NADINE GORDIMER: THE DEFINITION OF SELF

NADINE GORDIMER: THE DEFINITION OF SELF IN THE CONSERVATIONIST AND BURGER'S DAUGHTER

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ABSTRACT

The fiction of Nadine Gordimer embodies a political conviction: a belief in the inevitable collapse of minority rule in South Africa and an end to the oppression of the black majority. At the same time, Gordimer is concerned about the fate of the individual within the political context. This thesis suggests that the theme of self-definition is equal in importance to the political theme in Gordimer's novels, and moreover, that the two themes are interdependent.

The theme of self-definition in relation to politics in South Africa is explored in two major novels, The Conservationist and Burger's Daughter. The first has a male protagonist whose tendency to use power, domination and denial is destructive to his consciousness, as it is politically. Burger's Daughter, with its female protagonist, presents a character who is able to integrate different aspects of her experience by means of relationship and through a process corresponding to the pattern of initiation as found in various religious traditions. Both novels deal with the question of relationship to the shadow side of reality, what is disregarded or rejected in oneself and in the political situation.

In these two novels, neither the personal nor the political is found sufficient for consciousness or for culture. Gordimer's exploration of these themes is expressed in the idea of tension between opposites, similar to the concept of the polarities of Yin/Yang in Taoism. This thesis examines how Gordimer develops the theme of opposites by means of character and symbols to make a distinctive literary and political statement.

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CHAPTER I

INTRODUCTION

South Africa is the only country in the world in which political and economic power is concentrated in the hands of a racial minority.[1] This white minority has enacted a series of repressive laws affecting the everyday lives of the twenty-million blacks who form the vast majority of the population. Writing within the historical and political context of the apartheid system, Nadine Gordimer takes a perspective of "outrage" like that of her character Lionel Burger.[2] A white writer, Gordimer is both outspoken and active in her opposition to minority rule, articulating her point of view in articles, interviews and, recently, film scripts. Gordimer believes that the oppression of black people by the South African government will be brought to an end, that "some perfectly ordinary day, for sure, black South Africans will free themselves and rule themselves."[3] This belief underlies all her work, and is projected into the future in her recent books, July's People and Something Out There.

In most of Gordimer's short fiction and in all of her eight novels, an important theme is the response of her characters to a political situation. At the same time, her fiction is concerned with self-definition, with how her characters experience the drive for wholeness, or what C.G. Jung calls "individuation".[4] In Gordimer's novels, the political situation is part of every character's existential

predicament. In South Africa, this predicament seems to be sharply defined by birth: by gender, by class, and especially by colour. One is a member either of the oppressed or the oppressing class, and in South Africa class is identified with colour: "The identification of class with colour means that breaching class barriers is breaking the law, and the indivisible class-colour barrier is much, much more effective . . . than any class barrier has ever been."[5] Defined by birth, the individual still has the choice of acceptance or rejection of the status quo and this unavoidable choice helps Gordimer's characters to achieve self-definition, or fail to achieve it.

At the same time, Gordimer does not deny the personal, the need to know oneself as a unique human being, experiencing emotion, intellect, sensuousness, sexuality and intuition. Her characters must deal with their personal longings as well as with the demands of politics. Two of Gordimer's novels deal strikingly with the tension between the personal and the political: The Conservationist (1974), with its male protagonist, Mehring, and Burger's Daughter (1979), which has a female protagonist, Rosa Burger. Mehring is an industrialist, a developer; he believes he has a unique relationship to the land, and denies the oppressive nature of the system which supports his activities. Rosa Burger has been born into a family of dissident whites, with a heroic father who died in prison, but she has been denied the value of personal experience. Each of these characters is offered the opportunity of exploring what has been denied, and this theme is developed both outwardly, in the events which occur, and inwardly, in changes in consciousness. Gordimer uses a complex technique including

flashback, first and third person narration and internal dialogue, which, through the use of the second person, involves the reader in the narrative. Both characters are stirred and disturbed by relationships with other individuals whom they incorporate into consciousness as inner voices, articulating a point of view different from that consciously held by the protagonist. These inner voices haunting consciousness represent aspects of the protagonist which he or she has chosen to ignore or deny. Response to the voices leads to spiritual death or spiritual redemption and to choices which are made in both the personal and political worlds. Mehring suppresses the need for the political side of his life to become conscious, and the result is his psychic disintegration. Rosa Burger, in contrast, listens and relates to her inner voices and eventually, not without sacrifice, finds a way to integrate the personal and political in her life. Mehring is unwilling to sacrifice anything for wholeness, and his life loses its coherence.

In examining the relationship between consciousness and the unconscious, the individual and the collective in these novels, the insights of such writers as C.G. Jung, Mircea Eliade, Joseph Campbell, Joseph Henderson and others are helpful, especially in understanding the pattern of Burger's Daughter as one of initiation, which Gordimer seems to be suggesting is an appropriate one for our time, in contrast to the outworn and irrelevant pattern of the heroic quest for power as exemplified by Mehring.

Gordimer has said that "when it comes to their essential faculty as writers, all writers are androgynous beings,"[6] and that she is not a feminist,[7] and indeed the experiences and choices of these two

characters, one male and one female, could arguably be reassigned, to a conservative woman and a man from a dissident family. Still, she has chosen to identify the conservative point of view with a male figure, and to relate his conservatism to his sexuality and desire to dominate, while her politically radical and individuated protagonist is a woman. Another South African writer, Sheila Fugard, sees the patriarchal character of the South African system as a crucial factor in maintaining apartheid: "You have a paternalistic [figure] organizing everything for the family and who can do the same thing for the country."[8] In Chapter III, feminist critical theory provides some insight into the appropriateness of Gordimer's choice of a woman protagonist to embody her political and personal radicalism.

These two novels by Gordimer explore the theme of individuation in richly symbolic and allusive ways. Exploring similar themes, looking at the same society, and drawing on nature, history, art and literature, she has created two entirely different imaginative worlds, each conveying the consciousness of a unique individual. Excellent critical studies by Michael Wade, Judie Newman, Dorothy Driver, Michael Thorpe and John Cooke have explored Gordimer's fiction in relation to African history, tradition and politics, throwing light on many of her symbols and references. This thesis will examine the theme of psychic wholeness as it is developed in each novel, particularly as it is expressed symbolically.

CHAPTER II

DISINTEGRATION IN THE CONSERVATIONIST

The Conservationist is a novel about Mehring, a rich South African industrialist, a man at a turning point in his life. Within his psyche, as well as in his relations with the world, he is offered numerous opportunities to become more than he is, to be whole. His ego engages in struggle after struggle to deal with what he sees as different from himself and each time he chooses to reject the other, to dominate it in some way, and in the process to become increasingly fragmented.

In the book's opening words, the promise of wholeness is presented by an image emblematic of the feminine but requiring the masculine for fertilization and growth: "Pale freckled eggs,"[1] mysterious containers of potential new life. In contrast, the closing images of the book include a pile of stones, similar in shape to eggs, but which will never transform into anything else, hard and unchanging like Mehring's attitudes, "eggs that will never hatch" (257). It is Mehring's tragedy that he does not change greatly in the course of the novel; instead, he confronts aspects of himself and rejects them, leading to the disintegration of his personality and the loss of his soul. The novel itself resembles the egg, the container; it contains Mehring, his conscious and unconscious life, his relationships, all that he accepts or rejects; although Mehring does not achieve wholeness, the novel itself creates that completeness of personality which he cannot grasp.

Mehring, "the conservationist," regards the guinea fowl eggs as precious and wants to protect them, but does not know how to find and protect what is precious in himself so that it may grow. The guinea fowl eggs are being used as playthings by deprived black children on Mehring's farm. Not recognizing his own deprivation, Mehring is unaware that each of these children too has a precious individuality which he and his class have failed to protect, because the South African obsession with appearances gives them an inferior position in the hierarchy of value. All individuals who live there are classified arbitrarily by skin colour. This tendency makes South African society similar to our own, as the anthropologist Vincent Crapanzano points out:

> South Africa's apartheid . . . in its broadest sense, is an extreme case of the Western predisposition to classify and categorize just about everything in essentialist terms. In this view, once an object or being is classified, it is forever that object or being. 2

Mehring tends to classify as "them" anyone with whom his ego can find no similarity: blacks, women, Afrikaners, Indians. He is more preoccupied with differences than with similarities and tends to be contemptuous of human and animal life which he has designated as less valuable than himself: "He feels what can only be a sense of superiority" (205).

Early in the book, in an image of balance and repose, Gordimer suggests that the potential for wholeness presents itself at turning points in life: "The pause between two seasons; days as complete and perfectly contained as an egg" (13). Like the season, changing from summer to autumn, Mehring is middle-aged, at that time of life when according to C.G. Jung and others, there is a need to alter one's attitudes and beliefs, and in particular to re-examine what one has

rejected in the course of developing a strong ego and a relationship to the world, the task which has usually occupied the first half of life. At mid-life, an individual may undergo a time of psychic upheaval as "unconscious tendencies, stirring unseen in the depths, betray their presence by all sorts of symbols long before they become conscious. They appear, for instance, in waking fantasies and prove to be intuitions that point to a solution never before suspected."[3] Mehring's unconscious offers him a series of disturbing fantasies which point the way to individuation and wholeness, but before an individual can experience "an undivided self,"[4] he or she must undergo a time of painful conflict and fragmentation, and it is this period of psychic disintegration with which the novel deals. Mehring is faced with "recognizing all the dubious, repressed, unlived, evil elements in his personal unconscious and accepting them as part of himself."[5] His life's turning point is reflected outside him in nature itself, for as Jung writes, "we also are part and parcel of this amazing nature and, like it, carry within us the seeds of the unpredictable."[6] Just as significant is the political dimension of Mehring's mid-life crisis. South Africa, with its extreme, racially based caste system has reached a turning point because its rigid social relations prevent growth and change. According to Vincent Crapanzano, its citizens are in a psychological state of suspended animation, of "waiting for something to happen":

> The life of those white South Africans with whom I talked . . . impressed me as somehow truncated. I found signs of anxiety, helplessness, vulnerability and rage that were not very far from the surface . . . Their present seemed devoid of the vitality that I associated with leading a fulfilling life. It seemed mechanical, numb and muted. Dead would be an exaggeration. 7

Crapanzano's study of white South Africans reveals them as victims in their own way of the system in which they are the oppressors: "To be dominant in a system is not to dominate the system."[8]

Nonetheless, Mehring believes that his ego-consciousness can dominate all in the outer and inner worlds. Gordimer repeatedly shows him engaged in futile power struggles within his own mind, scorning, criticizing, arguing with his inner voices. He suffers what appear to him to be assaults by the voices, but are attempts on the part of his unconscious to heal the one-sidedness of his psyche. The voices he hears, especially those of his son and his former lover, are speaking of what he has denied, rejected and exiled; in the broader context of South Africa, they speak of what the conservative attitude has denied in its insistence on preserving its privileges. What he denies, he then projects onto "the other," whatever that happens to be: blacks, women, the young. Mehring denies his feminine side, his youthful self, and his shadow, or dark side, and all the qualities which he associates with these aspects of himself: intuitiveness, compassion, dependence, weakness, greed, laziness, neediness (especially the need for relationship), idealism, the irrational, prophecy, spirituality and more. Mehring regards these as inferior traits, inappropriate to the way his ego has defined itself, and believes he never experiences them. By implication, Gordimer is suggesting that conservative attitudes in South Africa maintain a world that is divided against itself, where different racial groups are radically separated, where sexuality expressed freely between people is threatening and must be controlled, where all attempts to change the system are dangerous. These attitudes have found

expression in such past and present laws as the Group Areas Act (1950) which defines where people of each race may live, the Immorality Act (1957) which prohibits unmarried members of different racial groups from sexual relationship, or the Internal Security Act (1976) under which political opposition is stifled. In The Conservationist, nature changes, things die and are born; Gordimer implies that individuals must also change, or suffer spiritual death, and that societies too must change and heal themselves from within. There is a power in Mehring's voices which he ignores to his downfall, just as there is a power in the voices which are ignored in the South African political situation, particularly the voices of the twenty million black people who have no vote, but also of those white dissidents whose voices are suppressed by censorship and banning. Tremendous energy goes into maintaining the boundaries between people that constitute the caste system, and the laws enforcing these boundaries intrude on all aspects of life:

> In no other system in a sovereign state is over-riding power exercised by a minority racial group. In no other system is the maintenance of racial stratification - systematic and inescapable - the primary object of policy. In no other system are the levelling effects of industrialization and urbanization effectively countered by political processes. 9

Similarly, tremendous energy goes into maintaining the separation of Mehring's ego from his threatening inner voices. Boundaries are both defensive and protective. They keep out what is threatening and unwanted and guard what is valued. At the same time, boundaries deny and destroy relationship and interdependence between what is kept in and what is kept out. Mehring's ego-consciousness, continually prowling its boundaries looking for violations, is like the dogs at the Indian store.

Even when the gate is opened, "the dogs snarled and raced up and down before the gap, up and down, as if, for them, the pattern of closed gates was still barred across their eyes" (125). One character in the novel compares Mehring to a dog: "What kind of man is that? Like a stray dog running in from town and running back. Where's his child? His woman?" (80). Mehring sees the doglike aspect of his chief herdsman Jacobus (57), but not of himself. He would like to have a dog on the farm, "a beautiful dog . . . but there's no one to look after it during the week" (69). He resents the dogs that the black people keep on the farm and he resents their inability to care for "a beautiful dog" as he thinks they should, thus avoiding his own unwillingness to spend his time on the dog he thinks he wants. Moreover, the inability of the blacks to care for their dogs is a direct consequence of Mehring's uncaring attitude towards them. Everything in Mehring's world is connected, but his ego is unaware of this. When the boundaries of his ego are broken into by the rejected parts of himself, Mehring continues his empty and mechanical patrolling of his territory: "The road is so familiar that it exists permanently in his mind like those circuits created when electrical impulses in the brain connecting complex links of comprehension have been stimulated so often that a pathway of learning has been established" (221).

The first thing to violate Mehring's boundaries is a body which turns up on his property, a dead black man in a white businessman's suit who haunts Mehring throughout the book despite his initial dismissal of the dead man as "one of them," and therefore not someone about whom he needs to be concerned. This dead man, lying face down on the earth,

is clearly a double of Mehring who, shortly after the body is found, falls asleep on the ground in the same position:

> For a moment he does not know where he is - or rather who he is; but this situation in which he finds himself, staring into the eye of the earth with earth at his mouth, is strongly familiar to him. It seems to be something already inhabited in imagination (41).

The dead man now enters his thoughts like a companion, but one with whom he cannot communicate directly. Mehring tries to reassure himself that "this place - his farm - really is what everyone says of it, he himself as well" (42). Yet both he and the farm are different from what "everone" thinks: richer, deeper, more complex, alive. The dead man's presence seems to stir memories, confusing past and present. As the novel progresses, the corpse becomes increasingly an object of intimate fascination for Mehring: "He doesn't think of him, one of them lying somewhere here, any more than one thinks consciously of anyone who is always in one's presence about the house, breathing in the same rooms. . . " (200). The dead man is probably a victim of violence at the nearby location. One of Mehring's farm workers, Solomon, is a victim of similar violence over money, and is left near death, also in the third pasture, providing a parallel both with the dead man and with Mehring himself. Solomon experiences the violence in his body and is able to confront the horror of the question, "Was I dead when you found me?" (167) Mehring experiences death in his imagination, but he never asks if, or why, he is dead.

The body of the dead man, complex, ambiguous, unable to speak to Mehring in words, is nevertheless a messenger. It tells him of evil, violence and death, the other side of his way of life which he has

ignored in order to maintain his dominance, his possessions, and his land. Mehring is aware of this truth, but projects it onto others and cannot integrate it:

> To keep anything the way you like it for yourself you have to have the stomach to ignore - dead and hidden - whatever intrudes. Those for whom life is cheapest recognize that. Up at the compound, Jacobus and his crowd. The thousands in that location (79).

He does not realize that he is the one who holds life cheaply. The message brought from his unconscious is both personal and political. A South African Lutheran bishop has said:

> One thing the dead have in common with the banned and detained is that all of them are silent. They can no longer speak in order to be heard. Yet they can continue to communicate with us even through the medium of their silence. 10

Unable to see his own poverty and devilishness, Mehring refers to the dead man as a "poor devil" (28), "poor black scum" (111). As Jung says, "What the inner voice whispers to us is generally something negative, if not actually evil . . . The inner voice . . . makes us conscious of the evil from which the whole community is suffering."[11] Mehring confronts the possbility that he is the dead man only at the end of the novel, and then he reacts with panic, not insight.

Mehring also refers to his chief herdman, Jacobus, as a devil: "The old devil's no fool" (207). But Jacobus is part of him, an alter ego, as in this ambiguous sentence: "Smiling, Jacobus and I; kidding the old devil" (143). Jacobus manages the farm while Mehring is in the city; he never refers to his master by name, but only by the impersonal "Baas," "the white man" or "the farmer." Mehring, both an industrialist and a farmer, is somehow incomplete in both roles: "That's what comes of

having two places; you never have what you need in either" (228). As an industrialist, Mehring uses his role as a farmer to give himself depth, as "a sign of having remained fully human and capable of enjoying the simple things of life that poorer men can no longer afford" (22). At the same time, he brings his attitudes as an industrialist to his management of the farm. The feelings that he claims to have for the farm do not have first priority with him; his overruling priority is his compulsion to dominate. Mehring is a farmer by virtue of his buying power. He cannot function as a farmer without Jacobus who came with the farm and is part of the land. Similarly, Mehring the industrialist and South African industry in general depend on "hundreds of thousands of blacks in the steel industry, more than 80 per cent of the labour force is black" (179). Jacobus acts as the farmer's hands: " . . . I'm the one who looks after all his machines, all his machines, everything, all his cattle, every day. Saturday, Sunday, even Christmas" (80). He also has some of the farmer's power and authority: "The farmhouse was locked; Jacobus kept the key on a nail hidden from everyone: Jacobus kept them safe, he was hostage among them, hidden among them like the key. . . " (172). Yet as this quotation shows, Jacobus is part of the community which includes the blacks and the Indians at the store. He gets jobs for people, uses the tractor when he is not supposed to, and acts independently, taking charge, making decisions, treating sick cattle, arranging for people to work on the farm. The black people see him as the real master of the place: "they knew Jacobus was the boss of the show. . . " (36). Mehring sees himself as the master and provider; Gordimer suggests however that because the blacks nurture the farm, it

belongs to them:[11] "All the farm was dark except for where they gathered the life of the place together for themselves. He and his son . . . came and went away, leaving nothing, taking nothing; the farmhouse was empty . . . all might have been theirs" (172).

Torn between trust and distrust, Mehring is uncomfortable with his connection to Jacobus, with the way that Jacobus seems to be part of him: "But it's he who's looking for Jacobus; there's a mistake somewhere - how could the man know already that he is wanted?" (11) Mehring dislikes everything that he has not consciously willed and controlled. He is similarly discomfited when his body responds without his conscious volition in the form of "inappropriate" (70) erections. He uses Jacobus and the other blacks as he uses his own body, like a machine, with "many automatic responses to everyday situations of no importance" (184). Mehring is as unconnected to his body as he is to his unconscious life, only noticing either when an unpleasant or disturbing symptom comes to his attention, an ache in his legs, an unwelcome mood. He is "inattentive to the earth" (46), the earth of his being, his inner life and his earthly body. Jacobus symbolizes the richness of mortal existence with which the farmer has lost touch.

Mehring's unconscious repeatedly brings him back to the farm to seek contact with the earth. He falls asleep on the ground and experiences his identification with the dead man. He sees the field of lucerne newly in bloom: "Everything is continually swaying, flowing rippling waving surging streaming fingering" (183). He returns to work in the city with the earth he needs so much clinging to his shoes. When he decides to plant the unsuitable European chestnut trees, a symbol of

his relationship to the farm, he has Jacobus, Solomon and Phineas do the digging for him. As they dig, "the earth gives up the strong musty dampness of a deserted house or a violated tomb" (226), the house where he has failed to nurture relationships, the tomb of his own mortality. Later, when the earth seizes him in a muddy grip, "a soft cold black hand," he is terrified of being sucked under. Even when his leg is free, "it feels as if part of him is still buried." Jacobus, the "good old devil," restores him to normal by cleaning the mud from his leg and finding him a clean pair of shoes (228). Yet Jacobus's ability to function independently is threatening to the farmer; it suggests that Mehring is not needed on the farm. At one point a "ragged army" (182) of workers organized by Jacobus seems to engulf him, a suggestion of the way the unconscious can overwhelm the conscious mind if too much has been repressed. By implication, too, we see the white fear of being overwhelmed by the vast black majority in South Africa.

At the same time, Mehring is haunted by the voice of a woman who was his lover five years before the time at which the novel takes place. This woman, Antonia, was involved politically in efforts to end the system of minority rule in South Africa. After being interrogated by the police, she became fearful and enlisted Mehring to help her to flee the country. Mehring has lived the life of a bachelor for ten years, ever since his wife left him, and he has had many casual relationships. The amount of energy that he devotes to his mental dialogues with Antonia, whom he has not even seen for five years, shows that whatever the duration of their affair, it was not casual. Antonia is intimately connected with the farm, for it was with her in mind that Mehring made

the purchase. He envisioned the house in particular as "a place to bring a woman" (42), not to provide a domestic situation but to relate sexually and intimately. Antonia is different from other women with whom Mehring has been involved, at least partly because of her political activities and beliefs. Her system of values involves a conviction of the significance of the individual: "This is what I believe in - flesh-and-blood people, no gods up in the sky or anywhere on the ground" (82). Related to this is her perception of Mehring as unique and valuable in himself. "No ordinary pig-iron dealer" (42), she calls him, and this phrase keeps recurring in his mind, for it reflects both his individuality and his isolation. She perceives how he really feels about his peers: " . . . no-one as intelligent as you are - basically -(always a reservation, from her) could go on forever seeing those awful people you mix with. . . " (177).

