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Paying But Half Heed To My Father And His World: Daughters And Fathers In Postcolonial Texts Of South Africa And Ireland

Jody Lee Jensen

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PAYING BUT HALF HEED TO MY FATHER AND HIS WORLD:
DAUGHTERS AND FATHERS IN POSTCOLONIAL TEXTS OF
SOUTH AFRICA AND IRELAND

by

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A Dissertation

Submitted to the Graduate Faculty

of the

University of North Dakota

in partial fulfillment of the requirements

for the degree of

Doctor of Philosophy

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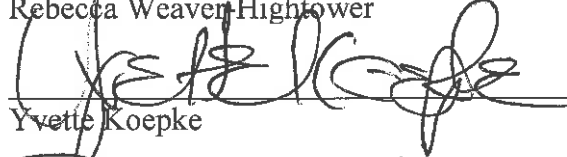
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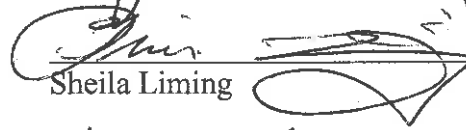
This dissertation, submitted by Jody Lee Jensen in partial fulfillment of the requirements for the Degree of Doctor of Philosophy from the University of North Dakota, has been read by the Faculty Advisory Committee under whom the work has been done and is hereby approved.



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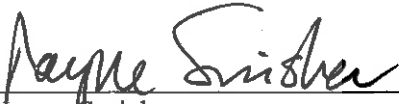


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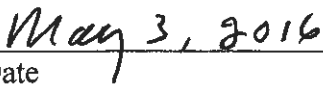


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This dissertation is being submitted by the appointed advisory committee as having met all of the requirements of the School of Graduate Studies at the University of North Dakota and is hereby approved.



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Title Paying But Half Heed To My Father And His World: Daughters
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Jody Lee Jensen
April 28, 2016

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In memory of my grandmother, Jean Hafner,
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ABSTRACT

This dissertation reads novels from South Africa and Ireland by noted writers like Nadine Gordimer and William Trevor, in order to examine how the peripheral and underanalyzed literary daughter has been increasingly used as a symbol of the developing postcolonial state. This reading focuses especially on the daughter-father dyad and how through this relationship the daughter reconfigures herself as what Kwame Anthony Appiah has elsewhere called "a partial cosmopolitan" - that is, a individual connected to both the local environment and to the larger global culture. This dual connection that I trace is established in a range of ways throughout the different novels and, yet, through those differences the daughter and the family drama comes to symbolize the postcolonial state's struggle to redefine itself as moving past the post of post-colonialism.

CHAPTER I INTRODUCTION

I am writing
a woman out of legend. I am thinking
how new it is -- this story. How hard it will be to tell.
~ “Story” by Evan Boland

This dissertation began while I watched the stories of Anene Booysen (of South Africa) and Jyoti Singh Pandey (of India) unfold in news venues across the globe. In February of 2013, 17 year-old Anene Booysen was spending an evening out with friends and, just after 3am, left the pub where they had gathered and walked home. Anene was found later that morning at a construction site, raped and beaten with her abdomen slit open. She was alive, but died later that day. The tragedy incited, as columnist Thomas Reuters reported, “some of the biggest anti-rape campaigns in years in South Africa, with President Jacob Zuma expressing ‘shock and outrage’ and calling for the harshest possible sentences for her attackers.”¹ Only shortly before Booysen’s attack in South Africa, news venues in India reported a similarly disturbing and violent assault. In December of 2012, Jyoti Singh Pandey, a 23 year-old physiotherapy intern, and a male

¹ <http://www.ndtv.com/article/world/south-african-man-gets-two-life-sentences-for-shocking-rape-murder-440519>. This article was first published by Thomas Thomson Reuters on November 1, 2013 via a webpage for NDTV (New Delhi Television).

friend were returning from a night out at the movies when they were lured on to a bus. The driver and passengers -- six men of various ages -- beat Jyoti and her friend with metal bars, and Jyoti was brutally raped for over two hours. A little over two weeks later, Jyoti died from the internal injuries she sustained. As newspaper accounts stressed, both Anene and Jyoti were posthumously regarded by an outraged public, respectively, as *South Africa's Daughter* and *India's Daughter*.

Their stories remain with me. Sadly, neither the extreme violence nor the brutality involved in the rape of either woman is unusual, but what strikes me -- even now, years later -- is how the stories showcased a phenomenon in which citizens passionately claimed the young women as daughters -- not future professionals, not sisters, not future mothers, lovers or wives, but *daughters*. Though my work in this dissertation centers on literary daughters in postcolonial works from South Africa and Ireland, the real-life stories of Anene and Jyoti set me to thinking about the way daughters and daughterhood function in post-independence era narratives. Thus, my work here intentionally narrows to focus on an analysis of daughters. For despite the way that the stories of Anene and Jyoti engaged daughterhood as a national metaphor, the role of daughters has often been relegated to the recesses of cultural and literary conversations.

It is because of this relative silence of scholarship surrounding daughter figures that my work in this dissertation does not focus on the absent mother or the national son. So, too, as suggested by my inversion of daughter-father, this work speaks back to the more prevalent paternalistic discourse in which the story of the father absorbs the daughter's narrative into his own. For instance, postcolonial scholar Rosemary Marangoly George examines narrative daughterhood in regard to Indian partition

literature and surmises, in “(Extra)Ordinary Violence,” that the importance of the daughter figure resides in the way she acts as a tool to focus readers on the important themes of “masculine virtue” and “failing masculinities” in regard to her father and to men as a broad category (144).² Though George’s body of work offers insightful approaches to gender and the concept of home, which I engage with in my second chapter, her analysis reinforces reading the daughter figure, to borrow the language of Lynda E. Boose and Betty S. Flowers in *Daughters and Fathers* (1989), as “the most absent member within the discourse of the family institution” (2). Though no social category exists in isolation -- it is clear, for instance, that other familial relationships influence the daughter and the daughter-father dyad -- my work in this dissertation endeavors to speak back to scholarship that draws on an already marginalized figure (the daughter) to read the most privileged member of the national family romance (the father). Therefore, my analysis deliberately sidelines the father figure and focuses an examination of daughters who, like the countries in which their stories are set (as England is the mother country of both Ireland and South Africa), seek to break away from their fathers (and fatherlands) and establish their own identities.

There are only a handful of scholars who take on the literary representation of daughterhood as a legitimate subject of study. As briefly mentioned above, Boose and Flowers, in *Daughters and Fathers*, attempt to address the void of scholarly discourse concerning father-daughter dyads within the scope of British and American literature, focusing exclusively on Western culture and the nuclear family. Postcolonialist Ato Quayson also explores the daughter-father relationship in *Fathers and Daughters: An*

² See too the work of Antoinette Quinn in “A Prayer For My Daughters: Patriarchy in *Amongst Women*.”

Anthology of Exploration (2008). Quayson's work, which focuses on Africa at large, brings together fiction, autobiography, and other "factional" reflections (3). The most useful critical work for a study of daughterhood and postcolonialism resides in Elleke Boehmer's *Stories of Women: Gender and Narrative in the Postcolonial Nation* (2005). Boehmer offers, in a chapter of her text, one of the few concentrated examinations of narrative postcolonial daughters. She compares cross-cultural representations of daughterhood as related to the idea of nationalism in postcolonial states. As one of the first postcolonial scholars to read the unmapped territory of daughterhood, her study recognizes and interrogates the subordinate, peripheral, quiet, and virtually invisible role given to daughters and her study concludes that daughter figures invent or participate in "new identities" (123).³ It is the challenge of this dissertation, building upon the work of these scholars and from Boehmer's study in particular, to suggest one option of what that "new" identity might look like.

The relative absence of postcolonial daughters extends beyond critical scholarship to fiction as well. This point is exemplified in influential works such as South African Alan Paton's *Cry the Beloved Country* (1948) in which the protagonist Stephen Kumalo searches for his son Absalom.⁴ Stephen travels from the remote village of Ndotsheni to Johannesburg to look for his son and, just as he locates him, the police arrest Absalom for

³ Based on Boehmer's most recent publication -- a novel entitled *The Shouting in the Dark*, which was published in January of 2016 -- Boehmer's brief chapter on daughters seems to indicate only the beginning of her study into the daughter-father dyad. Her novel, one I will examine when I further develop this dissertation, presents a daughter figure, Ella, and her domineering father during the troubling times of apartheid. Like many of the daughters I examine in this dissertation, Ella seeks refuge in Europe and is forced to confront her patriarchally informed legacy.

⁴ Elleke Boehmer's "Daughters of the House: The Adolescent Girl and the Nation" presents a brief but solid conversation regarding the pre-eminent status of the narrative national son in post-independence era works by authors such as George Lamming, V.S. Naipaul, Alex La Guma, and Salman Rushdie. Adding to Boehmer's points, we might also include Alex La Guma's *A Threefold Cord* (1964) which centers on the Pauls family -- father, mother and sons (no daughter).

the murder of a white man, Arthur Jarvis. The text places immense value on the position of the narrative son -- both in the case of Stephen and Absalom and through the characters of Arthur Jarvis and his father James Jarvis -- and as readers we meet only a few women within the pages of the novel: Stephen's sister who becomes a prostitute; Mrs. Lithebe, a housewife; and "the girl" who we're told was abandoned by her father at a young age. The girl, whom Stephen comes across during the search for his son, turns out to be pregnant with Absalom's child. Following his trial and sentencing, the girl marries Absalom and leaves with Stephen as he returns to Ndotsheni. Though the girl becomes Stephen's daughter-in-law (and one might wonder how the novel would be different had she been able to fully play out that role), the novel deals with women through generalizations such as: "such is the lot of women, to carry, to bear, to watch, and to lose" (54). "The girl" is present, but only just so, and her role as a daughter figure (briefly indicated by the mention of her birth family and through her marriage to Absalom), is overshadowed by the national son. *Cry the Beloved Country* does important work interrogating the changes of the family unit during a period of social, racial, and political unrest. Yet Paton's novel, like many, highlights how the daughter-figure resides in narrative margins and occupies a subordinate and subsidiary role.

So, too, even when daughters seem, on the surface, to be central figures, as in the short story "Everything In This Country Must" (2000), by Irish author Colum McCann, they are marginalized and overshadowed by masculine and paternalistic conflicts. For instance, descriptions of McCann's story, which reaches to the not so distant past of the Troubles in Northern Ireland, often note that the narrative revolves around "a teenage girl [who] must choose between allegiance to her Catholic father and gratitude to the British

soldiers who have saved the family's horse" during a particularly daunting summer flood.⁵ Yet, even though the teenage girl, Katie, narrates the story, she's never given enough narrative space to make a choice between her father and the soldiers. Instead, the struggle of the story, more accurately, resides around the masculine control of physical property (in the form of the horse, Katie, and the surrounding land). The daughter figure, then, even though her character is declared to be fundamental to the narrative, is pushed to the margins.⁶ It would be unfair, of course, to criticize the work of both McCann and Paton based solely on their exclusion of the daughter figure. My aim in discussing them, rather, is to briefly show how the daughter, in many postcolonial works, has typically resided as a vehicle to express male anxieties (as in "Everything in this Country Must") or as a figure relegated to narrative margins (as in *Cry the Beloved Country*).

Despite, however, the frequent marginalization of the postcolonial daughter figure, there are, as we might expect, a handful of fictional texts that place her in the forefront of discussion. For instance, as I explore in my first chapter, Nadine Gordimer's *Burger's Daughter* (1979), engages with the daughter-father dyad through the narrative of Rosa Burger, a young woman grappling with her father's ideological legacy. Rosa, raised in an Afrikaner family heavily invested in anti-apartheid activism, begins her story by returning to South Africa after her father, Lionel Burger, has died in prison. She struggles, as Gordimer notes, in "What the Book is About," "between the desire to live a personal, private life, and the rival claim of social responsibility to one's fellow men" (*Nadine Gordimer's Burger's Daughter: A Casebook* 149). In the story we witness Rosa

⁵ As cited on Colum McCann's website < <http://colummccann.com/books/everything-in-this-country-must/>>.

⁶ A point further displayed in the image of Katie that closes the story: "I stood at the window [...] and looked and waited" (17). Even here we see Katie as she is pushed the margins, against the windows, of the house.

working to free herself from her father's legacy and, because he is always positioned as a public figure, from the legacy of the nation. In the novel, then, Rosa, works to reimagine her role as Burger's daughter in the wake of the ending of apartheid and, in the process, Gordimer uses her character to challenge the traditional literary boundaries of daughterhood and to imaginatively forecast – *Burger's Daughter* was published fifteen years prior to the end of apartheid-- the reconstruction of South African identity.

So too, the daughter figure in Jennifer Johnston's *The Old Jest* (1973), which I analyze in my third chapter, engages the idea of a father figure as a way for Nancy -- the primary character in the novel -- to process her national affiliations. The novel, set against the backdrop of the conflict between the English and the Irish in 1920, follows Nancy as she meets a stranger, Angus Barry, and imagines him to be the father she has never had. As a daughter of the Ascendancy, the novel asks Nancy to choose between the legacy of the Anglo-Irish and Barry, her makeshift father figure, who is a prominent member of the IRA.⁷ As I will show, Johnston, similar to the work Gordimer does with Rosa, writes Nancy out of peripheral spaces and places her front and center as she navigates a new role in the national house.⁸

On the surface, perhaps, it might seem as if there is nothing particularly significant about novels that showcase the daughter figure as moving away from narrative margins. One might question: So what? All women are daughters? I contend that the

⁷ The Ascendancy, or Protestant Ascendancy, refers the group of minority landholders who were considered the ruling class between the 17th and early 20th centuries. In *Ireland in Proximity: History, Gender, Space*, Scott Brewster, Virginia Crossman, Fiona Becket and David Alderson, note that "it would be wrong to speak of the Ascendancy ruling class as alien and English, and yet their identifications we as much -- even more so -- with an English Gentry as with their Irish co-residents" (2).

⁸ The "national house" is a phrasing employed by Boehmer to convey the "inherited and correlated structures of both the family and the nation-state" (107). I engage this term throughout my dissertation to indicate the frequent overlapping redefinition of the family unit and the national family -- that is, as one is redrafted so too is the other.

narratives I explore are important in that they indicate -- as with the real-life stories of Anene and Jyoti -- the articulation of the daughter as subject.⁹ This articulation is relevant because it happens neither through, as we might expect in the postcolonial narrative, a fervent embrace of patriarchal nationalism (as often seen through images of the male inheritor of the postcolonial nation) nor through its complete disavowal. Gordimer's Rosa, for instance, like all of the narrative daughters I examine, articulates her position as a subject through a *redefinition* of self that pays but half-heed to her father and his world and at the same time she also cognitively, imaginatively, and sometimes physically reaches beyond him and establishes connections to the wider world. For instance, as I will later show, Rosa though she travels abroad in an effort to escape the burden of being "Burger's daughter," ultimately returns to South Africa and takes part in the struggle against apartheid. She, then, both defects from and accepts her role as her father's daughter. In demonstrating a redrafting of the role ascribed to the postcolonial daughter through Rosa's relationship to her father/fatherland, Gordimer provides postcolonial scholars with a new way to consider and discuss "the" postcolonial woman. Before delving into a discussion of chronology, text choices, and the cosmopolitan lens through which I view daughterhood, it is important to contextualize my discussion of the daughter figure by looking at the often monolithic image of the postcolonial woman and the family as a metaphor for the nation.

⁹ I engage the term subject, not simply to reference a character in a text, but rather to indicate a character around whom the narrative revolves. Thus, the daughter as subject indicates both a methodology in the types of novels relevant to this study (fictions that place daughters in the center of their narratives) and it simultaneously suggests a removal of the daughter figure as "object" (as mentioned above in regard to George's criticism).

The Postcolonial Woman

Not only are the novels I read in this dissertation preoccupied with the narrative daughter figure as a whole, but the authors of each text I examine suggest a redefinition of the female inheritor of the nation -- a definition that, as suggested above, reaches beyond current discussions of “the” postcolonial woman. That is, not only do these daughter figures step from their traditional silent, peripheral, care-taking positions, but so too they step past the most common literary embodiments of “the” postcolonial woman. As critics like Nira Yuval-Davis and Floya Anthias have argued, most often, the postcolonial woman typifies her relationship to the state through her ability to reproduce the nation and its boundaries.¹⁰ This means that she biologically reproduces the nation through her role as a mother and through the way her body is superimposed onto the geographical boundaries of the nation (as seen in national variations of “the motherland,” such as India’s Bhārat Mātā, Africa’s image as a “full-bellied” and beloved mother, and Ireland’s mythic figure Kathleen Ni Houlihan).¹¹ The monolithic view of the postcolonial woman as a symbol of the nation is fraught with difficulty. The novels I examine, which tell the stories of daughters amidst a struggle to free themselves from the patriarchal and colonial codes and limits of their national homes, are unique in that they create daughter figures who do not embody, as noted above, the typical position given to the postcolonial woman. They do not reside as monolithic symbols of the nation, and none of them

¹⁰ See their collection *Women, Nation State* and Anne McClintock’s *Imperial Leather*.

¹¹ See this description of South Africa, for example in Boehmer’s “Stories of women and mothers: gender and nationalism in the early fiction of Flora Nwapa” (88). Also, in regard to Ireland, William Butler Yeats and Lady Augusta Gregory are often referenced for their depiction of Kathleen Ni Houlihan in the one-act play *Cathleen Ni Houlihan* (1902). The play embraces the mythic figure, as symbolic of the free state, as describing her home, which was unjustly taken from her, as a farmhouse with four green fields that symbolize the four provinces of Ireland. Kathleen Ni Houlihan (representing Ireland as a personified woman) encourages young men to fight and die for Irish freedom. Further, for a more detailed analysis of women and the nation see the work of Yuval-Davis and Anthias in *Women, Nation, State* (1989).

(though a few have indeed given birth) are fetishized as mother figures. Instead they showcase strategies of imagining and reconfiguring the nation that de-center the once male-authored national script.

Considering the fact that these daughter figures diverge from the narrative portrayal of the postcolonial woman, let me return to the questions that reside at the beginning of this dissertation: How are narrative daughters, the ones who are *not* relegated to marginal positions, represented in postcolonial literature? How are the authors redefining the role of the daughter in their narratives? And, ultimately, in legitimizing the daughters as subjects in their own right, how do these alternative definitions influence or widen our discussions, as postcolonial scholars, in terms of the way we embrace and work with the often monolithic narrative representation of the postcolonial woman? So, too, what does it mean that in these key narratives it is the daughter who defines her role to her father (subverting and modifying the hierarchical structure of the family unit)? What does it say, that is, regarding the national family romance? These beginning questions led me to re-examine narratives that focused significant attention on daughter figures. I began to notice overlapping trends in the stories that showcased daughters who were not marginalized. First, and this is a point I will return to later in this introduction, many of the texts were set during times of national unrest during the twentieth-century struggle for post-colonization, such as Ireland's War of Independence and South Africa's apartheid. Second, the novels all placed a particular emphasis -- through the notions of travel, physical objects, or the act of imagining other places and people -- on the often overlapping edges of the local and the global. And, third, the texts place the daughter-father dyad front and center -- juxtaposing the most

dominant member of the family with its most unseen subject. Considering, as Anne McClintock notes in *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest*, the fact that “nations are frequently figured through the iconography of familial and domestic space,” it seems relevant to consider how this time period (the birth of new nations) is reflected in and through the narrative family unit (357).

