the new throbbing heart of the birth of capitalism, i.e. the change in the mode of production, the author then foreshadows the ultimate capitalist dehumanized society, through the alienating transition the Joads make from the old agrarian mode of production to the agri-corporate world in California. On this respect Karl Marx adjudicates as follows:

Labor is not performed in isolation but within larger human networks. Human patterns of economic organization, or relations of production, interact with human labor and organization, or forces of production. Therefore, the separation of a worker from the products of his or her labor by specialization and division of labor defines the means by which humanity has been divested of its very being_ its social being, which results in alienation.¹⁰

Thus explaining the whole economic structure underlying alienation, the German philosopher supports the social protest of John Steinbeck and mainly gives credit to his voice in the red-fearing America.

- **Burger's Daughter**

The South African society, as depicted in the *Burger's Daughter*, is one that is inherently separated by a complex web of expanding divides. The more these divides widen the more legitimate and natural they appear. Among Gordimer's best illustrations of this, is her description of the way Rosa's uncle lives;

For the man who had married my father's sister the farm 'Vergenoed' was God's bounty that was hers by inheritance, mortgage, land bank loan, and the fruitfulness he made of it, the hotel was his by the sign painted over the entrance naming him as licensee, the bottle store was his by the extension of

that license to off-sales. His sons would inherit by equally unquestioned right...¹¹

This extract conveys the typical Afrikaner nationalist approach to apartheid life in South Africa. By the authority of God and the state, everything is forever freely granted to him. Rosa goes on narrating how, while “playing with half naked black children”¹² these were left behind when Tony and “his cousin Kobus ran into the farmhouse for milk and cake.”¹³ Moreover, how Baasie is dispossessed of his legitimate name of ‘little master’ by people of his own race, when the laborers called Tony ‘little master’¹⁴ In those three very significant examples, Gordimer resumes both the dehumanizing effects of apartheid on the South African society and the detrimental life whites lead at the expense of blacks.

From a Marxist perspective, the already mentioned expending divides, correspond to the fourth kind of alienation caused by the capitalist ideology; “the alienation of man from his fellow man”¹⁵ In this scenario, men are blinded by their selfish interests and treat each other only as means to reach profit or commodity. “Nothing more than animal survival perhaps”¹⁶ Rosa’s reference to Charles Darwin can positively be extrapolated to depict the competitive essence of capitalism, and the liberal position in South Africa. A more convincing representation of liberalism in *Burger’s Daughter*, is Brandt Vermeulen; the ‘New Afrikaner’ ‘sophisticated enough’ to laugh at the beliefs of his pro-apartheid ancestors, but introduces new words like “ethnic advancement, separate freedoms”¹⁷ upholding the same vision. In fact, though ‘morally’ anti- apartheid, liberals in South Africa benefit from its provisions of cheap labor and more profits. Consequently, with their primary fuel at stake, liberals would certainly support segregation laws; “It’s not peace at any price, it’s peace at each his price.”¹⁸

As a radical reaction to this capitalist spirit, communism emerges in the South African society, and overtly declares the exploitative scheme of this profit-based ideology. In the *Burger's Daughter*, Gordimer embodies much of the Marxist beliefs in the character of Lionel Burger. Inspired by the real Afrikaner activist Bram Fisher, Lionel Burger describes his awakening to communism, after his realization of 'the terrifying contradiction' between his people's acts and their beliefs in justice. He comes out to the conclusion that

The white man had built a society that tried to contain and justify the contradictions of capitalist means of production and feudalist social forms. The resulting devastation I ... had had before my eyes since my birth. Black men, women and children living in the miseries of insecurity, poverty and degradation... in the "dark Satanic mills" of the industry that bought their labour cheap and disqualified them by colour from organizing themselves or taking part in the successive governments that decreed their lot as eternal inferiors if not slaves.¹⁹

In fact, with their means of production centered ideology, radical communists in South Africa attribute the establishment of Apartheid to the desperate need for cheap labor in the gold mines. After the discovery of gold on the Witwatersrand in 1886, seekers of fortunes poured to Johannesburg. But the gold requiring deep level mining and difficult extraction from ore rock, imposed great expenses, and obliged the randlords to ask for cheap labor power from the government. The latter, benefiting from the industry, introduced many taxes and legislation to keep the African workers unskilled, far in reserves, as a lifelong provision of labor power for mining. Thus locating the mode of production at the center of the social apartheid order, the communist position in South Africa uncovers the sole capitalist interests behind racism and segregation.