Mehring has been stirred both sexually and spiritually by Antonia, and in buying the farm he was also creating a space in his psyche where he might relate to the feminine within. He and Antonia were fascinated with each other; "You are like me in some ways" (155), he tells her. Antonia represents Mehring's soul; the real woman has been driven away by the social and political system of which Mehring is a part and an emblem, but she lives on in his imagination. She never entered the Boer farm-house because it was never transformed for her. Mehring denies the importance of his relationship to the feminine and of relationships in general by referring to the house as "the part of the farm that matters least" (101). It is filled with other people's furniture and a few of his son's outgrown possessions, with nothing that

expresses Mehring. The house is where human interchange takes place, and he neglects it:

> Somewhere to put his feet up. He comes in as always, like a stranger; the living-room has its unchanging, familiar and impersonal components, as a motel room has when he travels - it does not matter that in this case the signs of a previous tenant, the old magazine, the tot left in the bottle, the remnants of the fruit bowl, are his own (97).

Mehring has put nothing of himself into the house; this is perhaps why Antonia never came there. Finally the house will become an outhouse, for which he blames the blacks. "That's how they are, the best of them. The house will simply be taken over as another outhouse. There's nobody living there to complain" (244). He makes the utilitarian attitude of the blacks responsible for turning the house into a dump, rather than his own absence. Nor does he see that he too creates dumps, the mine-dumps and that vast dump for unwanted humans, the location. Blacks are conservationists too, finding sustenance in a garbage dump, hanging on to old scrap which might be useful, creating a toy car out of scrap wire. Mehring patrols the farm, self-righteously picking up odd pieces of paper, failing to see the dumps he has helped to create, not seeing his own failure to create a human habitation on the farm.

The memory of Antonia goads Mehring. Although she may be the only woman who has ever seen him as he is, with his unrealized potential, Antonia points out aspects of his life which he would rather not see. She never lets him forget how his industrial development depends on and exploits black labour. She also points out more personal things. As she is approaching middle age, she reflects his mortality, but he is careful to avoid awareness of his own aging. "She flaunts

early grey hairs but she fears, too - a slack belly . . . what happens to them all, around the waist" (103). By her devotion to her friends and her dependence on them, Antonia suggests a dimension lacking in Mehring's life. This contrasts with Mehring sitting in his apartment impassively listening to his telephone answering machine: "The machine simply stops listening. Just as he gives no answer. He takes no part in the conversation . . . reliably impersonal" (201). Antonia opposes his values, refuses to be dominated by him, but does not try to gain the upper hand entirely. She is a part of Mehring which he cannot control, which could lead him to develop deeper, more personal values than those collective values he now has. "It is in opposition (the disputed territory of argument, the battle for self-definition that goes on beneath the words) that attraction lies, with a woman like that" (101). Mehring knows that their intimacy consisted of this "opposition", yet he continues trying to defeat her.

The most important things that Antonia points out to Mehring are his fragmented indentity and his naive, romantic relationship to the land. "You have multiple identities and addresses, chairman of this and that, president of the other" (107). Antonia is complete as an individual in a way that Mehring is not because she can accept the negative side of life, not in the sense of embracing evil, but in recognizing it and dealing with it as part of reality. This capacity is symbolized concretely by her gipsy blood and olive skin, that is, white skin with some dark pigmentation. Even this amount of blackness troubles Mehring, with his acute concern for boundaries. This element of darkness, like the black dot in the white area of the Yin Yang symbol,[12]

gives Antonia a freedom and flexibility which Mehring could develop if he would acknowledge his own darkness. This freedom both attracts and frightens him, and ultimately he rejects it. Because he cannot incorporate his own darkness into his identity, he lacks substance. He cannot see the falseness of his ownership of the farm, even when Antonia enlightens him:

> You've bought what's not for sale: the final big deal . . . That bit of paper you bought yourself from the deeds office isn't going to be valid for as long as another generation. It'll be worth about as much as those our grandfathers gave the blacks when they took the land from them. The blacks will tear up your bit of paper. No one'll remember where you're buried (177).

Mehring's response in a central scene of the book is to reject his need and desire for Antonia. Instead, he gives his loyalty to his possessions, not to himself, other people, relationships, or any other value. "My - possessions - are - enough - for - me" (110). He has made ownership the ground of his being, pretending to himself that he does not want what he cannot buy. When Mehring has bought something, he feels that he owes it nothing; it can make no claims on his loyalty. Nothing is owed to history, people or the earth itself.

Tormented by the doubts Antonia has raised in him about his way of life, Mehring can only deal with them in the way that he deals with everything else, by domination and control. He reminds himself that he made love to Antonia not in the farmhouse, the special place, but in the flat "just like any other" (105). He decides that she had no emotional or spiritual significance for him, and moreover that she did not even move him sexually. Finding himself drawn to a young girl his son's age, the daughter of a colleague, he focusses on Antonia's aging body, its

lack of attraction for him, reducing her to physicality in order to feel superior. He thinks ownership, phallic possession, is the only way to relate to Antonia:

> The only way to shut you up is to establish the other, the only millenium of the body, invade you with the easy paradise that truly knows no distinction of colour, creed and what-not - she's still talking, somewhere, but for me her mouth is stopped (160).

As a figure in Mehring's mind, Antonia ceases to be a loving antagonist and instead turns into a compliant reflection of his ego. He imagines her admiring him, laughing at his jokes, trusting him, but then fading away. "Of course you would not phone" (223). Jung says, "We must be able to let things happen in the psyche,"[13] but this is just what Mehring cannot do. Yet the more his ego tries to control his thoughts, the more his thoughts run wildly. He imagines that he is alone in the farmhouse with Antonia at the same time as he is desperately trying not to think about the corpse which has reappeared on the farm: " . . . as I walk about the room in the house that is exciting because we know that from outside it looks as if there's nobody in it, I feel your gaze on my penis that's thrust out a stiff yearning tongue, helpless. . . " (249). His penis has been compared by another lover to a German helmet, evoking images of fascism, but Antonia compares it to a banana flower, a part of nature, not history. His sexuality is creative; it is the bond between himself and the feminine and it also creates new forms. In the sense that he treats sexual relationship as invasion and possession, his sexuality is destructive. His masculine consciousness, like the penis, is both flowering and destructive, like nature itself.

As Mehring argues with Antonia in his mind, her voice becomes

confused with that of his son, Terry. Terry is finishing high school and will then be drafted for compulsory military service which he wants to avoid. Antonia was aware of the potential in Mehring; what that potential might be is perhaps seen in Terry who feels quite capable of questioning the status quo. He is particularly interested in the disputed territory of Namibia claimed by South Africa, a claim denied by the United Nations. Mehring grew up there and feels he knows the territory, but Antonia disagrees, identifying it with Mehring's farm: "A name on a map...'South West Africa.' 'Mandatory territory.' You don't 'own' a country by signing a bit of paper the way you bought yourself the title deed to that farm" (101). Terry and Antonia have similar points of view about Namibia, indicated by their marked preference for that name for the territory. In repudiating his son's values and questioning of the system, Mehring is repudiating his own younger self with which he has almost lost contact. It is kept alive partly in the fact that he supports the old German couple who raised him. Like him, Terry loves Kurt and Emmy. They give Terry what is not available on his father's farm, both masculine and feminine nurturing. Kurt's masculinity is very different from the father's: "He has been out into the desert with Kurt and . . . some other old man from Swakopmund. They were wonderful, they knew everything about plants and animals, Kurt had tried to drive him where he wanted to go, but of course the uranium mine area was sealed off. . . " (99). In contrast to Mehring, Kurt gives Terry the information he wants and supports his wishes. Like his father, Terry is interested in uranium, but he puts his masculine consciousness to a different use. Mehring promotes development for its own sake, but Terry

is concerned about the uses and consequences of that development, how it affects the natives who live in the desert. Mehring tends to deny questions of value with sweeping generalizations — " . . . the people are all better off today than they ever were" (147) — but he is troubled by Terry as he is by Antonia. They point to the negative side of his exploitation: "He never asks any questions about his father's work. I might as well be running the Mafia. - What was it she found me guilty of again? Collusion, 'industry-wide collusion. . . . '" (135)

Terry exemplifies a radically different way of relating to the world from his father's. Terry can "cast off the things of this world" (77), "sitting there with [his] body in its penitent's rags for all the sins of the fathers," with his feet "that belong on some dangling Christ" (135). Gordimer's Biblical language used in connection with Terry suggests that like the "lapsed-Catholic gipsy" (82) Antonia, he seeks a religious attitude to the world. It is also significant that this language is Mehring's, that is, it projects onto Terry an alienated part of Mehring himself. Terry is capable of friendship, with the Indians at the store, who share food with him, "Breaking bread together" (137), and with the black people on the farm, who call him by name because he does not like to be called "Baas." When Terry visits the farm, Jacobus acts for the father at the level of feeling, greeting him with the love which his father cannot express and which Terry cannot avoid: "Out of the car, looking down over himself under this regard, this praise, smiling, snickering with shame under it, staring at the bare Namib-burned feet . . . as if this - <u>self</u> - is something he picked up somewhere, any old thing" (143). Mehring both expects and accepts

that Jacobus as a split-off part of himself will express the love for his son that he vaguely yearns for, "a time when there would be a father and son with a lot to say to each other" (100). The barefoot heir to his father's farm and to his wealth, Terry explores the meaning of his life as a white male in South Africa and thereby gains what his father has failed to achieve, a self. As symbols of their wholeness, Antonia and Terry both wear rings; throughout the novel Mehring is looking for a ring that has been lost.

It may be the absence of the feminine which renders Mehring's relationship with his son so sterile. When Mehring mentions Emmy, the mother-figure, Terry responds affectionately:

> He has turned, this brings him full-on, smiling, in love, the sun-burned skin round the eyes actually pinkening in response. It would be possible to put out a hand and even touch him, now, it would not raise the alarm within. The ribs of long fingers . . . are spread to indicate the impossibility of describing the perfection of this old German lady. . . (135).

Their shared experience of Emmy enables them to communicate. Mehring is highly conscious of Terry's physical development and of his androgynous appearance. He is concerned about his son's sexuality, worried that Terry is not interested in the daughter of his colleague, the same daughter to whom Mehring himself is strongly attracted. Mehring needs to see Terry as a reflection of how he himself is now, rather than seeing his former youthful self in his son: "You will know everything I know, you little idiot. You can have everything I've had. That's all there is" (157). He hopes that Terry will "chase women" (79) as he has done. Disturbed by indications that Terry is different from himself, he never thinks that his own reduction of women to the status of objects has

deprived his son of something which he perhaps seeks in other ways. Mehring thanks God that he has no daughters (195), for a daughter, a female who is also part of himself, would be a terrible threat to him, combining as she would personhood and femininity, a mixture of Antonia and Terry, inspiring incestuous feelings from a man who can only see women in terms of their attraction for him.

Mehring is shocked and repelled to discover a book about homosexuality in Terry's luggage. Androgyny, curiosity about homosexuality: these are Terry's ways of exploring his inner and outer worlds, perhaps seeking to integrate the feminine. Mehring can only see a perversion, compltely unrelated to himself. One glimpses his anxiety and isolation, his envy of what his son has and he lacks, symbolized by the egg made of semi-precious stone that Terry is taking from the desert to his mother in New York. A stone egg is a symbolic egg, unlike a stone which is only a stone. Antonia was also like a stone egg from the desert, "like one of those satiny stone eggs, striped brown agate that come from the desert back where he was a child" (72), light and dark combined, connected to childhood, like the self. Mehring has shown concern for the real eggs of the guinea-fowl, but not the stone egg in himself. He is not living his own life. Cut off from his childhood which he has left back in the desert with Kurt and Emmy, he has not been a parent either: "Childless women like Emmy are the ones who would have been the best mothers; old chaps like Kurt, who have no son, can do with any boy all those things the father doesn't have time or the knack for" (104). Unconsciously, he clings to the marble that he found in the house, a marble from Terry's childhood that he refrains from throwing

away. He thinks of giving it to Terry, not realizing that this child's toy is like a stone egg; it represents the essential part of himself. The fact that he cares for it makes him human. We do not know Mehring's first name or his parents; he has come a long way from his own childhood, but through his son he could reach the child in himself. On New Year's Eve (another turning point), Mehring is alone and remembers catching fireflies for Terry: "They were captured in a school cap and put in an empty chocolate carton with cellophane windows, to make a lantern - a great success with a small boy. It happened only once. No one knows the formula" (203). Memories of unique events help to create a unique personality. The marble supplies the connection to the inner world of memories and potential, the past and the future. Antonia tells Mehring about the image of the mandala: "The shape of these leaves - you know - it's that whorl you see inside a marble. A symbol of the universe" (175). Mandalas are

> symbols that most vividly represent the fundamental order of the psyche, the union of its polaristic qualities . . . They are the prime symbols of the Self, of psychic wholeness; Jung calls them "atomic nuclei" of the psyche. They belong to the oldest religious symbols and are to be met with even in paleolithic times. We find them in all cultures and among all peoples. . . . 14

The small marble represents something much larger than Mehring's limited consciousness.

Despite the scorn he heaps on Antonia and Terry in his mind, Mehring yearns for them, for the child and the feminine. "What is it they think they can have? what do they think's available? Peace, Happiness and Justice? To be achieved by pretty women and schoolboys?" (79) If Mehring, representative of the dominant male power structure in

South Africa, were to integrate the pretty woman and the schoolboy in his own psyche, then black, Coloured and Indian people would have to be integrated also, because a way of looking at the world would crumble. This is Mehring's solution and his tragedy, that he trades his soul for power and ownership, which Gordimer implies are illusory anyway.

The self never stops seeking wholeness. Even with Antonia and Terry gone, Mehring's unconscious prompts him to face what they represent. He continues to be drawn to the feminine; at another turning point, on a plane between Europe and Africa, beween day and night, under an airline blanket, he caresses with his finger the genitals of a young Portuguese girl whose body responds like "a grateful dog." (130) Mehring's sexuality is reduced to a roving finger, and he behaves in a way that is foolish and irresponsible, but the girl's flesh is renewing to him, like "the taste of water . . . in the desert" (128). The impulse behind Mehring's peculiar behaviour is his unconscious need for the feminine. He reaches out to a woman - about his son's age, uncommunicative, passive, unable or unwilling to caress him (unlike Antonia) and incorporating in her olive skin some of that dark pigmentation that Mehring both fears and needs. Significantly, the girl does not reject Mehring, perhaps because he gives her pleasure, yet he is tortured afterwards by fears that his deviant behaviour will come to light.

The farther Mehring goes from the individual, personal relationship with Antonia and Terry, the more irrational and frightened he becomes. Drawn to his friend's daughter, the one Terry found "a typical spoilt Johannesburg girl" (137), he engages in trivial conversation with her in a coffee bar, focussing on her youthful body as all that is

important in a woman and ignoring what she is actually telling him about the emptiness of her life: "It's just a game, to us" (190). Yet he feels an underlying guilt and discomfort that there is something inappropriate in relating sexually to someone who could be his child. When the girl's father is found dead, a suicide over a business scandal, Mehring feels extraordinary anxiety about it because of the girl and because this dead man, like the dead man on the farm, could be himself. Angry at Terry and Antonia, guilty about the girl on the plane and about his desire for the sixteen-year-old girl and perhaps about his whole exploitative relationship to the world, Mehring harks back incessantly to the image of the corpse on the farm, terrified that "he is going to be confronted at last" (194). Unable to see that he is being confronted by his deeper self, he sees danger in terms of the exposure of his activities, and horror in the idea of the decomposition of the corpse. He "escapes" (196) the funeral of the colleague where he might have had to perceive the reality of the widow and daughter as people. He sends a representative, flowers and a charitable donation, making stereotyped gestures of sympathy. He projects onto Terry his awareness that something personal is required by the situation: "You could at least write the girl a line from your beloved mother's apartment in New York - after all, you grew up together" (196).

The last woman whom Mehring encounters in the novel is the most sinister. She appears shortly after the corpse on the farm is washed up by the flood. Driving away from the farm to town in a state of panic, Mehring is flooded by thoughts which condense all his anxieties and longings, fact and fantasy intermingling. "No, no" (248), he keeps

repeating as his thoughts overwhelm him, an insistent confusion of his worldly concerns and his contempt and fear towards the blacks, all suffused by the image of the decaying corpse, terrible and beautiful:

> A stink to high heaven: the burned willows have grown again and the reeds have become thickets of birds, the mealies have stored sweetness of lymph, human milk and semen, all the farm has flowered and burgeoned from him, sucking his strength like nectar from a grass straw (251).

The corpse is part of nature in its decay and flowering, its death sustaining new life. There is spiritual death but no new life for Mehring. He has had a romantic fantasy of being buried on the farm; because of the dead man, he has grown increasingly frightened of physical death, the dark reality of decomposition and decay. The fact that he identifies so completely with the corpse suggests that perhaps his essential life-force is being drained and sucked from him in an unconscious flowering over which he has no control. This image also suggests that the nameless black man is the true nurturer and owner of the farm;[15] everything Mehring despises and projects onto the blacks is ultimately more deeply connected to the farm than he can be. What he has rejected brings forth new life in which he cannot share because of his refusal to recognize value in what is different from himself, his denial of brotherhood and his original abuse of power in purchasing what cannot be owned, the earth. In political terms, Gordimer is suggesting that hope for South Africa lies in the despised blacks, from whom a new life will flower. This coincides with the collapse of the illusion of ownership. Mehring has used the fantasy of himself as a farmer and a conservationist, caring deeply for selected species, to give himself humanity. If that illusion is gone, Mehring is left to confront his

other identity, that of the industrialist. That identity too has its dark side, the mining industrialist who does not nurture the earth but instead despoils it, profiting from its pig-iron, symbolically a pig himself, but not a natural one.

Mehring sits at a stoplight, flooded by thoughts of the dead man. Completely immersed in his inner world, he is roused from it by honking horns to find himself staring at a green light and not knowing what it means. This is Mehring's last opportunity for wholeness and he rejects it, "No, no." The inner world has stopped him in his tracks, erupted into what Michael Wade describes as the "grid"[16] of his consciousness and still he denies everything: "Nothing has happened" (252). He re-establishes the grid of familiar thoughts, about his directorships, about how well-off the blacks are and so on. At that moment, he stops to pick up a young woman whose "eyes claim him" (252). This figure is part of his underworld, the negative side of what he has created as an industrialist. She leads him deeper into this world, "a stretch of waste ground," "a dirty place" (259), where the mines have dumped their refuse. The mines which Mehring controls and directs in the boardrooms have another side of waste and pollution, just like his psyche. The attempt to create a paradise for oneself also creates a hell. Mehring's values are so distorted that at first he cannot see the mine-dumps as ugly. Instead the sight of the piles of yellow waste inspires him: "There: has it not even a certain beauty?"[17] (253) and produces in him an erection which he chooses to interpret in a positive way: "It's more like warmth coming back to a body numbed by cold or shock. Subliminally comforting" (253). The woman he picks up has "a

cheap mass production of the original bare tanned face he likes in a woman" (254), and gets him to park by the mine-dumps in order to seduce him. She takes the symbol of Mehring's self, the marble: " . . . it lies in the stranger's hand that was on my thigh but did not touch me, an egg stolen from a nest, as you showed a brown agate egg in a stranger's adolescent hand, a whole clutch of pale, freckled eggs that will never hatch" (257). He lets her take the marble and gives up his soul.

At this point, the frail connection between Mehring and his potential for wholeness is broken. The woman he encounters is a degraded version of his original soul-image embodied by Antonia, the striking, individual woman who caught his imagination. Mehring has steadily demeaned her inner image in his mind and will not grant her a life of her own. He has not dealt with the objections she raised to his way of life. He has avoided his inner problems of relating to his shadow, his body, his youthful self, or his feminine side, and in the outer world he has failed to turn his inner voices into changed relationships. Now the demeaned inner aspects are realized concretely in the outer world and they are highly menacing. He does not see the humanity of the girl he picks up or of the man who watches them, but only their physical characteristics, which are terrifying to him because they are contaminated by his own dark side. He is afraid that the woman is Coloured, not white, that the man is a policeman or a criminal, and that he has been lured into a trap where either he will be caught having a sexual encounter with someone of another race or he will be "set upon, robbed, killed, castrated..." (262). His greatest fear is the fear of exposure, but what he has really exposed are the tart and the thug within himself.

Beset by panic, uncertain whether or not to take flight in his car, he stands paralyzed, imagining that he is seen by people who recognize him: "Come. Come and look, they're all saying. What is it? Who is it? It's Mehring, down there" (265). In the years since this novel was written, the attention of many people has become increasingly focussed on South Africa, and in that sense, this scene seems prophetic.

We do not know whether Mehring flees or not; his spiritual death has occurred and his solution now is to become merely a function of those development interests which he represents. In the last chapter, he is absent: "He was leaving that day for one of those countries white people go to, the whole world is theirs" (266). He has gained the whole world, but lost his soul. He has also lost the farm, which is symbolically claimed by the blacks when they bury the dead black man. He evades this funeral, as he evaded that of his colleague. On one level, it is Mehring's own funeral, the burial of what would have made him whole. His unconscious attempt to seek wholeness is thwarted not only by the rigidity of his ego but also by the culture in which he lives. His final panic is social, engendered by the South African caste system with its overemphasis on skin colour justifying the intrusion of the state into every aspect of life. In South Africa, feelings and impulses always have to be examined in the light of how they will be seen by the controlling minority. South Africa itself has provided the central metaphor of Gordimer's book, that of an armed and threatened ego, the ruling white minority, holding back the tremendous energies, both positive and negative, of the whole psyche, black, Indian, Coloured and dissident whites.