The Family As Nation

In considering the family metaphor, scholars often turn to Fredric Jameson’s influential essay “Third-World Literature in the Era of Multinational Capitalism.” Jameson is often cited for his “sweeping hypothesis” that “the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society” (69). Though, like Aijaz Ahman, in “Jameson’s Rhetoric of Otherness and the ‘National Allegory,’” I struggle with the way that Jameson seemingly reads the “third world” as a homogenized group with “a singular identity of ‘experience’ that should *always* be read as defined by colonialism, I also concede that the specific novels I examine in this dissertation — specifically because they employ the family unit through the daughter-father dyad, and because they are set during time periods that stand astride national independence, and precisely because they take place in once-colonized countries — can be productively read within the framework of the family as metaphor (Ahman 10).

In the folds of this framework, this dissertation examines postcolonial novels by Ireland’s Sebastian Barry, Colm Tóibín and William Trevor; and South Africa’s Nadine Gordimer, J.M. Coetzee and Lisa Fugard, each focusing on a daughter and her changing relationship with her father. The novels I examine, to borrow Boehmer’s language from

her exploration of women and nation,

... speak for widely divergent postcolonial constituencies -- a heterogeneity that must be recognized. Yet, despite their varying determinations, all [of the texts explored here] are distinguished by their preoccupation with daughterhood, broadly interpreted, and with the young woman's position in relation to the wider, national society, and this if nothing else justifies netting them together with a comparative reading. (107)

Indeed, such a preoccupation with daughterhood -- especially as it appears in post-independence era works -- raises questions about the family metaphor and the way it changes in late twentieth-century postcolonial texts. So, too, as Boehmer aptly notes, this also indicates a conversation about women and the postcolonial nation. Specifically, in regard to my own work, it raises questions regarding what the family metaphor indicates in the post post-colonial struggle for identity.

Cross Cultural Locations And Chronology

Though I read texts about daughters from several postcolonial spaces, my comparative reading recognizes, of course, that there is no universal daughter, no universal form of the daughter-father dyad, and that postcolonialisms and feminisms need to be contextualized. South Africa and Ireland, for instance, experience(d) postcolonialism and feminism in vastly different ways that need to be considered when reading their literatures. For example, though many of the English were absentee landlords, there were also others who lived full-time in Ireland and increasingly found themselves identifying as Irish or Anglo-Irish. And with the massive influx of Anglo-

Irish especially into the northern part of the country, religion and language became the predominant marker of colonizer and colonized. Furthermore, as Grenfell Morton points out, in *Home Rule and Irish Question*, the famine gave rise to “massive transatlantic migration, which not only reinforced the existing bonds with the United States, but created a second Ireland removed from British influence or control” (11). Yet, in terms of “racial” divisions, South Africa and Ireland shared similar (though not identical) categorizations by the British. For example, McClintock points out, British scientists conducted experiments -- looking at skin melanin -- in the late 1800s and concluded that the Irish were an inferior race of “Celtic Calibans” (52).¹²

In South Africa, too, the European mindset of Africans as “primitive” and “backward” placed a clear divide between the colonizer and native populations. Moreover, as John McGarry reminds us in “Political Settlements in Northern Ireland and South Africa,” “while South Africa’s primary conflict was among groups whose aspirations are confined to the territory of South Africa, Northern Ireland’s primary conflict involves groups who wish to belong to different states, the United Kingdom and the Republic of Ireland” (854). It is worth pointing out, too, that the Dutch settlement of South Africa greatly impacted the history of independence -- for though South Africa saw formal independence from the English in 1934, independence from white minority rule was not to be seen until 1994, a situation that was not part of Irish history.

The differences between Ireland and South Africa are balanced by some remarkable similarities, as well, that set the ground for comparative studies like this dissertation. Both Ireland and South Africa share, as Pádraig O’Malley notes, in *Northern*

¹² Caliban, from Shakespeare’s *The Tempest*, is the son of a witch and termed a “subhuman.” See too Noel Ignatiev’s *How The Irish Became White* and Theodore Allan’s *The Invention of the White Race*, both of which look at the Celtic Irish as racialized differently from the British.

Ireland and South Africa: Hope and History at a Crossroads, “common structural characteristics [such as] roots in the indigenous/settler dichotomy” (2). Indeed, the dominant communities of both Ireland and South Africa (Protestants and Afrikaners) emerged from settler populations and in both cases repressed the indigenous population. But further, both societies share a history of geographical as well as social and economic divide – Ireland’s partition and South Africa’s apartheid– which led to geographical division to reinforce the cultural divide. Both spaces, too, could be said to have endured a civil war during much of the twentieth century, as the repressive legacies of colonization were struggled against with great violence by the still oppressed descendants of the colonized, both to emerge from this violence late in the twentieth century with an effort toward peace and reconciliation.

I look at literature written during the last 62 years, the earliest of which is Nadine Gordimer’s *The Lying Days* (1953) and the most recent being Sebastian Barry’s *The Secret Scripture* (2008). All of the novels I examine, written during this time frame, are concerned with shared elements of postcolonial identity reconstruction such as power distribution, settler conflicts that have origins in colonization efforts, and questions of national identity. This is not to say that these are the only spaces where these struggles occurred, or that the experience of South African blacks was the same as Irish Catholics. Indeed, the commonality of societal divide does not indicate a shared “level” of repression or violence. However, the social divides of the eras represented in the texts I will examine, which focus on partition/apartheid, are relevant not only for a proximity to the family trope (that is, the “birth” of a new nation), but also for the way in which such violent social and societal changes shape gendered relationships – such as the positioning

of daughters.¹³ That is, if the postcolonial nation is, as Boehmer contends, predominantly fought for, imagined, and invoked through gendered forms, then the narrative time periods of apartheid and partition provide a relevant backdrop in which to explore dramatic shifts in the ways in which the nation is (re)imagined specific to a reliance on gender (4) and the ways the postcolonial daughter/father dyad can dramatize a struggle for a new postcolonial identity.

Additionally, focusing on partition and apartheid allows me to narrow my scope to a handful of texts that will point out a trope that can be expanded by other scholars in terms of an analysis of other settler colonial literatures. It is my contention, and one I hope to expand upon after the completion of my dissertation, that there are similarly productive cross-cultural analysis to be made – especially as it relates to partition literature of India. Thus, when I include, at various points of this dissertation nods to India, it is not meant to suggest a haphazard or “quick” tie-in with my ideas; it is meant to suggest the ways in which my readings work to forge connections to other postcolonial representations of daughterhood. While keeping important historical differences like those noted above in mind, my aim, rather than to collapse the category of postcolonial daughterhood, is to explore representations of daughters in regard to connections and similarities and to examine how structures exist across postcolonial societies. That is, to borrow Schulthesis’s phrasing, in examining “these far reaching texts, I want not to universalize the experience of colonization itself, but to read the pervasiveness of the

¹³ This claim, about the ways in which the daughter-father relationship has “been shaped under the changes in society and culture” is one taken up by Ato Quayson in his 2008 African centered anthology *Fathers and Daughters: An Anthology of Exploration*. Boose and Flower also make a similar claim noting that “a phenomenon of sudden emergence that makes it equally relevant to consider not only what accounts for the historic erasure of a subject but also what cultural signals suddenly authorize its articulation” (*Daughters and Fathers* 2).

[daughter-figure] across traditional literary and geographic boundaries in relation to its particular cultural deployments” (5).¹⁴ Every narrative daughter I examine is different. She approaches her home and her nation in different ways. Yet I am intrigued by the way that, despite their differences, these daughters forge strong affiliations with both the local and the global and how a partial cosmopolitanism, as discussed below, allows us to read their alignment as representative of a new daughterly role which I term as “cosmo-postcolonial.”

Why Cosmopolitanism? What Does A Partial Cosmopolitanism Mean?

The answer, first and foremost, as to why I engage the lens of cosmopolitanism in this dissertation, is that the novels I read suggest a beyond-the-nation approach in regard to the role of the daughter figure. These daughters do not simply, as referenced above, disavow their local affinities (that is, ties to their fathers/fatherlands), but rather they figuratively place one foot firmly in the local and the other firmly in the global (which is represented in various ways depending on the daughter; i.e. through imaging alterity, travel, etc.). They stand then, I will argue, in an in-between space which, to borrow Homi Bhabha’s phrasing in *The Location of Culture*, “provide[s] the terrain for elaborating strategies of self-hood -- singular or communal -- that initiate new signs of identity, and innovate new sites of collaboration and contestation, in the act of defining the idea of society itself” (2). That is, the daughters I examine throughout this dissertation redefine their peripheral roles as they push against the authority of their fathers as symbols of the

¹⁴ The “scope of postcolonial feminism should,” as Rajeswari Sunder Rajan and You-me Park explain in “Postcolonial Feminism/Postcolonialism and Feminism,” “enable us to see the connections among [...] different sites of engagement, or work at forging them” (54). It is my hope that my dissertation will take up this call to work at forging connections in regard to postcolonial representations of daughterhood – representations which, like the study of postcolonial and feminist scholarship, are “defined by though not reducible to their locations” (53).

male-authored national house. Thus, they assert that the identity of the nation in the wake of colonialism need not limit itself to one defined and constructed by the colonial power it resists. Though I recognize that Bhabha discusses the in-between in regard to the articulation of cultural difference, his discussion also engages concepts such as negotiating identity, the limits of boundaries and the idea of the “beyond,” and, furthermore, the act of defining the self in terms of the desire “for somewhere else and for something else” (12). These ideas, as I will discuss below, productively translate to discussions of partial cosmopolitanism.

Specifically I employ Kwame Anthony Appiah’s term “a partial cosmopolitanism,” as he presents it in *Cosmopolitanism: Ethics in a World of Strangers*, to describe a concomitant attachment to both the local and the global. Appiah uses the term to describe a cosmopolitanism that displays an attachment to the local and to the global simultaneously. This departs from the idea of cosmopolitanism as representing a type of free-floating individual -- one who would be best described as “rootless” and without specific local attachments. Appiah, a British-born Ghanaian-American who teaches philosophy at NYU, explains his personal connection with cosmopolitanism:

Raised with this father and an English mother, who was both deeply connected to family in England and fully rooted in Ghana, where she has now lived for half a century, I always had a sense of family and tribe that was multiple and overlapping: nothing could have seemed more commonplace. ... So cosmopolitanism shouldn’t be seen as some exalted attainment: it begins with the simple idea that in the human community, as in national communities, we need

to develop habits of coexistence: conversation in its older meaning,
of living together, association. (xviii-xix)

Appiah's sense of cosmopolitanism suggests, as reflected in his personal history, that one can have a firm foothold in both the local and the global. He places an emphasis on the idea of *association*. Association, that is, stresses a desire to interact with others and does not subscribe to a creed of essentialism. Indeed, Appiah reminds us that "[y]ou can be genuinely engaged with the ways of other societies without approving, let alone adopting, them" (8).

Appiah, further working to define his term, notes that

... there are two strands that intertwine in the notion of cosmopolitanism. One is the idea that we have obligations to others, obligations that stretch beyond those to whom we are related by the ties of kith and kind, or even the more formal ties of a shared citizenship. The other is that we take seriously the value not just of human life but of particular human lives, which means taking an interest in the practices and beliefs that lend them significance. (*Cosmopolitanism* xv)

This description, highlights notions of obligation, citizenship, compassion and the seemingly simple idea of "taking an interest" in the lives and beliefs of others.¹⁵ These notions, at no point, suggest that *knowing* the other or abandoning one's sense of local belonging is a goal or a celebratory notion of a partial cosmopolitanism.¹⁶ It is the above

¹⁵ This echoes the previously noted passage, from Bhabha, regarding a desire "for somewhere else or something else" (12).

¹⁶ When speaking of Appiah's notion of a partial cosmopolitanism, similar terms emerge in the realm of postcolonial studies. Homi Bhabha speaks of vernacular cosmopolitanism, Spivak speaks of "worlding," Neil Lazarus offers the idea of local universalisms, Patti Lenard and Margaret Moore note a "moderate" cosmopolitanism, and so too the term of a rooted cosmopolitanism also appears when examining notions that appear similar to Appiah's.

definition which helps to illuminate the struggle embodied by the narrative daughters I examine in this dissertation. Using Appiah's lens of a partial cosmopolitanism, I see the daughter figures as balancing what we might term a cosmo-postcolonial identity (that is, a sense of self that is equally committed to the global and the local).

The concept of a partial cosmopolitanism is productive for the way that it allows us to see how daughters are able to redefine their roles within the national house and, thus, how through the national family romance they showcase the new nation as it works to define itself. There are, however, challenges in engaging the term. Appiah, for example, admits that his notion is best categorized as sentiment -- a personal feeling or an emotional perception that can influence a shifting point of view regarding a given situation.¹⁷ Appiah's own examples to illustrate his term revolve around not pledging sole allegiance to either the hardcore nationalist or the impartial stranger (read: cosmopolitan in the globetrotting employment of the term), indicating that the idea of a partial cosmopolitanism as a sentiment revolves around different ways of forming political allegiances. In making this concession, as Appiah affirms in "Cosmopolitan Patriots," the partial cosmopolitan is difficult to pin point (for emotional insights are not transparent and each one is unique to every individual and individual situation). Yet, despite the rather illusive and "partial" way that Appiah defines the term, I employ a partial cosmopolitanism because it helps me to describe the struggle that the literary daughters I examine evince in constructing their identities from people, events, and items that are nearby and those that are (or represent) the far away. This struggle for identity, I argue, can be read as symbolic of a larger national struggle to define the post post-colonial nation, because as I read Appiah's theory it suggests -- at all points -- both a

¹⁷ See Appiah's *Cosmopolitan Patriots* (619).

private *and* a public sense of self. For instance, Appiah's most compelling discussion of the term revolves around the last letter he received from his father:

In the final message my father left for me and my sisters, he wrote, "Remember you are citizens of the world." But as a leader of the independence movement in what was then the Gold Coast, he never saw a conflict between local partialities and a universal morality -- between being part of the place you were and a part of a broader human community. (*Cosmopolitanism xviii*).

Without hesitation, as this passage emphasizes, it is clear that Appiah links the term to his father (on a personal level) and to the formation of an identity as related to a sense of national and supranational belonging. In extending this theory, then, the daughter figures I examine embody both a position of private belonging in their family units and they also symbolically suggest the struggle of the nation to define itself in the post-independence era. The daughter allows us to question: Who does she choose to model in constructing her identity? What places inform the way she constructs her notion of home? What items provide important emotional resonance for her, as she decides what is important to how she sees herself? All of these questions, ultimately, are ones that the nation must posit to itself if, as suggested in through these daughter figures, it is to see itself as more than a mere counterforce to colonialism.

Further complicating my use of partial cosmopolitanism is the fact that all of Appiah's examples are tied to the idea of travel. Appiah notes that his father, as noted above, grew up in Ghana during the fight for independence and that he later lived in London and eventually returned to Ghana. Thus, a partial cosmopolitan initially appears

to reside in notions of travel (a privilege that does not extend to a large percentage of the world's population). However, Appiah very resolutely affirms that physical travel is *not* a necessary component of a partial cosmopolitanism. He declares that

the cosmopolitan patriot can entertain the possibility of a world in which everyone is a rooted cosmopolitan, attached to a home of one's own, with its own cultural particularities, but taking pleasure from the presence of other, different places that are home to other, different people. The cosmopolitan also imagines that in such a world not everyone will find it best to stay in their natal patria, so that the circulation of people among different localities will involve not only cultural tourism (which the cosmopolitan admits to enjoying) but migration, nomadism, diaspora. (618)

This notion of the partial cosmopolitan who, as I put it, “travels through the imagination,” is useful in describing how individuals -- like some of the daughters I discuss in this dissertation -- who do not physically leave their home space still construct their identity through the global. It is through using their imaginations that many narrative daughters, like Barry's Rosa in *The Secret Scripture*, begin to think about other places and people. Regardless of whether they travel or remain rooted to their localities, Appiah's theory is useful for the way that it highlights how the overlap between the binaries of the local and the global construct a sense of self for the daughters examined in this project. Thus, as I argue that the daughters are symbolic of the post post-colonial fight for self-definition, it follows that as the post-independence era nation works to construct a sense of identity it does so by pushing against these same binaries. That is, I read the daughters in the novels

as symbolically suggesting that the post post-colonial nation is defined as far more than simply a counter-force to colonialism.

Chapter Overview

I have chosen to organize this dissertation according to the types of relationships displayed between the daughter-father dyads, which will allow me to better illustrate the similarities and differences in terms of the ways that the daughter-figure is redefined. I do not believe that there is, as I have suggested above, “one” typical postcolonial daughter and therefore my own work aims to compare cross-cultural texts for the different ways that the daughters can be defined as cosmo postcolonial. So, I read texts like Gordimer’s *Burger’s Daughter* against Barry’s *The Secret Scripture* and Fugard’s *Skinner’s Drift* against Trevor’s *The Story of Lucy Gault*, for the way that the authors have created similar commentaries regarding the shifting role of the postcolonial daughter. So, too, I include both countries in each chapter to reinforce the way I see the appearance of these definitions reiterated across transnational boundaries.¹⁸

In my first chapter, “My Father and His World,” I examine Nadine Gordimer’s well-known South African apartheid era novel *Burger’s Daughter* and Sebastian Barry’s partition-focused Irish novel *The Secret Scripture*. I examine both the novels for the way that the daughter figures subvert their positions in the national house. The first chapter lays the groundwork for later chapters in regard to the way the daughter figures are redefined through their concurrent attachments to the local and the global. It also engages the metaphor of the family as nation and the way that the daughter-father dyad reflects

¹⁸ Boehmer makes a similar statement in her discussion of the nation as gendered and how the image of woman as bearer of national culture is historically repeated cross-culturally (*Stories of Women* 4).

not only the individual relationship of the daughter to her father, but so too her position to the nation and, on the larger symbolic level, the nation's changing relationship to the parent country. The novels in my first chapter suggest, as touched on above, the way that Gordimer's Rosa and Barry's Roseanne do not simply become subjects through a disavowal of their patriarchally informed ideological inheritance, rather they disrupt the family (read: national) script in a way that highlights a fusing of the local and the global which parallels with the postcolonial struggle for identity.

The second chapter, "The Female Heir of the Big House," explores the powerful (re)mapping of daughters of the big house in William Trevor's *The Story of Lucy Gault* and Lisa Fugard's *Skinner's Drift*. As with my first chapter, which engages the family as both private and public, this chapter continues to work with the family unit (specifically the daughter-father relationship) within, what Ellen McWilliams identifies, in "Architectures of Exile and Self-Exile in William Trevor's *Felicia's Journey* and *The Story of Lucy Gault*, as "the broader literary tradition of imagining 'home' as the locus for the performance of and negotiations of identities" (127). Specifically, as I will argue, I believe that Trevor and Fugard showcase narrative daughters who – even as they remain within the walls of the Anglo-Irish big house and within the architectures of the South African farm – revise the literary genres to express a partial cosmopolitanism. That is, Lucy and Eva, as narrative daughters, deconstruct the myth of 'home,' and in doing so, they rebuild the big house as a space that reflects broader social relationships – both local and global (i.e. representative of partial cosmopolitanism). In order to make this argument, I will look at the concepts of the big house and farm novel and examine the way in which Trevor and Fugard engage the daughter-father dyad and, in doing so,

subvert the traditional big house/farm novel and symbolically reimagine the nation as hinging upon challenges of diversity.