Another kind of South African radical opposition is the Black consciousness movement. Though still nascent at the novel's year of publication (1997), this new

perspective constituted a fundamental departure from the communist creed, and a strong mobilization of the black people against the white supremacy. On behalf of the black consciousness, Gordimer's character Duma Dhladhla explains their view as follows:

Dhladhla sharply gestured lack of interest in Orde Greer's protest on grounds of objectivity. _Whites, whatever you are, it doesn't matter. It's no difference. You can tell them – Afrikaners, liberals, Communists. We don't accept anything from anybody. We take. D' you understand? We take for ourselves. There are no more old men like that one, that old father, _a slave who enjoys the privileges of the master without rights. It's finished.²⁰

In fact, this movement was introduced by the black militant Steve Biko, who made it his purpose of awakening the black consciousness from its indoctrination by the capitalist ideology. The African activist rejects all kind of help from the white as he stresses: "BLACK MAN YOU ARE ON YOUR OWN!"²¹

On the frame of Karl Marx's base-superstructure concept, this chapter attempted to compare the theme of debunking the capitalist ideology, introduced by the same philosopher, in John Steinbeck's *The Grapes of Wrath* and Nadine Gordimer's *Burger's Daughter*. However, comparing the different capitalist superstructures, presented in the novels, on the same grounds would too much flatten the stylistic on which each author based his fiction on. That is why considering them separately each as a whole in itself produces a more coherent ground for their comparison.

On this respect we can emit some comments on their both ways of presenting this superstructure. In fact, Steinbeck and Gordimer picture the capitalist effects on the social dynamics of their societies differently. *The Grapes of Wrath*, dealing with the 1930's American society during the Great depression and the Dust Bowl, emphasizes more the social problem relating to the late-capitalist phase, while the

Burger's Daughter, portraying the South African society during the Apartheid times, focuses more on the state of proliferation of political ideologies in a general tense atmosphere of a stalemate. Moreover, when Steinbeck presents a fundamentally capitalist American society obliged to have a taste of its own medicine, Gordimer pushes the metaphor even further, and depicts a South African society where the capitalist ideology is driven to the extreme of legitimizing not only exploitation but actually gets closer to slavery. Accordingly, we are inclined to picture Marx four modes of production as a circular not direct process in history. This means that capitalism, which is the last mode of production described by Marx, when it is pushed and abused of simply goes back in time "necromancing" to use Marx's word, the past tribalism and slavery modes of production.

End notes

¹John Steinbeck, *The Grapes of Wrath* (USA: The Viking Press Inc, 1939), 38.

² John Steinbeck. "T/ye Grapes of Wrath."(1939).
<https://scholar.google.fr/scholar?biw=1024&bih=653&psj=1&bav=on.2,or.&bvm=bv.107467506.d.d24&um=1&ie=UTF-8&lr&q=related:9w41ecVgjGOKdM:scholar.google.com/>

³ John Steinbeck, *The Grapes of Wrath* (USA: The Viking Press Inc, 1939), chapter5.

⁴ Ibid, 475-476.

⁵ John Steinbeck, *The Grapes of Wrath* (USA: The Viking Press Inc, 1939), 245.

⁶ Ibid

⁷ Ibid, 387.

⁸ Ibid, 316.

⁹ Ibid, chapter 19.

¹⁰ Louise A. Hitchcock, *Theory for Classics A Student Guide* (USA: Routledge, 2008), 15.