Gordimer's novel explores in imaginative detail the collapse of a certain kind of modern hero. This heroic figure is different from other ideal heroes in having no system of values to which he is loyal. He lives only for himself, pursuing unexamined and unclear goals, persuading others to invest (or not to disinvest) in enterprises whose sole purpose is profit. Michael Wade says:

> Mehring represents . . . man unfettered (from one point of view) by the limitations that belief systems impose, and thus, apparently, in an altogether enviable state of total control combined with total freedom - the veritable Appollonian apotheosis. Politics mean nothing to Mehring because faith and belief are obsolete tools as far as he is concerned. But the result is, in sense, a surprise. 18

Mehring is characterized by isolation and individualism, obsessed with only one kind of transformation, turning the earth and its inhabitants, human and animal, into profit: "The farm, to justify its existence and that of those who work on it, must be a going concern "(82). The developer, the man who has the freedom and the money to do anything he wants (in the eyes of the world) is crippled by his inner limitations. Nevertheless, despite Gordimer's unsparing analysis of these limitations, Mehring never becomes an object of contempt. By showing his need for relationship, his pathetic isolation, his careful maintenance of his boundaries and defences, Gordimer reveals his human weakness. He is defeated not only by his own inadequacy but by the irrationality created by the system in which he lives. At the same time, by giving life to Mehring's inner voices, Gordimer restores Mehring to heroic possibility by pointing in the direction of what he might become. That Mehring does not respond to this call is his tragedy. The effort involved in relating to his unconscious self would be truly heroic, but not impossible. If

Mehring were to listen to his inner voices without denying what they say, what he would become is not a foregone conclusion. He would not have to be a male Antonia or a grown-up Terry, but he would not remain Mehring, the one-dimensional ego. Some creative synthesis could take place, relating what he has been to the future, creating a new personality that cannot be predictably imagined. By means of the tension between what Mehring is and what he is not, Gordimer implies the creation of a new hero, as yet unseen.

The potential for wholeness is expressed on two other levels which interact with the main narrative of Mehring's struggle with himself and his eventual disintegration. These two levels are those of the community and of nature itself. To raise the question of community in relation to South Africa is to encounter a political situation where community is not permitted to function across racial barriers. All the communities in the book exist in response to the South African caste system and each of them is faced with a problem or a set of problems directly related to the political system. Mehring, representative and hero of the white community, demonstrates in his isolation the problem of a community which defines itself by excluding others. Yet this community has little to offer Mehring, who needs to explore new depths in life. When these depths are too threatening for him, he is thrown back on the shallowness of his social relationships with other rich, white, English-speaking contemporaries. These people seem to live for personal pleasure and exploitation of the environment, indicated by the invitations on Mehring's answering machine: sailing, a coloured band, a game lodge, eating and drinking are held out to him, but do not attract

him. He has so many invitations that we see his importance to his social group; his defection reveals the inability of his community to help him during his time of crisis and anxiety.

Whites in South Africa are not only rich and English-speaking, of course. In an ironic commentary on minority rule, Gordimer gives us the naive theory of equality propounded by the old man to whom Mehring gives a ride, the ticket-taker at the "Elite 300" cinema: "A person must take their turn, one man's as good as the next. . . ". This in the context of apartheid! It turns out that the cinema, like the white minority, is quite exclusive and the old man likes the fact that "a nice class of people" go there (185). It is the old man's grandchild who tries to seduce Mehring at the mine-dump later in the novel. These people want something from Mehring, as do representatives of all the communities in the novel. They all see his privileges, his wealth and his power and they think of what he can do for them.

This is true of the Afrikaners, who are only shown in the family group, the De Beers, who come in a delegation of three generations for the sole purpose of getting something from Mehring: the loan of his truck. This is a male-dominated family unit; the old man is totally dominant and the woman is ignored. The rigid adherence to caste values and submission to patriarchy seems to be the price that is paid in order to belong to this family-based community, leading to intellectual sterility and narrow-mindedness. Old De Beer says he is interested in history, but only the history of the Afrikaner (55). These people have in common with Mehring their privileges as whites and their role as employers. Mehring observes them with detached curiosity, as if he were

an anthropologist. When Jacobus wants to know why De Beer doesn't borrow his brother's truck, Mehring does not even know De Beer has a brother, and then thinks, "They [the blacks] know everything about us" (57). So for Mehring, in relation to the De Beers, Afrikaners are "them", but in relation to Jacobus, they are "us".

A group to which Mehring does not belong but to which he is connected peripherally through Antonia is the group of dissidents, a community which is inter-racial. Its existence shows that relationships transcending racial barriers are possible, but it also owes its existence as a community to the apartheid system itself, in opposition to it. This community has the advantage of shared beliefs and values, but it has the problem of constantly being harrassed and endangered. Antonia's decision to flee the country shows the great difficulty this community has in building anything. She takes advantage of the help Mehring can give her, and this may show her willingness to use her femininity and her privileges as a white to help herself. She has been seen as "an evidence of why liberals have proved so ineffective in subverting the system."[19] As a member of this community, Antonia makes choices affecting not only herself but the other members of a community which only survives in conditions of extreme secrecy, tension and fear.

The tension under which the dissidents survive resembles that of another community, the Indians who run the store near Mehring's farm. Because of their pigmentation, they are placed, with South African logic between whites and blacks, belonging to neither group and dependent on both. They occupy a social border territory that exists nowhere, operating illegally as storekeepers, maintaining their insecure foothold

by constant legal procedures and manipulations, living in fear of losing their livelihood and their home. Their house is crowded with four generations of people and with the material goods which they are able to obtain, but not to enjoy properly. The children in the family are educated but have nowhere to go in South Africa because so many occupations are closed to them. The young son, Jalal, who is about the same age as Terry, reflects on his frustration: "He thought where he might go. . . Plenty of places. To work in the same kind of shop and hear the same talk" (218). The extended family forms a supportive community, but one that can do nothing about the political system which excludes them. Out of frustration and hope, Jalal paints a peace sign on the water tank, "the outline of an egg" (216), showing its affinity with other egg-shapes in the book as a symbol of potential wholeness. His father reacts with disapproval, fearful of reprisals from the Dutch farmers or the local police, especially because the paint looks red. He is afraid of the stigma of communism, a pervasive fear in South Africa where it is illegal to be a communist. Despite being excluded from the liberal democratic tradition, corrupted in any case in South Africa,[20] blacks, Indians and Coloured people are somehow expected by whites to respect that tradition and not to turn to other ideologies, specifically to the Marxist ideologies which many African nations have adopted in the post-colonial period. Like others in the novel, the Indians would like Mehring to use his privileges as a white man on their behalf, to put the store in his name and be the legal owner, as he is politically anyway, but Mehring feels no obligation towards them.

Jalal is not unlike Terry who also feels that he cannot express

his political ideas in South African society. Terry likes the peace sign too and has drawn it on his rucksack in red ink (150). The symbol also provides a connection with Izak, the black youth from the farm who is about the same age as the other two boys. He responds to Jalal's painting of the peace sign: "Izak knew that egg. He saw it on the motorbikes. Even on shirts. It was smart. People wore it like you wear Jesus's cross. . . " (216). Izak is of the three boys the one most deprived of political and economic rights, but he is the one most integrated into his community. His ability to "hold things steady" (26) may be compared with Jalal's ability to balance and paint on the water tank, and with Terry's ability to see what is wrong with a machine (145). Each of the three boys has unique abilities, but Izak is the one whose abilities seem to be recognized by his community. He is given work to do and treated by Jacobus with "the tolerant amusement of an older man for a youth" (66). Jalal is also given work to do; he turns it into self-expression and makes his father anxious. Terry should theoretically have the most freedom of the three boys as he is the most privileged, but he uses it to leave South Africa entirely.

Those with the least political power in the novel, the blacks, have a community which is in some ways less constrained and fraught with tension than any of the other groups. It is also the most inclusive community. It does not function monolithically, with an ideology and a power structure, although Jacobus is a leader of some authority. The blacks interact with all the other groups and they know a lot about them. They know that the Indians pay out money in order to keep the store; they know who the De Beers are related to; they know about

virtually all the comings and goings of Mehring and Terry. Gordimer creates a network of communication and relationships that is like something organic. The various members of the community do not think alike or share the same values; sometimes they do not like each other: Jacobus does not like Phineas' wife (168), but he certainly knows what she is doing. Members of the community are always talking to each other, so that everyone knows what is going on. Mehring is scornful of this "having a good old gas" (181), but Mehring mainly talks to himself. This living web of communication is similar to the constant talk of the Indians at the store in their own language, "the long conversation of their lives together" (12). In the case of the black community, the network goes beyond the family. It is inclusive, not exclusive, capable of including the Indians, for example. When Jacobus talks to them about the dead man on the farm he says, "Is not our trouble - The 'our' took in the shopkeeper, his menage, Jacobus himself, and the farm people" (35). The black community comprises more than the family, but the connections are expressed in familial terms: "He and the people there greeted each other with 'brother', 'sister', 'mother', 'uncle', a grammar of intimacy that went with their language. . . " (35). The inclusiveness of the black community extends to the whites also. Jacobus is always giving Mehring information, assuming that he is interested in all that goes on. Jacobus also likes and includes Terry in the farm community, asking for him when he does not come there for Christmas. Terry's acceptance by the Indians is more problematic, because they want him to intercede with his father about becoming the legal owner of the store. However, they do give him food, a symbolic communion.

Terry is accepted by the blacks and the Indians because he has the capacity to identify with their concerns. This gives him a certain sensitivity, and he is uncomfortable, for example, with his father's over-hearty, forced interest in the ceremony which is going to take place on the farm. He tells Mehring, "It's a private thing. Nothing to do with us" (142). Mehring does not even realize that the ceremony is for Solomon. Terry's sensitivity about this is akin to Antonia's unwillingness to let Mehring buy a little car made by some black children out of scrap wire. Her feeling is that the car belongs to the children and should not be taken, even for money (178). It is the capacity to differentiate feelings in this way that enables both Terry and Antonia to have friendships with members of other communities, to overcome the alienation of the apartheid system on the personal level. Gordimer's implication is not that blacks need to share in the white community, but that whites need to participate in the black community which is connected to aspects of nature and history ignored and unseen by the ruling minority. She may also be saying that this imaginative participation by whites in the other communities can only be achieved at the level of the individual, through feeling and awareness; the possibility of change lies with individuals.

Antonia is interested in buying things made by blacks when they are made for sale. She has some native pots which she prefers to the Japanese porcelain Mehring offers to bring her. The native pots are made by a technique which leaves them with "marks of fire" (98), symbolic of their origin in the black community, shaped out of the earth and burnt by the fire which is an expression of the black way of life. Fire gives

warmth for survival and fuel for cooking. The many fires on the location create a haze of smoke that is always over the farm. These fires also communicate to people, telling them where they belong, and, in Mehring's case, do not belong: "Linking brazier to brazier, darkness to darkness and smoke to smoke, the calls of winter evenings are not addressed to him" (133).

Fire is an expression of community and of culture, but it is also a destructive element. In winter, fires sweep over the farm, including the winter in which the novel takes place. These fires occur when a deliberately set blaze goes out of control. Sometimes the fire is made by black workers from the location, burning dead grass to warm themselves as they wait for the bus to take them to work (108). Thus the fire may have arisen directly out of the hardships of the black industrial workers' lives.[21] In the world of this novel, everything is interconnected. The fire, blazing out of control, has caused destruction on the farm. Symbolic of the periodic outbreaks of violence in South Africa, it is also evocative of Mehring's state of mind, specifically with regard to his burnt-out relationsips which have left his psyche in a damaged state. He remembers Antonia saying, "That was a beautiful place... As if he had burned it down or something" (104). What has been destroyed is his capacity for feeling: " . . . she kissed him, he knew she would leave the country; there was no feeling to send his nails into his palms" (107). This lost capacity for feeling is related to Mehring's inability to relate to the social world, to other people. He projects the loss onto the dead man:

> He feels the stirring of the shameful curiosity . . . Is all somehow blackened leathery, hardened in baked clay,

> preserved, impossible to get rid of even by ordeal by fire? Or is it consumed as if in a furnace, your whole dirty, violent, threatened and threatening (surely), gangster's (most probably) savage life - poor black scum - cleansed, down there? (110-1)

Mehring does not realize that he has been burnt, that he cannot separate himself from what happens: "Inspecting the backs of hands as he lies on the sofa he can see the graining of the skin where black was washed in rather than off" (98). He is not immune to emotional suffering; the destructiveness of the apartheid system has burnt him too, but he does not take the risk of making that suffering conscious, neither the suffering of the blacks and his responsibility in that regard, nor his own suffering, in losing his soul image, Antonia.

The interaction of the fire with the natural world of the farm, although destructive, is also a form of connection. It involves the community, the individual, and nature itself. Out of that destruction comes new life, as nature renews itself. This natural world provides the third and most profound level of the novel. The natural order, with its forces of destruction and creation, is always there in the novel, but is also always changing, so that everything is always becoming something else: "already at the centre of the wind that blows from ten until sunset, there is a hot breath, some days. It happens literally from one to the next"(133).[22] The great movement of nature is an image of what occurs in the community and in Mehring's psyche; indeed, these changes express a deeper reality, the wholeness of the individual and of the community. The natural world gives Gordimer's imaginative creation of Mehring and the community a resonance not possible on the level of the social world alone.

The farm is a symbol of Mehring's earth or substance, purchased but not owned. It is also the earth of the black community who belong to it more historically and intimately than Mehring does. Politically, it is South Africa itself. Although there is a drought, and the fields on the farm are dependent on artifical irrigation systems, the farm is nourished by an underground river, an expression of the flow of life. The river sustains various forms of life: reeds, willows, flowers, birds, animals, insects, people, just as the life force does in the individual psyche and in human community and culture. In the Zulu mythology quoted by Gordimer in a series of quotations from Henry Callaway, The Religious System of the Amazulu, reeds are connected with human ancestry, as Judie Newman points out.[23] Because the dead man is found on a "nest of reeds" (15) he is linked to the ancestors. Because he has been dumped on the farm, he is linked to other places where dumping takes place, such as the location and the mine-dumps, where the interaction of humans and the environment creates dirt and waste. Nevertheless, some things which are valuable are dumped in such places, as the black children learn when they go to the dump on the location. Thus this figure of the dead man in the reeds combines the idea of connection with origins, with the past and with the natural order, along with the ideas of waste and rejection and the need to examine what is rejected. He is not only a symbol of what Mehring cannot accept in himself, but of what has happened to the black community in South Africa.

The area near the river cannot be cultivated, representing aspects of nature and of the psyche which cannot be controlled but only

related to. Here the ancestor appears, the representative of the displaced black tribes. Mehring wants to avoid the necessary hard work of becoming conscious of what this figure means. Kolawole Ogungbesan and others have pointed out that Jacobus and the black community also want to ignore the dead man and to deny that he has any connection to them.[24] However, all are aware of his presence and the children avoid the area where he is thought to be buried. In the fields and pastures, humans and nature interact in the cultivation and growth of crops and the raising of cattle. Mehring has distorted this relationship by being a part-time farmer and by relying on an exploitative labour system. Because his relationship to the land is false, he feels an exaggerated pull towards it. He likes to walk around it, to sit and gaze, to lie down and sometimes to sleep. When Mehring thinks of the farm as landscape or of the earth in general, he imagines a vast nurturing feminine figure, like a great mother:

> The hump of the bank here where, when it is higher, the river flows out of the reeds, has emerged from its plump rump of summer green, the bony hip of an Amazon torso under his shoulder (76).
>
> Golden reclining nudes of the desert (126).
>
> You could lie out, down here. A quiet sleeper. Turn to her and without making contact with any part of her receive from her open lips, warm breath. Breathe her in as the kiss of life given a dying man (180-1).

Judie Newman makes the point that "female exploitation and exploitation of the land are linked."[25] The intensity of Mehring's yearning for contact with the land seems to go beyond political symbolism and to indicate an identification of the earth with the mythological Great Mother, "a revered principle of nature, on which man is dependent in

pleasure and pain,"[26] as Erich Neumann puts it in his study of this figure. Mehring wants to have an intimate relationship to the earth, "at one with it as an ancestor at one with his own earth" (161). He believes this relationship with nature is readily available on his terms because he has purchased it. He wants to have the experience of wholeness without first dealing with his dark side or his social role. Mehring believes he has a unique connection to the land: " . . . no one is watching this night the way he is. No one is seeing it but him" (205). What makes him unique is his isolation; on this night, New Year's Eve, the other communities are celebrating together. Mehring does not want to share his vision and denies uniqueness to others in terms of the most banal stereotypes, seeing all other groups as "them".

Because Mehring lacks community with others, he suffers spiritual drought, an inner emptiness parallelled by the drought which afflicts the land. This drought has lasted for four or five years (40), the length of time that Antonia has been gone. Some individuals actively seek out a condition of drought, for spiritual renewal can be found in the desert, as Terry discovers in Namibia. The self-realization which can be found in conditions of drought is like the wonderful desert plants, Welwitchia mirabilis, which grow in the Namib desert. These "vegetable octopuses" (139) are mandala-like forms, hence symbolic of psychic integration. Mehring, in contrast, flies over the desert, not in contact with it. The desert becomes forest, savannah, and finally mine-dumps (131), but he only looks at it. The flight over the desert is an image of his relationship to his unconscious:

> . . . there are hours on the way home over Africa when

> there is nothing down there. . . soft lap after lap of sand, stones, stones in sand, the infinite wreckage not of a city or a civilization but the home that is the earth itself. Sometimes there is a sandstorm down where you can't see . . . (126).

For Mehring, the desert, like the unconscious, is a dump of useless "wreckage". During the drought, the fire occurs, the damage it causes worsened by the dryness of the vegetation, as Mehring's burnt-out emptiness is worsened by his lack of spiritual resources. Yet the river never entirely dries up. At the same time, what is denied by Mehring and the black community builds up, unseen, tremendous energy.

Events occur in the human world. The dead man is hastily buried by the police with no rites, somewhere in the third pasture where he was found. No-one wants to take any responsibility for this man, and the hiding of the body is a violation not only of the human community's obligation to one of its members, but of nature. Later, Solomon is attacked on the same part of the farm, but he is recognized as a member of the community, which rescues him. When he remembers the time that he lay alone in the pasture, he realizes that he was with the other dead man and that he resembled him. He has a vision of a gathering storm, a premonition of the storm that comes later in the book bringing retribution for the failure to bury the dead man properly. Burying the man would mean, both for Mehring and for the community, consciously acknowledging what he represents. Murray Stein writes, "There is an important difference between 'burying' and 'covering over', even though both seem equally to put things under ground."[27] Failing to give someone burial is a violation of nature, first as a failure to be conscious, which is the obligation of human beings and of communities, and second

by not permitting the dead man's spirit to rest.

The relationship between an individual's spirit and nature is a religious one. In trying to relate directly to nature, Mehring is relating to God, without knowing it. At times he is able to have direct experience of a God-image, by being in harmony with the constantly changing movement of time and life. When he stands in the field of newly-blooming lucerne he says, "Oh my God," and feels the movement of nature:

> It has drifted into flower since the sun rose two hours ago - yesterday afternoon it was still green, with only a hint of sage to show the bloom was coming . . . . He is standing there with his damn shoes all wet with the dew and he feels he himself is swaying, the pulsation of his blood is moving him on his own axis (that's the sensation) as it seems to do to accommodate the human body to the movement of a ship. A high earth running beneath his feet (183).

Mehring achieves a moment of balance and a sense of peace, not feeling superior; he is at the centre of his experience as a human being. Jolande Jacobi says: "The search for this centre, for this balance of the soul, is a lifelong undertaking . . . For this centre is also the place where the divine filters through into the soul and reveals itself in the God-images."[28] The God-image is always present in nature, but it is not always seen. It is similar to the underground river; to be aware of it is to be part of the flow of life. Jung says that "classical Chinese philosophy names this interior way 'Tao', and likens it to a flow of water that moves irresistibly towards its goal."[29] Sometimes the God-image is veiled, as the sun is behind cloud, "a grey pearl in jewellers' cottonwool or an opaque insect-egg swathed in web" (234). Less veiled, the image is that of the mandala: "it's even possible, some

days, to look straight at the sun as if you are staring at the prism deep in the under-water radiance of a star-sapphire" (78). The mandala image is the divine image in the individual psyche. The concept of God in the novel is of a cosmic force, a flow of life which takes many forms. It appears in nature in all its manifestations, large and small, masculine and feminine, from the sun to the mandala-like flowers. God is also glimpsed in people and animals, in Terry, for example, who is associated with Christ and also with Eros (the book he is reading is entitled Eros Himself). The failure to give the dead black man a proper burial is the failure to acknowledge the God-image which existed in him as in all living creatures.

When retribution comes for this neglect, it is from an unexpected direction:

> A cyclone paused somewhere miles out to sea, miles up in the atmosphere, its vast hesitation raising a draught of tidal waves . . . and finally taking off again with a sweep that shed, monstrous cosmic peacock, gross paillettes of hail, a dross of battering rain, and all the smashed flying detritus of uprooted trees, tin roofs and dead beasts caught up in it (232).

This is the storm of Solomon's vision, a storm seen by Judie Newman as a "female revenge"[30] because cyclones have female names, as Gordimer points out (232). Interestingly, when the storm and flood occur, Mehring chooses to disappear from the social world. Before the flood, he was becoming a shadowy figure, appearing and disappearing at unexpected times, turning off the irrigation like a ghost, seeing himself as if disembodied (204), hearing himself crashing through the mealies (227). When the flood occurs, he cannot reach the farm; wanting to avoid his colleague's funeral, he does not appear in town either. In his absence,

Jacobus takes over, managing the farm more capably than Mehring could imagine. It is as if Mehring has died, but the activities of the farm go along quite well without him. He is not needed. Jacobus goes through the house: ". . . he opened the cupboards as possessions must be sorted after a death, putting objects aside like words of a code or symbols of a life that will never be understood coherently, never explained. . . " (238). Mehring's assertion of himself as a unique individual means that he belongs to no community; on the social level, he exists nowhere. Even his son will not speak to him. His death as a social being prefigures his spiritual death when he gives up the marble.