Chapter Three, “The Daddy Gap: Daughters with Absentee Fathers,” examines the narrative daughter whose father figure is absent physically or emotionally. Gordimer’s Helen, in *The Lying Days* for example, turns of age and very quickly abandons life at home with her father (and mother). Yet, even before Helen moves to the city, her father is almost entirely absent from the narrative. When he is present, it is clear that he holds little sway over Helen and defers all decisions to Helen’s mother. For instance, Helen tells us that as a father-figure, “[he] had little authority with me” (*LD* 4). Just as Helen’s father is emotionally absent (though vitally important, as I will discuss later in the chapter), Nancy’s father, Robert, is entirely absent. Nancy affirms, near the start of her narrative, that she is an orphan. However, Nancy spends her life searching the faces of middle-aged men for traces of her father. It is in the figure of Angus Barry that Nancy identifies a father-figure. In both novels, the daughters imagine the perspectives of others (often through their connections to/estrangement from their father-figures) and in doing so the novels highlight Appiah’s partial cosmopolitanism. Therefore, building from the questions of diversity that I examine in chapter two, the third chapter asserts that a reordering the national house requires a redrafting of affiliations.

The final chapter, “Yet My Feet Stand Still,” uses the father-daughter relationship in John McGahern’s *Amongst Women* and J.M. Coetzee’s *Disgrace* to showcase two types of characters, which, unlike earlier chapters, display daughters who navigate their sense of self alongside living and present fathers. Specifically, though Moran’s daughters do not heavily reflect on their free movement between Great Meadow and the cities they

live in, we see them embodying a type of partial cosmopolitanism (similar to what Appiah describes of himself). In *Disgrace*, Lucy, too, decides not to move from the farm -- though Lurie constantly tries to get her to do so. The Moran daughters and Lucy de-center and yet accept their fathers and symbolically, then, as part of the national family romance, they suggest that the new nation is no longer a child to be pushed to peripheral spaces, but is rather ready for self-rule.

Scholarly Contribution

This dissertation contributes to postcolonial scholarship in the way that it intentionally focuses on a comparative analysis of *daughterhood* -- using fatherhood and father figures as a vehicle for reading the social category of daughters. I draw together conclusions and examine daughters in several postcolonial spaces side by side, because through such a comparison daughterhood not only becomes an legitimate focus of study, but so too this approach expands the category of “the” postcolonial woman. Indeed, though I argue that the daughter figure symbolically embodies the quest of the post post-colonial nation to define itself beyond the tethers of colonial power, she also -- because of her dual affiliations with the local and the global -- works to expand discussions of the postcolonial woman beyond that of a symbol of nationalism. Additionally, in placing an emphasis on reading daughterhood, my dissertation subverts the most common readings of the narrative postcolonial daughter and adds to postcolonial scholarship, because as the daughter figure asserts the right to narrate her own story she crosses boundaries, upsets and de-centers the patriarchal footholds of the house (and symbolically of the national house) and establishes a cosmo-postcolonial identity that has not yet been analyzed. Further, the cosmo-postcolonial daughter figure suggests that there

are more expansive forms of citizenship in the post-independent era nation *and* more expansive ways in which to construct the identity of the nation, which further develops the way that postcolonial scholars approach and discuss the national narrative.

CHAPTER II
MY FATHER AND HIS WORLD¹

I am a woman.

I cannot be free while I am

a daughter possessed

by the father inside my head.

Sara Maitland, “Two for the Price of One”²

In this chapter, and throughout the whole of my dissertation, I interrogate a narrative figure often relegated to peripheral, quiet spaces: the postcolonial daughter. She is, as Elleke Boehmer notes in *Stories of Women: Gender and Narrative in the Postcolonial Nation*, “a – if not *the* – non-subject within the national family romance;” yet, when she does happen to fight her way onto the pages, she is “predominantly pictured, as ever, as homebound and tradition-bound” (106). For instance, narratives like Kunal Kohli’s 2006 film *Fanaa* portrays a daughter-figure in a leading role, yet ultimately her triumph revolves around her return home and her responsibility, as a dutiful daughter, to sacrifice personal happiness in order to safeguard her patriarchal inheritances and the

¹ *The Secret Scripture* by Sebastian Barry: “[...] so I was paying but half heed to my father and his world [...]” (35).

² As quoted in Maureen Murdock’s *Father’s Daughters* (183).

postcolonial nation. Zooni (Kajol), is married to Rehan (Aamir Khan) who, unbeknownst to her, is part of an organization aggressively fighting for an independent Kashmir. To that end, Rehan steals the trigger to a nuclear weapon and in the process murders Zooni's father. As the truth unfolds Zooni must choose between the nation, loyalty to her father, and her husband. *Fanaa* unlike the two novels I examine in this chapter -- Nadine Gordimer's *Burger's Daughter* (1979) and Sebastian Barry's *The Secret Scripture* (2008) -- anchors the daughterly role in the post-independence era as exclusively tied to specific localities. Zooni, that is, is given a voice only because she faithfully repeats her father's sense of nationalism -- a sentiment that often characterizes the newly independent nation. I begin by referencing this film from India because it provides a clear and succinct example of the pervasive image of the daughter figure who, if she is not entirely relegated to peripheral spaces, remains tethered to both her father and the nation.³ *Burger's Daughter* and *The Secret Scripture* fervently push against this traditional role -- of the daughter as an icon of the nation (through her position as a postcolonial woman) and the embodiment of her fatherly inheritances.⁴

In contrast to Zooni's story, this chapter looks at Rosa of *Burger's Daughter* and Roseanne of *The Secret Scripture* and argues that the young women embody different -- and new -- definitions of their role as female descendants in the postcolonial nation. Instead of being either peripheral (as in the case of "the girl" in *Cry the Beloved Country*) or fixed to the time-honored role of sacrifice (as in *Fanaa*, the title of which translates to

³ So too, as I expand this dissertation I plan on reading this particular Indian film against others such as James Marsh's *Shadow Dancer* (2012). *Shadow Dancer*, set in the 1990s in Belfast, follows Collette (Andrea Riseborough), an active member of the IRA who becomes an informant for MI5 to protect her son.

⁴ See both Boehmer's *Stories of Women* and my discussion of the monolithic portrayal of the postcolonial woman in the introduction of this dissertation.

“destroyed”), the daughters in Gordimer and Barry’s narratives work to free themselves from the traditional role of the father’s daughter.⁵ Their evolution from time-honored daughter to cosmo postcolonial daughter, I will argue, is symbolic of larger shifts in postcolonial nationhood. Just as the daughters in *Burger’s Daughter* and *The Secret Scripture* move away from the legacy of their fathers, the former colony moves away and redefines itself in relation to the former colonial master/parent. I read these new daughterly roles alongside, as noted in my introduction, Kwame Anthony Appiah’s notion of a partial cosmopolitanism because that theory allows us to see these new identities as emerging from a combination of “the local” and “the global.” That is, rather than retreating back into the nation (and to nationalism) the daughters in both novels draft affinities to both the nation and to the world beyond the nation. Therefore, as the daughters reposition themselves in their father’s house, so too they suggest a concurrent reorganization of social order in the post-independence era, a reorganization that includes both the local and the global.

Burger’s Daughter and *The Secret Scripture*, like all of the texts discussed in this dissertation, are set during historical time periods concurrent with or adjacent to South Africa’s apartheid and Ireland’s War of Independence. Readers familiar with Gordimer’s body of work will find her placement of the narrative, during Apartheid, of little surprise. For, as Judie Newman points out in *Nadine Gordimer’s Burger’s Daughter: A Casebook*, “Gordimer recognized in 1965 that apartheid had been *the* crucial experience of her life” (*emphasis mine* 8). Furthermore, *Burger’s Daughter*, which was published in 1979, was in print not long after two defining historical massacres in South Africa: Sharpeville and

⁵ Boehmer also comments on the trend of self-sacrifice in her discussion of Chinua Achebe’s 1960s short story “Girls at War” (*Stories of Women* 1).

Soweto.⁶ Similarly, that Barry reaches back to the tumultuous struggle of the 1920s Irish independence movement in writing *The Secret Scripture* is not surprising considering that he often writes stories that begin with scraps of his family's history in Ireland.⁷ So, too, one might surmise that just as apartheid influenced Gordimer, Barry could not help but be influenced not simply by his family's history, but by the events and upheaval of the second half of the twentieth century in Ireland. The year 1972, for instance, was as Paul Dixon and Eamonn O'Kane write, in *Northern Ireland Since 1969*, "the bloodiest year of the Troubles with 470 people killed and over 10,000 bombs planted" and the violence continued into the early 1990s (33). Barry was, at the time, in the midst of his formative years and it is worth noting that these events came only 18 years prior to the publication of *The Secret Scripture*. Furthermore, though the Provisional IRA formally called for an end to its armed campaign in 1997 dissident groups like the "New" or "Real" IRA continue on a low level to the present day. In 2008, the year *The Scripture* was published, the brother of an RIRA leader was arrested on suspicion of purchasing firearms and explosives for a breakaway faction of the group.⁸ So, too, during that same year, a member of the Police Service of Northern Ireland was targeted and injured by members of the RIRA.⁹ Indeed, the history of the second half of the twentieth century in Ireland

⁶ Judie Newman quickly summarizes the two notorious events: On 21 March 1960 one word - Sharpeville - rang out around the world, when a PAC (Pan Africanist Congress) campaign against the pass laws ended in a massacre, with 67 unarmed protesters shot dead and 186 injured by the police. On 16 June 1976 the Soweto Revolt took place after 15,000 schoolchildren protested against the compulsory use of Afrikaans as the medium of instruction, and the police opened fire on demonstrators, killing two children. (7-8)

⁷ See, for example Barry's 2009 interview with Stuart Jeffries and his 2012 interview on the Australian Broadcasting Corporation RN, both of which reference the way that "he uses half heard stories, or presses on the bruises of memory" (RN). Additionally, see Terry Phillips's "Sebastian Barry's Portrayal of History's Marginalised People," which states, "As is fairly well-known Barry's own family connections and stories took him into the neglected byways of Ireland's hidden history" 236).

⁸ See <<http://www.theguardian.com/uk/2008/jan/23/terrorism.northernireland>>.

⁹ See <http://news.bbc.co.uk/2/hi/uk_news/northern_ireland/7397420.stm>.

echoes and is still present, in very tangible ways. Thus, it is not surprising that Barry's work reaches back to that era of Ireland's history. The fact that both Barry and Gordimer, though one focuses on Ireland and the other South Africa, place their novels within such important folds of history is relevant to my dissertation for many reasons, but especially so in regard to their proximity to the family trope (that is, the "birth" of a new nation, as discussed in my introduction) and for the way that such violent social and societal changes shape gendered relationships and provide space for the (re)construction of postcolonial identities and social structures.¹⁰

With this in mind, to return to the epigraph at the start of this chapter, Gordimer and Barry present daughters possessed by and working to distinguish themselves from memories of their fathers. In *Burger's Daughter* for instance, Rosa, daughter of anti-Apartheid activist Lionel Burger, questions the implications of living a personal life or, following in her father's footsteps (which cost him his personal freedom and result in his death behind prison walls), a public life. Lionel, a character based on the real-life Abram "Bram" Fischer, joined the Communist Party in the 1920s and was later imprisoned for treason. Though nearly all critical work on *Burger's Daughter* mentions the parallels between Lionel and Fischer, Stephen Clingman aptly notes, in "The Subject of Revolution," that, ultimately, "it is not the details that matter [rather what is important is that Lionel] establishes the historical situation, for Rosa, through whom its implications are explored" (57-58). Indeed, Lionel provides a backdrop for the fight against Apartheid and in the process allows Rosa to question, in a very honest and personal way, the place of white revolutionaries after the movement of Black Consciousness and the Soweto

¹⁰ It is important, too, that there are parallels between apartheid and the Irish War of Independence. Both, for instance, involved a challenge against colonialism and both engaged guerilla tactics.

Revolt. Though the novel is not history, it engages with true-to-life issues of South African history and identity. To this end, many critics suggest that Rosa, because she returns to South Africa after her travels abroad and because she takes up the fight against Apartheid, does not -- despite her efforts -- break free from her parental bonds and remains tethered to her patriarchally informed ideologies.¹¹ Though I agree that Rosa's primary motivation for much of the narrative is to seek a private life -- a life opposite to the one her father had lived -- it becomes very clear, as I will argue, that Rosa's triumph (if we can call it that) is in *redefining* -- not abolishing -- her position as Burger's daughter and as a daughter of South Africa. The second case I wish to put forward, which is equally as important, is that Gordimer engages with the daughter figure as symbolically forecasting -- for, *Burger's Daughter*, unlike many of the texts included in this dissertation, was written before the end of apartheid -- the need for modifying the structure of the male-authored nation in the post post-colonial era.

So, too, as in the story of Rosa and Lionel, Barry's Roseanne exemplifies a daughter who engages with questions of postcolonial identity through reflections of her father. The novel, which weaves back and forth from the present day to the turn of the twentieth century, examines a host of Roseanne's memories of her father, Joe Clear. One of the large and unanswered questions posited by the novel revolves around Joe's political leanings and sympathies. *The Secret Scripture* offers various accounts of his politics through conflicting stories of his violent death. One version suggests that Joe committed suicide after becoming caught up in an incident during the Civil War, and

¹¹ See for example Elleke Boehmer's "Daughters of the House: The Adolescent Girl and the Nation" in *Stories of Women: Gender and Narrative in the Postcolonial Nation* and "The Synthesis of Revelation" by Margot Heinemann in *Nadine Gordimer's Burger's Daughter: A Casebook*, edited by Julie Newman.

another account suggests that Joe was murdered by rebels for his position in the Royal Irish Constabulary (RIC). However, regardless of how Joe dies, his role -- like Lionel's in *Burger's Daughter* -- is to provide the historical backdrop for Roseanne. She, now an elderly woman, has spent a half century behind the walls of a psychiatric institution, and she uses this backdrop to process and *redefine* her identity as her father's daughter and as a daughter in post-independence Ireland. For, like Rosa, Roseanne embodies the struggle of the new nation as it works to define itself as more than only a counter-force to colonialism.

Burger's Daughter and *The Secret Scripture*, then, would be worth studying side by side based solely on their proximity to the height of national unrest in the twentieth century struggle for post-colonization and, to borrow Boehmer's phrasing, because of their "preoccupation with daughterhood, broadly interpreted, and with the young woman's position in relation to the wider, national [and, I would add, global] society" (107). Additionally, I contend that the texts are worth examining alongside one another because, as noted in my introduction, using Appiah's notion of a partial cosmopolitanism, as presented in *Cosmopolitanism: Ethics in a World of Strangers*, helps us to understand the various daughterly bids for self-hood and redefinition within each text, which distance the daughter-figure from the home and suggest a concurrent reorganization of social order in the post-independence era. In short, both daughters, as this chapter will show, walk a line between their ties to home (as a local identity) and the pull of the "not-home" (as a global affiliation). They exemplify, to use Appiah's term, a partial cosmopolitanism. The stories of Rosa and Roseanne begin this dissertation because, unlike daughter-figures explored in later chapters, these two women typify (at least

during their childhood) the image of the dutiful daughter who is tied to home and to tradition. Because they work against this image as they age, their characters provide a clear terrain in which readers see them move beyond the construct of the daughter figure as relegated to the role of the peripheral, ever-subordinate caretaker of both home and father. Their relationship to the national house changes. That is, the alteration of their individual, private lives plays out a larger drama of the postcolonial nation as it struggles to reimagine itself in the post-independence era. Just as the daughters navigate and examine their affinities and attachments to their fathers (i.e. fatherlands) and to more expansive locations, South Africa and Ireland must consider how to position themselves not as just postcolonial, but as something new.

Burger's Daughter:

The Heroic Father And The Dutiful Daughter

In *Burger's Daughter*, Gordimer's well-known novel of Apartheid struggles, the narrative, structured as a series of internal monologues, presents Rosa Burger as speaking to her father, her lover (Conrad), and her adopted "brother" Baasie. As a whole, the novel, interrogates Rosa's struggle to define her role as the daughter of anti-apartheid activist and Afrikaner, Lionel Burger. Gordimer herself states, in "What the Book is About," that the novel came to her in the form of a question: "What is it like to be the daughter of a hero, in a country where social strife still produces the hero figure, that is, the man/woman who has no regard for his/her personal fate and will endanger his/her life for what he/she believes is the good of others?" (149). The novel, exploring this question, begins by presenting readers with the image of fourteen-year old Rosa as the traditional daughter -- dutiful and subordinate. She obeys, as I will touch on shortly, her

father's wishes without a second thought. So too, as I will discuss in more detail, the novel is organized around the motif of the family unit and both elements -- the dutiful daughter and the family troupe -- provide a backdrop for Rosa's bid for self-hood and redefinition. Thus, my conversation of *Burger's Daughter* will begin, as the novel does, with Rosa's childhood and with an examination of her relationship to her father. These conversations are necessary in foregrounding my later argument that a partial cosmopolitanism helps us to see a new postcolonial identity for Rosa, as a narrative daughter, that is rooted both in the local and the global.

Gordimer presents the dutiful daughter, Rosa, as a fourteen year-old girl, standing outside the prison walls in Johannesburg to visit her mother, Cathy Burger, who has been imprisoned as a result of her participation in the struggle against Apartheid. Gordimer's description of Rosa in the first few pages is telling, for, Cathy and Lionel Burger's daughter is – as Boehmer explains so many narrative postcolonial daughters are -- “virtually invisible” (107). She is described as merely “among the group of people waiting” and, initially without name, identified as a “schoolgirl” who “stood neither in the first rank before the prison doors nor hung back” (9). Indeed, as this first scene emphasizes, Rosa not only blends in to the crowd with little distinction, but when the gates remain closed and the crowd surges forward demanding their hour of allotted visitation time, Rosa simply “pressed forward with the rest” (9). She is, then, without individual agency. Such descriptions are telling for the way they craft Rosa as an image of the dutiful daughter. Though one might assume that Rosa awaits visitation out of daughterly love for her mother, we learn quickly that she has been sent by her father, Lionel Burger, anti-Apartheid activist, prominent member of the Communist Party, and

Afrikaner, to bring her mother a hidden message. Lionel, who was busy “going from police station to police station, trying to establish for helpless African families where their people were being held. ... knew that his schoolgirl daughter could be counted on in this family totally united in and dedicated to the struggle” (*Burger’s Daughter* 12). Lionel’s trust in his dutiful daughter is not misplaced. In an interview with Susan Gardner, Gordimer notes that “particularly in this country, particularly because the Burger’s are an Afrikaner family [Rosa follows] the convention that Papa is the master” (“An Interview with Nadine Gordimer” 29).

Rosa continues to adhere to the convention of Papa as master throughout her formative years, going so far as to agree to an “engagement” with one of her father’s associates in order to acquire visitation privileges -- once again to convey coded party messages. Rosa, recalling one of her visits with her “fiancé,” Noel de Witt, notes:

I remembered word for word, his exact turn of phrase, his cadence -- so that, decoding his meanings, glancing from one to another for confirmation of interpretation, my father, mother and I could rely on each nuance being the prisoner’s own. I could also be relied upon that I had found the way to convey to him the messages I was entrusted with. [I did] what was expected. I was not a fake. (67-68)

Rosa makes it clear that her duty -- though her mother is also an important revolutionary figure -- is to her father.¹² After her mother has died and her father is taken to prison, Rosa continues to insist, “[m]y mother is dead and there is only me, there, for him. Only

¹² See Susan Gardner’s interview with Gordimer for a discussion regarding Cathy Burger as “the real revolutionary” and Gordimer’s reflection that it “probably, it was the woman who was the more important member” because courts were often more lenient to women dissenters in terms of bail, because they had children to take care of at home (29).

me. My studies, my work, my love affairs must fit in with the twice-monthly visits to the prison, for life, as long as he lives -- if he had lived” (62). Rosa, in this passage, very clearly identifies her role as Burger’s daughter, as one of service to her father. She remains -- though not for much longer -- steadfast in her commitment to playing the role of the subservient daughter.