¹¹ Nadine Gordimer, *Burger's Daughter* (Great Britain: Jonathan Cape Ltd, 1979), 72.

¹² Ibid, 71.

¹³ Ibid

¹⁴ Ibid

¹⁵ *Marx's Theory of Alienation*. YouTube Video. Posted by YaleCourses, March4, 2014.

<http://open.yale.edu/courses>

¹⁶ Nadine Gordimer, *Burger's Daughter* (Great Britain: Jonathan Cape Ltd, 1979), 42.

¹⁷ Ibid, 194.

¹⁸ Ibid, 156.

¹⁹ Ibid, 25.

²⁰ Ibid, 157.

²¹ Steve Biko, *Black Consciousness and the Quest for a True Humanity*.2

Chapter Three:

Oracular Vision of History

As a culmination of Dilthey's empathetic understanding of fiction and an incarnation of Marx's exposure of the social order, Friedrich Nietzsche introduces the oracular vision of history. Through this concept, the philosopher, avoiding a destructive total alienation from the past, promotes an in-depth investigation and questioning of our epistemic legacy. In this sense, Nietzsche furthers a self-enfranchisement from the established moral illusions, and a life-celebrating intuitive philosophical adaptation of the highest examples in history. That is exactly what protest literature aims to elicit in its audiences; the consciousness and free intuition to dare to question and act. For this, all of Nietzsche, Steinbeck and Gordimer agree on the necessity to 'deconstruct' accepted in- language values, and instead re-handle them in artistic rhetorical images of symbolism, irony, or intertextuality, in order to awaken the reader out of their false value judgment illusions.

1. Distrust of Language

For the seventy-sixth anniversary of *The Exonian*; oldest preparatory school newspaper in America and at the request one of his friends' son, John Steinbeck writes: "A man who writes a story is forced to put into it the best of his knowledge and the best of his feelings. The discipline of the written word punishes both stupidity and dishonesty. A writer lives in awe of words for they can be cruel or kind, and they can change their meanings right in front of you."¹ That is to say how much a writer, who is most used to words, fears their betrayal and distrusts them. Moreover,

as his main role is to transmit some essential grasp of truth through them, it is in the utmost unease of total abandonment to words that he best formulates his deepest feelings; "... to write well about something you had [have] to either love it or hate it very much"² Therefore, in *The Grapes of Wrath*, we find many examples of distrust of language as when "Ma reads his [Tom's] face 'for the answer that is always concealed in language'", the key-word like use of "Okie" while it "Don't mean nothing itself", and "the trucker who distrusts people who use 'big words'"³ However this suspicion of language can also be interpreted as an intentional honesty to remind the reader and make him aware of the arbitrariness with which meaning as fleeting as it might be is attributed and confined to word of which security now only deceives us.

Essentially joining Steinbeck on writing, Nadine Gordimer made her Nobel Prize lecture; "*Writing and being*" sound like an eulogy of the writer's absurd, anthropocentric, and mythological exploration of his own being, through language.⁴ Indeed, reformulating Steinbeck's "living in awe of words", Gordimer, referring to St. John's Bible in: "In the beginning was the Word"⁵ makes of this 'Word' the exact writer of the writer. Thus created by a word, the writer investigates his own creation by the same word. In the midst of this absurd situation comes the hope and exciting contribution of an artistic textual grasp of the "aleatory state of being"⁶ It is the discovery of this aleatory nature of life which made modernist writers openly display and acknowledge their distrust of language. A feature significantly stressed in the *Burger's Daughter* because of the large spread of ideologies, Gordimer engages to portray; "My vision and theirs. And if this were being written down, both would seem equally concocted when read over."⁷, or when asked by Conrad "What you've come to rely on"⁸ she answers: "I don't know how else to put it. Rationality,

extraversion...but I want to steer clear of terms because that's what I'm getting at: just words; life isn't there. The tension that makes it possible to live is created somewhere else, some other way."⁹ The standing out politicization of every domain of life, and the long-lasting stalemate to which South Africa was reduced during Apartheid, in the *Burger's Daughter*, in fact created much more words and debates, than actual action.