The flood is "an extraordinary force that has rearranged a landscape," (245) both the social landscape from which Mehring vanishes, and the landscape of his psyche. Judie Newman says that "Gordimer offers a vision of Africa without the white man."[30] It is a quiet but busy vision as everyone on the farm works hard repairing the damage, doing what needs to be done. When Mehring reappears, the inadequacy of his response is obvious. He tries to play the "boss", fussing about small details. Unable to deal with the chaotic "hanks of grass, hanks of leaves and dead tree-limbs, hanks of slime, of sand, and always hanks of mud" (246), he has an inappropriate urge to tidy up. In his inner world, he is being confronted with all the chaotic, unconscious material which he has refused to deal with. Because he has not given the unconscious its due, it overwhelms him. He becomes aware of a terrible smell, "a stink to high heaven" (246). Most importantly, the flood heaves up the improperly buried corpse, confronting the community with its responsibility and Mehring with the mortality of the companion of his isolation,

which is also his own mortality. This is represented horrifyingly in the image of the fleshless skull and answers the question Mehring asked himself earlier: "What's the final and ultimate cost of pig-iron?" (161) The cost is human flesh and blood, including his own.

Mehring's downfall can be attributed to his desire to exclude other people. Antonia mocks him for wanting a new kind of love, "a superior kind, without people" (178). He wants to have an exclusive relationship to nature, to be godlike in his isolation. He makes a god of his ego and relates to other people in terms of the rather stupid opinions on which he relies. He is unaware of the collective religious consciousness which is part of the farm itself and of the country in which he lives. The quotations from Callaway's account of the Zulu which introduce various sections of the book show how the religion of the Zulu is part of the life of the community, connecting it to the past, to the ancestors, through whom life is passed on:

> Uthlanga begat Unsondo: Unsondo begat the ancestors; the ancestors begat the great grandfathers; the great grandfathers begat the grandfathers; and the grandfathers begat our fathers; and our fathers begat us . . . It is I myself who am uthlanga (247).

The term "uthlanga" refers to the reeds, and the speaker here is saying that human beings came from the reeds and are reeds themselves; they partake of the divine origin of being.[31]

Michael Thorpe has examined Gordimer's source for the quotations and points out their importance to the themes and the structure of the book. Both he and Judie Newman see the quotations from Callaway as a subtext which rises to the surface of the novel as the dead man reappears.[32] Thorpe suggests that the references to the Amatongo or

spirits show the central importance of the concealed, dishonoured corpse. He notes Mehring's "ironic relationship with the Amatongo chosen for him, as it were, with a double irony, the beliefless 'white man' whose own ancestors introduced the Zulus to God."[33] The dead man presents a religious problem. Everyone is aware of him, from the police who conceal him, to the little children. In that sense, he belongs to everyone, although Jacobus maintains, "Is not our trouble" (35). However, when the same kind of brutality affects Solomon in the same place, the religious impulse is stirred in the community. It appears as anxiety. The children are fearful of what might be in the third pasture. Solomon is troubled by dreams of a bull with a white face belonging to the farmer. In the meantime, a woman on the farm, Phineas's wife, a woman not esteemed by anyone, childless, a drinker, is receiving intimations that she may have shamanic powers. This has been foreshadowed by her unusual knowledge of herbs and healing plants. She now has dreams and visions of transformation, of turning into various wild creatures such as a snake or a lizard, and she feels a burning sensation between her shoulder blades: "She feels the amatongo in her shoulders" (169), the spirit of the dead man seeking recognition and burial. Phineas's wife is the sensitive member of the community, performing a spiritual function. Aware that something is wrong that involves everyone, she is not able to deal with this by herself, but requires the collective energies of the group to concentrate her powers and help her to have her visions. This is why she gets everyone to participate in clapping, drumming and chanting while she dances and goes into a trance, deliberately entering that world of the unconscious which Mehring tries

to suppress in himself.

Through Phineas's wife, Solomon learns that his dreams mean that he should sacrifice the animal he dreams of in order to be healed. This healing is not necessarily physical, but rather spiritual and communal, "cleansing the kraal" (170). Accordingly a ritual is arranged that will both confirm Phineas's wife in her shamanic powers and provide a sacrifice of thanks-giving for Solomon's survival. A community expresses itself by means of ritual, which always has a transcendent quality, relating the individual to something beyond himself or herself, to the group or to nature. In religious rituals, the individuals or groups are related to God. In this novel, the only religious rituals are those of the black community. Although the bull itself cannot be killed because it belongs to the farmer, a goat with a white face is obtained from someone in the location. The goat is at least doubly a scapegoat, for it substitutes for the bull of Solomon's dream and it resembles all those manifestations of God which have been sacrificed: Tammuz, Adonis, Baldr, Christ. Because of its white face, it may also represent Terry, who, shortly after this ceremony, goes to New York to avoid military service and is thus lost to his father, to whom he then refuses even to speak on the telephone. Terry's is a regressive move, back to his mother, to a childish, dependent position in which she speaks for him, so that it is his manhood which is sacrificed. He is not only lost to his father but to his society, which thereby loses all he has to offer, his gifts of perceptiveness and curiosity and his ability to cross racial barriers. These aspects of Mehring have been sacrificed also in the service of his rigid ego position.

The loss of Terry does not help Mehring, and the sacrifice of the goat does not heal the community. There are various reasons for this, the major one being that the problem of the unappeased amatongo has not been faced. The ritual is followed in a comfortable but somewhat inattentive way, various people remembering this and that and many people ignoring what is going on. "No one among the crowd was paying any attention" (171). What the ritual lacks is the important quality of conscious enactment with everyone participating. There is not enough meat for everyone; that is, not everyone is nourished by the ritual, making do with beer instead. The next day, when Jacobus tosses the goat's horns on the ash-heap, he points up the uselessness of the sacrifice. What is worthwhile about the ritual is its initiation of Phineas's wife as a shaman. She has had to guess, or divine, where the goat was hidden. This shows one of her functions as a shaman, to perceive the hidden God. This is an ability which Mehring also possesses, but he is scornful: "Let them smell out their goats wherever they believe them to exist." (155). He is equally scornful about Terry's book: "Hidden away like the goat; you have to find your way to it" (151). Earlier he professed to the De Beers an interest in a "kaffir doll" and an awareness of the African religions, but his interest is only in its value as an artifact: "Museums in America pay fortunes these days to get hold of those things" (55). When the living reality of spiritual life is taking place right before him or even right inside him, he does not recognize it.

When the corpse is washed up by the flood, Mehring takes flight from the farm in a panic which culminates in the scene of complete loss

of soul and mental chaos at the mine-dumps. Meanwhile, on the farm, the black people know what do do. They have tried to ignore the concealed body, but Solomon and Phineas's wife have focussed awareness on the problem. However, it is not until natural forces heave up the body that they are able to deal with it. When it is seen again in all its horror, it can be cared for in its humanity. What has happened to this ancestor can now be brought to light and contemplated, and then it can be integrated into the community's history and restored to the earth. In political terms, this means accepting, but not justifying, a history of oppression, deprivation and violence, identifying the dead man as part of the community and incorporating his life - both good and evil - and his suffering into the spiritual life of the community.[35] Acceptance of the dead man finds expression in the great care which is taken over the arrangements for the funeral. The entire community is involved in giving something. The Indians at the store give a piece of cloth for a winding sheet. When the funeral takes place, it does so in a state of harmony as everyone participates; even the children whose "eyes moved with the spade" (267). There is a moment of perfect peace and reconciliation. The dead black man has done what the ostensible hero, Mehring, has failed to do. He has brought harmony and spiritual depth to the whole community. He reveals in his complete passiveness, what Mehring, by accepting his dark side, could do, but does not. Because he does not, he becomes irrelevant. By the community's acceptance of the dead man, we see that reconciliation is possible and the unknown black man is the true hero of the book. Mehring fails as a hero by not admitting to his dark side. For the white man, not to deal with the historical fact of the oppression

and suffering of blacks in South Africa is to deprive himself of the opportunity to participate in the new community which is being formed at the end of the book.

CHAPTER III

BURGER'S DAUGHTER AND SELF-INTEGRATION

Gordimer's novel Burger's Daughter seems to be a more straightforward narrative than The Conservationist, while exploring some of the same themes, this time in a different way, with a protagonist of the opposite sex. However, Burger's Daughter is perhaps a more complex novel; its relatively direct narrative reveals the consciousness of its central character just as the fragmented text of The Conservationist conveys Mehring's disintegration. In the character of Rosa Burger, Gordimer explores what happens when a character is willing to relate to the voices, both inner and outer, which trouble and challenge her. The more linear quality of this novel shows that a certain harmony of inner and outer reality can be achieved as the character defines herself, in contrast to Merhing's fragmentation expressed in passages of lyricism set beside episodes of panic or banality. In these two novels, the consciousness of the protagonist dictates the form, shattering Mehring's world, holding Rosa's together. Burger's Daughter is divided into three distinct parts: a long first section set in South Africa, the second section in Europe, and the final, short third section in South Africa again.

In outline, the story concerns Rosa Burger the daughter of a well-known dissident South African couple, Lionel and Cathy Burger. After the deaths of her parents, Rosa does not fill the role which awaits her, that of taking up her parents' work to end apartheid;

instead, she detaches herself from her former life and finds a way to leave South Africa. She goes to Europe, to stay with her father's first wife in France. There she falls in love with a married teacher who convinces her to stay in Europe. However, a chance encounter with a black man her own age who was her childhood playmate leads to her sudden decision to return to South Africa and to work for her parents' cause. The movement from Africa to Europe is also the movement of Rosa into her own being; when she returns to South Africa the value she has found within herself is not lost. Instead of inhabiting a narrative which has been written for her by her parents and their group of dissident colleagues, Rosa lives out her own story, a story which at first seems a variation on the marriage plot but becomes instead a pattern of individuation that includes both the personal and the political.

Rosa's name embodies aspects of her life with which she must contend. Her last name is Afikaner, and quintessentially of the middle class. She has been named Rosemarie - Rosa, for Rosa Luxembourg, and Marie for her paternal grandmother, a farmwoman associated with the values of traditional Afrikaner life. The name Marie also has connotations of the Virgin Mary, the one chosen for a special role, the spiritual archetype, while the name Rose suggests romantic love, beauty and mortality. It is by discovering the latter aspect of herself - "the little Rôse" - that Rosa experiences both the womanhood she shares with all her sex and her own uniqueness. She can then unite the two parts of her name and fulfil its meaning.

Gordimer suggests that unless Rosa finds her own way and shapes her own story, she is not really alive, existing in a condition of

spiritual lifelessness or what Jung refers to as "loss of soul".[1] Raised in an atmosphere of self-control, responsibility and political commitment, Rosa expresses what her social environment expects of her. If Mehring suffers from a lack of community, Rosa Burger appears to have too much, too tightly-knit. She is in a minority three times over: as a white in South Africa, as a dissident white, and as a child of Communist parents. Her part is ready for her, and at first she plays it without question. This is why as the novel opens, she is shown from the outside, standing among the group of people at the prison where her mother has been detained, doing what is expected of her by her family and friends. She appears "dry-eyed and composed . . . an example to us all of the way a detainee's family ought to behave."[2] Her head mistress thinks she shows "remarkable maturity" in the situation (11). Calm self-control is the mask Rosa has been taught to assume in relating to others, expecially in situations of stress. At this stage in her life, Rosa is her mask, well-behaved and compliant, revealing nothing of her feelings to others or even to herself. When she looks back with curiosity at her younger self: "When they saw me outside the prison, what did they see?" (13), there is a lack of emotional connection: "She's a stranger about whom some intimate facts are known to me, that's all" (14). At fourteen, she responds to the feelings of others, unaware that she might be feeling something herself:

> I just knew that my mother, inside, would know, when she got the things I was holding, that I had been outside; we were connected. Flora pretended to cuddle me against the cold, but I didn't need her kind of emotional excitation. She talked about 'the girls' in there, and my mother was one of them. Flora was a grown-up who made me feel older than she was. (15)

The voice which wakes Rosa from her unconscious identification with her social role is critical, questioning and seductive, that of Conrad, a university student who is fascinated by Rosa and her family. Because he is not part of her group, he sees something in her which others do not: "I have the impression you've grown up entirely through other people. What they told you was appropriate to feel and do," and he asks her an essential question, "How did you begin to know yourself?" (46) Rosa begins to realize that she has an inner life, and becomes capable of reflection, expressed by the inner dialogue which she begins with Conrad, the first of the inner dialogues whereby she learns who she is and through which she tells her story. The story of an individual is only partly in the external events of a life; it takes place also in consciousness and its relationship both to the external world and to the unconscious. Conrad senses the lack of vitality in Rosa and tells her: "The tension that makes it possible to live is created somewhere else, some other way" (46). He sees it as "the tension between creation and destruction in yourself" (47), but that is because this is the form in which it appears to him. This tension between opposites is an essential theme in the novel, an "ordering principle"[3] like the Yin/Yang symbol of Taoism, and it appears in many forms.

Like Antonia with Mehring in The Conservationist, Conrad is attracted to Rosa because of her difference from himself. Rosa has been raised to be politically subversive, with a tremendous capacity for self-control, secrecy and communication on different levels. Trained to be distrustful, she satisfies Conrad's curiosity only about matters which are politically safe, never revealing the "cloak-and-dagger stuff

. . . I could not shed the instinct for survival that kept my mouth shut to you on such subjects" (141). When she lives with Conrad she experiences another kind of subversiveness that comes from within herself and is drawn out by him. She is fascinated by Conrad's intensity about his personal existence and by the light he sheds on her own past. "You commit the great blasphemy against all doctrine, and you begin to live. . . " (47). When her father dies, Rosa has lost the last member of her family. Instead of feeling only a sense of loss, she hears a voice which calls her to personal liberation, "Now you are free" (62). Her obligations to her family are over, and Rosa is free to listen to this subversive voice and find her individuality. Paradoxically, this will involve the symbolic recovery of each member of her family: brother, mother, father, and black foster-brother.

Rosa's life with Conrad is a return to childhood, to whispering in the dark, "children telling secrets" (52). Searching for a richness that has been missing from her well-organized existence, Rosa finds it in the cottage where she lives with Conrad for a while, in a place that seems to exist nowhere:" . . . the cottage was let without official tenure at an address that no longer existed" (21). In this novel, selfhood is discovered in rooms, containers for human habitation and relationship. This is what is missing in Mehring's world in The Conservationist: he relates directly to nature and the unconscious. The cottage is a place where conscious and unconscious can meet, a place for exploration, where Conrad lives in creative chaos. Meanwhile Rosa maintains herself and quietly gathers what she can from the unconscious, symbolized by the neglected garden: "She read, repaired her clothes, and

wandered in the wilderness outside from which she collected branches, pampas grass feathers, fir cones, and once gardenias that heavy rain had brought back into bloom from the barrenness of neglect" (41). She also gains what she can from consciousness, from Conrad's insights:

> When he began to talk . . . she would lose mental grip of what she was occupied with, keeping still and quiet as if to attract something that might approach her. Her hands told the beads of repetitive gestures. Her feet and calves went numb beneath her weight but she did not get up from her place on the floor, the continuance of a sensation holding a train of lucidity. (47)

This passage shows the religious quality of what Rosa is engaged in, and also reveals that she is listening and thinking with her body as well as with her conscious mind. Through her relationship with Conrad, tension is created between Rosa's outward appearance and social role as "Burger's daughter", and her inner subversive process. Together, she and Conrad rediscover their childhood experiences and feelings towards their parents. Conrad is fascinated by the idea that Rosa's personal experiences were political ones, like the attack on black demonstrators at Sharpeville in 1960, in which sixty-eight blacks were killed:[4] "Political events couln't ever have existed for me at that age. What shooting could compare with discovering for myself that my mother had another man?" (44) Rosa's father had another woman, however: his first wife, Colette Swan; eventually Rosa's quest for individuality will lead her to this woman.

Goaded by Conrad's criticism and questions, Rosa examines her life in her parents' house, where she learned to be an adult in a child's body. She remembers a time when she was treated as a child, part of a repetitive, secure fabric of life, when she and Tony were sent to

live at the hotel run by her Uncle Coen and Aunt Velma at a time when both their parents were in prison for their political activities. Here Rosa experienced the security and order of Afrikaner life: " . . . the order of Saturday, the order of family hierarchy, the order of black people out in the street and white people in the shade of the hotel stoep. Its flow contained her . . . its voices over her head protected her" (61). This way of life sustains her as experience, but not as ideology, which is "the ultimate sanction of colour" (72). When Rosa goes to stay with her aunt and uncle, she has to give up her black foster-brother, Baasie. Their relationship is not honoured in the Afrikaner world; moreover, living in that world, Rosa says, "I forgot Baasie. It was easy" (71). Auntie Velma writes later that "'The farm is always there,'" (131) and this is true for Rosa, for it is part of her, and she goes back there at the end of the book.

At the hotel, Rosa discovered her inner life, symbolized by the rooms in which she played, appropriately marked "STRICTLY PRIVATE - STRENG PRIVAAT". On the door was a device for leaving messages with a wooden clock-face, and she always set it to the time when she left because "Beyond any talisman is a private world. . . " (55). Although the contents of these rooms are not placed there by Rosa, she finds herself there:

> The two rooms where no guests were allowed in were exactly as a child would have expected, would have arranged them herself . . . it was not at all like home - her father's house - but stood in relation to the hotel as the child's cupboard full of treasures does to its parents' domain (56).

This warm, safe room is full of objects from nature and history, personal history, which turn it into a shrine for Rosa's childhood self: " . . . the rich clutter of private ends pursued was there, in place" (57). Once she has recovered this room in her memory, Rosa goes on to find herself in other rooms, at the Terblanche's, at Brandt Vermeulen's, at Fats's place, and especially in the bedroom in France. The cottage and the relationship with Conrad are crucial in this process.

Rosa examines her past because of Conrad's contention that she has been tricked out of living her own life by "a con, the future in place of the present. Lives you can't live, instead of your own" (52). She realizes that she was sacrificed to her parents' cause. "In that house, we children had few exclusive rights with our parents . . . We belonged to other people. I must have accepted that, too, very young. . . " (84). Because Rosa has not been taught that she belongs to herself, she can be used, and this forms the pattern of her life up to the time of her father's death. She has learned to belong to her parents, to their purposes and to the Communist Party. She has also been taught, however, not to be used by the wrong people, and this knowledge is slowly turned to her private purposes, so that by the end of the book, no-one can use her. Conrad challenges Rosa's unquestioning assumptions about the value of utility against which she has unconsciously measured everything, including feelings. He says, "I don't give a fuck about what's 'useful'. The will is my own. The emotion's my own. The right to be inconsolable. When I feel, there's no 'we', only 'I.'" (52) Rosa realizes that when she is used she feels "like a female up for auction in a slave market" (159). This sense of enslavement can be overcome by

taking possession of her life, rejecting the pressures on her to be useful. Inta Ezergailis points out, in connection with one of Doris Lessing's characters, that "she could not be useful while she had not faced the internal chaos and made some steps toward integrating it."[5] Rosa begins to sort out the chaos by becoming aware of her feelings. Because Conrad values Rosa's feelings, she begins to value them herself.

Rosa discovers her rage against her parents for using her, specifically for using her youthful sexuality when they had her pose as the fiancée of an imprisoned associate of theirs, Noel de Witt. Dutifully reporting and conveying political messages in her monthly prison visits, Rosa fell in love with the young man, thus resolving the contradiction between the two levels of communication in which she was engaging (67). She became what she seemed, a young woman in love; at the same time, she was a faithful informant for her parents. Because of her parents, she became trapped by her role and fell in love, and because of her parents, she was unable to obtain a passport to follow the man when he left the country. Noel de Witt had a fiancée in England, but she seemed to ignore this; also, he took the time to send Rosa flowers when he left, showing that perhaps he too was communicating on two levels. These flowers are ambiguous. Flowers suggest feelings which grow out of the earthly reality of experience. Bouquets of flowers suggest that consciousness has grasped these feelings, like the flowers which Rosa gathers in the neglected garden. Associated with love and death, the flowers sent by Noel may signal both the love which was and was not real, and its ending, a kind of death. It is ironic that "the surveillance to who all her movements had been and were known" (173),

the South African internal security network, knew more about Rosa's feelings in this situation than her parents did, for they knew about her attempt to obtain a passport, they knew that she was trying "to run away from her mother and father after the boy she wanted" (177).

After that youthful failed rebellion, Rosa lived the life of a dutiful daughter, supplying whatever her family needed. Now, however, her anger erupts in the symbol of the destroyed garden: " . . . I accused her. I slashed branches in the suburban garden turned rubbish dump where I was marooned with you. . . . I accused him. . . " (66). By being open to Conrad's interpretation of life, Rosa symbolically recovers Tony her drowned younger brother, who is frequently identified with Conrad, so that a relationship which began as a sexual one becomes a different kind of intimacy. They end the sexual relationship, "aware that it had become incest" (70). Conrad shows Rosa the depths of destructive rage which can exist towards one's parents, the power of sexual instinct and the temptation of suicide as a way of avoiding one's own life: "You don't have to grasp or thrust" (45). However, she decides not to indulge her anger beyond a certain point, although it changes her perception of the world, as what she has concealed from herself becomes visible:

> " . . . I was taken possession of by chance remarks, images, incidents; the unnumbered pages came up. I read them again and again, their script appearing in everything I seemed to be looking at, pupils of yellow egg yolk slipping separate from whites of eyes cracked against the bowl, faint quarterings of tabby ancestry vestigial on the belly of the black cat. The slow alphabetical dissolve from identity to identity, changing one letter at a time through the spelling of names in the telephone directory (69).