So, too, as the narrative establishes the image of Rosa as a dutiful daughter, it concurrently blurs the lines between the private and the public. As evidenced by the passages above, the novel is organized around the motif of the family.¹³ In postcolonial scholarship it is well established that the nation is often imagined, as Anne McClintock reminds us in *Imperial Leather*, “... through the iconography of familial and domestic space” (357).¹⁴ Gordimer’s narrative uses the family unit, however isolated each member of the Burger family is from the next, as a way of structuring familial, national and political hierarchies. Indeed, as Judie Newman points out, in the introduction to *Burger’s Daughter: A Casebook*,

The reader who analyzes the references to family relationships in *Burger’s Daughter* without knowing that “the family” was code for the banned South African Communist Party will not appreciate the full ironies. The party operated on a cell system with a pyramid structure, in which one member of a small group communicated upward, another down, with little lateral communication, a model

¹³ See Steven R. Clingman’s discussion regarding the “basic organizing motif [...] of the family [...]” (“The Subject of Revolution” 59).

¹⁴ For instance, see Anne McClintock’s discussion of nationalism and the family in “No Longer in a Future Heaven” and Elleke Boehmer’s introduction to *Stories of Women: Gender and Narrative in the Postcolonial Nation*.

not unlike the Western nuclear family. (13)

The language in this passage, specifically the use of “cell system,” reminds us that family motif also suggests a “natural” way of imagining not only the South African Communist Party (SACP) but also the nation on the eve of democracy. That is, as McClintock further reminds us, the family unit “offers a “natural” figure for sanctioning national *hierarchy* within a putative organic unity of interests” (*Imperial Leather* 357).

It is worth pausing here in the discussion of the family trope, to address, once again -- as in the introduction to this dissertation -- Fredric Jameson’s widely cited notion in “Third-World Literature in the Era of Multinational Capitalism” of reading “the story of the private individual [as] *always* an allegory of the embattled situation of the public third-world culture and society” (69). Jameson’s insights are so ingrained in postcolonial readings that it is difficult to approach many texts, like *Burger’s Daughter*, without keeping them in mind. Indeed, Gordimer’s novel contains layers which make reading the private story of Lionel Burger’s daughter impossible to separate from the political and national stories encompassed in the text. For instance, as Cătălin Tecucianu reminds us, *Burger’s Daughter* is set in 1948, the year in which the first Nationalist government took office, and it was written in 1976, which was the year “the Soweto students’ boycott took place” (159). Indeed, the public and the private overlap to the point that even Rosa, in a comment addressed to her lover Conrad notes, “I know you dislike my habit of naming private events with public dates, but public events so often are decisive ones in my life” (*Burger’s Daughter* 193-94). Without a doubt, then, despite my discomfort with Jameson’s impulse to monolithically define once-colonized countries and peoples in regard to colonialism and its legacies, *Burger’s Daughter* can be productively read with

his theory. The fact that the characters of the novel blur the boundaries between the private and the public set the novel in a space to both redefine daughterhood for the female inheritor of the postcolonial nation *and* forecast the need for modifying the structure of the male-authored nation in regard to unity and the redefinition of social hierarchies.¹⁵

The above discussions provide a backdrop for Rosa's quest to redefine herself as Burger's daughter. The following sections argue that a partial cosmopolitanism is crucial to understanding how Rosa redrafts her daughterly role and the family metaphor to extend her identity as being equally committed to her understanding of herself as a product of her specific localities and global attachments. In order to make this argument, I will examine the way that Rosa imagines herself as a child in the Burger household, the way she constructs and expresses memories of her father, and her chance run-in with her adopted "brother" Baasie while she is traveling abroad. In all of these narrative moments, I believe that we see Rosa testing her affiliations and ties to the constructs of local relationships and communities and to others beyond those boundaries. It is in the process of testing these affiliations that Rosa ultimately redrafts her role as a daughter in the post-independence era nation, which symbolizes the same work being done on the national level with the developing South African identity.

Home and Away

Rosa's childhood sense of self is firmly attached to her dedication and commitment to playing the role of the dutiful daughter. Her identity begins as firmly attached to local specificities (i.e. her father and her home). The following passages

¹⁵ Gordimer also notes in the same interview that the text explores the conflict "between the desire to live a personal, private life, and the rival claim of social responsibility to one's fellow men" (149).

highlight a few of these local attachments -- specifically, her childhood swimming lessons and her memories of her father barbecuing in their backyard -- with an aim of showing her fixity to the local. These localisms, which are presented in “natural” terms, ultimately become problematic for Rosa and, as I will later argue, become the inheritance she works to amend in redefining herself as *Burger’s Daughter*.

To begin with, then, when Rosa reflects on memories of her father during her childhood, her narrative floods with images of Lionel standing beside the barbeque in their backyard or teaching her and her “adopted” brother Baasie how to swim. Recalling one of their weekly swimming lessons, Rosa notes:

...her ‘father’ came to her as a hand cupped under her chin that kept her head above water while her legs and her arms frogged. Baasie was afraid still. His thin, dingy body with the paler toes rigidly turned up went blacker and cold and he clung flat against her father’s fleshy, breathing chest whose warmth, even in the water, she felt by seeing Baasie clinging there. (19)

This is one of the few times that Rosa’s memories of her father seem, almost, entirely private. A quiet family afternoon without guests, police, or interruption. Lionel, her loving father, is teaching her how to keep her head above water. Such a passage, very quickly, but pertinently, foregrounds the depth of Rosa’s fixity to her home and to her father. Of course, at the same time, Rosa remains somewhat marginalized by the attention given to Baasie. None the less, figuratively, this passage reminds us that it is from Lionel that Rosa learns to survive.

So, too, just as learning to swim seems a “natural” rite of passage in childhood,

Rosa describes her inheritance of Lionel's ideologies as "natural":

If Lionel and my mother... if the concepts of our life, our relationships, we children accepted from them were those of Marx and Lenin, they'd already become natural and personal by the time they reached me. D'you see? It was all on the same level at which you – I – children learn to eat with a knife and fork, go to church if their parents do, use the forms of address by which the parents' attitudes – respect, disapproval, envy, whatever – towards people are expressed. I was the same as every other kid.

[Conrad responds:] Being brought up in a house like your father's is like growing up in a devout family. [...] It was all taken in with your breakfast cornflakes. (50)

The idea of a "natural" ingestion -- that is, inheritance -- of Lionel's ideologies and beliefs is highlighted throughout the novel. Lionel's backyard barbeques, for instance, which were gatherings of "people who came ... to make a revolution," showcase him as cooking for and feeding his guests (50). He provides everyone, that is, with sustenance -- steaks and boerewors from the grill and, as a leader in the South African Communist Party (SACP), he also provides ideological provisions. The local is always, then, for Lionel, political. That is, even the private space of their backyard and the intimacy of private gatherings are always laden with political purpose.

The above points, describing Lionel as teaching Rosa and Baasie to swim and as standing around the grill and feeding those who visited the Burger household, cast Lionel as a specific type of historical figure -- one that clearly examines the challenge posed by

the Black Consciousness movement in regard to questioning the authenticity of involving whites in anti-apartheid efforts. For, as Stephen Clingman notes, “Black Consciousness proponents argued, at certain levels -- most likely including subconscious levels -- whites, no matter their political persuasions still participated in deep-rooted patterns of white supremacy” (60). Scholars, like Kirsten Holst Petersen in “The Search for a Role for White Women in a Liberated South Africa: A Thematic Approach to the Novels of Nadine Gordimer,” are quick to identify Gordimer’s “obvious admiration for Burgher’s [sic] uncompromising, revolutionary stand,” but it is also very clear that Gordimer is aware of the ways that Lionel’s beliefs cast him in the role of the benevolent paternalist. This can be seen, of course, in the way Lionel feels compelled to take responsibility for the infantilized indigenous person, Baasie. So, too, we see Rosa, in the above passage where Lionel is teaching his children to swim, constructing Baasie as fearful and in need of Lionel’s instruction and patronage. Though, in part, the description emphasizes an understandable childhood feeling of jealousy from Rosa’s point of view, it also establishes Rosa’s feelings superiority over Baasie. She, for example, throughout the whole of the novel, continues to call him his pet name -- Baasie, which translates as little boss, instead of his given name Zwelinzima -- and so too, when Rosa meets him again as an adult during her travels, she treats him like a child.¹⁶ Lionel’s position as the benevolent paternalist is relevant first of all because of the way Rosa initially fixes herself to her father and his ideologies. She inherits, that is, a colonial mindset. Gordimer, in showcasing this, draws Rosa into what Dorothy Driver describes in “Imagined Selves, (Un)Imagined Marginalities,” as “the circle of blame and responsibility” that surrounds

¹⁶ See Cătălin Tecucianu’s “The Burden of Legacy in Nadine Gordimer’s *Burger’s Daughter*” (162).

Lionel as a white man in South Africa (33). Rosa's revolt, which I argue *combines* her sense of roots with the global, can aptly be described in terms of this historical heritage and her identity as a white woman in South Africa and, more specifically, as Burger's daughter. Additionally, because Rosa eventually works to redefine herself apart from her father (symbolic of the male-authored, white nation) Gordimer's use of the daughter-father dyad forecasts, as noted previously, the necessity of questioning the ideologies of the postcolonial state and its post-independence identity. Indeed, as the following section examines, as Rosa reflects upon such roots, she examines the "natural," and ultimately problematic, way in which she inherits her father's belief system.

Rosa's sense of the local (i.e. her father) is challenged when she meets Conrad, her future lover, at one of the many backyard barbeques hosted by Lionel. Though at first she pays him little attention, Rosa later sees Conrad among the audience at her father's trial and the two meet at a café. If Lionel, as suggested above, embodies Rosa's sense of the local, then Conrad -- standing on the other end of the continuum -- embodies a sense of the global. It is through Conrad that Rosa begins to move away both physically and ideologically from the Burger household. After Lionel's death, Rosa listens to Conrad's stories and begins to desire a life beyond the one handed down to her by her father. Her desire to travel is intricately linked to her desire to live a private life -- a life where she can, so she initially believes, defect from Lionel's belief that "we belonged to other people ... and other people belonged to us" (84). I argue that as Rosa moves into Conrad's cottage, as they imagine traveling across the globe, and as Rosa finally procures a passport and begins traveling, she begins to display a growing awareness of global

attachments that a partial cosmopolitanism helps to explain. That is, Rosa's new sense of self as Burger's Daughter is one concomitantly reliant upon both her local and global attachments.

Though most critics, like Newman and Clingman, identify Rosa's primary objective throughout the novel as to negotiate her freedom and defect from her father, my interest lies in *how* this type of rebellion, though I believe it is only partial, allows Rosa to redraft her role as a postcolonial daughter. Conrad's character becomes important for the way he provides Rosa the space in which she can travel away from her father's home and his ideologies. After her father's death and after moving in with Conrad, Rosa describes his small cottage as having been "left without official tenure at an address that no longer existed" (21). The public life that Rosa has always lived narrows into "two rooms [that] were sunk in ... like a hidden pool," and were "safe and cosy like a child's playhouse ... it was nowhere" (21). The cottage, then, for Rosa is a private space, tucked away from the eyes of reporters, police, and faithful members of the SACP who, even after Lionel's death in prison, are still devoted to his memory and beliefs.

In that small cottage she and Conrad begin to dream of traveling the world. This is the first time that Rosa imagines experiencing a life beyond the borders and politics of South Africa. One of Conrad's friends, we're told,

was building a sailing ship in a backyard ... the idea was that he would navigate from island to island across the Indian Ocean to Australia. The friend looked up at her [Rosa], casually generous.

-- Come along. --

- Oh, I'd love to. You could drop me off at Dar es Salaam to see

my brother. -

It was a game, pretending she had a passport, referring to the son of her father's first marriage, whom she had never seen, as her sibling; her polite fantasy to make herself acceptable among these people absorbed in planning wild-smelling wood and sewing bunk covers. (49)

Yet, even in the "game" of imagining herself as traveling the globe, Rosa brings her sense of roots along with her -- that is, she identifies a family member (representative of Lionel and the notion of home, even if she has not met him) as the focus of her imaginary travels. She cannot escape, even in her daydreams, the belief that we are all rooted to "the culture and the politics of [our] homes" ("Cosmopolitan Patriots" 619). This point, quickly introduced by Gordimer through the above passage, is reinforced when, to circle back to my earlier discussion of Rosa's "natural" patriarchal inheritances, Rosa seeks to obtain a passport and realizes that her father, because of his anti-apartheid work, had been denied a passport and "this automatically applied to [Rosa] too ... like something merely handed down; another family recipe" (185). Just as Rosa imagines her travels as connected to family (a brother) so too the task of obtaining a passport -- a symbol of world travel -- is tightly tied to the notion of patriarchal inheritance and, thus, the concept of home.

Yet even as she knows how difficult it would be for her to acquire a passport, her conversations with Conrad about roaming the globe lead her to realize that she "wanted something, then. Something not available to her kind. She was officially 'named' her kind, high up on the list, not only alphabetically. Although she was not banned, her

naming as a Communist was restrictive of associations and movements she would most desire" (173). Rosa does, because of her ardent desire to travel, find a someone willing to grant her a passport -- she approaches "new" Afrikaner and prominent Nationalist Brant Vermeulen. Rosa expresses her desire to travel in simple terms, telling Vermeulen that she would "like to see Europe" and then she adds, "I want to know somewhere else" (184-85). Gordimer's language here calls to mind the textual example Appiah uses to define a partial cosmopolitanism. Citing George Eliot's *Daniel Deronda*, Appiah fixes upon Deronda's longing to study abroad as described "in these eminently cosmopolitan terms: 'I want to be an Englishman, but I want to understand other points of view. And I want to get rid of a merely English attitude in studies'" (*Cosmopolitanism xvii*). It is, then, a connection to one's roots and a desire to understand points of view, outside local borders and boundaries, that characterize a partial cosmopolitanism. Considering this illustrative definition, it is clear that Rosa's conversation with Vermeulen proposes the same type of "eminently cosmopolitan terms." Though for Deronda, raised as a Christian in England, it is the discovery of his Jewish heritage that drives his desire to "know somewhere else," for Rosa, as she notes in a monologue addressed to Conrad, her reason "is something only [he] would believe [for, it was because of] a donkey" (*Burger's Daughter* 196). In an important passage in the novel, Rosa describes seeing a donkey being brutally beaten by an African man and she says that though she did not see the whip, she witnessed

... the infliction of pain broken away from the will that creates it;
broken loose, a force existing of itself, ravishment without the

ravisher, torture without the torturer, rampage, pure cruelty gone beyond the control of the humans who have spent thousands of years devising it ... I could have put a stop to it ... *I don't know at what point to intercede makes sense, for me* ... I drove on because the horrible drunk was black, poor and brutalized. *If somebody's going to be brought to account, I'm accountable for him, to him, as he is for the donkey.* Yet the suffering – while I saw it was the sum of suffering to me ... After the donkey I couldn't stop myself. *I don't know how to live in Lionel's country. (emphasis mine 210)*

Rosa's struggle of not knowing how, if, or when to intercede speaks to the history of oppression in what she feels is no longer her country but rather "Lionel's country." Yet in the above passage, even as Rosa tells us that the beating of the donkey is the moment that solidifies her desire to leave South Africa behind, so too her language suggests she cannot divorce herself so easily from her roots or from Lionel's ideologies. She, like her father, focuses on her accountability to those who suffer.¹⁷ Thus, in her quest to redefine herself as Burger's daughter (and thus as a postcolonial daughter), Rosa's bid for selfhood relies on the coexistence of her local inheritances and her growing awareness of the global (as expressed in her desire to "know" somewhere else).

¹⁷ See too, Gordimer's 1971 essay "Speak Out: The Necessity for Protest," in which she states, "We shall need to see our efforts not so much as attempts to right wrongs on behalf of blacks, as to set our society free of the lies upon which it is built. [...] If you [...] are to go speaking out, it will be on behalf of yourselves, and that part of yourselves which exists tangled inextricably in human interdependence with the lives of those you live among, whether or not on the surface of the skin it's their turn to reject you." (102). Gordimer, here, in an address given to a group of students mirrors much of the struggle we see, in the above passage, in Rosa.

The Mirage Of The Journey

Among the great struggles of man—good/evil, reason/unreason, etc.-

there is also this mighty conflict between the fantasy

of Home and the fantasy of Away,

the dream of roots and the mirage of the journey.

~ Salman Rushdie, *The Ground Beneath Her Feet*

So, after the donkey, Rosa travels. She visits her father's first wife in France and quickly realizes she is "[o]ut of place: not I -- myself -- they assume my life is theirs, they've taken me in" (235). Yet, even as she feels out of place, she affirms her decision to travel is because she "wanted to know how to defect from him [her father, because] there is a whole world outside what he lived for" (264). After her father's death, Rosa must navigate her position in the national house. It is fitting, then, as Rosa's story has paralleled a forecasting of how the nation, too, might navigate its own identity, that in the final section of the novel Gordimer examines one moment, a defining one, in Rosa's travels: her chance run-in with Baasie. In looking at this narrative event, my argument -- that a partial cosmopolitanism allows us to see how Rosa redrafts her role as a postcolonial daughter -- will come full circle. Having highlighted, in the above sections, Rosa's gradual movement away from her role as a subservient, dutiful daughter (and thus beginning the process of redefining herself), this section of my discussion will examine Rosa's commitment to and understanding of herself, as Burger's daughter, as a product of her specific localities *and* her global attachments, the latter of which is expressed through her sense of accountability and valuing of human lives. So, too, I argue that even though

Gordimer was writing before South Africa was really postcolonial, she begins to imagine -- through Rosa -- what will come after the inevitable end of apartheid.

When Rosa, and her new lover, Bernard, attend a party in London and come across Baasie, Rosa is forced to confront the ideas of Black Consciousness and, in doing so, she must also reconsider her status as Burger's daughter. Though at the party Rosa and her "adopted" brother speak very little, later that night they engage in a heated conversation over the phone. As she picks up the phone Rosa questions "Is it you, Baasie?" and the response comes:

-- I'm not 'Baasie', I'm Zwelinzima Vulindlela -- ...

-- ... Zwel-in-zima. That's my name. 'Suffering land'. The name my father gave me. ...

-- 'Baasie' -- she doesn't say it but it's there in the references of her voice, their infant intimacy ... She uses no name because she has no name for him. (319)

The impulse to name -- and to give Zwelinzima the nickname "Baasie," which Clingman reminds us means "little boss" -- has, of course, colonial underpinnings, but so too it designates him, even as an "adopted" member of the Burger family, as other --a division that Zwelinzima is adamant that Rosa recognize (67). As he speaks with Rosa, he is deliberate in pointing out that it was the name *his* father had given him. In one swift move, these once "siblings" are *both* (in their distinct ways) rejecting Lionel Burger and his belief system. Zwelinzima forcefully tells Rosa that there were "plenty [of] Blacks" who, like Lionel heroically fought against apartheid, and he further asserts, "I'm not your Baasie, just don't go thinking about that little kid who lived with you, don't think of

that black ‘brother’, that’s all” (320-21). After hanging up the receiver, Rosa begins crying and she stumbles to the bathroom and vomits. The combative conversation between Rosa and Zwelinzima, as Karen Halil notes, is one that makes Rosa “realize that she cannot defect from political reality and that she has merely substituted one kind of ideology for another” (41). Her rootless wandering, her attempt at living a solely private life, have not, that is, helped her to navigate her patriarchal legacies. For, as Zwelinzima has accusingly reminded her, she is the only living, blood-related child of Lionel Burger.¹⁸ Regardless of her attempts to abandon her identity as her father’s daughter, it is not an identity that she can shed.