We have seen that when it comes to the delicate relationship between writers and words, it is hardly distinguishable who or what writes the other. When John Steinbeck keeps a sharp "black or white"¹⁰ almost frustrating attitude toward his writings, Nadine Gordimer seems more "natural" in her enterprise, and lets the writer in her take control of her pen. However, this visible difference in writing disposition does not separate them, on the contrary, it only emphasizes their both high consideration of the powerful impact of words and temptation of the artistic transcendence of established certainties. Moreover, noting their common protest interest in writing *The Grapes of Wrath* and the *Burger's Daughter*, one may give credence to the assumption that before the suggestion of any new perception, a previous deconstruction and exposure of the traditional one might prove itself of a great support.

2. Illusion

Shifting from the units of words to their disputable abstract areas of concepts and ideologies, the paradoxical confusion and certainty intensify. Friedrich Nietzsche explains:

"Language, as we saw, and later science works at the structure of concepts. As the bee simultaneously builds the cells and fills them with honey, so science works incessantly at the great columbarium of the concepts, the sepulcher of intuition, forever constructing new and ever higher levels

buttressing cleaning, renovating old cells, and striving especially to fill this enormous towering edifice and to arrange the whole empirical, i.e., anthropomorphic, world in it.”¹¹

Thus, openly declaring his great aversion to the deadening tendencies of language, Nietzsche warns us from the amplifying dangers, a blind trust and conformity to language may lead to. In this sense, Steinbeck and Gordimer provide us two realistic depictions of what a hazard an excessive dependence on language may be to a whole society. In fact, while *The Grapes of Wrath* presents to us an American society where men were sharks or mere tools for each other, the *Burger's Daughter* immerses us in a secret, constrained, pure society of denial in South Africa. Both their governments and citizens finish deeply deluded and the absurd and the dehumanization gains in proportion.

Concerning *The Grapes of Wrath*, the two major social illusions Steinbeck deals with are the capitalist ideology, already explained in the previous chapter, and the religious one. We have seen how the capitalist spirit of speculation for money plunges the farmers and the whole America into a very dreadful crisis. Moreover, how these same farmers fell immediately for a second time in the hope of Promised Land in California, only by the view of some printed leaflets. Nietzsche deals with this while explaining that social life needs a “peace agreement” i.e. “‘truth’... a uniformly valid and binding terminology for things ...”¹³ However, about the anthropocentricity of the determination of what truth is or should be he goes on:

But men flee not so much being deceived as being harmed by deceit Man also wants truth in a similar restricted sense. He longs for the pleasant, life-preserving consequences of truth; he is indifferent to pure, inconsequential knowledge; toward truths which are perhaps even damaging and destructive, he is hostile.¹⁴

That is why the poor farmer of the eviction paragraph in the previous chapter, menaced the bank officer who came to evict him with a rifle. He strongly longed for that down-on-paper truth to be wrong. The 'reality' did not suit him so he just chooses to hold on to his illusion. Later with the leaflets, it simply must have been a no choice at all decision.

As we mentioned, the second illusion Steinbeck treats of in his novel is religion. Much embodied in the character of the ex- preacher John Casy, the theme of religion is very apparent in *The Grapes of Wrath*. In fact, after Tom Joad, Casy is the second character the audience meets with in the novel, and with the Joad -company, he goes along with us all through the story. However, the most noticeable feature in this preacher is that in the novel he is no more a preacher. Through him Steinbeck expresses most of his doubts about religion;

“I ain’t so sure of a lot of things... Sling ‘em in the irrigation ditch, Tell’em they’ll burn in hell if they don’t think like you. What the hell you want to lead’em someplace for? Jus lead ‘m... The hell with it there ain’t no sin no virtue. There’s just stuff people do... No I don’t know nobody name Jisus. I only love people and tell’em something to make them happy.”¹⁵

Religion is therefore no more but another illusion of which establishment John Steinbeck wanted to shake in the hearts of his readers about. No longer standing people, playing satisfied with their self-comforting illusions, Steinbeck decided to act.