Despite the awareness she gains, Rosa rejects Conrad's individualism, a

world "round as your navel" (192). She integrates what he has taught her about the importance of the personal, and tries to relate it to what she already knows from her parents. She wonders if her father tried to recruit Conrad: "Lionel Burger probably saw in you the closed circuit of self; for him, such a life must be in need of a conduit towards meaning, which posited: outside self. . . " (86). Conrad never becomes whole because he is drowned in the ocean, on the voyage of pleasure made with friends who built a yacht in their back yard. His version of reality is destructive. He is drawn from one place to another by whims, lacking a vocation, rootless, thinking he knows the ocean of the unconscious because he is aware of feelings. But a life that is lived in a purely personal way does not take into account the powerful forces which act on a life from outside as well as from the unconscious itself. The unconscious must be related to with respect, for it can drown the individual even in a swimming pool. Conrad and Tony drown for much the same reasons: egocentricity, wilfulness, the desire to dominate and be at the centre of the world, very much like Mehring in The Conservationist. Gordimer implies that the flight from commitment is deadly and sterile: "to eat without hunger, mate without desire" (117).

Rosa does not retreat to the life she led before knowing Conrad. Instead, she pursues an unconscious path, following her feelings, but consciously, not blindly. She continues her inner dialogue with Conrad even when she thinks he is dead. She also carries with her the symbol of the ship that Conrad's friends build in their back yard, " . . . rearing up between a dog kennel, a garage and the servant's room. . . " (49). It is an image of her life: "Like someone in prison. Everything it might do

or be- but it couldn't function. Locked. Landlocked" (222). Later she sees ships on the Mediterranean and longs to go by steamer to Corsica, and later still she draws with pastels the ships of memory and imagination. Because of the tension she can maintain between her parents' point of view and Conrad's narcissism, she is able to grasp the importance of the ship to her without knowing what it means. It is both real and imaginary. Conrad sees only the real ship, and is swamped, for the ship does not stand up to trial by the ocean. By keeping the landlocked ship in her imagination rather than sailing away on it, Rosa survives.

Eventually Rosa will synthesize many opposites in her life, but before she can do so, she must differentiate them. The process of her individuation leads her to a time of separation and detachment from all that she has known and been. This corresponds to the death of her former identity, for she has been her persona, the mask she presented to the world. When she gives this up, people literally do not see her: " . . . no one recognized me and so no one saw me" (77). If she is not Burger's daughter, she has, at this point, no identity. She leaves her job at the hospital where she was working in her doctor father's world as a physiotherapist, and she takes a secretarial position with an investment firm, feeling that her previous existence was somehow diseased: "Even animals have the instinct to turn from suffering" (73). She rejects the historical significance of what her parents lived for and exists anonymously, like other people: "I was living alone for the first time in my life: without a stake of responsibility in that of anyone else. For us . . . that was the real definition of loneliness: to live without

social responsibility" (77). The tension between her parents and Conrad in Rosa creates an insoluble conflict, "And an insoluble conflict means bringing life to a standstill," says Jung.[6] She deals with this by a certain kind of non-action, a passivity that "connotes both compliance and resistance"[7] in dealing with other people, following her instincts. She is unaware that she is seeking to arrive at an inner relationship with her parents now that her previous compliant role has become repugnant to her. She undertakes this task, not by a heroic effort of will, a concentration of the ego's powers, but by relationship, by responding both to inner promptings and to the events of her life. In a state of balance between inner and outer reality she discovers what her unconscious is seeking. This is like the principle of Taoism, of living in harmony with "the intelligence which shapes the world with a skill beyond our understanding."[8] Rosa encounters events and ideas in the outer world which correspond to what she needs to experience inwardly. Sustained by her inner dialogue with her brother Conrad, she intuits what she must do next: "You'll understand, you'll approve: one knows best what one's doing when one doesn't know what it is" (206).

Rosa is connected to two couples, the Terblanches and the Donaldsons, through whom she continues to experience aspects of her parents. The Terblanches are professional dissidents; the whole family works for the Communist Party and the anti-apartheid cause as a vocation. Their paid employment, severely restricted by the South African regime, is only the means whereby they pursue their political work. Rosa later learns that both Dick and her father made love to the same woman, Lionel Burger's first wife, which might be why Dick

intervenes when Ivy condemns her. Ivy believes that Cathy was the only possible wife for Lionel Burger in the light of their political commitments, but Rosa is seeking to grasp her own truth, and this involves knowing that her father had two wives. His relationship to the feminine had two embodiments, and Rosa has seen only one. His first wife is the mother she might have had, and Rosa is slowly drawn to this woman because of the inadequacies she feels in living totally in her father's world as her mother has done, having no life beyond political commitment with its high standards of honour and loyalty. Despite the warmth of the Terblanche's house, Ivy's embrace and Dick's affectionate reference to her father, Rosa feels a sense of revulsion, "the need to get away" (111) from these lives totally devoted to politics, and despair at the futility of their efforts.

The Donaldsons are somewhat different. Rich and cultivated, they are not professional dissidents like the Terblanches; as amateurs, they share the commitment in a way that enables them to enjoy the pleasures of bourgeois life. It is mainly Flora Donaldson who engages in political activities while William apparently remains detached. Flora is literally an amateur: she is involved in politics out of love. Flora has a sense of Rosa's individuality and is aware that she needs a change; she tries to nurture Rosa's femininity with the gift of a red velvet skirt and some earrings and she senses her plan to leave South Africa: "Prescient about what she did not know . . . she watched me go with a vividness of attention secret to me" (205). Rosa discusses with William the merits of pruning and espaliering fruit trees, a metaphor for the process of her own life. Typically, Flora is not in favour of training plants and

regards it as unnatural. She stays in touch with Rosa, unlike "the faithful", the professionals like Dick and Ivy who wait for her to come to them: "The faithful were there. They did not have to give her any sign. They had always been there" (96). The faithful resemble the Afrikaner relatives, who are also always there. Flora is always there in a different sense, making things available and expressing feelings. She sends Spanish irises on the anniversary of Lionel Burger's death, but Rosa denies the feeling behind them and behind the card sent by her aunt: " . . . sentiment is for those who don't know what to do next" (130). There is a quality of spontaneity about Flora, reflected in her name. She is associated with flowers, food and gifts. She contrasts with the more earthy Ivy, whose name suggests her tenacity and evergreen loyalty. Spontaneity and tenacity, involvement and detachment, may all be reconciled in Rosa, but until she leaves Africa, these qualities are unresolved in her, reflected in her four surrogate parents, none of whom sees her as she really is, suffering her own subversiveness and the tension between what she has been and what she will become.

Rosa is repeatedly offered possibilities through other people who see various kinds of potential in her through the filter of their own assumptions, but who all see her as Burger's daughter. There is an aspect of Rosa in Clare Terblanche, Dick and Ivy's daughter who is living out the expectations of her parents, unwilling to look at the possibility of breaking away and living differently. "Oh, bourgeois freedoms. It's not possible for us" (127). Rosa behaves to Clare as Conrad did to her, challenging her assumptions and accusing her of conformity, but Clare maintains that there is only one choice to make, a

political one: "In this country, under this system, looking at the way blacks live—what has the choice to do with parents? What else could you choose?" (127) She is both like and unlike Rosa, who sees in Clare a victim, like herself, of her parents' choices. Clare is in love with another radical, a married man who does not live with his wife. The wife and child are coming from the Cape in an ambiguous move that may be part of a political strategy or of the personal triangle. This has been Rosa's fate too, with Noel de Witt. Love and politics have been confused. Rosa can no longer accept the subordination of personal life to political ends because she has not chosen it for herself. She needs to separate herself from these white radicals, and as it turns out, from black radicals also, in that case with more difficulty.

Rosa is led to explore her relationship with blacks by a chance occurrence. She receives a letter from her former lover, the Swede, in which he asks her to obtain a certain kind of African belt for him. On an impulse, she decides to get it for him, and because the day is the anniversary of Lionel Burger's death, to see this day as a kind of artifact, in recognition of an event which occurred once only, but which recurs in memory: "Every November will file past my father's death, the same day over and over again, with summer storm skies and street jacarands merging hecticly in electric puple; seasons can only repeat themselves, they have no future" (132). The cycle of the seasons intersects with the unique events of history. Similarly, Rosa's life intersects with the lives of others to form the artifact of her day. By chance, at a department store she meets Marisa Kgosana, the beautiful black associate of the Burgers whose husband is imprisoned on Robben

Island. When Lionel Burger was imprisoned for life, Marisa asked, "Rosa, whose life anyway? Theirs or his?" (32) This question now has a different meaning for Rosa, as she tries to reclaim her own life. Marisa invites Rosa to a party at the home of her cousin Fats. Her warmth, friendliness and beauty affect Rosa "like a sudden good mood" (143). Rosa remembers her foster-brother Baasie and her involvement in taking a false passbook to Baasie's father, Isaac Vulindlela; for possessing it he was arrested and murdered while in detention.[9] What troubles her now is that she does not know whether her trip to deliver the passbook, which she made with the Swedish journalist, was a revolutionary act, part of the film the journalist was making about her father, or for her own sexual pleasure. Unsure of her political commitment, she does realize that she is a "kaffir-boetie. Baasie's little sibling" (143). Because this is her own feeling, and not someone else's theory, she can trust that it is really part of her. Her parents have shown her that blacks give meaning to white consciousness as history. "Through blackness is revealed the way to the future. The decendants of Chaka, Dingane, Hintsa, Sandile, Moshesh, Cetawayo, Msilekazi and Sekukuni are the only ones who can get us there" (135). Now Rosa experiences the meaning of blacks as part of nature, and of her own nature: "The comfort of black. The persistence, resurgence, daily continuity that is the mass of them. If one is not afraid, how can one not be attracted?" (143) The dependable presence of blacks in Rosa's world is related to the reliability of her own body. She believes that blacks are part of her family, and even when her identity as Burger's daughter is crumbling, she does not swing over to a racist view. As she

is never cut off from her body, she is not cut off from blacks, unlike the racist, who as Noel Manganyi points out, " . . . is the victim of the cultural ambiguity and devaluation of his body. He passes this ambiguity and uneasiness onto the black man."[10] Rosa experiences a positive change in her feeling and perception as a result of her encounter with Marisa: "A tenderness softened and livened all round me as I drove home from the city" (143).

At Fats's house, Rosa meets proponents of the Black Consciousness movement, who express a point of view which poses a problem for white dissidents. The Black Consciousness movement began with the realization among blacks that they must liberate themselves psychologically from their position of political inferiority, that "political emancipation would not make sense without psychological emancipation. . . . "[11] Sometimes this point of view becomes altered to suggest that the problem between black and white is based solely on colour and not on class or economics. This is the view of the young man Duma Dhladhla: "We must liberate ourselves as blacks, what has a white got to do with that?" (159); for him all whites are the enemy, and their contributions to the black cause, even their deaths, are irrelevant. This point of view seems to reinforce Rosa's desire to separate herself from her parents' way of life and to see it as futile. Orde Greer uses her as an example of someone whose father died in prison in the struggle against apartheid. Her being used in this way shows how both whites and blacks can be victims of racism, through having their individuality exploited in the service of ideology. "The victim of racism suffers from a primary deficit: that of being overly socialized. He is over-determined from

inside and outside."[12] Despite her resentment at Orde Greer, and the contempt of Dhladhla, Rosa is "carried into the talk" (161). Shortly afterwards, she is used again by the young black woman Tandi, to score a point. Rosa asks whose baby she has been holding and Tandi replies, "They're all ours" (166), a denial of the personal, reducing relationships to the conflict between black and white, and telling Rosa that she cannot share in blacks' reality. Later her lover Bernard will suggest the same thing: "You can't enter someone else's cause or salvation" (297), and Baasie will tell her, "Whatever you whites touch, it's a takeover" (321). At the party at Fats's place, all Rosa has to draw on is an automatic reaction, repeating what she has been taught, "as one's feet carry one into some pattern—a boxer's footwork, a runner's crouch—for which they have been trained" (161). Rejected by the young blacks of about the same age as herself, she lacks the inner resources to communicate with them, and the lessons of her upbringing seem worn-out and useless. She is vulnerable and helpless, seen by others as someone who can be used, for she has no standpoint of her own. In his book on initiation, Joseph Henderson says, "At the critical turning points of individual development, man is alone with himself and can fall back upon absolutely no preconceived, prelearned patterns."[13] This is Rosa's situation, and the solution for her must be an individual one. This comes to her in a remark of Orde Greer: "Somewhere near me the white journalist's phrases jingled like a bunch of keys . . . not peace at any price, peace for each at his" (166). This is the key for Rosa's rebirth whereby she will find inner peace, but she must experience it, not simply accept it as an idea. Henderson says, "The main feature of those

who undertake the initiation journey is that they have exhausted the absolutism of their group identity."[14] Rosa has to discover the meaning of her individual existence apart from her group.

Meanwhile, she has to resist another temptation: not all the blacks are unfriendly; in fact they offer to Rosa security and order similar to what she found among her Afrikaner relatives. She could inhabit a place already prepared for her as Lionel Burger's daughter and is given a red knitted cap as a symbol of that connection, but she is not able to accept what they offer: "The vanity of being loved by and belonging with them offered itself. But I know it can't be taken for nothing. Offered freely—yet it has its price, that I would have to settle upon for myself. . . " (169). A related temptation is for Rosa to submerge her existence in the dynamism of Marisa's: "I felt a dangerous surge of feeling . . . A longing to attach myself to an acolyte destiny; to let someone else use me, lend me passionate purpose. . . " (155). She is able to resist because something is drawing her to a different destiny. She needs to "become disentangled from the claims of outer reality"[15] which have bound her too tightly. The attempt to find herself feels to Rosa like treason; in a crucial passage, she realizes that her parents and their associates have something that she lacks:

> Lionel—my mother and father—people in that house, had a connection with blacks that was completely personal . . . The political activities and attitudes of that house came from the inside outwards, and blacks in that house where there was no God felt this embrace before the Cross. At last there was nothing between this skin and that . . . spluttering the same water together in the swimming-pool, going to prison after the same indictment: it was a human conspiracy, above all other kinds (172).

The reference here to the cross is significant, for it is the subtle,

underlying symbol of the novel, the physical representation of the intersecting polarities in which the book abounds. In the broadest sense, the South African consciousness is contained in the polarities of past and future, history and nature. In human terms, male and female, black and white intersect. The individual and the collective meet in the swimming-pool and the prison. Rosa lacks the individual solution, "the crystal they secreted for themselves out of dogma . . . I have lost connection. It's only the memory of childhood warmth for me. . . " (172).

Rosa's connection to others, black and white, was lost after childhood because her individuality was not respected; she was a "victim of necessity" (68), like a prostitute, but an unconscious one. Realizing that she has been used, she becomes highly conscious of this element in her relationships with others. Having been used, she becomes capable of using others: "I discover I can take from people what I need" (192). Rosa finds her way to Brandt Vermeulen, her father's alter ego, the man her father might have been, and a representative of the patriarchy from which Rosa must defect. His power is the opposite of her father's; his political power prevents him from attaining the moral power he longs for, and that longing is expressed in his house which reveals his unconscious as his public life cannot do. Sandra Gilbert and Susan Gubar suggest that " . . . authority actually keeps men from experiencing their own physical and psychic authenticity."[16] Brandt Vermeulen is similar to Mehring in this regard, but he has found a way in which his unconscious can be expressed without being acknowledged. This "progressive" Arikaner has "history, blood and language" (173) in common with

Lionel Burger. Brandt Vermeulen says that he rejects racism, and he even has a small black child swimming in his pool, as Lionel Burger did, but this is his servant's child, not his friend's. Brandt Vermeulen is a sophisticated apologist for the white regime, well-educated, cultivated, with connections in the Ministry of the Interior, where passports are granted. Unlike the awkward Orde Greer, he has visited the Burger house, for a medical consultation with Lionel Burger - "we talked rugby" (183) - but he is the enemy of all that the Burgers have lived for. Gordimer has said that " . . . sophistication must never be taken for enlightenment,"[17] and in this character she shows the old racism in a new form.

Outwardly, Brandt Vermeulen's house is a converted Afrikaner farmhouse-style dwelling, like the other houses on the street, but inside it is "hollowed out for the space taken up by modern good living" (179). In the shell of a house meant for a family, an individual pursues his pleasures. Vermeulen is interested in art and style, in women as artifacts, and in publishing erotic drawing and poetry, suggesting that his sexuality is divorced from relationship as he is divorced from his wife. Both Lionel Burger and he have rejected the limitations of the old Afrikaner familial values, but Burger extended his family to include others while Vermeulen limits his family to himself. Both men preserve the tradition of hospitality, Vermeulen insisting that the gingerbread be eaten even if appetite is lacking, an ironic example of "the bourgois fate . . . to eat without hunger. . . " (117). Brandt Vermeulen is what Lionel Burger might have become if his intellect, feeling, background and sexuality had not been transformed by his political faith. Each man has tried to grasp the other intellectually, seeing the other as a

failed version of himself; each is the other's shadow.

Lionel Burger as Brandt Vermeulen's shadow is present in the paintings which hang in Vermeulen's house and show the dark side of his ideology:

> On one of the walls of this house an oil of heroic proportions: the visitor's eye matched to it a number of others in the room. All were composed radially from figures which seemed flung down in the canvas from a height, spread like a suicide on a pavement, or backed against a wall, seen from the sights of the firing squad (181).

The "oil of heroic proportions" suggests the heroism of those who oppose the white regime which oppresses and murders them. Vermeulen's condescending admiration of Rosa's father is only part of what he feels. His unconscious awareness of what is happening in his country is expressed in the strangely appropriate images of suffering. A number of other works provide glimpses of his desire for wholeness. Some small but intense landscapes connect him to the land, and a Picasso satyr to his sexuality. African history is there in the print of portraits "showing the Royal Zulu line." Masculine energy is in the Kandinsky drawing and feminine energy in the Georgia O'Keeffe lithograph. Most strange is the contemporary sculpture of a woman:

> Standing on an antique Cape yellow-wood kist beside the visitor's chair was a presence, once alone, she became aware of, a life-size plastic female torso, divided down the middle into a blue and a red side, with its vaginal labia placed horizontally across the outside of its pubis, like the lips of a mouth. The tip of a clitoris poked a tongue. The nipples were perspex, suggesting at once the hardness of tumescence and the ice of frigidity (1982).

This image expresses both frozen sexuality and the desire for communication. It is aggressive and vulnerable, rude and pathetic,

divided within itself, unable to see or think. It is a terrible warning of what a woman might be in Brandt Vermeulen's world and it represents a psychological danger for Rosa if she does not free herself. Indeed, it is a portrait of her psychological state at the time, and the mouth where the vagina should be shows that she can only communicate sexually. In contrast, Rosa herself is like a beautiful painting, but one that does not belong in Brandt Vermeulen's living room: " . . . the purplish-pink of the dress made her skin an attractive contrast, almost painterly; greeny-bronze lights slipping over her sallow collar bones. . . " (181). She has gone where her father would never have sent her, to negotiate with this member of her Afrikaner "family" and through the personal contact, she is able to serve a deeper purpose, her individuation. Brandt Vermeulen is a tool of the regime but he is also a human being. In Lionel Burger's terms he has subverted his education to justify white privilege. Rosa has also learned to be subversive and she fascinates Vermeulen with a combination of openness and secrecy: " . . . she was either so vulnerably open that her presence in the world made an impossible claim, or so inviolable that her openness was an arrogant assumption. . . " (180). Vermeulen wants to use Rosa to prove to himself that his theories are correct, that the South African regime is dynamic and humane, so he becomes subversive on her behalf, overcomes the objections of BOSS, of the patriarchal system, and obtains a passport for her. His co-operation is crucial, and signifies that outright rebellion against her father's world would get Rosa nowhere. Power lies with the patriarchy and she must relate to it without capitulating to its world-view, whether that view is Lionel Burger's or Brandt

Vermeulen's. She does not lie, but says honestly, "I want to know somewhere else" (185). Through relationship, Rosa wins some power for herself, the freedom to leave South Africa.

Two events convince Rosa that she cannot stay in South Africa, in "Lionel's country" (210). The first occurs after she has left her job at the hospital and is working for the investment firm - another aspect of the world created by the fathers. Sitting in a city park to eat her lunch, Rosa witnesses the quiet death of a man, an alcoholic ex-miner sitting on the bench opposite her. It is as if the man has turned to stone, his life frozen into immobility. For the first time she confronts "the mystery itself" of death: " . . . we die because we live. . . " (79). Unlike the deaths she has known, of father, mother, brother, this death is not "obscured . . . by sorrow" (79). She realizes that her father's system of belief did not take mortality into account: "Nothing that had served to make us sure of what we were doing and why had anything to do with what was happening one lunchtime while I was in the square" (80). What is more frightening is that this man illustrates Rosa's own isolation and death-in-life: "He looked as if he were alive" (78). Only partly aware of her emotionally frozen state, she sees that this state can be permanent. Moreover the man is like her, for "although white and privileged under the law of the country, [he] couldn't make a place for himself." A victim of the "ultimate necessity" (79), the dead man shows Rosa both a frightening prospect and what will be a necessity for her: she will, in a sense, have to die; this process is occurring as she watches him, as she gives up her identity as Burger's daughter in order to find her own place in the world. It is too late for "the kiss

of life or massaging a heart" (78) to help the dead man, but it is not too late for Rosa, and it is precisely love expressed in the body which will bring her back to life.