The daughter-father dyad allows Gordimer to appraise apartheid power relations and forecast the new postcolonial struggle for identity. As Gordimer asserts in “Living in the Interregnum,” an essay based on one of her lectures in 1982, “it is not a matter of blacks taking over white institutions, it is one of conceiving of institutions—from nursery schools to government departments—that reflect a societal structure vastly different from that built to the specifications of white power and privilege” (377). It is precisely because Rosa has traveled and forged affiliations with both the local (embodied by her father/fatherland) and the global (her desire to “know” somewhere else), that she is able to reconsider her privilege as a white South African woman and as Lionel Burger’s daughter. These private reconsiderations require a reassessment of the public -- that is, of Rosa’s relationship to the national house. Thus, when Rosa returns to South Africa and begins working with victims of the Soweto uprising (fully aware of the sentiments of Black Consciousness, expressed by Zwelinzima/Baasie, that assert that she, as a white

¹⁸ Tony, Rosa’s brother, is barely mentioned in the novel, except to say that he died as a child after diving head-first into the Burger’s swimming pool.

woman, has no place in the fight against apartheid), Gordimer not only suggests a redefinition of Rosa, as an individual and as a daughter figure in regard to social hierarchies, but so too she forecasts the restructuring of the national house. Perhaps because the novel was written before the end of apartheid, and because it leaves Rosa imprisoned and in solitary confinement, we do not know what will happen to her, just as Gordimer writes at a time when she cannot predict the future of the nation. However, it is relevant that Rosa is no longer cast as the ever-subordinate caretaker of the home and of her father and this, in terms of the metaphor of the family as nation, also means that Rosa is no longer the caretaker of the nation (i.e. the fatherland). In terms of the larger postcolonial struggle for identity, Gordimer suggests, through Rosa's story, that as the nation inches closer to the end of apartheid, a redefinition of the nation will hinge upon questions of unity and the restructuring of power hierarchies.¹⁹

The Secret Scripture

Sometimes we are blessed with being able to choose the time,
and the arena, and the manner of our revolution, but more usually
we must do battle where we are standing

~ Audre Lorde *Sister Outsider: Essays and Speeches*

Just as Gordimer's novel ends with Rosa in solitary confinement, Sebastian Barry's *The Secret Scripture* similarly takes up the story of a woman, Roseanne

¹⁹ I recognize, throughout my work here, that Appiah's notion of a partial cosmopolitanism parallels with South Africa's notion of *ubuntu*. Colin Bridges Smith, in "Rainbow Nation's *Ubuntu*: Discovering Distinctness as a Spectrum through South African Literature," discusses this term as a "cultural strategy of unification. From this idea of ubuntu, new visual concepts to represent the country have emerged, such as the Rainbow Nation of God, which draws on the Biblical promise of peace and the visual lesson of distinct but inseparable colors as a powerful rhetorical tool for unity. While colonization and the new threat of globalization both typically declare themselves good proportionate to the evilness of the other, such division is precisely what ubuntu challenges" (41).

McNulty, who has been incarcerated in a psychiatric institution for most of her life. Shifting our focus to Barry's novel, of course, moves us across the globe and presents us with a vastly different political situation, but Roseanne -- like Rosa -- takes up a similar struggle to redefine her role as a postcolonial daughter by working through her childhood memories of her father. I continue my argument, looking at Roseanne's narrative, that a partial cosmopolitanism helps us to understand how she redrafts her relationship to her father and to her role as a daughter of postcolonial Ireland and also how the personal story of a daughter redefining herself alongside and against her father parallels the larger new post-colonial struggle for identity.

The Secret Scripture returns to what Fintan O'Toole, as cited in Tara Harney-Mahajan's "Provoking Forgiveness in Sebastian Barry's *The Secret Scripture*," identifies in Barry's body of work as "history's leftovers, men and women defeated and discarded by their times" (54).²⁰ Roseanne's story could not be better termed -- her narrative, which engages with loving and unsteady recollections of her father, tests her allegiances to him and to a history which has cast her aside. Roseanne, as noted above, has been confined for most of her life to a psychiatric institution for transgressing a number of social codes. The novel begins with an aged Roseanne sometime in the 1990s and flashes back, through Roseanne's memories, to her childhood in the 1920s and 30s. The first strike against Roseanne is her beauty, which the Catholic priest, Fr. Gaunt, links to her sexuality and thus deems dangerous. Second, after her marriage to a "Free Stater," a supporter of the Anglo-Irish treaty, Roseanne is seen talking to a member of the IRA (anti-treaty) and as a result her husband's family sends her to an isolated sea-side hut to

²⁰ So too Tara Harney-Mahajan's work also notes that Barry's works are "preoccupied with reviving the lost, or deeply unpopular stories of marginalized figures embedded in Irish history" (54).

live.²¹ Ultimately, Roseanne's marriage is annulled -- both because she was seen talking to a member of the IRA and because Fr. Gaunt labels her a nymphomaniac -- and she is sent to live out her many years in a psychiatric institution called Rosecommons. She is further relegated to the outskirts of history when the dilapidated Rosecommons is being shut down and the patients must be screened for potential release or transfer (based on their danger to society) to a new facility. The question, then, as Roseanne's psychiatrist asks is: where does Roseanne, daughter of Joe Clear, fit within the folds of postcolonial Irish society? In order to determine the answer, Roseanne -- once again like Gordimer's Rosa -- works through various memories of her father. However, if Rosa struggles with a bid for selfhood against the backdrop of her father's legacy as a hero, Roseanne struggles to do the same against a backdrop of questions surrounding her father's legacy.

Though the novels share many similarities, one important difference concerns the way the text introduces notions of the global and the local, which is largely through physical objects that represent home and abroad. The following pages of this chapter examine Roseanne's connection to physical items (first her father's belongings and later items connected to her personal identity) that suggest a fusing of the local and the global, despite the fact that Roseanne has been confined behind the walls of Rosecommons since 1942. Though images of cosmopolitanism often feel incomplete without the idea of travel, such a designation is problematic. Forging an indissoluble connection between travel and cosmopolitanism validates, for instance, an inherent opposition between the

²¹ It is worth noting, of course, that members of the IRA were split between their allegiances in 1921. For more, see Marie Coleman's "Peace and Civil War, 1921-3," in *The Irish Revolution 1916-1932*.

global and the local -- of which there is no necessary contradiction.²² Cosmopolitanism need not hinge upon mobility -- for, as I show in my discussion of Roseanne, there are other ways to interact with and immerse in the traditions and practices of other cultures. Indeed, for Roseanne, instead of moving in space, her memories move as spurred by physical objects.

My Father's Cherished Things

The Secret Scripture like many of Barry's texts engages the concept of memory as a way to propel the narrative, but my interest lies in the *things* that Roseanne chooses to remember. At 100 years old, after decades spent in Rosecommons, some of the most important memories Roseanne shares revolve around items that were once her father's prized possessions -- like his Matchless motorbike and the piano gifted to him by a grateful widower for his kindness in digging a grave for no charge because the man could not afford it. The memory of these objects, though they are long lost to Roseanne, uniquely present narrative moments where Roseanne is deeply and passionately attached to objects that represent her father's identity and, so too, hers as his daughter. Concurrently, these items are important because, to borrow Kenneth Haltman's wording, "in objects there can be read essential evidence of unconscious as well as conscious attitudes and beliefs, some specific to those objects' original makers and users as individuals, others latent in the larger cultural milieus in which those objects circulated" (9). In the following section I examine Roseanne's memories of her father's motorcycle and piano, which come to symbolize both intimate spaces (home) and other places and which both show us how Roseanne initially defines herself as Joe Clear's daughter (and

²² This is argument supported by and discussed in Neil Lazarus's "Cosmopolitanism and the Specificity of the Local in World Literature."

thus a daughter of the nation). This is important for the way it is contrasted, later in Roseanne's life, with other items that come to define her bid for selfhood.

The Secret Scripture begins, almost immediately, with Roseanne retelling her father's famous story about his Matchless motorbike.²³ The bike is an important symbol in defining Joe and Roseanne as a young daughter. Matchless motorcycles were manufactured, as noted in the heritage section of Matchless' webpage, in 1901 and all "were marked by a winged M on the tank, a symbol that shortly became synonymous with quality and a premium riding experience." No doubt, in addition, the winged M was a small but important symbol of *freedom* -- associated, of course, with flight and movement. For, as Roseanne retells her father's story, which entails a motorcycle race and a man he called the Indian angel, the rider in front of Joe Clear lost control of his bike while racing downhill. Joe watched as the Indian man began to crash and then saw

...a sight he could not and could never explain, which was the rider rising as if on wings, and crossing the huge wall in a swift and gentle movement, like the smooth glide of seagull in an upwind. For a moment, for a moment he thought indeed he saw a flash of wings, and never could read in his prayerbook again about angels without thinking of that extraordinary instance. (*The Secret Scripture* 10)

The story reflects for Roseanne and her father a type of "ragged gospel," in which otherness, survival, spirituality, and mobility become intertwined (11). Indeed, the

²³ The "Matchless is one of the oldest marques of British motorcycles, manufactured in Plumstead, London, between 1899 and 1966" (Wikipedia). See too, to corroborate this source, the Matchless webpage: <<http://www.matchlesslondon.com/en/heritage/>> accessed 9/28/15.

experience is so important to Joe Clear that Roseanne asserts it was “as if such an event were a reward to him for being alive” (11). The joy that Joe expresses in this event also, as Roseanne relates, provides her father with a happiness that “not only redeemed him, but drove him to stories, and keeps him even now alive in me, like a second more patient and more pleasing soul within my poor soul” (12). In a way not vastly different from the role played in *Burger’s Daughter* by fourteen-year old Rosa who carries coded messages back and forth from prison, we see in this passage how Roseanne dutifully carries on her father’s stories and, thus, values his ideologies.

Joe’s Matchless Motorbike, just as it represents otherness, travel, and movement, also resounds with local attachments in a very clear way: it is described as spending most of its days in the

...principal room in our little house, while already of narrow dimensions, we shared with two large objects, viz. the aforementioned motorbike which had to be kept out of the rain. It lived in our living room a quiet life as one might say, my father being able from his chair idly to run a chamois leather over the chrome when he wished. The other object which I want to mention is the little cottage upright piano, which had been bequeathed him by a grateful widower, as my father had dug a hole for this man’s wife at no charge, because the circumstances of the bereaved family had been straitened. (12)

The motorcycle is a curious intrusion on their small living space. Indeed if, as E. McClung Fleming asserts, “every culture ... is absolutely dependent on artifacts for its

survival and self-realization,” then readers must wonder about the placement of the Matchless motorcycle, a British made motorbike, in such a central place in the Clear household. In some ways, as the above passage makes clear, the motorcycle seems a “natural” part of the living room. The English machine is easily accepted by Joe and Roseanne (and Roseanne’s mother) as a fixture of their home and, thus, an acceptance of values and beliefs of English culture. However, the motorcycle is also abstracted from its intended use as a vehicle. The contradictions implied by the motorcycle as a British symbol -- representing both travel and otherness as in Joe’s famous racing story and the way the bike idly occupies and narrows the Clear family’s ability to live within their small home -- are relevant, for the way they present a backdrop for Roseanne’s sense of self as Joe’s daughter.

The motorbike is an allegory for Joe’s dispossession as the foundation of the Irish Free State divides him in terms of his loyalties. That is, throughout the novel he is attached to the global (which often takes on the guise of the colonial) not only through items like the motorbike, but so too through his debatable participation as a member of the Royal Irish Constabulary (RIC). The RIC, as Gülden Hatipoğlu notes in “Palimpsests of History in Sebastian Barry’s *The Secret Scripture*,” was Britain’s police force throughout the Anglo-Irish War of 1919-21 [and] following British withdrawal, most members of the RIC either joined the new police force of the Free State or ran the risk of being exterminated” (155).²⁴ Roseanne -- to the very end -- is insistent that her father was not part of RIC, but Barry complicates the reliability of her memory when Dr. Grene

²⁴ Hatipoğlu’s language of “extermination,” is particularly relevant to Joe’s story because Roseanne recalls that after he is fired from his position at the cemetery, he worked as a rat exterminator. Here we see, as in many commentaries on the novel, that Barry plays with the idea of the unreliable nature of memory.

comes across historical documents that affirm Joe's position in the British police force. Joe's connection to his motorcycle, then, symbolizes a larger discussion regarding the postcolonial identity of the Irish Free State. For, the motorcycle -- just like the colonial stronghold of the British -- no longer works. Yet, Joe loved "his country ... loved whatever in his mind he thought Ireland to be ... Ireland, the accidental place he loved" struggles to define his place and his identity in the same ways that postcolonial Ireland does (61-63). Joe dies, at the hands of the IRA, when Roseanne is only sixteen and it becomes Roseanne's task to carry forward his story -- his part, that is, in defining the nation as it is no longer defined from the outside (that is, since colonial space is always defined in terms of its relationship to the other -- the mother country -- her story, informed by memories of her father showcases a definition of the nation from the "inside").

The motorcycle is not the only item in the Clear household to present the narrative with notions of the local (something relegated to the spaces of home) and the global (an item associated with travel and crafted outside of Ireland). For, similar to Conrad's cottage in *Burger's Daughter*, the piano situated in Roseanne's childhood home is an item that allows Roseanne a chance to begin to imagine other places. She describes the piano as deeply rooted to her father and her home. The upright piano

had possibly never been worth a great sum, but it had the most beautiful tone for all that, and had never been played before it reached us, in as much as one could surmise that history from the state of the keys, which were pristine. There were scenes painted on the side panels, of places which were not Sligo as such, most

likely being scenes of an imaginary Italy or the like, but might have been all the same, being of mountains and rivers, with shepherds and shepherdesses standing about with their patient sheep. My father, having grown up in his own father's ministry, was able to play this lovely instrument ... there was room for me beside him on the stool [and] I soon by grace of my love for him and my own great joy in his ability began to pick up the rudiments of playing (12).

Echoing the Conrad's cottage in *Burger's Daughter*, the piano situated in the Clear household, is a physical item that allows Roseanne a chance to begin to imagine other places. The above passage, even as Roseanne begins to imagine places across the globe, concurrently brings along with it images of the local -- from the idea that the places "might have all been the same," to her place on the piano stool beside her father. Even after her father's death, physical items continue to be of great importance to Roseanne's memories. She moves away, however, from memories attached to items in her home to places and items outside of it. Her father's story, as noted above, carries forward in working to define the new postcolonial nation.

A Place Of Pilgrimage And A National Icon: Imaginary Places

But such is the magicianship of girls,
that they can transform mere clay into large and classic ideas.

~ *The Secret Scripture* (35)

The Secret Scripture never wanders far from the relationship between Roseanne and her father. Even after his death, as Roseanne takes up work at the Café Cairo, begins

a relationship with Tom McNulty (her future husband), meets Tom's brother Jack, and begins attending the cinema, Roseanne brings along -- in all of these experiences -- the "ragged gospel" she has inherited from her father. She transposes, that is, her father's deep desire to imagine other places, experiences and values, into her daily life -- a life that, because her father is no longer alive to provide for her, is one lived outside of the Clear home. Thus, even if the narrative details surrounding the café, Roseanne's relationship with the McNulty brothers, and her passion for Hollywood movies seem to stray from a discussion of the daughter-father dyad, I would contend that, much like Rosa's trip to Europe in *Burger's Daughter*, these narrative events are where we see Roseanne -- like a magician -- redefining (though not abolishing) her sense of identity as her father's daughter.²⁵ Specifically, then, because we see Roseanne becoming more aware of a world beyond her immediate locality, I argue that a partial cosmopolitanism helps us to see how she refashions her role as Joe Clear's daughter.²⁶

The waitressing job at Café Cairo is significant for the way it is tied to coexisting notions of travel and home as well as self and other. In this way, it mirrors Joe's Matchless Motorcycle. For, just as the motorbike is tied to the story of the Indian angel (i.e. otherness, travel and survival) and at the same time its placement in the Clear living room (i.e. self and local), the café presents Roseanne with "touches of an Egypt no one had ever seen" and so too it was one of the few *local* places where customers were

²⁵ A point reinforced, of course, by the fact that the novel never ceases in its exploration of the "real" story behind Joe Clear's death. Roseanne's psychiatrist, Dr. Greene, for example, digs through old historical documents to find all the possible portrayals of Joe's life/death.

²⁶ For, as Robert Spencer notes in *Cosmopolitan Criticism and Postcolonial Literature*, one of the footholds in a working definition of cosmopolitanism is "a penetrating sensitivity to the world beyond one's immediate milieu" (4).

“served [...] without criticism” (*The Secret Scripture* 128).²⁷ Further, in comparing the café and the motorcycle, in terms of their symbolic parallels, just as the motorcycle is attached to conflicting notions of movement and freedom and to the narrowing of the Clears’ ability to live in their small home, the café is also presented in contradictory ways. For, the café provides Roseanne with the wages to sustain herself after her father’s death and thus is positively attached to notions of “away” (symbolically through its name and also for the way it presents Roseanne with images of places and people beyond Irish borders). So, too, however -- as readers will recall, the novel is structured through either through Roseanne’s “Testimony of Herself,” which she writes down on scraps of paper and places beneath the floorboards in her tiny room at the Rosecommons psychiatric institution, or through Dr. Greene’s notes in his journal -- as an elderly Roseanne reflects on her time spend at the café, she writes that the memories bring about “some horrible feeling ... like [her] bones were turning to water, cold water” (125). Barry continues, then, to reinforce the importance of coexisting notions of (both positive and negative) of items and places that are both local and global. To emphasize this point, the present-day Roseanne, who spends the day in bed battling the feeling of her bones turning to water, observes as the custodian comes in to sweep the room that “[i]t is well known that human beings shed a rain of dead skin all the while. That brush of his must carry a little of all the hides of the patients here. As he scrapes it about in every room” and Roseanne then concludes, “I don’t know what that signifies” (126). Yet, when we consider Appiah’s notion of a partial cosmopolitanism, it becomes clear that Roseanne is working to develop her sense of self as concomitantly attached to the local and the global.

²⁷ Though, she admits there were no Catholics working there (129).

So, too, the relationship that Roseanne recalls with her future husband, Tom McNulty, and his brother, Jack, continues to instill a sense of conversations and associations across local and global boundaries. The brothers for Roseanne embody the “world” outside Irish borders -- for, despite their political leanings, Roseanne recalls how Tom’s love for jazz music (reminiscent, in some ways, to Joe Clear’s love for this piano) was influenced by both local and global artists -- like Cavan O’Connor (who, as Peter Cotes notes in an obituary written for O’Connor, was a well known Irish artist known for songs like “When I Leave the World Behind,” “I’ll Take You Home Again Kathleen,” and his signature, “I’m Only a Strolling Vagabond”) and American artists like Jelly Roll Morton and Louis Armstrong. Just as her father’s piano allowed Roseanne to imagine other places, so too Tom’s place as a musician allows Roseanne to continue to imagine places across the globe through she remains in her specific localities.