If the illusion of language can be plain in *The Grapes of Wrath*, in the *Burger’s Daughter*, it is discernable to the extent of doubting it. Of the official liberal, undercover communist, and some semblance of private politicized, Gordimer created her protagonist Rosa wallowing in illusions. Acting them all yet convinced by any, the Burger’s daughter simply was bereaved of her exact self. In fact, the South

African social reality “[knocks] the wind out of anyone”¹⁶ and Nadine Gordimer argues for this in many occasions in her novel. The most poignant example of this is her recourse to the presented crazy old woman who thanks to her apparent mental disability gets the right to talk truth without being persecuted:

A woman with a black woman’s bundle on her head and the long-nosed, keen bitter face that often comes with admixture of white blood, drunk or a little crazy, addressed everybody from a round hole of a mouth. _Bloody bastard. Bloody police bastard._ Two young black men wearing T-shirts with the legends PRINCETON UNIVERSITY and KUNG_FU laughed at her. An older man called deeply, ‘Tula, mama’ and, a stray not knowing the source of the noise of the tin can tied to it, she grumbled back *Voetsak, voetsak, wena*.¹⁷

Most expressively alluding to Plato’s allegory of the cave, Gordimer captures the essence of the illusive powers in her society, mainly by making the apology of insanity transcend them all. Obviously, according to Gordimer, that is not a thing a Princeton University student can grasp. In fact, during apartheid times the national party in South Africa ignored all international opinions, however ‘formal’ they all have been. Gordimer simply implies that except the exactly concerned black Africans, no other stranger can really or ever does try to understand their clearly choking situation under such a regime as Apartheid. Only the old man feels for the old women; they have their own language in which he can comfort her with “Tula mama [hush mother don’t cry]”¹⁸

Despite the general political atmosphere of the *Burger’s Daughter*, Nadine Gordimer provides room for religion as well. Mainly through the Afrikaner relatives of Rosa, Gordimer just like Steinbeck shares her opinions on the subject. With the word “church” repeated each time the uncle and aunt Coen were mentioned, Rosa’s most significant recollection in that place must be:

No one here had a friend, brother, bed-mate, sharer of mothers and fathers like him. Those who owed love and care to each other could be identified by a simple rule of family resemblance...I saw it every Saturday, this human family defined by white skin... children clean and pretty...to whom the predikant said we must do as we would be done by. The waiter my uncle's barman beat with his lion's head belt was not there; he would be in his place down under the trees...¹⁹

Mere acting for mere interests; similar to Steinbeck's view on religion, Gordimer presents it as an insulting scenario of hypocrisy. A spectacle plainly explained in an extract of her chapter "*THREE IN A BED: FICTION, MORALS, AND POLITICS*", where she talks about religious censorship and mentions: This was true even in South Africa, where the Dutch Reformed Church with a particular form of Calvinistic prudery had twisted religion to the service of racism and identified the church with the security of the state, including its sexual morality based on the supposed "purity" of one race.²⁰

This way emphasizing the illusive power of language in their respective fictions and countries, both John Steinbeck's and the Nadine Gordimer's opinions meet. Either focusing on the capitalist ideology's illusion or including all its encircling ones, the final amount is the exact Nietzsche's teachings and warnings about the deceiving powers of language. However, while both novelists emphatically depicted their distrust in language and its hazardous effects on their societies, they nevertheless do not fall in disillusionment themselves and rather strive to transform this sense of confusion to a strength and responsibility to act on those illusions. As Nietzsche concludes: "That enormous structure of beams and boards of the concepts, to which the poor man clings for dear life, is for the liberated intellect just scaffolding and plaything for his boldest artifices."²¹