The event which finally convinces Rosa to leave South Africa is also an incident in which she feels that her father cannot help her. Both occurrences affect her in a way that she cannot ignore, for they stir up unconscious contents in her psyche:

> A donkey . . . A meths drinker dead on a park bench . . . . These are the things that move me now—when I say 'move' I don't mean tears or anger. I mean a sudden shift, a tumultuous upheaval, an uncontrollable displacement, concepts whose surface has been insignificant heaving over, up-ended, raised as huge boulders smelling of the earth that still clings to them. A shift that comes to me physically . . . Earth, guts—I don't know what metaphors to use to describe the process by which I'm making my own metaphors for suffering (196).

As the process of individuation occurs in Rosa, the contents of her psyche are heaved up by the force of her need to find her own way. These experiences which disturb her both physically and mentally are her own experiences, in contrast to the abstractions by which she has lived, which are, for example, the stuff of the book which her father's biographer is writing. This inner upheaval is similar to the great storm in The Conservationist, but in that book, Mehring's unconscious is projected outwards into nature; Rosa is able to contain this agitation and to recognize it as an inner process, all the while maintaining her quiet outward demeanor, "mistress of her own silences" (183).

The second event happens when she is manoeuvred into driving some black women home after a lunch and a meeting of a women's group at Flora's. Rosa has decided to follow the promptings of her unconscious

and says, "I did things without a connection made by intention or decision" (205). She realizes she is on her way to say goodbye to Marisa before leaving the country. The last woman lives in an area of desolation and lost meanings, the margin between black and white worlds:

> Small industries have taken over the property of worked-out gold mines, the hollows are mass graves for wrecked cars and machine parts, the old pepper trees are shade for shebeens, and prostitutes lie down for customers in the sand of the dumps . . . . a tiny corrugated-iron church with broken windows, and a peach-tree half hacked-away for firewood; in abandoned cottages . . . and the brick shells of concession stores, people were living in what had been condemned and abandoned by the white city (206).

This place is the entrance to the underworld, the side of South Africa that is hidden from the eyes of whites, but which whites have created for blacks. As Rosa enters this unknown region, she is assured by her guide, the old woman, that God will bless her. Unable to find her way to Marisa's, and seeking directions from a woman selling mealies, she finds that this world is a strange mirror of the one she comes from: "The ribbed, papery husks . . . made a thick mat . . .as it was under bare feet when Tony, the other Marie and I pranced with black farm kids around the thresher on Uncle Coen's farm" (207). Some children drive her away with stones and catcalls and then she becomes completely lost: "I was caught on the counter-system of communications that doesn't appear on the road-maps and provides access to 'places' that don't appear on any plan of city environs" (207). At this point she sees a man, a woman and a child in a donkey-cart. The man is brutally, mercilessly and, in a sense, helplessly beating the donkey which has been so hurt that it no longer cries out. Rosa sees in the terrible scene an image of suffering under repression, all suffering and all repression, condensed into "a

single object that contracted against itself in the desperation of a hideous final energy." She wants Conrad to see this symbol of "pure cruelty", but he is of no help to her; he is "becalmed on an empty ocean" (208).

The man is beating the donkey because of his own suffering, of which she has no experience, and as a white in South Africa, she is "accountable for him, to him as he is for the donkey" (210). Watching the scene, Rosa is paralyzed, torn between her father's feeling for animals and her mother's belief that people are more important. Her mother's point of view wins out, but Rosa's decision to drive away comes not from her inner conviction about the right course of action, only from her idea of how she will be seen: "I couldn't bear to see myself-her-Rosa Burger-as one of those whites who can care more for animals than people" (210). Viewing herself from outside, she lacks her own feeling; her mother's priorities may not be hers. Confronted with this terrible scene, she has nothing within herself with which to respond, except her lucidity. She must leave South Africa as a matter of psychic survival. She will leave not only because of the horror of the political situation but also because of her own emptiness in relation to it. She has given up her old attachments and sacrificed her former identity. As Brandt Vermeulen notes, she has given up more than a house and a job (183). This is the beginning of her initiation. Henderson says, "The sacrifice is an act of submission experienced as a meaningful initiatory ordeal, to be distinguished from the trial of strength appropriate to the accomplishment of heroes."[18] The fact that her attachments were drained of meaning and even repulsive perhaps makes it

easier for her to give them up, but she has nothing to put in their place. She is helpless before the facts of suffering and death.

Rosa conceptualizes leaving South Africa as a defection from her father, both because South Africa is a patriarchy and because she is unconscious of her feminine being. She is identified with her mother who perhaps fitted herself too thoroughly to the father's world. Cathy Burger was devoted to the cause of majority rule and in expending all her energies in one direction, she denied her individuality, especially her body, which she did not inhabit: " . . . these beauties fall into disuse through something more than neglect" (82). This may be why her body took its revenge, causing her to die prematurely from multiple sclerosis. Denying her beauty and sexuality, she became a kind of saint, burdened with the "worshipping dependency" of hangers-on (84). A thousand people came to her funeral but in the personal sphere, she was somehow absent. Cathy Burger herself is not to blame for this; she was not able to maintain her connection to her body in the racist society in which she lived. Noel Manganyi states:

> In the white dominated countries of Southern Africa elaborate manifest sociopolitical institutions are being developed in support of white racism. Within this context of white alienation and dehumanization, black and white children are brought up to equally profound kinds of alienation. 19

Because she has subordinated her own body to the cause, Cathy Burger has not taught Rosa to value hers. Yet Rosa's body has pursued its own needs, the life of instinct. In this she has been supported more by her father than her mother, for he has related to her body. There is a maternal, nurturing aspect to Lionel Burger, in his "warm breast in the swimming pool" (55). There he helps Rosa to swim in the water of

unconsciousness: " . . . 'her father' came to her as a hand cupped under her chin that kept her head above water while her arms and legs frogged" (19). Her head is conscious, but her body remains at an archaic, instinctive stage. After her brother drowns, Lionel Burger encourages Rosa to swim again, overcoming the fears of her mother. Cathy Burger treats her own and her daughter's bodies as objects to be used in the struggle. Rosa's body, however, asserts itself without her conscious will. As she stands outside the prison at the beginning of the book, her real awareness is of the pain of menstrual cramps: " . . . the internal landscape of my body turns me inside out" (15). Her mother, who should be initiating her into womanhood is not there; she is imprisoned by the political order and Rosa is caring for her in a reversal of the natural order, which still demands recognition. Rosa's body is a positive force expressing a wisdom which her conscious mind lacks. When she is pretending to be Noel De Witt's fiancée, her body is not pretending: "Scent me out, sniff my flesh. Find me, receive me . . . I took a flower with me" (67). The single flower represents the simplicity of her feeling. When she tries to follow Noel out of South Africa, it seems that her conscious mind has forgotten that the whole endeavor was to be a performance.

After the disappointment with Noel, Rosa does not indulge her personal feeling again. She becomes what is expected of her, but her body leads her in a different direction. She has the affair with the Swede, Marcus, who wants to make a film about her father. He is, in a sense, exploiting her, but she gets something from him: sexual pleasure. However her body remains unconscious, shown by its being described in

terms of water: " . . . each pleasuring spreading to the limits of the spent one like the water touching to its own tidemarks on the sand" (64). There is no feeling to make the body conscious; their mutual exploitation is emotionally sterile. Nevertheless the experience of sexuality initiates Rosa into another level of reality: "This had never happened to me before" (64). Responding to something true in her relationship with Marcus, Rosa goes to look for the belt he wants and encounters Marisa, thus becoming aware of her real relationship to black people.

Conrad, too, approaches Rosa through the medium of the body. Initially this is how they communicate and when she visits him at the cottage he establishes sexual contact immediately. Conrad is more interested in Rosa herself than Marcus was, although both men see her as Burger's daughter; their fascination is more with the father. With Conrad, Rosa recovers her lost relationship with her brother and they live together in the physical intimacy of children, not lovers.

The urge for individuation impels Rosa more and more to reject her parents and her upbringing. She pulls away in physical revulsion, feeling sick of what she has been involved in: " . . . sick, sick of the maimed, the endangered, the fugitive, the stoic; sick of courts, sick of prisons, sick of institutions scrubbed bare for the regulation endurance of fear and pain" (70). Her Afrikaner relatives treat her father's imprisonment like an illness. Conrad tells her, "Even animals have the instinct to run a mile from sickness and death, it's natural" (69). Jung writes, "Too much of the animal distorts the civilized man, too much civilization makes sick animals."[20] Rosa has been over-civilized, but her body pursues its desires. When she sings while arranging flowers,

she explains it to Conrad as, "Nothing more than animal survival, perhaps" (43). These animal instincts are her body's love for itself being expressed, nature being as powerful as civilization. Her body wants to become conscious and leads her through attraction and repulsion to become more aware of her feelings. For example, she is irritated by Clare Terblanche's appearance, her eczema and her physical awkwardness. "Why didn't Dick and Ivy have her treated when we were little? . . . Why did we pretend not to notice this affliction? It was 'unimportant.'" (124) The intellect has been considered more important than the body; this describes Cathy Burger also. Inta Ezergailis comments, "The maladies of our civilization can be traced precisely to the splitting of the intellect and the body which resulted in the degradation of the female."[21] Clare Terblanche's femininity has been damaged: " . . . she has no vision of herself . . . " as a woman (123). In contrast, Rosa is strongly attracted by Marisa, whose physical beauty, her spirit embodied, is what she is seeking, although she does not know it:

> To touch in women's token embrace against the live, night cheek of Marisa . . . to enter for a moment the invisible magnetic field of the body of a beautiful creature and receive on oneself its imprint—breath misting and quickly fading on a glass pane—this was to immerse in another mode of perception. As near as a woman can get to the transformation of the world a man seeks in the beauty of a woman (134).

Rosa "sees through a glass darkly"; she is unaware that she herself wants to be transformed. She is seeing Marisa as a man would, from the point of view of the patriarchy from which she must free herself. At the same time, Rosa's body communicates unconsciously and is understood by others. Her father's biographer, who seems to exist only as an intellect, becomes uncomfortable in her presence; there is something in

her that his theories do not provide for. Clare Terblanche also feels uncomfortable with Rosa, becoming aware of the shortcomings and neglect of her own body. These characters are disturbed by Rosa's body because it instinctively communicates the vitality, sensuality and assertiveness that her quiet and unassuming persona fails to express. Her body is leading her out of a situation in which matter and mind are split, back to an earlier time and place in personal and cultural history. Although she does not really know her own mother, Rosa seeks out the other mother she does not know, Lionel Burger's first wife, mother of her half-brother, the mother who lives in another world but knows South Africa.

Rosa boards a plane for Europe as if responding to "a private summons" (191), and the world turns upside down. For her, autumn turns into spring, the season in her life that she never experienced, as she seemed to go from childhood to adulthood with no awakening, no transitional stage. Her parents were preoccupied with history and lived for the future. In Europe, Rosa finds people who live in nature, connected to the past. The upside-down quality of this world, the way it reverses what she has known, is conveyed in the opening paragraph of Part Two, where the sea is described as a "silk tent"; the horizon then becomes a diagonal and finally the plane lands, right side up, beside the sea (214). There is a moment of recognition before Rosa actually meets Mme. Bagnelli; they are drawn together in a birth: "She moved on, she was in: received." When Rosa enters this world, she becomes flesh, reborn not as her father's daughter but as her mother's. She leaves "the larger patriarchal order of culture" and "submits to the . . . rite of the new birth in the maternal order of nature."[22] The mother she finds

is "of universal, not personal, nature."[23] Mme. Bagnelli sees Rosa as she is, a " . . . small girl with a sexy, ignored body . . . Pretty. But not young-looking. A face seen on a child who looks like a woman" (215). This is the mother who has been missing from Rosa's life; with skilful ambiguity, Gordimer conveys that Mme. Bagnelli recognizes Rosa as her daughter. They are talking of Cathy Burger: "She was looking at her daughter. . . " (224). In the course of a lyrical first chapter, the themes of Part Two are introduced, and Rosa comes to life. Like a newborn, she has been expected with excitement and a place has been prepared for her. She does not have to find a place for herself. The expression on Mme. Bagnelli's face is "like a bunch of flowers held ready . . . " (214), showing how freely offered her feelings are. Rosa's stillness and self-control, such an asset where she has come from, are unnatural here, contrasted with the chatter and bustling vitality of the older woman. As they drive home, Rosa is like " an effigy borne in procession" (217). Under the influence of a multitude of new impressions, her stiff outer layer is removed. On the little terrace, she takes off her boots and pushes up her jeans as the two women become intimate, laughing "in seraglio ease" (223). Rosa's old persona is washed away as if by a baptism: "Dissolving in the wine and pleasure of scents, sights and sounds existing only in themselves, associated with nothing and nobody, Rosa Burger's sense of herself was lazily objective" (222). She shares the image of the land-locked ship with Mme. Bagnelli, who intuitively transforms it into an image of what is happening to Rosa: "You never saw it launched? When they slip into the sea . . . it's a coming to life—I used to cry" (223). As the older woman gently initiates her into this new existence, Rosa begins to change. Mme.

Bagnelli asks her if she has ever been "out" before: "The head weaved, making its way, setting aside in the soft confusion of wine all that had been emerged from" (229). For now, Rosa will immerse herself in Mme. Bagnelli's version of Europe; her trust in this new mother is shown by the way she immediately begins to address her in her inner dialogue, recovering the lost mother as she did the brother. Mme. Bagnelli wants Rosa to call her Katya, a reminder of the time she spent in Russia with Lionel Burger, when for her the political and the personal were one; however she is usually referred to in the text as Mme. Bagnelli, both because this is what she has become and because the name suggests her role as mistress of the bath of sensations in which she baptizes Rosa.

Here is a mother both actual and symbolic, who acknowledges the claims of nature. Rosa will return to an earlier time, to the girlhood she missed. It seems that even before she came, Mme. Bagnelli knew what she would need because, Gordimer suggests, all girls need these things. These await her in the room that is ready at the top of the house, with its watery light, flowers, fruit and scents, a reflection of the inner values of youth, femininity and sensuous pleasure:

> 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 (230).

Mme. Bagnelli knows what Rosa needs because of her own girlishness, a quality associated with access to feeling. Cathy Burger may have been girlish at one time - she was photographed carrying flowers at the railway station in Russia - but she suppressed it in favour of being a more impersonal mother, who tried to take care of everyone and acquired

a large collection of dependents. Mme. Bagnelli resembles Rosa's Aunt Velma, her cousin's mother who "had no other claim, no other obligation but to please her daughter" (72). She also resembles Flora who tried to intuit Rosa's needs. Flora can survive in South Africa, because she engages in politics in her own way and William does not control her. Mme. Bagnelli experienced the difficulty of trying to maintain her own standpoint in an oppressive patriarchy where the Communist Party was tyrannical in its own way. Unable to accept her, the Party exploited her gifts and attacked her for her "bourgeois tendencies to put her private life first" (262). The rigidity of the Communist Party is also the dark side of Lionel Burger's heroic intensity and it destroyed his first marriage. Did he choose his second wife for her beauty or her commitment, and was it commitment or obedience that he sought? Even their parenthood was subordinated to the cause. When Rosa visited her "fiancé" in prison, her parents were waiting to "interrogate" her about it: "Had I done well? Here was my support, my reward, and the guarantor to whom I had contracted for my performance" (67). Lionel Burger was able to take on maternal qualities and express them in his "warm breast" but he devalued the girl in the woman in both his wives. His first wife had the ability to combine the personal and the political in her theatre group, "class consciousness through art" (104), but Lionel Burger and the Communist Party could not accept her individuality. She escaped with her girlishness, but she lost Lionel Burger; he became for her a public figure. She also lost her capacity to be creative politically and artistically. Finding a man who lived a purely instinctive life - "in his life as a fish in water" (250) - she let her creativity go no

farther than creative living: cooking, shopping, seeing friends, making clothes, refinishing furniture. She sings the songs of the old culture of Provence instead of composing songs for the new culture in South Africa as she did when she lived there. The suffering that giving up her creativity has entailed is reflected in her living room, which is very different from the girlish bedroom:

> She wandered round her livingroom considering the disposition of a strange, blood-dark head of Christ on leather embossed in flaky gold, staring almond eyes; a picture of a nude girl with an eel or other sea-monster mutilated beside her; a great iron key; jagged with age and an ancient fervour that had hacked it from the whole, a fragment of a rigid wooden saint raising a pleated hand and upright finger over the fireplace (228).

Mme. Bagnelli sees the beauty in the suffering of Christ and this makes faith possible for her: "He's so beautiful I could believe in him" (236). The girl and the sea-monster represent her escape from the Communist Party, but the key is useless - the locked prison door is far away in Pretoria. The wooden saint is reminiscent of Cathy Burger, and raises its finger either in admonition or in blessing. Rosa has sought out "the former Katya" precisely because she was able to leave Lionel Burger and South Africa, to "decide 'there's a whole world' outside what he lived for . . . " (264), a world that is both separate and unbroken.

This world to which Rosa has come is a matriarchy. It is a small mediaeval village, preserved for tourists. In form, it is a labyrinth: " . . . the whole village's a warren, everyone's built against the next. . . " (218). This form , traditional to matriarchy, "annuls the divisive nature of the rational, patriarchal mind."[24] The rules here are different from those where Rosa has come from. Here "the suzerain

changes his nationality"; society is fluid: "You forget about degrees of social usefulness" (221). In Mme. Bagnelli's community, husbands are dead, departed or impotent, like Pierre Grosbois. The women who surround Rosa are approaching old age, concerned about the menopause, regretting the loss of active sexuality and beauty. Nina Auerbach writes of such groups, "Subsisting precariously at or beyond the boundaries of the reproductive cycle, these groups manage nevertheless to pull life out of death and to endure."[25] These women "survive in between" (221) making money in a variety of ways, not unlike "the faithful" in South Africa, showing that these two worlds are reversed, and not unalike. The community gathers in a bar that is like a shrine: "The bar counter was central and majestic as a fine altar in a church" (248). It is presided over by an old singer from the Thirties, Josette Arnys. She is surrounded by eunuch-like acolytes, a group of young homosexuals, and she sits enthroned under portraits of herself with various stars, while her recordings are played over and over. Her song suggests the other world, the one Rosa comes from, " . . . the hankering of Europe for a particular humanism it believes to flourish in a creole world" (270). The spiral pillars on the bar recall the dining room furniture that Dick Terblanche carved in his imagination in prison, the shrine of the community in South Africa. Arnys' bar celebrates pleasure, sociability, nostalgia for the past. In South Africa the prison enshrines pain, longing for the future and conflict. Like the Yin/Yang symbol, neither polarity can completely exclude the other. One can live in one world and keep the other alive in the imagination and in the body as Rosa did when she picked flowers and sang after her father's death. Her explanation of

her song as "animal survival" relates it to that of Arnys who says that "the real source of song remains only one—look at the birds, who can sing only because they must call for a mate" (270). Mme. Bagnelli's private ritual is to listen to the nightingales in May, to hear the pure version of the song that is the joy of living, the "ring of waves whose centre must be unreachable ecstasy" (261), like the music of the spheres; Gordimer's circular imagery shows the way the song connects Rosa and Mme. Bagnelli - who is here her youthful self, Katya - to the cyclical patterns in nature and in themselves. Erich Neumann writes:

> . . . the order and morality of the great Mother are conditioned by the child's experience of the order of its own body and of the cosmic rhythm of day and night and of the seasons. This rhythm determines the life of the entire organic world and the main rituals of mankind and attuned to it; to be embedded in it means, at the matriarchal stage, to be both in general and in particular, in order. 26

Rosa now finds her place in nature; she lives by her instincts simply as a beautiful young woman, and not as Burger's daughter. The quality she now has is girlishness, expressed in pleasure and intimacy: "Murmuring, up there, like schoolgirls under the bedclothes. Laughter . . . I've never talked with anyone as I do with you, incontinently, femininely . . . You tell me anecdotes of your youth that could transform my own" (263). In its most profound sense, girlishness connects a woman to springtime, to renewal in the natural world and in herself. Once claimed, this quality need never be lost; for example, both Marisa and Flora still possess it. It involves becoming conscious in one's body, infusing it with feeling. The flowering of feeling is more difficult in a masculine world, particularly if that world is a repressive police state. Gilbert and Gubar comment that " . . . the injustice of masculine

society bequeaths to women special strengths and virtues, specifically a capacity for feeling born of disenfranchisement from a corrupt social order."[27] In South Africa, spontaneity and relatedness are crippled whether one denies the oppression of blacks or works to end it. To preserve white rule means to deny the humanity of blacks and hence to deny part of oneself. This led to Mehring's collapse. On the other hand, to be a dissident in South Africa means to be subject to banning, arrest, detention without trial and complete loss of liberty or even of life. Moreover, one is always in danger of betraying, out of carelessness or fear, one's associates, or those whom one wants to help. The ever-present surveillance by the police creates a climate that is destructive of spontaneous feeling and trust. This is seen in Rosa's carefully controlled behaviour and distrust of people like Orde Greer. It is only in the relatively free atmosphere of Europe, of "the innocence and security of being open to lives all around," of a nurturing mother and a tradition of romantic love[28] that Rosa can finally experience trust in herself and the people around her, " . . . people with nothing to hide from, no one to elude, careless of privacy, in their abundance: letting be" (224).

Under the care of Mme. Bagnelli and her friends, Rosa is enabled to fashion a new persona. She participates in their lives and activites - cooking, shopping, talking, gathering at Arnys' bar. At the dinner party given by Mme. Bagnelli for her friends, Rosa is able to give of herself, what she wants to give, trusting that it will be received, not used: "The girl stood up, too . . . She looked from one face to another at the table in expansive impulses, even affectionate, even appealing .