Though, Roseanne does not travel the globe -- her life, as she relates it, has been lived in her father’s home, her husband Tom’s home (until Father Gaunt sees her walking with another man and, because of Roseanne’s beauty, assumes the two are having an affair and begins annulment proceedings for the marriage), and Rosecommons -- it is worth pausing here to recall that, as Appiah believes:

... the cosmopolitan patriot [i.e. the partial cosmopolitan] can entertain the possibility of a world in which everyone is a rooted cosmopolitan, attached to a home of one’s own, with its own cultural particularities, but taking pleasure form the presence of other, different places that are home to other, different people.

(“Cosmopolitan Patriots” 618)

Appiah's description of taking pleasure from the presence of other places and people is an apt description of the way that Barry reconstructs Roseanne's identity in postcolonial Ireland. For example, in recalling both Tom and his brother, Jack, the narrative connects them to different forms of joy derived from music, travel and movies. Jack, as Roseanne recalls, possessed a sense of worldliness because of his travels to Africa and he had "some halo of Hollywood about him" (Barry 146). Additionally, when the McNulty brothers first visit the Café Cairo, they order China and Earl Grey tea. Pleasure -- through music, food, and film associated with places and people beyond Ireland -- abounds at every turn in the narrative.

Keeping Appiah's above notion of a partial cosmopolitanism in mind, when we read about Roseanne's obsession with Hollywood film, we see it representing a type of "ragged gospel" of her own making.²⁸ Just as with her father's story of the Indian angel, Roseanne recalls that the cinema provided her with great joy and comfort. She reflects that "the whole of Sligo in a damp crowd [went to the theater], all those different people and different degrees, paupers and princes, united by their enchantment" (Barry 173).²⁹ Though perhaps, her memories are tinted here with romanticism -- the movie theatre itself and the films, too, become expressions of Roseanne's belief in connecting on local and global levels with those around her. She mentions, for example, the films *Flying Down to Rio* (1933) and *Top Hat* (1935). *Flying Down To Rio* follows the story of an orchestra leader who leaves behind his band and travels to Brazil to pursue a beautiful woman. It is impossible not to see that the film, at once showcasing travel and other

²⁸ Roseanne refers to Fred Astaire noting that "[h]e was a cure. [...] he healed the halt and the blind. That's the gospel truth. St Fred. Fred the Redeemer" (186).

²⁹ Roseanne also notes "you could tell a lot about the state of the country from the quality of the insults at the Saturday night pictures" (*The Secret Scripture* 173).

places, possesses strong parallels to the local specificities of Roseanne's own life with Tom McNulty. In *Top Hat* an American dancer travels to London for a production and competes for the affection of a woman. The film includes the ever famous song "Cheek to Cheek" where the love interests closely dance together across a bridge into an empty ballroom and the female lead (played by Ginger Rogers) is expressed as particularly flexible, as indicated in the staging of her deep backbends. It would be difficult to imagine that the films were not chosen by Barry to represent an important component of Roseanne's bid for selfhood. A woman, beautiful and in love, who is ever-flexible to the narrative that scripts her role. Roseanne's deep love for the films is affirmed, once more, in a comment that showcases her awareness of and sensitivity to the world (albeit a constructed one) beyond Ireland: "Flying down to Rio. Top Hat. The man that ruled the country of the heart was no de Valera with his skinny, haunted face, but Fred Astaire, with his skinny, haunted face" (172).³⁰

In discussing the Café Cairo, Tom and Jack McNulty and Roseanne's love for Hollywood films, it is clear that there are significant symbolic narrative overlaps between the daughter-father relationship and a focus on the fusing of the local and the global. Even Roseanne's psychiatrist, Dr. Greene, in his evaluation of Roseanne's sanity, emphasizes that her life

³⁰ It is interesting, too, that Barry selects films only a decade after the first films with sound. In an online article on talking motion pictures, we're told that "[s]ound also influenced the behavior of movie patrons. During the silent film era, it was considered acceptable to talk while the movies played. Because people were allowed to voice their responses to the film, a common bond was forged among the audience when many patron expressed a shared reply. With talking pictures, however, audiences concentrated on hearing the movie, rather than those seated around them, leading many patrons to look down upon talking while the movie was playing. As Robert Sklar said in his book *Movie Made America*, "talking audiences for silent pictures became a silent audience for talking pictures" (53). <http://xroads.virginia.edu/~UG00/3on1/movies/talkies.html> It is worth noting, then, that Roseanne - speaking of films that occupy the beginning period of talkies, emphasizes the idea of "listening" across physical borders.

... spans everything, she is as much as we can know of our world, the last hundred years of it. She should be a place of pilgrimage and a national icon. But she lives nowhere and is nothing. She has no family and almost no nation ... a bit of paper blowing on the edge of the wasteland. (183)

Not only, then, in Roseanne's own bid for selfhood, but in the eyes of those around her (and significantly her doctor -- who is also, as we also find out in the final pages, her son) -- see her as crossing back and forth between local and global borders in defining herself.³¹ Roseanne, as a cosmo-postcolonial figure, experiences a struggle for selfhood that mirrors that of postcolonial Ireland. Indeed, her story suggests that as the nation continues -- long past independence -- to define and redefine a sense of national identity that there are "potentially destructive consequences in perpetuating the nationalist myth" (Hatipoğlu 159).

Conclusion

That both *Burger's Daughter* and *The Secret Scripture* focus on the reconstruction of daughterly identities based not on a complete disavowal of patriarchic inheritances, but rather on self-definitions that fuse the local and the global points out a new role for the once peripheral postcolonial narrative daughter. She can, that is, retain elements of her status as the dutiful daughter (tied to the ideologies of her home) and simultaneously, as this chapter has argued, reach beyond the borders of home (and home

³¹ After finding out that her marriage has been annulled by a false accusation of her unfaithfulness, Roseanne meets with Tom and Jack's brother Eneas and she spends the night with him, resulting in her pregnancy. Her son is taken from her and put up for adoption and, in a twist that many critics find unsatisfactory, Dr. Grene, while trying to establish the truth about Roseanne's father, comes across documents identifying Dr. Grene as Roseanne's son.

country) in her bid for selfhood. This redefinition, in which the most subordinate member of the family pushes against the most dominant member of the family, also indicates an important reorganization of the social order of the family and thus the post-colonial nation at large. As I will continue to expand upon in the following chapters, a partial cosmopolitanism allows us to see how these narrative daughters redefine themselves and position themselves within the post post-colonial nation.

CHAPTER III THE FEMALE HEIR OF THE BIG HOUSE

For our house is our corner of the world.

As has often been said, it is our first universe,
a real cosmos in every sense of the word.

~Gaston Bachelard, *The Poetics of Space*

Home is an architecture built on exclusions and inclusions. The walls, tall and sturdy or small and white washed, are at the same time interior (private) and exterior (public). Home is the place from which we travel into the larger, wider world and the place to which we return. Homes and home-countries, as Rosemary Marangoly George states, in *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction*, “are defined in the instances of confrontation with what is considered ‘not-home,’ with the foreign, with distance, and with all that resides outside its walls. Ultimately then, distance itself becomes difference” (4). Considering George’s definition, that the home (a private and local structure) is defined by confrontations with the foreign (that is, the public and the global), this chapter continues my argument that Kwame Anthony Appiah’s notion of a partial cosmopolitanism allows us to see a redrafting of the postcolonial daughter-figure and how that new figure represents changing identities of the new postcolonial

nation. Specifically, this chapter examines the daughters of Lisa Fugard's *Skinner's Drift* (2006) and William Trevor's *The Story of Lucy Gault* (2002) as they redraft their relationship to the house and, in doing so, reposition themselves as daughters and symbolically reimagine the post post-colonial nation.

In both African and Irish settler colonial cultures there are particular architectural dwellings that carry ideological and symbolic importance: the Cape Dutch Homestead and the Irish Big House. Before delving into my argument, I need to discuss the Cape Dutch Homestead and the Irish Big House, since both represent microcosms of colonial culture on the precipice of independence and both engage with the architecture of home as both a dwelling and a psychological construct. Though at times, as I will discuss below, their ideological importance overlaps, the two dwellings -- in appearance and their association with specific social classes -- could not be more different.

The Cape Dutch Homestead was a rural dwelling that often boasted a central entrance, a symmetrical facade, whitewashed walls, a thatched reed roof, and gables. The images below show common representations of the architectural style.



Fig. 1 Historical Dutch Homestead¹



Fig. 2 "The Big House," in Pretoria, during the course of erection 1909²

¹ Google Images: <http://usercontent2.hubimg.com/1129237_f496.jpg>

The Cape Dutch Homestead, though traditionally inhabited by Dutch farmers, became -- thanks in no small part to the diamond magnate cum politician Cecil John Rhodes -- an architecture appropriated by colonial powers.³ As British figures like Rhodes commissioned the restoration and thus the appropriation of the homestead, which had been a symbol of Dutch identity in South Africa, so, too, it came to represent an alignment of interests between the British and the Afrikaners. Nicholas Coetzer's detailed work in *Building Apartheid: On Architecture and Order in Imperial Cape Town* asserts that Cape Dutch homesteads "were icons of [a] 'common' European culture" between the British and the Afrikaners (21). This common culture, of course, was fictional. Yet, he continues, despite the fallacy of shared culture, the homestead became

[t]he symbolic representation of the new nation [...] to be formed through mutual custodianship of a set of buildings that neither the English nor the Afrikaner had so much as a hand in making -- like a feuding couple pragmatically ceasing hostilities to care for an abandoned baby on their doorstep. The "birth of a nation" a proxy, an abused orphan to be nurtured back to health. (21)

Coetzer identifies, in this passage, that the Cape Dutch Homestead became an important symbol for white unity. The homestead, then, was unmistakably defined by who is welcome and who is excluded (and thus, "foreign"). So, too, as the familial language

² Image is from Phyllis Scarnel Lean's *One Man in His Time -- A Pictorial Review of the Life of Jan Christian Smuts* <<http://www.heritageportal.co.za/article/home-known-throughout-south-africa-big-house>>.

³ For an in-depth look at the connections between Rhodes and Cape Dutch Homesteads (specifically Rhodes' employment of English architect Herbert Baker to restore Groót Schuur) see John Flint's *Cecil Rhodes*.

suggests, the homestead was engaged as a metaphor for the national family, setting up the British and the Afrikaners as the “parents” of a new colonial South Africa. This image, without a doubt, is complicated by the power hierarchies of colonial South Africa in which Afrikaners took a second seat until the 1930s, but, nonetheless, the structure of the Cape Dutch Homestead took on importance as a symbol of a shared unity of interests.⁴

Additionally, the Cape Dutch Homestead, because many of them were rural, represented an opportunity for colonizers to explore and assert their dominance over territory that they saw as a *terra nullius*. Discussions of the South African landscape, specifically the farm and plaasroman (the farm novel), are abundant in postcolonial scholarship. J. M. Coetzee, for instance, in *White Writing*, discusses the farm novels of Olive Schreiner and Pauline Smith in great detail. He quickly points out how, in Schreiner’s *The Story of an African Farm*, the land becomes a “microcosm of colonial South Africa: a tiny community set down in the midst of the vastness of nature” (65). It is advantageous, in regard to my overall argument, to compare Cape Dutch Architecture with the farm.⁵ For, Skinner’s Drift is not only the name of the novel, but so too the name of the farm owned by the van Rensburg family. The farm, like the Cape Dutch Homestead, is a rural space: it represents an alignment of interests and unity (based on who is welcome and who is excluded from the inside of the home) and it symbolizes forms of dominance over land and people. As such, Skinner’s Drift -- like Coetzee’s description of Schreiner’s work -- could also be termed a colonial microcosm, as it is

⁴ See Coetzee’s discussion of Cecil Rhodes and Herbert Baker’s work in using the Cape Dutch Homestead as a tool for both “flattering the Afrikaner elite and their ‘heritage,’” and concurrently presenting a pejorative tone in asserting their attempt “to recover the ‘lost’ civilization and early material culture of the original settlers” (22).

⁵ The Cape Dutch tradition can still be seen in many of the farmhouses in Wineland, see for example the images and commentary at <<http://www.sa-venues.com/attractionswc/capewineland-attractions.htm>>.

owned by Afrikaner Martin van Rensburg and his English wife, Lorraine and, so too, extending the microcosm the farm also employs and houses a variety of servants, children and grandchildren.

Similarly, in discussing *The Story of Lucy Gault*, the Irish Big House takes on symbolic importance. Vera Kreilkamp as noted in “The Novel of the Big House” states that the Irish Big House has “long asserted the political and economic ascendancy of a remote colonial power structure” (60). The Irish Big House was typically occupied by Protestant Anglo-Irish families, who, like the Dutch in South Africa, came to inhabit Northern Ireland through colonial settlement. That is, Protestant Anglo-Irish families (often called the “Ascendancy”) were, before coming to Ireland, English or Scots. Their Protestant religion (in contrast to the Catholicism of the traditional Celtic Irish) remains a marker of their settler origins. Similar in some ways to the Cape Dutch Homestead, the Irish Big House, as Jacqueline Genet explains, “began as a symbol of Norman dominance, [but] then became a symbol of English dominance” (ix).⁶ The Big House, as pictured below, was aptly named. Most were sprawling two story dwellings with high walls and vaulted ceilings.



Fig. 3 Irish Big House: Moorehall⁷



Fig. 4 W.B. Yeats visiting Coole with George Moore (owner of Moorehall)⁸

⁶ The Irish Big House dates back to around 1170 (Genet ix).

⁷ Google Images: <<http://www.theirishstory.com/wp-content/uploads/2011/06/moore-hall-intact.bmp>>

⁸ Fig. 4 Shows W. B. Yeats visiting George Moore, who owned Moorehall. Yeats wrote about the Big House as part of his longing for the Anglo-Irish class. See too, Genet’s “Yeats and the Big Houses” in *The*

The high walls of the Big House were largely successful at partitioning the Protestant Ascendancy from Catholic/Celtic Irish culture and politics. As Kersti Tarien Powell remarks, the Big House began its literary emergence in landmark texts such as Maria Edgeworth's *Castle Rackrent* (1800), authors began to "examine the life of the Protestant landholders from the late eighteenth century to the founding of the Irish Free State. Frequently the house (often dilapidated or under attack) becomes the symbol of anxieties and uncertainties that governed the life of the Protestant Ascendancy" (115). The Big House, as in *The Story of Lucy Gault*, becomes a garrison in need of constant policing. It bears the weight of the Ascendancy's growing sense of isolation and symbolizes, as Genet notes, a "crucible in which two civilisations failed to melt and yet [became] inseparably bound together" (18).

The Cape Dutch Homestead and the Irish Big House, as dwellings, symbols, and psychological spaces, are central to my analysis of *Skinner's Drift* and *The Story of Lucy Gault*. Both novels, I contend, present daughters as navigating and re-rooting their sense of identity through memories of their childhood homes -- memories that frequently fuse together home and the daughter-father dyad. I contend that both young girls -- Eva van Rensburg and Lucy Gault -- construct home, the ultimate symbol of the local, as intimately attached to their fathers. In Fugard's novel, for instance, Eva's story vacillates between memories of her childhood on her father's South African farm, *Skinner's Drift*, and her present day life in which she returns to South Africa to tend to her ailing father. So, too, Lucy's narrative, in Trevor's *The Story of Lucy Gault*, centers on her father's decision to abandon their home (which Lucy refuses to do) and, many years later, the

Big House in Ireland: Reality and Representation. Image of Yeats and Moore taken from <<http://www.oreillydesign.com>>.

relationship between the daughter and father after he returns to Ireland. Fugard and Trevor, then, tightly knit together the threads between home, home-country, and the daughter-father dyad. As both narratives take up these threads, I argue that they do so in order to reorganize the role of the daughter-figure in the home and, by extension, the postcolonial nation.

In the following sections I first examine Fugard's novel for the way it establishes a firm link between the notion of home and the daughter-father relationship, the way that Skinner's *Drift* conjures colonial images and thus presents an opportunity for Eva's story to be read both as suggesting a redefinition of her position as Martin's daughter *and* as a postcolonial daughter of South Africa. Then, once again using the lens of a partial cosmopolitanism, I examine how Eva reorganizes her sense of home and home-country as connected to both the local and the global. Ultimately, such a reading allows us to see how Eva -- as daughter of an Afrikaner father and an English mother -- redrafts her relationship to the national house. Both partial cosmopolitan daughters, I will ultimately show, are parallel to the national postcolonial struggle for identity.

Skinner's Drift:

Home Is Where The Story Begins

Fugard, herself an expatriate daughter of South Africa and the daughter of South African playwright Athol Fugard (both of whom are citizens of South Africa and the United States), captures the tone of apartheid in her 2006 novel *Skinner's Drift*.⁹ The year before the novel was published, the then Deputy President, Jacob Zuma, was charged with both corruption (for accepting a bribe in connection with an arms deal in

⁹ Athol Fugard is best known for his play "'Master Harold' and the Boys..." (1982) and his novel *Tsotsi* (1980).

1999) and rape charges (for sexually assaulting a woman in his home). Zuma was eventually acquitted on both charges and he went on to run for president. In his campaign he leaned on his history as a member of the ANC and reached back to his anti-apartheid work and the decade he served in prison for his dissidence, alongside Nelson Mandela, on Robben Island. The turmoil and controversy surrounding Zuma, who won the bid for president in 2009 and was re-elected in 2014, continues to this day.¹⁰ Fugard's novel does not directly engage with contemporary politics, but considering the political events of the year preceding the publication of *Skinner's Drift* -- all of which circle around political corruption and the misuse of institutionalized power -- it is not surprising that *Skinner's Drift* looks back to both a history of turmoil in the 1980s and to the tenor of South Africa in 1997, only three years after the formal end of apartheid.

Fugard entwines the notions of the misuse of power, father, and home (including home-country) throughout *Skinner's Drift*. The title of the novel suggests, from the very start, that Eva van Rensburg's story is inextricably linked to her Afrikaner father, Martin, and to his farm, Skinner's Drift. The narrative begins as Eva returns home in 1997, after a decade away, to South Africa. Her journey is weighted with childhood memories and a secret -- the murder of a black child -- that she has kept on behalf of her father. Just as the title of the novel links Eva to her father and to her home, so too it is worth noting that Eva's story only begins because she must return to her home-country and tend to her father in his final stages of life. Aboard the flight back to South Africa Eva is filled with "a sodden longing for what used to be home. She wiped her eyes with a blue South African Airways blanket. She was crying for her father, because of her father. [...] It had

¹⁰For more on Zuma's current legal troubles regarding the use of state funds in making significant renovations to his home, see: <<http://www.nytimes.com/2016/04/01/world/africa/south-africa-court-president-jacob-zuma.html>>.

been ten years since she had left the country, and left her father” (2-3). In these passages Fugard works fastidiously to draw our attention to the three equally important and intertwined triple threads of home, home-country, and the daughter-father dyad.¹¹

As Fugard continues to weave together these three threads (home, home-country, and the daughter-father relationship), she presents Eva as recollecting her childhood home, as a psychological construct, as relying -- almost entirely -- on Martin. Eva imagines Skinner’s Drift -- that is, her father -- as her “first universe.” This point becomes clear when Eva looks back on the childhood hunting trips she went on with her father. The excursions always began with a ritual: Martin sliding “his keys across the table [...], his signal for her to get his rifle from the cabinet in the office” (39). Eva dutifully obeys her father (ignoring her mother’s distaste for their nighttime hunting trips). Resolutely, as the narrative suggests, Eva’s sense of belonging relies on Martin. This is further emphasized from her mother Lorraine’s point of view, for, as Eva observes, while reading through some of her mother’s old diary entries, Lorraine expresses her feelings that it felt “as though just Martin and Eva lived on Skinner’s Drift” (130).¹² Home, for Eva, begins as a shard posture of belonging with Martin.