3. Oracular History

The last and ultimate phase of our protest literature dissertation is the life-sole-principle theory of Friedrich Nietzsche. History is not only our past but our present; why not making it our future. Illusion is ours, our creation; why not creating the best. And, language is ours too, our communication; why not make the most of it. Upon this modest interpretation of the major points Nietzsche transmitted to us on his intuitive vision of an oracular history, we continue our study of *The Grapes of Wrath*, and *Burger's Daughter* in their respective contributions to art and society, through the literary tradition of social protest. After deconstructing language and its social illusions, Steinbeck and Gordimer respond and formulate their ultimate goal though their protest in the artistically rhetorical literary devices of symbolism, irony, and intertextuality.

The most subtle and undoubtedly effective stylistic technique, John Steinbeck used in *The Grapes of Wrath*, is his ironic symbolism of biblical events. Zoe Trodd reported him stating "Let your audience almost recognize something familiar, and out of that go to your freshness."²² Thus, out of the very recognizable events in the bible, Steinbeck brought about his ironical suggestion. Trodd resumes:

The ironically named Noah doesn't witness the flood and abandons the ark, and unlike Christ, Casy doesn't forgive his murderers. Casy himself further introduces the irony of self-consciousness when he notes the parallels to Christ: " ' I been in the hills, thinkin' , almost you might say like Jesus went into the wilderness to think his way out of a mess troubles'"(109) And the novel's ending is anti-Eucharist, Rose of Sharon an anti- Madonna. Her baby is a dead Moses released onto the river, as well as an Old Testament symbol of America's sin (abandoned to rot in an apple-box), rather than a New Testament baby Jesus. Instead she holds in her arms, in that "whispering barn." an old man. (618).²³

Like a familiar way of presenting the events to his audience, Steinbeck seizing moment of easiness, implies the exact dose of irony in order to make his readers think and solve the riddle. Why does the author make Noah abandon his art if not by fear of change and cowardice; why does Jesus stop being all forgiveness if not by

exhaustion of eternally redeeming the sins of other; and why does he die at birth and gets sent through the river, as an unwanted great sin drown for cleansing, if not out of mistrust of the adequacy of his would-be doctrine. Thus pushed to cogitate their reality, the audience prospects their ability to fix this unmatched image of their ideals and reality and most importantly go on acting upon the latter. Claude E. Johns provides us Steinbeck's closing hope in his *Joads* tragedy as follows: "Outside the barn, a new crop is breaking the ground. Inside, a dying man is being revitalized by the mother-spirit. Here are hope and spring after the long winter. The grapes of wrath_ sown in Oklahoma, budded on the westward journey, and ripened in California_ need stamping out."²⁴

Nadine Gordimer's artistic contribution for her part lies in her use of intertextuality. Much pressured by the censorship constraints in her country, it is at the verge of imprisonment that Gordimer often puts her "essential gesture"²⁴ on paper. She writes: "The writer has no reason to be if for him/her, reality remains outside language."²⁵ In her article entitled with the exact words of Nadine Gordimer "What I will say will not be understood": Intertextuality as a subversive force in Nadine Gordimer's *Burger's Daughter*, Susan Barrett collects throughout the novel many unquoted citations of banned books such as Bram Fischer, Marx, Lenin in Lionel Burger's defense speech, or Steve Biko as in "Because we cannot be conscious of ourselves and at the same time remain slaves"²⁶ in the fictional character of Duma Dhladhla. The critic argues that Gordimer's main aim to use intertextuality is "to disseminate ideas, to encourage people to think and thereby to lead them to question the status quo."²⁷

Another more interesting use of intertextuality Susan Barrett picked up in the *Burger's Daughter* is Gordimer's post-colonialist invitation to a departure from the