. . Rosa's light eyes were indiscreet, trusting. She was her own audience, ranged along with the faces" (259). Later, on Bastille Day, Rosa joins the rest of the community in a dance, analogous to the dance of life, and here she meets her lover. That Rosa would fall in love is prefigured when she is first introduced to Mme. Bagnelli's world and the handsome young man Didier appears like a figure from a dream: " . . . in the indoor shadowy hush of the house . . . one of the objects detached itself and moved into human shape" (226). Didier is similar to Conrad, "something between a servant and a pet" (20), kept by the rich Canadian woman, Donna. Rosa feels that she and Didier are like siblings and rejects him as a lover. Rosa is also approached by a young Frenchman, a mason, who takes her dancing and to visit his parents on their farm. Both he and Didier look at life from a purely personal standpoint; their livelihood, possessions and material security are what matter to them. Rosa can relate to them, but they cannot relate to her whose experience has been so different from theirs.

The lover Rosa meets does not come from the local community, but from Paris: "for him, she was the local inhabitant" (266). Bernard Chabalier is a schoolteacher working on a dissertation about colonialism. He brings with him the air of politics and the patriarchy, "a dimension of connection with seats of government, commerce and fashionable opinions" (265). Yet he himself is a reluctant patriarch, seeming to belong in the matriarchal village. For one thing, he is ruled by the ambitions of his wife and his mother who want him to get a job teaching at a university; for another, he worships at the shrine of Arnys: " . . . Arnys half-closed her eyes, they laid hands upon one

another, Professor Bernard Chabalier repeating with reverent formality, chère madame, Josette Arnys, Josette Arnys" (270). Although he knows about politics, Bernard does not know who Rosa is, but falls in love with the woman he sees. In an echo of her original initiation on Mme. Bagnelli's terrace, Rosa and Bernard make love at "exactly the hour of the day when she had arrived. . . " (277). Gordimer suggests that femininity is developed in Rosa first for her own delight, but secondly, in order to relate to the masculine.

To be in love is to be immersed in life. Gordimer herself has remarked that she forgot about her work at times when she was passionately involved with a man.[29] Rosa falls in love with Bernard Chabalier because he is honest with her, refuses to play the game of flirtation and tells her about himself, good and bad. As he talks, she touches the spiral pillar in the bar which she has previously only looked at. The spiral is a symbol of "inner development",[30] revolving around a centre but always moving to another level. The cyclical repeated pattern of the spiral becomes part of Rosa's lived experience. She is no longer the defended, controlled girl who ignores her body: "Rosa came to awareness of her own being like the rising tick of a clock in an empty room" (272). By taking possession of her body, "the body Chabalier defined for her with his hands" (284), Rosa is the centre of her world and Chabalier's:

> She inhabited it completely as everything in place around her there and then. In the bar where she had sat seeing others living in the mirror, there was no threshold between her reflection and herself. The pillars she had noticed only as a curiosity she read over like a score, each nick and groove and knot sustaining the harmony and equilibrium of the time-space before the door pushed inwards (272).

This is her dragon-fly summer (64), a whole lifetime lived in one season. She feels an affinity with someone whom she once saw as quite unlike herself: "Dancing, the Japanese girl's face was as it has never been before, grave, dreamy, fully expectant, and I felt what she had wanted—one age, with her. Something is owed us. Young women, girls still" (300). Instead of having to contain everything inside herself, Rosa is contained in a world which is trustworthy and safe. This period of containment is the second stage of initiation, according to Henderson.[31] Having let go of her former self which was "exclusively oriented to . . . the larger patriarchal order of culture," Rosa is now part of "the maternal order of nature."[32] Her rebirth is shown by her new persona which is gay, trusting and open, and is symbolized by the new dress which Gaby makes for her. As she is fitted for the dress, she sees the ship she wants to sail on with Chabalier, "growing from veil to solidity, from pink to white" (282). The ship is still unattainable, but she has had a glimpse of it as "a talisman which comes and goes."[33] As she imagines sailing on it with her lover, she takes in a deep "lungful of air"; the breath of life transforms her. To Gaby, Mme. Bagnelli and the others, Rosa is an emblem of possibility; they see an eternal quality in her: "This girl won't ever need to get old, who knows?" (282)

Rosa recognizes a timeless aspect to her experience of this summer when she looks at certain works of art: " . . . she was seeing in Bonnard canvases . . . a confirmation of the experience running within her. The people she was living among, the way of apprehending, of being alive . . . were coexistent with the life fixed by the painter's vision" (286). Chabalier points out that the people she is living among have

removed themselves from history and politics, ignoring the suffering in the world around them. They are living in "un paradis inventé" (287). But time does not stand still for anyone on earth. The timeless world of nature will be "always there", as will humanity in general, talking, eating, laughing, making love, but the individual is subject to mortality here as in South Africa. Rosa notices Mme. Bagnelli plucking bristles from her chin and realizes that she is aging. In South Africa, Rosa reacted to her awareness of mortality with horror; here she responds with compassion and love: "When I saw you plucking the cruel beard from your soft chin, I should have come to you and kissed you and put my arms around you against the prospect of decay and death" (304). Henderson points out that those who return to the mother's world " . . . rediscover not just the mother's love for them but also their own capacity to return love to her as the basis for an adult behaviour pattern in relationship."[34] Something has been fed in Rosa that enables her to give from within herself.

Change is taking place in Rosa also. She is starting to unite the mother and father within herself. As Bernard lies with his head in her lap, she gives him the nurturing warmth of her body: "Resting there, he gained what she had once and many times at the touch-line of her father's chest, warm and sounding with the beat of his heart, in chlorinated water." At the same time, she looks down with her mother's glance " . . . in a private motivation of inner vision as alert and dissimulating as the gaze her mother had been equally unaware of. . . " (290). In an instinctive recognition that something new is being created, they discuss the possibility of having a child. Having

recovered the mother, the next stage of her initiation involves the recovery of her father, being reborn in the symbol of the grandson who would have his name. This child signifies the birth of the masculine in Rosa. Just as Mehring in The Conservationist needed an inner feminine principle, so does Rosa need the inner masculine in order to be whole. This inner masculine is integrated, not dominating and controlling her from outside in the form of the patriarchy. Mmme. Bagnelli notices that Rosa has changed and that for the first time she reminds her of Lionel Burger:

> The girl's strong awareness of herself brought to Katya the physical presence she had known, and overlaid by many others: Lionel Burger's young flesh and face that was always under an attention beyond desire, a passion beyond theirs on the bed, the passion-beyond-passion, like the passion of God. . . (284).

The transcendent quality of Lionel Burger's personality is becoming evident in his daughter. By introducing this theme while Rosa is still contained in the maternal world, Gordimer shows how subtly yet inevitably the unconscious continues to change and grow.

Rosa sees her relationship with Bernard Chabalier as completely personal. Although intelligent and politically astute, he seems to belong entirely to the private realm of intimacy and love. When he reveals that he would like to marry her, Rosa is not impressed:

> It's other things he's said that are the text I'm living by. I really do not know if I want any form of public statement, status, code; such as marriage. There's nothing more private and personal than the life of a mistress, is there? Outwardly, no one even knows we're responsible to each other. Bernard Chabalier's mistress isn't Lionel Burger's daughter; she's certainly not accountable to the Future, she can go off and do good works in Cameroun or contemplate the unicorn in the tapestry forest (304).

While valuing the personal so highly, Rosa does begin to perceive that living as Bernard's mistress will make her similar to the women whom she has met this summer.[34] Her position will be an anomalous one; she will have to live in-between as they do. She encounters a woman in the street who is what Mme. Bagnelli or Rosa might become, completely disoriented, trapped in the timelessness of the personal existence; she has "slipped the moorings of nights and days" (300), and floats in unconsciousness. Rosa wonders what gives meaning to the timeless world. This existence which has been so rich and rewarding for her has another side. There is emptiness in a life lived only for the pleasures of the body, expecially as one grows older. Eating can become an obsession, condensing all the appetites perhaps, and great energy can be expended on finding exactly the right peppercorns, or drinking coffee from just the right kind of cup. Love of the body can become an anxious concern with the signs of aging and mortality. The fluidity of society can lead to lack of a social role and a satisfying occupation. Rosa is slipping into this kind of marginality when she occasionally uses her skills as a physiotherapist to make a little money by relieving the aches and pains of friends and local tourists.

Mme. Bagnelli lives in this little paradise, reducing the world outside to a few mementoes. She and her friends occupy themselves repairing and recirculating fragments from the past, trying to keep an old world intact by ignoring or overcoming the effects of time. Their effort is not unlike Mehring's in The Conservationist; he wants to keep the farm intact for himself. Rosa will choose instead to keep paradise alive in her imagination, as she did with the ship. At the party she

attends at Donna's, people discuss the disillusionment of the Left with the Soviet Union, some using the abuse of human rights there to deny the value of working towards any socialist utopia because "you can't institutionalize happiness." Rosa points out that institutions are created to protect basic human freedoms because people have an idea of what freedom is and how it can be protected. Utopia is a vision in the imagination that makes it possible to live: " . . . the struggle for change is based on the idea that freedom exists, isn't it? . . . That utopia, it's inside . . . without it, how can you . . . act?" (296) Rosa is no longer entering conversations with well-rehearsed responses based on what she has learned. She is developing her own ideas about politics and working towards a theory of individual responsibility. Bernard tries to discourage her from the direction her thoughts are taking because he wants to keep her in the timeless world they have shared this summer. He holds out the hope that a place can be made for her in Paris, "within the ambit of a person not a country" (302). For the time being, this satisfies Rosa.

Bernard Chabalier's commitment to politics is incomplete and detached, even cynical. The thesis he is writing is interesting to him, but he always has his eye on what it can do for him, how it can advance his career. His true commitment is to his bourgeois life. Much as he loves Rosa, he will not take risks: "You don't know how careful we are, we French Leftist bourgeoisie. So much set aside every month, no possibility of living dangerously" (274). Rosa wonders who needs to live dangerously in Europe. Bernard cannot write the book he wants to write, or leave his wife for Rosa. He and Rosa rationalize this as

"responsibility", a bourgeois notion of commitment which means responsibility to one's own comfort and well-being. Despite his awareness of a larger world, Chabalier cannot commit himself to it. His way of reconciling the two worlds is to have Rosa Burger as a mistress. He is afraid to sail to Corsica in the ferry because the sea will upset his stomach and he cannot bear to vomit. He will avoid those experiences which might make him vomit. Sensing that Rosa will be able to handle the trip on the sea, he denies the beauty of the ship with a cynical explanation: " . . . it's not a lovely ship, my Rosa, it's just a floating belly full of cars" (298). Chabalier cannot make a political or a personal commitment beyond a certain point.

What he does give her is love, an unreserved statement of her value to him. In the context of the timeless world, the most precious thing he can give her is his genuine feeling. Although she does not cry when he leaves for Paris, she does share her own feeling with him, but finds it hard to put into words " . . . the plenitude struck from her rock—pleasure in herself, the innocent boastful confidence of being, the assurance of giving what will be received, accepted, without question" (309-9). What has been struck from her rock is water. When Bernard telephones to tell her again, "You are the dearest thing in the world to me," Rosa cries for the first time, probably since childhood (309). The salt water of the ocean, the source of life, the water of baptism, the dangerous, life-giving element is now within Rosa and accessible to her: what was impossible is now possible. As she told Chabalier: "I feel you can make everything possible for me" (308). Secure in her new being, confident that she now lives in the timeless

personal world, Rosa is to go to London, to await Chabalier. She believes that she can always come back, that Mme. Bagnelli will always be there. Significantly, she leaves behind the dresses that Gaby made for her, thinking that they are unsuitable where she is going.

The commitment to life in the ambit of her lover leads Rosa not simply to another place, but into the patriarchal world from which she has been sheltered while she lived with Mme. Bagnelli. She goes to London, to Flora and William Donaldson's flat which, with its wooden clock on the door, echoes the rooms at the hotel where Rosa played as a child; but Rosa does not know what aspect of her inner life will be revealed in the flat. Seeing it only as a lovers' retreat, she overlooks the fact that it is a base for dissidents from South Africa. The telephone which connects her to Chabalier in Paris also connects her to "the faithful in exile" (312). Naively, Rosa forgets her promise to Brandt Vermeulen not to be in touch with any of these people, as she once "forgot Baasie" on her aunt and uncle's farm, and she daydreams " . . . about looking up the people it had been easy for her to undertake to avoid . . . Now she saw herself talking to them, accompanied by Bernard Chabalier" (311-2). She goes to some gatherings, one of which is for a Frelimo delegation, where her presence is noted in a speech praising her father. Confident in her personal goodness and lovableness, she starts to accept what she has not earned, letting herself be reflected in the light of her father's commitment. The falseness of her position is revealed by the way she presents herself, "like a bride at a reception or an actress backstage" (313). She is not fully in touch with the people in the room, nor is she yet conscious of her father's spirit

within her, content to bask in the attention, trusting that she deserves it. She believes she is still in the timeless world: "Bernard Chabalier was privately present to her, keeping her surely in another order of reality" (313). The journalists at the party are eager to use her, thinking that her father's life will make an interesting story. She is back in the world of politics, but does not realize it. Recognising that one of the black men at the gathering is her old playmate, Baasie, she behaves towards him as towards everyone else, as if he should be delighted to see her.

Late that night the telephone rings in the flat and Rosa is confronted with Baasie's real feelings towards her: rage, resentment and bitterness. His father, in whose capture Rosa was implicated, was murdered in detention, but his life is not considered worthy of a book or a television film because he is black. Instead, Isaac Vulindlela is one of scores of blacks who have died for the cause of their own liberation, while Lionel Burger is acclaimed as a hero. Baasie - Zwelinzima Vulindlela - confronts Rosa with his own sufferings and that of his people, for his father has named him "Suffering Land". Rosa responds with naiveté, denial, incomprehension and spitefulness, but after she hangs up on him, she comes to an awareness of what has happened that makes her vomit and weep. This is the other half of the initiation that reveals to her who she is. Happiness is not wholeness; there is suffering as well as joy in the world. This initiatory ordeal is the reverse of the bath of sensations in France; it erupts from within her and makes her sick, dissolving her naiveté in "acid" (329). Awareness comes in a room that is blazing with light, the artificial,

achieved light of consciousness, not the natural light of day. She sees another image instead of her radiant persona: "Wanting to be loved:—how I disfigured myself. How filthy and ugly in the bathroom mirror" (329). This is the dark side of Mme. Bagnelli too, "a desire to please" (264). Yet it is her experience of the world of nature, pleasure and love which makes it possible for Rosa to have this new awareness of pain: "Because Rosa Burger had once cried for joy she came out of the bathroom and stalked about the flat, turning on all the lights as she went, sobbing and clenching her jaw. . . " (324). Erich Neumann comments on the need for the "fundamental experience of harmony with the Self":

> To become and to be whole are possible only in a state of harmony with the order of the world, with what the Chinese call the Tao. The fact that this matriarchal morality is based not on the ego but on the total personality, distinguishes it - necessarily - from the secondary ego-morality of the patriarchal stage of consciousness. 36

Rosa accepts this painful new awareness and decides that precisely because she is white she must return to South Africa and work for majority rule. Otherwise, without some white dissidents, the struggle in South Africa is simply of black versus white. Unless Rosa consciously works for change, as her father did, she is Baasie's enemy. This is why their fight is so terrible: he is her brother and she has become his opponent. Once Rosa has decided to return to South Africa, the inner voice to whom she addresses her thoughts is that of her father. Her resolution is very simple; after her anguish about Baasie leaves her there is "a life being planned" (331). A place has been found for her in Paris, a charming apartment in a charming part of the "old world", but her place is not there.

The violent rebirth of her father in Rosa's consciousness does not destroy the goodness which Rosa has found in herself. She has made peace with her body and it can be transformed by the spirit. H.G. Baynes writes that:

> . . . the matriarchal and patriarchal patterns constitute the groundwork of the social structure. Over the vast field of human relatedness the same two principles hold sway: the earth-principle, sexuality, opposed by the sky-principle, spirituality. 37

Neither of these two principles is superior; each is sterile without the other. Although each principle is associated with femininity or masculinity, an individual requires both in order to be whole. The purely matriarchal world lacks meaning; the patriarchal world lacks feeling. When the two are united, the significance of the epigraph to Part Two cannot be escaped: "To know and not to act is not to know" (213). Rosa begins to see her encounter with Baasie as an unavoidable part of the pattern of her life. It lets her relate to her unconscious and recover her father, although she still resists what her unconscious is showing her, hoping to be stopped from returning to South Africa as she once hoped to be stopped from leaving. She now understands her father's commitment, and a similar commitment has been born in her, not out of theory but out of her feeling. Feeling makes it possible for her to unite the political and the personal in her own way.

Rosa's experience in France now resembles a beautiful artifact, the tapestry of the lady and the unicorn, and she meditates about it when she is back in South Africa. The tapestries are rich with references to the five senses and incorporate the image of the spiral. Bernard, who has been described as "equine" (277), is the beautiful

unicorn who lay in her lap. Rosa, who is also Marie, is the virgin, a term which does not necessarily refer to a physical condition but to a psychological state. This is the quality of self-possession and inviolability which other people remarked in her. M.E. Harding comments:

> . . . the woman who is virgin, one-in-herself, does what she does—not because of any desire to please, not to be liked or to be approved, even by herself; not because of any desire to gain power over another, to catch his interest or love, but because what she does is true. Her actions may, indeed be unconventional. She may have to say no, when it would be easier . . . to say yes . . . this term virgin in its psychological connotation . . . refers not to external circumstances but to an inner attitude. 38

This virginal quality in Rosa is her soul, the mysterious centre of her existence, the centre of the spiral, the centre of the cross. She is supported by the mother, inspired by the father, but identified with neither. Her soul has persisted through both initiations, the inviolable, secret aspect that others, such as Brandt Vermeulen, perceived in her. Her soul was not reachable by her consciousness until she was initiated; that was the "loss of soul" she experienced in the first section of the novel. As virgin, Rosa does not serve father or mother, but relates to them, to the lion of commitment and spirituality and the unicorn of love and sensuality. When the image of herself gazing at the unicorn tapestries comes to Rosa, she reminds herself that these tapestries date from "the age of the thumbscrew and dungeon" (341), that such beauty and peace exist only in the imagination. Such images, says Marion Woodman, are metaphors, the "bridge between heart and head . . . the language of the soul."[39] Rosa now understands and uses this language to express herself.

Rosa has consciously united masculine and feminine as her father

did in his own way. She refers to "our Katya", suggesting that they both gained from their contact with her in a similar way. Everything has its light and dark sides; the eternal, sustaining quality of the maternal world can also be seen as a "female treadmill" (332). By returning to Lionel's world, Rosa re-enters history and accepts the possibility of failure. Failure was something Lionel Burger understood well. When he was sentenced for life, the moment of defeat was for him also the moment of victory; his life was judged and evaluated not only by the white judge, but by the black spectators in the gallery who gave him his reward:

> At the back of the court where the blacks were crushed in, standing, so that when the seated whites turned to look up, they were overhung, the shouts flung out: Amandhla!
> And the burst of response: Awethu!
> Amandhla! Awethu! Amandhla! Awethu!
> They fell upon her father: his flowers, laurels, embraces. He grinned blazingly and raised his white fist to theirs (28).

Gordimer suggests that this union of opposites which Lionel Burger was able to achieve, is life itself: "He alone . . . gave off the heat of life. He held them all at bay, blinded, possessed. Then his eyes lowered . . . in an almost feminine gesture of self-conscious acknowledgement" (28). It is as if Lionel Burger is condemned "for life", for possessing the ability to contain the polarities within himself: black, white, masculine, feminine, victory and defeat. Conrad was right in knowing that life springs into being out of the tension of opposites. As the spiral is the symbol of nature, and the straight line of history, the cross is the symbol of life that unites the other two. The figure of Lionel Burger is related to that of Christ: "Who are they to make you

responsible for Stalin and deny you Christ?" (349) says Rosa. This is connected to the theme of initiation, for as Henderson says, " . . . the theme of return to the mother and of the need for rebirth from the father is stamped upon the traditional representation of the Crucifixion."[40]

Opposites can drive people to extremes or tear them apart, but they can also combine to create something new. Rosa, who has united father and mother, expresses her commitment in the form of her relationship to the child, not the single, personal child that she and Chabalier might have had, but the child in the form of new generations of black children. She works politically to create a world where there will be room for these children, and personally to heal and rehabilitate those who have been damaged by history, in the Soweto disturbances, or by nature. The pathetic, confused, inspired document published by the Soweto high school students which Gordimer reprints verbatim,[41] shows that along with physical suffereing there is psychological and intellectual pain as well. Working in Soweto as Rosa does is dangerous, as the hospital workers are "at risk of being surrounded and dragged from their cars as they moved along the road. . . " (342). Living with this kind of danger is part of being with her community again. On the one hand is the risk of being jailed for political activities, on the other of being seen as the enemy of black aspirations. Lionel Burger lived with risk also, and he exposed his children to it. He never had to watch his children "hand-in-hand, approaching guns" (349), like the Soweto parents, but he taught them their role in the struggle and he was willing to use Rosa in various ways. Moreover, to avoid commitment is

not to avoid risks. Rosa's cousin Marie who sells South African oranges for the Citrus Board in Paris has, in her ignorance, harboured a terrorist as her lover and disgraced her family. Conflict and struggle cannot be avoided; innocence is no protection. Rosa goes to visit the Nels on their farm, aware that the political situation is changing and the possibility of violence is increasing, yet finding life good in spite of it, light and dark mingling in the movement of life: "I broke the stars in puddles" (352). Because she has found personal peace, she is able to sleep soundly and trustingly, alone in the rondavel. She has made a commitment to work for "the end of suffering" (356), an end which begins with the individual.