The hunting trips, just as they weave together the notion of home with the daughter-father duo, also conjure images of colonial control and domination. Skinner’s Drift received its name, for example, after a group of men, including a French naturalist

¹¹ Though *Skinner’s Drift*, was favorably received and named a notable book in 2006 by the *New York Times*, the novel has received scant critical attention and no one, to date, has discussed Eva’s relationship to her father and to her home. Critical attention on the novel has limited itself to the following: Mairi Emma Neeves’ “Apartheid Haunts: Postcolonial Trauma in Lisa Fugard’s *Skinner’s Drift*,” which draws a connection between post-traumatic stress disorder and postcolonial trauma and Lisa Propst’s “Redefining Shared Narrative in Lisa Fugard’s *Skinner’s Drift* and Zoe Wicomb’s *Playing in the Light*,” which speaks to the relevance of the shared narrative structure of the novel.

¹² For readers unfamiliar with the novel, the structure of the narrative volleys back and forth in presenting Eva’s memories, her present day narrative (during which she reads through Lorraine’s diaries), and the point of view of Ezekiel, a hired African worker on the farm.

and a handful of African skinners (responsible for skinning and tanning the hides of animals), went on a three-day hunting excursion and instead of traveling onward after shooting a multitude of animals, decided instead to drink to excess and continue the hunt by shooting the scavengers that were drawn to the pile of rotting animals (138). Martin's farm came to be called Skinner's Drift, then, because of "all the skinning that happened at that ford" (139). The extremely unpleasant images of the story bring to mind themes of colonial domination over the land (including people and animals), exploration of the interior, and a vision of South Africa -- specifically, here, the Limpopo Valley on which Skinner's Drift is set -- as a terra nullius. My point here is to suggest that because Fugard concurrently invokes colonial themes alongside the private hunting trips taken by Eva and Martin, we can read the threads of home and the daughter-father relationship as simultaneously redefining Eva's identity as Martin's daughter and Eva's identity as a postcolonial daughter of South Africa. Thus, as I will explore in the next section, when Martin murders a small black child on one of their hunting trips, and as Eva subsequently shifts away from Martin and away from her physical home, so too we can read this reorganization as suggesting a redefinition of Eva's sense of belonging in the national house. That is, just as Eva looks to expand her affiliations beyond the walls of her home, she symbolically suggests that the post post-colonial nation must also seek a reordering of identity that looks beyond the patriarchal footholds of nationalism and anti-colonialism.

For Eva, as suggested above, home is more than a geographical location; it is also a posture of shared belonging and a psychological construct linked to her father. This definition of home is, perhaps, of little surprise. However, it does remind us that home is

defined as overwhelmingly *local*. When Eva begins to move away from her father -- after a particularly dreadful hunting trip, during which Martin willfully murders the black child -- it is telling that she draws herself toward people and places that are, to return to George's language, "not-home." The moment which pulls Eva away from Martin begins when the duo is heading home after one of their late night hunting trips. Despite Eva's cries not to shoot, Martin "fires at it" and he pushes his daughter to the floor and exits the bakkie (43).

He was standing in front of it when he heard the gasping, and he fired again. But that ugly gasping sound continued, and he was furious, was on the verge of firing for a third time, when he realized the sound came from behind him. He turned to find his daughter's terrified eyes. Terrified and terrifying, as if they'd become unmoored, were floating toward him. He couldn't hold her gaze and quickly swung his head away, only to be blinded by the bakkie's headlights. He felt off balance [...] the ground seeming to shift under his feet. The gasping stopped, and he knew Eva had moved away. She hadn't brushed past him, but he felt something flowing from himself. A part of him was leaving. [...] He looked down to see Eva scratching at the ground, throwing sand and dry leaves onto the small body. He yanked her to her feet and slapped her across the face. Eyes now eerily calm stared back at him as he reached for her cold hand [...]. (43)¹³

¹³ When Martin shoots the child, the description is one of fear of his daughter (43). This is reminiscent of John McGahern's *Amongst Women* in which the first line of the novel avers: "As he weakened, Moran

These moments in Eva's narrative are telling -- not simply for the way the event disconnects Eva from her father, as represented by her "unmoored" eyes -- but so too for the way that Martin confuses Eva's "ugly gasping sound" with the sound of the small black child. The association between the murdered child and Eva forecasts her journey -- a journey that requires Eva to re-imagine her sense of identity as linked to more than biological ties. As Eva and Martin return home after the horrific hunting trip, Eva retreats to her room, and she recalls feeling something that "felt far more frightening [than the murder itself], the sense that her father had cast her out of his world" (277). This disentanglement pushes Eva, as I will discuss below, toward seeing one of the workers on the farm, Ezekiel, as a make-shift father figure and thus realigns Eva's definition of home and, ultimately, home-country.

For Eva, redrafting the definition of home -- a construct, as noted at the start of this chapter, that often relies upon considerations of what is "not-home" (i.e. that which is outside the dwelling walls and labeled as Other) -- begins when she shifts her attention to Ezekiel. Ezekiel, an African worker on Skinner's Drift, lives with his family in outbuildings on the farm. He becomes an important figure for Eva in that, as her frustrations with Martin grow, he becomes like a father-figure to her. As I will examine below, Eva confides in Ezekiel, she convinces him to bury the animals (and the black child) that her father kills during their hunting trips and the two establish a complex but loving relationship. Eva's connection to Ezekiel, in a very literal way, shifts her attention outward and away from the interior walls of her home (the local) to the peripheral buildings located on Skinner's Drift. This might seem like a small shift, to be sure, but

became afraid of his daughters" (1).

because Eva -- as a daughter and a child -- has limited access to power and space within the hierarchies of the novel, it is I would contend an important shift.

As my argument, overall for this chapter, is that a partial cosmopolitanism illuminates how Eva redefines her role as her father's daughter and as a daughter of South Africa, I would like to pause momentarily in my discussion of the novel and reflect on the notion of the local and the global. Martin, as I have argued, embodies Eva's notion of home -- the ultimate symbol of the local. Ezekiel, as a South African, is not "global" in the sense that he resides outside South African borders, but rather he comes to represent a form of the global or the "foreign" in that he is excluded the van Rensburg home. I am not suggesting in making this link that Ezekiel embodies the global in regard to travel or even, as in the previous chapters, to the physical items ascribed to his character. Rather, in connecting Ezekiel to notions of the global I am working to expand upon George's notion, as stated in the introductory paragraph of this chapter, that home is defined by what is "not-home." Though I recognize that George's theory does not fit exactly, it is useful in analyzing the way that Ezekiel compels Eva to shift her sense of self from biological ties to affiliations, which as George relates, citing Edward Said's work in *The World, the Text and the Critic*, "are links forged with institutions, associations, communities and other social creations" that reside *outside* the home (16). Therefore, though I concede that Ezekiel is clearly part of the local (in an obvious and literal way), I also contend -- because he is excluded from Eva's original construction of "home" (embodied solely by Martin) and because Ezekiel is historically excluded from the Afrikaner and British construction of home-country -- that he plays a large part in Eva's confrontation with what is, to her, considered other and "foreign."

Returning, then, to Eva's shifting attention and connection to Ezekiel, Fugard presents their paring as one that blurs the lines between "home" and "not-home" (that is, the local and the global). Eva enlists Ezekiel -- only a short time before Martin murders the small and unnamed black child -- to help her in burying the remains of the animals left in the wake of her father's hunting trips. During one of their secret burials, Eva becomes angry with Ezekiel for not wanting to touch the body of one of the animals and she soundly hits her horse with a riding crop. In fear Ezekiel yells out "Naledi!," addressing Eva by the Sotho name he has given her (83). Ezekiel, Fugard writes, was so found of Eva that she

[...] was the only white child that Lefu had so honored with a Sotho name, Naledi being his word for "star." And fifty years ago Lefu's grandmother had given five-year-old Lefu a white-world name, one that would not baffle his future employers. "Ezekiel," Eva said, "I want you to dig a hole for me. I will give you one rand." Lefu nodded. He would do anything for his Naledi; he would especially dig a hole for one extra rand. (60)

Fugard establishes, here, a tender daughter-father-like relationship between Ezekiel (Lefu) and Eva (Naledi). Ezekiel names Eva, just as a parent would and in the first of the above passages, Ezekiel calls out her Sotho name because of his concern for her safety as her horse rears up with its "hooves dangerously close to her face" and because of her ill-tempered response to his decision not to touch the body of the dead animal (83). Like a father, that is, he scolds her and extending this familial-like relationship Eva responds by saying "I'm sorry [...] Please [...] You think I'm horrid. I know you do. But I hate it here

so much, I hate my parents, I hate having to ...” She looked at him for several seconds, her gray eyes searching before she lowered them, saying, “I’m sorry, Ezekiel” (84). Her apology is significant, I believe, because in the same breath it expresses Eva’s remorse *and* it blurs the boundaries of “home” and “not-home.” That is, Eva shifts her affiliations -- once tied solely to Martin -- to Ezekiel. He is an outsider both in terms of his skin color and the fact that he lives in the outbuildings on the farm, but he becomes Eva’s confidant. She tells him her father’s secrets, confessing “[y]ou know that my father is shooting these animals” (70). This confession, of course, looms over the narrative when Eva -- knowing her words are untrue -- tries to convince Ezekiel that the black child, murdered by her father, is just the body of another jackal.

Eva and Martin both attempt to push away their involvement in the murder of the child by referring to the small body as “it” or pretending the child is just another predatory animal encroaching on their land. Their anxieties, of course, mirror the colonial fear of the Other. Yet, while complicit in the murder by keeping it a secret, Eva rebels against her sense of patriarchal belonging. A group of soldiers, having been posted to maintain the borders of Skinner’s Drift, come to visit the van Rensburg family and Martin -- who stutters -- jokes that he is “N-n-not yet sure if d-daughter is English or *regte Afrikaner*,” or “real” Afrikaner, and Eva, without hesitation, declares “English” (109). Eva, who is not particularly close to her mother and who has recently confided in Ezekiel that she “hates her parents,” claims her mother’s heritage -- perhaps not so much for what doing so symbolizes in regard to political associations, but more so because it verbally denounces her father. It sets her apart from him, his world, and his sense of the national house. Eva struggles to separate herself from Martin and her patriarchal legacy, a

point made clear when she and Ezekiel argue over the body of the child Martin has murdered. When Ezekiel finds the body he decides to bring Eva to see it and says “You must please,” he tells her, “come and look” (97). When Eva refuses to go with him, Ezekiel turns away, “berating himself for being so foolish as to think he could confide in her. And there she was [suddenly], right behind him, breathing fast, pleading with him to tell her what was going on” (97). As they come in view of the body Eva tries to, as noted above, convince Ezekiel it is just another jackal. As Ezekiel suggests going to the police, Eva threatens him: “You think they’ll believe you? [...] Don’t you dare say anything. Don’t you dare!” She cried, and she ran off in tears” (98). The passages indicate, for Eva, a struggle to come to terms with turning her back on her father (knowing full well that he is at fault). She comes face to face, that is, with a local (private) story -- the murder committed by her father -- that also represents a grand narrative in the colonial history of South Africa.

It is not, however, until Eva begins to travel and returns home as an adult that we see her come to redefine her identity as Martin’s daughter, as Ezekiel’s make-shift daughter and as a new postcolonial daughter of South Africa. Eva’s return home forces her, one last time, to reconsider her sense of self and her affiliations. It is this process of thinking through affiliations, as noted by Emily Johansen in *Cosmopolitanism and Place: Spatial Forms in Contemporary Anglophone Literature*, that scholars like Mitchell Cohen and Appiah highlight as one way to imagine “what a rooted [i.e. a partial] cosmopolitanism could look like” (9). That is, thinking through affiliations highlights a connection to the local (often through forms of nationalism and/or patriotism) and simultaneously, as Appiah often suggests, it highlights the limitations of such

connections. The daughter-father dyad of Eva and Martin is important, of course, to an understanding of home and so too in understanding the national house. In this final section discussing *Skinner's Drift* I look more closely at how such a view of a partial cosmopolitanism, in terms of redefining her sense of affiliations, allows us to see Eva as redefining her sense of belonging as rooted to both the local and the global. In this, we see Eva grappling with her sense of self and feelings of guilt and a of responsibility, which parallels with a sense of the nation as it struggles to reimagine an identity -- which, as symbolically suggested by Eva's character, may hinge upon the ability to see itself as more than a mere counter-force against colonialism -- in the post-apartheid era.

As I have argued above, though Ezekiel is part of the local -- in that he is South African -- he is both excluded from Eva's construction of home, which is embodied by Martin, and excluded from the Afrikaner and British construction of the Rensburg's idea of the national house -- and, therefore, for Eva, Ezekiel is part of that which is considered other and "foreign." In this way, I contend, Martin represents Eva's sense of local attachments and Ezekiel embodies a form of the global. Thus, as Fugard draws Eva into a daughter-father relationship with both men, so too she places Eva in a position where she must decide how to define her adult self. The novel suggests, nodding to the creation of new postcolonial position for the daughter-figure, that Eva re-roots herself in both the local and the global. For example, Eva does return to the farm and she does take care of her father, but so too she returns to Ezekiel with an apology and, ultimately, she gives up control of the secret shared by Martin, Ezekiel, and herself.

Martin, who once defined Eva's sense of home, no longer resides on *Skinner's*

Drift. The home and the farm are now occupied by Ezekiel and his family. Upon visiting her father in the hospital Eva observes that:

Her father's hands sat like two frightened creatures in his lap. They were smaller than she remembered, the fingers tapered, and the nails had been cleaned up in the hospital. [...] "Dad – I went for a walk last night. I was on the farm, and I went to see the river." Her voice, quiet at first, gathered in strength, and she drew one last picture of Skinner's Drift for him, for herself. It was late afternoon, and she followed one of the footpaths meandering across the floodplain. It took her over an hour to reach the Limpopo. After every few steps she stopped, to listen, to feel the damp river air on her skin. Silence and space hung like golden weights between the riverine trees, the ana trees laden with pods about to lose their leaves, and the nyalas barely able to top their branches from caressing the earth, like women bowing down, skirts trailing across the ground. When she reached the river, she splashed through the warm shallow pools, all that remained of the previous summer's rains. (287)

This passage indicates that Martin diminishes in the eyes of his daughter. He has grown old and Eva, for the first time, pictures Skinner's Drift without Martin. Without the murder. He is no longer her definition of home. Therefore, though critics like Probst argue that Eva's return to South Africa indicates a "return to the family network," it is, I would argue, clear that Eva does not limit this network to Martin alone (204). Indeed,

Martin is no longer -- physically or psychologically -- the master of Skinner's Drift. Eva does not, in any way, lay claim to her lineage; rather she returns to Ezekiel. As Martin lies silent in his hospital bed, Fugard shifts the narrative back and forth between Eva, Ezekiel, and his grandson, Mpho.

Eva's return to Ezekiel and her apology to him speaks not only to the grand narrative of history (i.e. The Truth and Reconciliation Act), but so too it speaks to her sense of having redefined her role as Martin's daughter. Eva no longer agrees to keep her father's secret. She accepts, that is, her part in the history of post-apartheid South Africa. As Eva meets her make-shift father-figure once again, she blurts out "I want to say I'm sorry... and I know that's not enough... it's not nearly..." (283). Though he does not, at first, want to speak about the murder of the child, Ezekiel says

[...] I remember how frightened you looked [...] I am not stupid, I know what I am looking at. And I think, did Naledi do this, is that why she is telling me it is a jackal? But I know her and she is good. I think she is lying because she does not want someone else to get in trouble. And I know then it is the baas who has done something. This is what I tell myself when I am angry, when I do not understand how a child can be left like an animal. How can she do this, I ask, and the answer is always, because he is her father. (284)

Ezekiel's words are true, of course. Her apology is not, as she notes, enough. In a final note of reconciliation -- of working to bridge the gap between home and not home -- Eva gives up control of the secret. She gives up, that is, her father. For Ezekiel has told the story to his grandson Mpho and he, in turn, writes it down to give to the Truth and

Reconciliation Commission. It begins with the bolded statement “MARTIN VAN RENSBURG SHOT AN AFRIKAN CHILD ON THE FARM CALLED SKINNER’S DRIFT” (269). Eva resists the urge to stop Mpho from turning in the story. In both her apology to Ezekiel and her unwillingness to stop the story of the murder from becoming public, Eva redefines her relationship to her father, to Ezekiel, to her home and her home-country.

Fugard, forecasting a new postcolonial role for the daughter-figure, employs Eva in bridging the space between the local (i.e. home and blood relations) and the global (the othered and the foreign). The novel, published in 2006, uses the architecture of the house and the family metaphor to imagine the continued struggle of the nation to define itself. In the year Fugard’s novel was published, the “born free generation” (those born after the end of apartheid in 1994) had yet to enter into their teens. In this sense, like Eva, the nation was on the cusp of coming of age. *Skinner’s Drift* symbolically suggests, through Eva and her father, the continued work needed to move South Africa’s sense of self closer to that of “the rainbow nation.”¹⁴

The Story Of Lucy Gault:

Redefining Home

Similar to *Skinner’s Drift*, the year before the publication of *The Story of Lucy Gault* saw some noteworthy historical moments. For instance, in 2001, more than 7,000 people rallied together for the reburial of ten men -- members of the IRA -- who were executed for actions against the British in the 1920s. Some, as noted in an article by

¹⁴ Even as the “born free generation” went to the polls in 2014 to cast their votes, journalist David Smith quotes those same voters as noting that “the rainbow nation is still a theory” (“South Africans vote in first election for ‘born free’ generation” <<http://www.theguardian.com/world/2014/may/07/south-africans-first-election-born-free-born-after-apartheid>>).

Rosie Cowan in *The Guardian*, felt that the event was a strategic political ploy by the Fianna Fail party to cash in “on national sentiment in the run-up to a general election” and others “felt it was insensitive to pay tribute to the tradition of violent republicanism [...] with the Northern Ireland peace process at such a delicate stage.”¹⁵ So, too, in 2001, the RUC (The Royal Ulster Constabulary, which had been the police force in Northern Ireland since 1922) was replaced by the Police Service of Northern Ireland (PSNI). Though, as with Fugard’s work, Trevor does not engage directly with these moments in history, they offer readers an indication that even though the novel itself is set in the 1920s, the history surrounding of the War of Independence and the Troubles continues to linger, both politically and emotionally.

The Story of Lucy Gault, like Fugard’s novel, reaches back to a tumultuous moment in history and it engages with the triple threads of home, home-country, and the daughter-father dyad. The Irish Big House, as noted in my earlier discussion, became a symbol for the anxieties and uncertainties of the Ascendancy. For, as Mary Fitzgerald-Hoyt notes,

throughout the nineteenth and early twentieth centuries, the Big House culture began to erode due to economic and political changes. The declining power of the Anglo-Irish and the emergence of an independent, Catholic-dominated state was reflected in the fates of the buildings themselves: many were destroyed in the Civil War of the 1920s or in later decades [...].
(79-80)

¹⁵ See Cowan’s article: <<http://www.theguardian.com/uk/2001/oct/15/northernireland.ireland>>.