English literary hegemony and a discovery of new peculiar cultural and literary identity proper to the South African people. Thus specially investigating the use and role of visual arts in the novel, the critic interprets Rosa's final recourse to drawings in place of letters in the prison, as her "learning to transcend the oppressor's language by finding a better way of communicating"²⁸ Moreover, She also explains the painting "La dame de la licorne"'s depiction of the five senses reflecting different aspects of Rosa's life. "The mirror... the nightingale's songs... the lilac and the newly discovered worn to celebrate the fall of the Portuguese Colonels ... the newly discovered pleasure of food, [and] touch her lover."²⁹ According to Barrett, the picture portraying a lady relinquishing a jewel, "perfectly illustrates Rosa's position and explains her decision to go back to South Africa: 'To know and not to act is not to know'"³⁰

As conclusion to this chapter's suggestion of the Nietzschean oracular vision of history through the two novels of Steinbeck's *The Grapes of Wrath* and the Burger's Daughter's protest tradition, we may cite the German philosopher's metaphor explaining his theory as follows:

We picture a man whom a violent passion, for a woman or for an idea, shakes up and draws forward. How his world is changed for him! Looking backwards, he feels blind; listening to side he hears the strangeness like a dull sound empty of meaning. What he is generally aware of he has never yet perceived as so true, so perceptibly close, colored, resounding, illuminated, as if he is comprehending with all the senses simultaneously. All his estimates of worth are altered and devalued. He is unable any longer to value so much, because he can hardly feel it anymore. He asks himself whether he has been the fool of strange opinions for long. He is surprised that his memory turns tirelessly in a circle but is nevertheless too weak and tired to make a single leap out of this circle. It is the most unjust condition of the world, narrow, thankless with respect to the past, blind to what has passed, deaf to warnings, a small living vortex in a dead sea of night and forgetting: nevertheless this condition_ unhistorical, thoroughly anti-historical_ is the birthing womb not only of an unjust deed but much more of every just deed.³¹

However long, this quotation perfectly pictures the necessary being in the unhistorical in order to assimilate the intuition to lead a life directed toward the

future and only strengthened by the memories of the past. We have agreed that both Steinbeck and Gordimer strongly imply the seed and basic questionings for the inspiration of such an intuitive futurist attitude towards life.

End notes

¹ *The Art of fiction John Steinbeck*. (The Paris review magazine, 2004), 2.

² Ibid

³ Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 15.

⁴ Nadine Gordimer, *Living in hope and History*. (USA, 1999).

⁵ Ibid

⁶ Ibid

⁷ Nadine Gordimer, *Burger's Daughter* (Great Britain: Jonathan Cape Ltd, 1979), 19.

⁸ Ibid, 46.

⁹ Ibid

¹⁰ Claude E. Jones, *Proletarian Writing and John Steinbeck* (The John Hopkins University Press) *The Sewanee Review*, Vol. 48, No.4 (Oct. - Dec., 1940), pp 445-456. Published by: Stable URL: <http://www.jstore.org/stable/27535697> Accessed: 24/12/2014 08:09

¹¹ Sander I. Gilman, et al, *Frederic Nietzsche on Rhetoric and Language* (New York, Oxford University Press, 1989), 254.

¹² Ibid, 247

¹³ Ibid

¹⁴ Ibid, 248

¹⁵ John Steinbeck, *The Grapes of Wrath* (USA: The Viking Press Inc, 1939), chapter 4.

¹⁶ Nadine Gordimer, *Burger's Daughter* (Great Britain: Jonathan Cape Ltd, 1979), 39.

¹⁷ Ibid , 133

¹⁸ Ibid

¹⁹ Ibid, 71

²⁰ Nadine Gordimer, *Living in hope and History*. (USA, 1999),5

²¹ Sander I. Gilman, et al. *Frederic Nietzsche on Rhetoric and Language* (New York, Oxford University Press, 1989), 255.

²² Zoe Trodd, *Star Signals: John Steinbeck in the American Protest Literature Tradition* (Penn State University, 2008), 23.