Returning to South Africa, giving up her relationship with her lover, Rosa re-finds her community, which expects her as it always did. Outwardly, her life is much as it was, but everything has changed as she has changed. Mircea Eliade recounts a Jewish story of a rabbi who takes a long journey to seek a treasure, only to learn that there is a treasure at home behind his stove. This story is elucidated by Heinrich Zimmer:

> . . . the real treasure, that which can put an end to our poverty and all our trials, is never very far; there is no need to seek it in a distant country. It lies buried in the most intimate parts of our own house; that is, of our own being. It is behind the stove, the centre of the life and warmth that rule our existence, the heart of our heart, if only we knew how to unearth it. And yet—there is this strange and persistent fact, that it is only after a pious journey in a distant region, in a new land, that the meaning of that inner voice guiding us on our search can make itself understood by us. 42

This passage describes the initiatory journey. Part of the treasure that

Rosa finds is her community, especially the community of women. In the last two chapters of the novel, that community is in prison, where political and common-law prisoners are detained together, and white, Coloured, Indian and black women mix as they do not in the world outside, ironically overcoming the barriers created by racism. Their situation is that of women in patriarchy as described by Simone de Beauvoir:

> [women] are always compelled . . . to band together in order to establish a counter-universe, but they always set it up within the frame of the masculine universe. Hence the paradox of their situation: they belong at one and the same time to the male world and to a sphere in which that world is challenged; shut up in their world, surrounded by the other, they can settle down nowhere in peace. 43

This little community is presided over by a woman who is like an "abbess of an order" (354). The Chief Matron has dedicated her soul to the ruling powers: she is both funny and sinister. The community resembles the little community of women in France, which was also contained in the patriarchy, and the Chief Matron is a parody of Arnys presiding over the bar. Marisa, Clare and Rosa are all in solitary confinement, but communicate by singing and through the co-operation of the other women. Rosa visits Marisa to give her therapy for her back, and the common-law prisoners convey notes back and forth for the politicals. This community is anarchic, joyful and mutually supportive, like Mme. Bagnelli and her friends, but their supportiveness is meaningful in a different way because of where the community is and why they are there. Marisa is their spiritual leader, " . . . at once the most skilled of political old lags and the embodiment, the avatar of some kind of authority even Matron could not protect herself against " (355).

Here in prison, Rosa is held with no charges in hopes that she can be used somehow in a case which is building against Marisa, whom the Minister of Justice wants convicted for a long stretch, as if her independence is somehow an affront to the system. The situation is very threatening for both women, but they laugh together. Rosa finds ways to express herself both personally and politically, by drawing with pastels. For herself, she draws pictures of the village in France, like a storybook world of bright colours, a paradise: "The light appeared to come from everywhere; all objects were sunny" (355). This light is consciousness. In her cell at sundown, Rosa sees a "watermark of light" (361), something her father also saw in his cell, a symbol for the inner vision. The watermark was there in her parents' house but Rosa did not fully understand its significance when she and Conrad looked at it from outside the house:

> . . . the watermarks of light behind the dark windows of the livingroom came from a window in the passage to which the inner door must have been left ajar. Only she . . . could hear that across the garden, beyond the walls, the upstairs telephone was ringing in its place in her mother's room (42-3).

This description early in the book is an image of what Rosa's relationship to the unconscious will become. The open door lets light into the darkness and the ringing telephone will bring Rosa a message that she cannot ignore. Rosa can see the watermark now in prison, with the light of her father's "sweet lucidity" (349) and the water of her mother's feeling. The watermark, insubstantial as it is, can be understood by those who are whole, and they can see the possibility of wholeness for others. This is why they are in prison. The watermark of light is the symbol of commitment.

Rosa also uses her pastels to express herself in a political way, to communicate with others by making a drawing for a Christmas card, giving the "delighted recipients" not only information but pleasure, for they realize that the figures on the card "are in touch with each other, if cut off from the outside world" (356). Rosa is now both more free, because she can express herself, and less free, because she is imprisoned. She has been initiated into the mystery of commitment, and at the end of the book she is inside the prison outside which she stood as the book opened.

In the final chapter, Flora visits the prison to bring flowers and fruit to Rosa and Marisa. The flowers are forbidden, because feelings are threatening to the order which has shut these women up. Flora seems a vision, radiant and perfumed like a goddess. There is a disturbing contrast between her and a woman who is scrubbing the floor, as if there is too wide a gulf between them:

> The woman's cream pleated skirt and yellow silk shirt reflected light in the dark well of brick and concrete, so that some creature with rags tied to protect the knees, washing the floor, gazed up. An after-image appeared before the eyes that returned to mop and floor. The scents of fine soap, creams, leather, clothes kept in cupboards where sachets hung, a lily-based distilled perfume, and even a faint natural fruit-perfume of plums and mangoes was an aura that set the woman apart in the trapped air impregnated with dull smells. . . (358).

Marisa and Rosa bridge the gap between privilege and deprivation. Flora visits the prison because she knows there is something valuable locked up here: "She saw the bright sunlight enclosed in the jail yard" (358). She notices that Rosa has come to life: " . . . she's somehow livelier than she used to be," and she "looks like a little girl. . . " (360). Rosa looks about fourteen, the age she was at the beginning of the book.

Despite the image of harmony and transcendence of the community of women in prison at the end of the novel, it is still a vision set in a prison, the shrine of a system of repression that cannot tolerate dissent. The community of women is watched over by other women whose femininity is a mask, their real allegiance belonging to the patriarchy that keeps them all captive. The depiction of the prison is not without hope. Rosa is in communication with the patriarchal world both in her inner dialogue with her father and with Brandt Vermeulen who visits her, and with the matriarchal realm of Mme. Bagnelli to whom she writes and Flora, who also visits. The individual wholeness achieved by Rosa is possible for others, but in the political sphere, harmony and wholeness will be hard to attain. Baasie is still unreconciled and in exile, the white farmers are defending themselves more strenuously, and violence and unrest are increasing in the townships as the children refuse to go to school and the police stifle opposition by force. The feminine values are imprisoned, inaccessible to the culture which needs them so badly.

CHAPTER IV

CONCLUSION: THE SIGNIFICANCE OF SHADOW

The Conservationist and Burger's Daughter are both novels about consciousness as it relates on the one hand to the unconscious and on the other to the external world, in both a personal and a political sense. The characters in these novels, particularly the central characters, are faced with crucial choices concerning political commitment, either to the preservation of white minority rule in South Africa, or to the establishment of majority rule in a non-racial democracy. Gordimer herself is committed to the latter position, but she also believes that " . . . a change of consciousness, of the white sense of self, has to be achieved along with a change of regime. . ."[1] This change of consciousness is what she explores both negatively and positively in the two novels under examination. Political ideas are related to self-definition; the rejection of aspects of himself leads Mehring to reject the selfhood and aspirations of others; on the other hand, Rosa Burger, having cared for herself, can care for others. Gordimer also shows that opposition to minority rule may not in itself express the true self. Rosa has to go away from South Africa and experience her personal uniqueness before her political commitment is meaningful. Although there is a danger that the individual will be seduced into living only on a personal level, Gordimer's position is that the personal world must be put in order first; otherwise political action will be an acting-out of what is unconscious in oneself.

Putting the self in order involves looking at what has been denied. In The Conservationist, Mehring has denied the darkness in himself, as well as denying history and the future. Rosa Burger has denied, or been denied, the experience of her own light, nature and the past. In a society which is obsessed with appearances, Gordimer is concerned about what is unseen, both in the individual and in society. This shadow aspect of reality is of crucial importance in both novels. Gordimer demonstrates that nothing is unimportant; the unacknowledged, neglected areas of life must be accepted and related to, in order for an individual or a society to be whole. Mehring rejects the political dimension of his life, the effects that his individualism and his values of progress and development have on others. Rosa Burger has grown up in a community that rejects the personal as bourgeois self-indulgence. Gordimer shows that neither the personal nor the political can be avoided. An individual is born as if into the text of a personal and historical narrative and must find a way to relate to it without simplistically accepting or rejecting it. The text must be experienced and lived and one's own place in the story discovered. In this way wholeness can be found, the personal can be transcended by political commitment, and the political can be transcended by joy in existence. What seems to be reality always has a shadow side. In The Conservationist, that shadow is the exploitation and suffering of the black people; in Rosa's world, where that suffering gives meaning to the lives of white dissidents, the shadow side is the individual, sensuous, emotional life. Denial of the shadow leads to being overwhelmed by it. Acceptance of both aspects is life itself.

In both these novels, black figures show that the shadow contains hope. The dead black man in The Conservationist, on whom Mehring projects his greed, laziness and violence, is the figure who embodies the history of black oppression which, if recognized and brought to consciousness, can heal the community and bring harmony. The figure of Phineas's wife is very important in this regard, for it is she who brings the dead black man to awareness, as what is troubling the community. Black women can be seen as doubly oppressed: by patriarchy and by racism. The radical meaning of black female characters in these novels may be that they represent the hope of a new consciousness. Commenting on the theories of Ti-Grace Atkinson, Nina Auerbach writes:

> Atkinson insists on the centrality of women who are only apparently hidden from history. Though women embody history's primal oppression, oppression is, in her definition, history's vital essence. Women's victimization thus contains the radical promise of all human transformation. [2]

The two black women, Phineas's wife and Marisa, are aware and expressive of feelings not obvious in the situation. In The Conservationist, Mehring seems to have everything he wants; Phineas's wife expresses the suffering of his and the community's lost wholeness. Rosa Burger is empty and sad, with no family, no lover, no place of her own; Marisa Kgosana expresses the joy that is unseen. Marisa exemplifies the "radical promise" most clearly, not only as a political hope but as a symbol in human consciousness who appears when she is needed. She resembles the archetypal figure of the Black Madonna, symbol of a hidden aspect of Christianity, combining elements of the Virgin Mary with those of more ancient earth goddesses, such as Isis. Interestingly, there are many shrines to this figure in Southern France.[3] She can be seen as the

object of Rosa Burger's quest, at first worshipped from the outside, when Rosa is tempted to be her "acolyte" (155) and then internalized as her soul-image. Rosa resists identifying with Marisa, but in her she has seen her own soul, which can only be seen in projection. When Rosa meets Marisa in the department store, she is mainly conscious of Marisa's queenly power, related to her beauty and sensuality:

> . . . the Ruritanian pan-Africa of triumphant splendour and royal beauty that is subject to no known boundaries of old custom or new warring political ideologies in black countries, and to no laws that make blacks' lives mean and degrading in this one (139).

Like a Black Madonna, Marisa expresses the need to "reconcile sexuality and religion".[4] At the party at Fats's place she seems to be summoned by the invocation of her imprisoned husband's name, and also by the name of Christ which is used in the same context. She has qualities of both girl and mother, relating to the maternal world of grandmother, mother and baby, to the alienated young black girls, as well as to the male world, both black and white, to the worshipful Orde Greer as well as the somewhat hostile, potentially divisive but vital Duma Dhladhla. She is a symbol of wisdom which goes beyond matriarchy or patriarchy, and is identified with neither, for as Ean Begg notes in his book on the black Virgin: "The one-sided patriarchal system is dying, and to cling to it is now a psychic sin. Yet it seems unlikely that a return to the matriarchate is either possible or the way ahead."[5] Mehring demonstrates that clinging to the patriarchal view is destructive, and Rosa discovers that the matriarchal realm is insufficient for consciousness. Marisa represents what is needed, the soul bridging the gap between spirit and matter. Marisa's function is to make connections and repair those which

are broken. Flora Donaldson has this quality too, as does Phineas's wife. Marisa defies her banning order and appears to Rosa, restoring her connection to her senses. She visits her husband in prison, establishes a bond with Dhladhla, the disaffected girls, and Rosa herself. In prison she relates through her singing even to her jailers, as Rosa does with her drawings, the soul's language. Marisa can sail on the stormy waters to Robben Island and has the courage to make the journey. She also contains the water of feeling; tears come readily to her eyes when she talks of Lionel Burger's death, tears which are for Rosa, and which later "glitter amusement" (155) for someone else.

Marisa is virginal, in the sense of being one-in-herself, but she is not celibate or faithful. In her virginal aspect, she cannot be confined, for like the Black Madonna, she is the feminine principle embodied, and "it is an independent principle and cannot be forced against its will to go anywhere or do anything without bringing retribution on the perpetrator."[6] With her erotic qualities, Marisa embodies wisdom which is available to all, like the bare-breasted Liberty in the painting by Delacroix. This is also the wisdom of the Black Virgin which was known as the whore-wisdom by the Gnostics because it was offered to all. Thus she heals the split between virgin and whore which has characterized the way women have been seen by the patriarchy.[7] "The essence of the Black Madonna is her consciousness which heals the split between spirituality and sensuality."[8] Marisa is the outward symbol of what Rosa has won by her initiation, just as the silent, dead black man in The Conservationist is the symbol of what Mehring has lost. The possibility of relatedness to these inner figures is always present,

but sometimes the individual cannot respond, or will not, like Mehring.

The integration of what has been rejected is the beginning of relationship. The primary relationship, as Gordimer reveals it in these novels, is with one's own unconscious, one's own capacity for good and evil; these are the two aspects of initiation. Experiencing both aspects releases joy and pain and makes relationship to others possible. To refuse relationship, with all its choices, dilemmas and dangers, is to reject one's own soul. To accept it is to find a community. Those characters who can imaginatively share and express feelings form a community in which barriers of age, gender, class and colour are irrelevant. These communities emerge at the end of each of the novels, the black community in The Conservationist, the community of women in prison in Burger's Daughter, but both communities are separate from and unrecognized by the larger community of which they are a part, South African society. Gordimer's perception that value resides in what has been rejected, and her refusal to deny either the personal or the political diminsion of life leads to her creation of two novels which are profoundly satisfying in the sense of being spiritually meaningful and politically relevant.

NOTES

Chapter I

[1] Leonard Thompson and Andrew Prior, South African Politics (New Haven: Yale University Press, 1982) 3.

[2] Nadine Gordimer, Burger's Daughter (Harmondsworth: Penguin, 1980) 43.

[3] Nadine Gordimer, introduction, Some Monday For Sure (London: Heinemann, 1976) xiii.

[4] C. G. Jung, Two Essays on Analytical Psychology, trans. R. F. C. Hull, 2nd. ed., Volume 7 Collected Works (Princeton: Princeton/ Bollingen, 1972) 155.

[5] Nadine Gordimer, "English-Lanaguage Literature and Politics in South Africa, "Aspects of South African Literature, ed. Christopher Heywood (London, Heinemann, 1976) 118.

[6] Nadine Gordimer, introduction, Selected Stories (Harmondsworth: Penguin, 1978) 11.

[7] Dorothy Driver, "Nadine Gordimer: The Politicisation of Women," English in Africa 10.2 (1983): 33.

[8] Sheila Fugard, interview, "South African's Novel Links Racism and Sexism," with Cathy Dunphy, Toronto Star 21 Oct. 1985: B3.

Chapter II

[1] Nadine Gordimer, The Conservationist (Harmondsworth: Penguin, 1978) 9. All page references are to this edition.

[2] Vincent Crapanzano, Waiting (New York: Random House, 1985) 20.

[3] Jolande Jacobi, The Way of Individuation, trans. R. F. C. Hull (New York: New American Library, 1983) 89.

[4] C. G. Jung, The Development of Personality, trans. R. F. C. Hull, Volume 17 Collected Works (Princeton: Princeton/Bollingen, 1981) 197.

[5] Jacobi 88.

[6] Jung, Development of Personality 172.

[7] Crapanzano 42-3.

[8] Crapanzano 20.

[9] Thompson and Prior 3.

[10] Bishop Manas Buthelezi, "A Tribute to Winnie Mandela, "Part of My Soul: Winnie Mandela, ed. Anne Benjamin and adapted by Mary Benson, rev. ed. (Harmondsworth: Penguin, 1985) 21.

[11] Jung, Development of Personality 184.

[12] " . . . even in their purest state, each pole contains the seed of the other. Change operates even at the level of primal polarity." Alfred Douglas, The Oracle of Change: How to Consult the I Ching (Harmondsworth: Penguin, 1972) 20.

[13] C. G. Jung, introduction, The Secret of the Golden Flower, trans. and explained by Richard Wilhelm, trans. into English by Cary F. Baynes, rev. ed. (London: Routledge and Kegan Paul, 1962) 93.

[14] Jacobi 58.

[15] Michael Wade, Nadine Gordimer (London: Evans, 1978) 207, makes this point, that the black man is the true owner of the farm.

[16] Wade 207.

[17] See John Cooke, The Novels of Nadine Gordimer (Baton Rouge: Louisiana State University Press, 1985) 16. "The material dredged up from the mines is equated with sexual material rising from Mehring's subconscious."

[18] Wade 226.

[19] Kolawole Ogungbesan, "Nadine Gordimer's The Conservationist: A Touch of Death, "International Fiction Review 5 (1978): 110.

[20] See Thompson and Prior 216 and Part of My Soul: Winnie Mandela 122-3.

[21] Discussed in Joseph Lelyveld, Move Your Shadow: South Africa, Black and White (New York: Times-Random House, 1985) 119-54.

[22] This image has a striking resemblance to the Yin/Yang symbol.

[23] Judie Newman, "Gordimer's The Conservationist: 'That Book of Unknown Signs,'" Critique: Studies in Modern Fiction 22 (1981): 32.

[24] Ogungbesan 113.

[25] Newman 36.

[26] Erich Neumann, The Great Mother: An Analysis of the Archetype, trans. Ralph Manheim, 2nd. ed. (Princeton: Princeton/Bollingen, 1972) 131.

[27] Murray Stein, In Midlife: A Jungian Perspective (Dallas: Spring, 1983) 42.

[28] Jacobi 130.

[29] Jung, Development of Personality 186.

[30] Newman 40.

[31] Newman 40.

[32] Newman points this out 31.

[33] Michael Thorpe, "The Motif of the Ancestor in The Conservationist," Research in African Literature 14.2 (1983): 189 and Newman 32.

[34] Thorpe 188.

[35] The phrase "come back" (267) echoes a slogan of the African National Congress and hence this passage refers also to the claiming of political rights by the black majority. Pointed out by Dorothy Driver 31.

Chapter III

[1] C. G. Jung, Four Archetypes: Mother, Rebirth, Spirit, Trickster, trans. R. F. C. Hull, Volume 9 Part 1 Collected Works (Princeton: Princeton/Bollingen, 1970) 53.

[2] Nadine Gordimer, Burger's Daughter (Harmondsworth: Penguin, 1980) 12. All page references are to this edition.

[3] Ira Progoff, Jung, Synchronicity and Human Destiny: Noncausal Dimensions of Human Experience (New York: Delta-Dell, 1975) 87.

[4] Lelyveld 315.

[5] Inta Exergailis, Women Writers: The Divided Self (Bonn, Bouvier, 1982) 56.

[6] Jung, Two Essays 103.

[7] Sandra M. Gilbert and Susan Gubar, The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination (New Haven: Yale University Press, 1979) 616.

[8] Alan W. Watts, The Way of Zen (New York: Vintage, 1957) 16.

[9] Lelyveld 185-216 discusses the treatment of political prisoners in detention.

[10] Noel Chabani Manganyi, Alienation and the Body in Racist Society: A Study of the Society that Invented Soweto (New York: NOK, 1977) 103-4.

[11] Malusi Mpumlwana, quoted by Lelyveld 297.

[12] Manganyi 47.

[13] Joseph L. Henderson M.D., Thresholds of Initiation (Middletown: Wesleyan University Press, 1979) 217.

[14] Henderson 135.

[15] Henderson 196.

[16] Gilbert and Gubar 499.

[17] Nadine Gordimer, "New Forms of Strategy - No Change of Heart," Critical Arts I ii (1980): 30.

[18] Henderson 71.

[19] Manganyi 102.

[20] Jung, Two Essays 37.

[21] Ezergailis 67.

[22] Henderson 64.

[23] Henderson 67.

[24] Henderson 184.

[25] Nina Auerbach, Communities of Women (Cambridge: Harvard University Press, 1978) 4.

[26] Erich Neumann, The Child: Structure and Dynamics of the Nascent Personality, trans. Ralph Manheim (New York: Harper Colophon, 1976) 90-1.

[27] Gilbert and Gubar 498.

[28] Wade 130 suggests that romantic love "is a European emotion".

[29] Nadine Gordimer, interview with Jannika Hurwitt, Writers at Work: The Paris Review Interviews ed. George Plimpton, Intro. Frank Kermode, sixth series (Harmondsworth: Penguin, 1985) 261.

[30] C. G. Jung, Dreams, trans. R. F. C. Hull, from Volumes 4, 8, 12, 16 Collected Works (Princeton: Princeton/Bollingen, 1970) 251.

[31] Henderson 199.

[32] Henderson 64.

[33] Henderson 135.

[34] Henderson 184.

[35] Dorothy Driver 34 makes this point more strongly.

[36] Neumann, Child 91.

[37] H. G. Baynes, Mythology of the Soul (New York: Humanities, 1955) 627.

[38] M. Esther Harding, Woman's Mysteries Ancient and Modern (New York: Harper Colophon, 1976) 125.

[39] Marion Woodman, "Kore: Call Home," C. G. Jung Foundation, Toronto, March 17, 1986.

[40] Henderson 81.

[41] Gordimer, Paris Review Interviews 258.

[42] Heinrich Zimmer, quoted in Mircea Eliade, Myths, Dreams and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities, trans. Philip Mairet (New York: Harper Colophon, 1975) 245.

[43] Simone de Beauvoir, The Second Sex, trans. and ed. H. M. Parshley (New York: Bantam, 1961) 562.

Chapter IV

[1] Nadine Gordimer, "Guarding 'The Gates of Paradise,'" The New York Times Magazine, 8 Sept. 1985: 107.

[2] Auerbach 189.

[3] Ean Begg, The Cult of the Black Virgin (London: Arkana-Routledge and Kegan Paul, 1985) 150.

[4] Begg 28.

[5] Begg 133-4.

[6] Begg 134.

[7] Begg 100, 139.

[8] Woodman lecture.

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