²³ Ibid, 24

²⁴ Claude E. Jones, *Proletarian Writing and John Steinbeck* (The John Hopkins University Press) *The Sewanee Review*, Vol. 48, No.4 (Oct. - Dec., 1940), pp 445-456. Published by: Stable URL: <http://www.jstore.org/stable/27535697> Accessed: 24/12/2014 08:09, 455

²⁵ Nadine Gordimer, *Living in hope and History*. (USA,1999),12

²⁶ Susan Barrett. *What I say will not be understood: Intersexuality as a subversive force in Nadine Gordimer's Burger's Daughter*. Online since 15 June 2004. Viewed on 07 November 2015. <http://erea.revues.org/491>; DOI: 10.4000/erea.491

²⁷ Ibid, 3

²⁸ Ibid, 6

²⁹ Ibid .7

³⁰ Ibid

³¹ Frederic Nietzsche, *Use and Abuse of history for life*. (1874),4.

VII General Conclusion

In sum, in our comparison of the social protest tradition in John Steinbeck's *The Grapes of Wrath* and Nadine Gordimer's *Burger's Daughter*, we have relied on the three historicists theorists; Wilhelm Dilthey, Karl Marx, and Friedrich Nietzsche. Through their respective theories on empathy, ideology, and history, we believe we have constructed the adequate grounded expression of the conceptual process of the literary social protest transmission theme of our present study.

With Wiliam Dilthey's support of an empathetic understanding of history through fiction, we have explored the credibility, methodology and effectiveness of our two novels in narrating the social historical periods of the Great Depression and Dust Bowl for *The Grapes of Wrath*, and the late Apartheid times for the *Burger's Daughter*. We have discovered the crucial effects a dialogical and subjective narration may have on the audience, and we have explained their consequent empathetic immersion in the author's consciousness of his society for an utmost understanding of his motivations to write his novel.

Through Karl Marx's critique of the capitalist ideology, and precisely in the frame of his superstructure- base theory, we have grasped and explained the capitalist essence at the heart of the social protest in both novels. And from the comparison of their both ways of formulating their opposition to the capitalist system, we have schematized the complexity of the engendered social dynamics present in each of the American and South African societies.

Finally with Friedrich Nietzsche's oracular vision of history, we came to the formulation of the last and concluding effect of the social protest tradition in *The Grapes of Wrath*, and *Burger's Daughter* ; the questioning of established orders and suggestion of an action upon them. After the two novels criticizing the deceitfulness

inherent in the nature of language, we have seen how both of Steinbeck and Gordimer apply Nietzsche's principle of the Delphic vision of history. In fact by the artistic re-handling of language, we notice that both authors managed the formulation of their most subtle suggestions through such rhetorical devices as symbolism, irony, and intertextuality.

With a special regard to the Nietzschean Delphic vision of history, one can correspondingly be directed towards the philosopher's ultimate advocacy of the "Übermensch". Friedrich Nietzsche best formulates this vital concept in his three metamorphoses introduced in *Thus Spoke Zarathustra*. In fact, embodied in the spirit's transformation from a camel to a lion, then a child, Nietzsche's metaphor deals with the human attitude-to-life development from "the spirit that would bear much, and kneels down like a camel wanting to be well loaded"¹, to "the lion [who] says, "I will." "thou shalt" lies in his way, sparkling like gold, an animal covered with scales; and on every scale shines a golden "thou shalt."² And after his last battle with his last gods, as described, "the spirit now [becomes child] wills his own will, and he who had been lost to the world now conquers his world."³ Mostly expressive and enlivening, Nietzsche's above mentioned metamorphoses of the human spirit might correspond to the three phases described in our present study of social protest, thus, undoubtedly might be considered for an eventual future study of this literature in a sole Nietzschean philosophy.

End Notes:

¹ Friedrich Nietzsche, *Thus Spoke Zarathustra* (USA, Viking Press, 1954), 26-27.

² Ibid

³ Ibid

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