Reflecting this history, Trevor's novel offers a nod to the historical and literary tradition of the Big House. The story, which places eight-year old Lucy Gault at its center, begins in Ireland in 1921 and showcases the anxieties of the Anglo-Irish family caught in the conflicts involving the Irish Republican Army (IRA) and the British. The Gault household is occupied by Lucy's mother, English born Heloise, and her father, Captain Everard Gault.¹⁶ Heloise believes her presence in the house, due to her English origins, intensifies local hostilities; and she and her husband fear that members of the IRA are planning to "fire the house" (3). Almost immediately, then, Trevor foregrounds the importance of home and home-country within the novel and so too, as with the Eva and Martin in *Skinner's Drift*, the daughter-father relationship -- though strained -- takes on value. For, as Lucy's parents fear an attack on their home, it is Captain Gault who "fired a single shot from an upstairs window and then watched [as] three figures scuttl[ed] off, the wounded one assisted by his companions" (3). This shot -- much like Martin's murder of the small child on *Skinner's Drift* -- becomes an event that, ultimately, casts Lucy out of her father's world. Fearing reprisals, the Gaults make the final decision to abandon their home in Lahardane (and Ireland as a whole). Lucy, however, runs into the woods to hide, in the hopes that at finding her missing everything "would be different" and they would, seeing her resolve, decide to remain in Ireland (25). However, as Lucy treks into the woods she becomes entangled in the roots of a fallen tree and is unable to free herself. Despite an exhaustive search no one is able to find the young girl and, upon finding a scrap of her clothing on a local beach, her parents believe that Lucy has drowned (by her

¹⁶ His origins "in Ireland had centuries ago misted over Previously of Norfolk -- so it was believed within the family, although without much certainty" (*Lucy Gault* 4). Yet, later in the novel "not knowing in that moment [when a stranger asks if he is English] what he was [he paused and then] he shook his head. 'No, I'm an Irishman'" (147).

own hand) in the sea. In their grief they follow through with their plans to leave Ireland, and it is not until Heloise's death, many years later, that Captain Gault returns to Lahardane to find Lucy still alive (for, she survived in the woods by eating berries that had fallen near her).

The Story of Lucy Gault nimbly weaves together these threads of home (the Big House), home-country (as represented by Lucy's ardent desire to remain in Ireland) and the daughter-father dyad. Lucy is forced -- living in the Big House without her parents -- to redefine her notions of home and belonging. In exploring this redefinition, a partial cosmopolitanism allows us to see that Lucy, who once overvalued her home (i.e. her sense of the local) begins to redraft her relationship to the Big House by reimagining her relationship to the larger world through books, her relationship with a young man named Ralph, her father's return to Ireland and her later meetings with Horhan, the man injured by her father's bullet. Ultimately, I will argue, a partial cosmopolitanism illuminates that Lucy not only, as Fitzgerald-Hoyt asserts, "subvert[s] the popular use of female icons to symbolise Ireland itself," but so too, as Lucy redrafts her role as a postcolonial daughter-figure -- a role that hinges upon a burgeoning awareness and valuing of the both the local and the global, she also suggests a post post-colonial national identity that looks beyond sole allegiance to nationalism as a counter-balance to colonial power (201).

Books And Love

It is easy to imagine that the journey across physical borders defines the cosmopolite. Yet, as I argue in the first chapter of this dissertation, movement need not be a compulsory element of cosmopolitanism. To define physical travel as obligatory to the

term is, at the very least, offensive for the way it outfits the elite. Furthermore, those who are driven out of their homes -- by political violence and war, for example -- may indeed not feel the “freedom” implied by the term. Thus, I argue, though Lucy remains isolated behind the walls of her home for much of the novel, she takes part in an internal journey in which she expands her sense of the world, in part, by reading a multitude of books that she takes from her father’s study.

Shortly after Heloise and Captain Gault leave Lahardane, Henry -- one of the hired hands who was asked to keep watch over the estate -- accidentally comes across Lucy, still entangled in the tree roots, in the woods. When Henry sees the small girl he observes that “the child’s lips were stained with blackberry juice. There was a sick look about her, her cheeks fallen in, dark hallows beneath her eyes, her hair as ragged as a tinker’s” (40). The descriptive passage, as Fitzgerald-Hoyt points out, “is a chilling echo of Famine-era accounts of starving children, but here the Big House child becomes a reincarnation of the Famine child,” a curious subversion of roles, to be sure, but one that forecasts the blurring of Lucy’s sense of identity (199). For instance, Lucy’s refusal to leave Ireland can be read as representing an ardent sentiment of nationalism and, importantly, indicates the dangers of a national identity that closes itself off and retreats inward. This inward looking view begins to shift when Henry takes Lucy back to the Big House and he and Bridget -- another worker who stayed on to look after the Gault home - - reopen the Big House, move Lucy back in to her room, and then they too take up residence in the house in order to look after Lucy. During this time, a grief-stricken Captain Gault and Heloise decide to travel across Europe and not return to England as planned (and, thus, no one is able to contact them to share the news of Lucy’s survival).

Lucy retreats behind the walls of the Big House and we are told that she

...began to read the books in the drawing-room bookcases. All of them were old, their spines familiar for as long as she could remember. But when she opened them she was drawn into a world of novelty, into other centuries and other places, into romance and complicated relationships, into the lives of people as different as Rosa Dartle and Giles Winterborne, into bleak London fog and the sun of Madagascar. (78)

Trevor, in this passage, carefully contrasts the idea of the local with that of other places and times. Lucy withdraws behind the walls of the Big House -- into the narrow and sheltered space of the drawing room -- and the spines of the books, like the house itself, are items Lucy deems familiar. Yet, the act of reading involves encountering thoughts, views, characters and narratives that are not our own.¹⁷ For Lucy, then, reading draws her imagination to a world beyond the rocks, trees and cliffs of Lahardane. For the first time in the novel her sight and her imagination are drawn outward.

Trevor acknowledges with the term “novelty,” in the above passage, that Lucy’s reading positions her as an intellectual tourist.¹⁸ However negative this term might seem, it is worth asking how the newly orphaned nine-year old might otherwise encounter alterity. Indeed, it is just as relevant to raise the point that all communities (local and global), as Benedict Anderson reminds us, are important for the way they are imagined.

¹⁷ See *Cosmopolitanism and the Literary Imagination* (2015) by Cyrus R.K. Patell.

¹⁸ See too Bruce Robbins’ discussion of reading and cosmopolitanism in *Comparative Cosmopolitanism*. Additionally, Emily Johansen, in *Cosmopolitanism and Spatial Forms in Contemporary Anglophone Literature*, discusses how reading -- though “not a desirable end point [...] can act as a powerful source of the “raw material” necessary for forms of cosmopolitics (30).

Thus, the fact that the books Lucy reads allow her the opportunity to picture people and lives beyond her own experiences does not mean that she has stumbled into a form of enlightened knowledge about those people. Rather it symbolizes her *willingness* to encounter ideas, people, and places that reside outside her sense of the local. This is something that, prior to being lost in the woods Lucy was unwilling -- perhaps, unable -- to do. Trevor tells us that as Lucy reflected upon the idea of leaving Lahardane, “she wondered where they would go, and could not bear the thought of somewhere that was impossible to imagine” (10). It is, therefore, important that Lucy is drawn to imagine a world beyond the Big House through the act of reading.

The novels that Lucy reads become relevant to the way Trevor suggests a redrafting of her sense of self as attached to both the local and the global. That is, as Lucy begins to identify bits and pieces of herself in the lives of the characters she encounters, so too she stumbles upon a growing awareness of the world beyond Lahardane. For example, Lucy identifies with Rosa Dartle of Charles Dickens’ *David Copperfield*. Both are scarred orphans -- Lucy, after being trapped by the tree root in the woods, is left with a permanent limp. Additionally, Thomas Hardy’s *The Woodlanders*, which involves a father’s disapproval of a daughter’s first love, mirrors the conflict between Captain Gault’s decision to leave Ireland and Lucy’s unyielding desire to remain. For, as Lucy herself admits years after the event in the woods, the Big House and the land of Lahardane were her first love. She says, “I was in love then, too -- with trees and rocks and pools and footprints on the sand. Was I possessed [...]? I have always thought that I was” (118). Indeed, the books that Lucy reads stress her local attachments and a growing awareness of the grand narratives of history. As Ellen McWilliams points out, in

Architectures of Exile and Self-Exile in Contemporary Irish Fiction, just as Lucy's reading, secluded behind the walls of the big house, stresses a continued attachment to the local, so too her reading *material* showcases a growing awareness of history:

The books that Lucy takes from her father's library are all [...] significant in some way. [...] Thackeray, author of *Vanity Fair*, also produced a sketchbook of pre-famine Ireland, which vacillates between admiration of the noble savagery of the natives and abhorrence at their backwardness. In *Jane Eyre*, another novel favoured by Lucy (2003, p. 118), Rochester forces a confession of love from Jane, by threatening to place her in a new position as governess in the less than welcoming-sounding Bitternut Lodge in Connaught, while Lady Morgan's *Florence McCarthy: An Irish Tale* (2003, p. 126), like *The Wild Irish Girl*, is a defense of Ireland's honour and an attack on the English oppressor. (151)

As McWilliams points out, the novels littered throughout the drawing room stress not only a focus on people and places outside of Lucy's experiences, but so too they foreground -- much like the history of the Big House itself -- the conflicts of colonialism, the hierarchy of the home, and the struggle for Irish freedom. Thus, just as reading draws Lucy's imagination outward, Trevor also uses the books to suggest that as Lucy redefines her position in the Big House she is concurrently redefining her role as a postcolonial daughter. Furthermore, the texts also indicate, as hinted at in the above passage by McWilliams, a parallel struggle of the post post-colonial nation as it works to define itself beyond the insufficient binaries of colonized and colonizer.

The drawing room books allow Lucy, as detailed above, to first *imagine* the world beyond Lahardane and then the narrative pushes her beyond the walls of the Big House and into the arms of her second great love: Ralph. Though their relationship is fleeting -- for, Lucy, despite loving Ralph, rejects his proposal because of the guilt she feels in losing her parents -- it turns Lucy's sights even further beyond her local environment. That is, as Ralph enlists in the Second World War, Lucy begins to walk to "Kilauran to buy an *Irish Times* and read about what was happening" (130). Concern for Ralph's safety, while a soldier abroad, pulls Lucy out from behind the enclosed drawing room walls. As she reads Ralph's letters which detail his global travel, and as she reads newspapers, we see the local and the global collide for Lucy. Her reading interests begin to shift and she starts collecting more books. However, instead of working to connect the narratives to her own life, as she has done previously, she begins to wonder who once owned the volumes. For instance, Lucy comes across a book in which "*Alfred M. Beale* was inscribed [...] and Lucy made herself wonder who that had been. *Monkstown Lodge, 1858*. Only Canon Crosbie of all the people she had ever known would have been alive in 1858; musing through names and faces, she could think of no one else" (149). Lucy's focus on the previous owners of the books show her growing interest in working to imagine the lives of others and how those lives might be connected to her own history. It is a small gesture, to be sure, but as Fitzgerald-Hoyt affirms, "Trevor has so often noted, the "small gesture" is important" (196). Lucy's reading practices, I argue, become her first mode of imagining alterity.

In this final section I examine the return of Lucy's father and the ways that Big House and the home-country are redefined by the female heir. I examine, first, the

relationship between Lucy and her father upon his return to Ireland and then how Lucy predicts the Big House will become a hotel for travelers. My goal in this discussion is to highlight how a partial cosmopolitanism helps us to see Lucy's redefinition of the Big House and how, through this repetition, she symbolically suggests the struggle of a post post-colonial redefinition of Ireland.

The years that Lucy spends reading, tucked away behind the walls of her father's drawing room, may indeed reflect the symbolism of the Big House and the Ascendency's growing sense of isolation, but so too those years of reading shift Lucy's position in the Big House -- a point made clear when her father returns to Ireland. Upon leaving Lahardane, Lucy's parents traveled aimlessly and, in their grief-stricken wandering, never made contact with Heloise's relatives in England, and thus could never be notified when Lucy was found. Years later, after Heloise dies, Captain Gault returns to Ireland and finds out, at long last, that his daughter is alive. Upon his return, he is saddened by what he perceives to be Lucy's "seclusion in th[e] gaunt old house, and it concerned him that she never went in to Enniseala, that as an adult she had never walked in its long main street, [...] Did she not wish to shop in better shops than the general store in Kilaوران?" (165). So, Captain Gault purchases a car "to rescue his daughter from her isolation," he encourages her to accompany him to the cinema, and as time passes he tells her about his life with Heloise in Italy and wonders aloud if they might travel there together to visit her grave (166). Yet, the daughter-father bond that Captain Gault so readily tries to rekindle, never quite catches fire. We're told that

[h]is instinct when in his daughter's company was to reach out for
her hand, seeking the child she'd been, as if in touching her he

would somehow find what had been lost to him. But the instinct was each time stifled. "Lahardane is yours," he said clumsily insisted instead, any statement seeming better than none at all. "I am a visitor." (155)

Such a statement of inheritance, is, however, meaningless. Lahardane has, after all, been *hers* since her parents abandoned the home many years before. However, the passage does point out, as McWilliams' contends, that "daughters matter as much as wives, replacing or even displacing the longed-for son and heir. Lucy owns the title of the novel and the main part of the narrative" (146). Lucy is the heir of the Big House and has, for years, lived in it with Henry and Bridget. The house -- returning to George's notion that homes are defined equally by what is contained within their walls and by what is considered outside and, thus, foreign -- no longer possesses such boundaries. Her father, for instance, has been displaced and Henry and Bridget have taken up residence in the Big House. As the boundaries of the house have changed, Lucy's sense of self as her father's daughter has also shifted. She placates her father -- accompanying him to the cinema and listening to his stories, even telling him that someday they will travel together to Italy, but Captain Gault dies and, similar in some ways to Eva in *Skinner's Drift*, he diminishes. Certainly, their renewed relationship confirms that if, as Edith Somerville has said in *The Big House of Inver*, "[d]aughters were only pawns in the game of life, cyphers that required a masculine figure in front of them to give them value," then Lucy is a daughter of an entirely different kind (42).

In her later years, an old woman herself, Lucy predicts that the Big House will become a hotel. The Big House, once a symbol of English dominance, becomes a site for

travelers. Trevor relates that as Lucy “lay sleepless and the transformation lingered: a cocktail bar, a noisy dining-room, numbers on the bedroom doors. She doesn’t mind. It doesn’t matter. People coming from all over, travelers like never before; that is the way in Ireland now” (225). It is because Lucy has abandoned her childhood sense of the local -- once tied exclusively to her home -- and has begun to enter the world of middle-class Catholic Ireland [by reconciling with Horhan, the man her father shot from their upstairs window], that Lucy’s notion of home and home-country are redrafted in Trevor’s novel. The Big House, as Trevor subverts it, is not in decay and will live on as a part of local history *and* as a part of lives of the global travelers who visit. This image of the Big House strands in contrast, for example, to novels such as J.G. Farrell’s *The Troubles* where we are introduced to a daughter of an English veteran. In Farrell’s novel we see a “shell-shocked” father and a daughter dying of a rare blood disease and their house is in decay. However, with Lucy we do not see the decline of the house. Rather from the very start we are told that Lucy kept up the house exactly as it had been before her parents’ departure. So too Lucy’s narrative stands in contrast to daughter focused narratives like Aidan Higgins’s *Langrishe, Go Down* (1966) in which the daughters follow the decline of the household and dreams of better times as “all goes away” (78). Though, like the common big house novels, we do see the decline of colonial control, the novel does not dwell on this (we are told, for instance, that the boys who were planning to burn down the Big House, including Horhan, were not part of a political group, they were just young vandals). The novel symbolically reimagines the national house as including others -- it suggests the complex and yet necessary diversities integral to the Irish nation as it continues to define itself as a post post-colonial space.

Conclusion

In both *Skinner's Drift* and *The Story of Lucy Gault* the idea of home as a physical and psychological dwelling is redrafted. Fugard and Trevor, in writing the stories of Eva and Lucy, present breaks in the daughter-father relationship that require the young girls to reconsider their definitions of home. Though reading the novels through the lens of a partial cosmopolitanism is not an exact fit, it does allow us to read the way in which the daughter figure navigates away from traditional and peripheral representations and away from their patriarchal inheritances. This, in turn, also puts forward the daughter as symbolically suggesting that as the nation struggles to define itself it must, like these daughters, think beyond the binaries of colonialism and anti-colonialism. That is, Eva and Lucy, because their homes represent microcosms of colonial culture on the brink of independence, suggest that the post post-colonial nation can -- and should -- work to define itself as more than a mere counter-force to colonial powers (i.e. they suggest there is no necessary divide between the local -- that is, an ardent nationalism and the retreat back to a fictional pre-colonial identity -- and the global, which is often viewed as representative of colonialism. Indeed, both Fugard and Trevor suggest a very different role for the daughter-figure and thus for the post-independence era nation -- a role that is no longer confined to peripheral (read: marginal) spaces and one that blurs the boundaries between home and not-home as a way of reestablishing a sense of agency.

CHAPTER IV
THE DADDY GAP: DAUGHTERS WITH ABSENTEE FATHERS

At the turn of the millennium,
might it be possible to imagine
another without doing violence to
one's object of description?

~ Shameem Black, *Fiction Across Borders*

When I think of imagining alterity within the context of the daughter-father relationship, as in the previous chapter's discussion of William Trevor's *The Story of Lucy Gault*, I inevitably think of characters like Jasmine from the animated Disney film *Aladdin* (1992). The film portrays Jasmine, the sole heir to her father's kingdom in the Eastern city of Agribah, in need of saving. Aladdin, of course, is the "good guy" (curiously light-skinned and chasing a destiny that mirrors the "American Dream") who combats the evil (not so light-skinned) Jafar. The film, though a love story, uses the daughter-father dyad as a catapult into the core of the narrative. After all, it is precisely because the Sultan denies Jasmine her freedom that she sneaks into the city and meets Aladdin. Numerous scholars, like Erin Addison in "Saving Other Women from Other Men," have discussed this film in regard to Edward Said's notion of Orientalism, pointing out that the film is a clear and succinct example of how imagining alterity (the West creating an

image of the East) can be a form of representational violence. It is not surprising, when we consider such examples, that imagining the Other is often suspect in postcolonial discourse.¹ Colonialism not only involved the appropriation of territory and resources, but it also entailed violent reductions and translations of living people. The question, as the epigraph above poses, is this: is it *possible* to imagine others of any shape and form without such violent reductions?

Engaging with this question, in part, this chapter examines Jennifer Johnston's *The Old Jest* (1973) and Nadine Gordimer's *The Lying Days* (1953). As I continue to argue that a partial cosmopolitanism helps us to understand how the postcolonial daughter figure is given a new postcolonial identity -- one reliant upon both the local and the global -- I also argue that these daughterly roles are redrafted through the act of imaging alterity. Though imaging Others is often (and I would add should be) suspect, so too, as Shameem Black argues in *Fiction Across Borders: Imagining the Lives of Others in Late Twentieth-Century Novels*, there are many recent works in which characters engage in a process of imagining the experiences of others in such a way that, ultimately, the narratives express an "openness toward social difference and [a] challenge... [to once] debilitating political hierarchies" (4). Imagining alterity, then, *can* also be a tool *against* epistemic violence because, as Black argues, "the act of imagining others requires actively reimagining one's own social location" (42).² And reimagining one's social location leads to a reconsideration of how others are like us and are part of what shapes our sense of identity and self-awareness. In *The Old Jest* and *The Lying Days* we see

¹ See for example Edward Said's *Orientalism* and Gayatri Spivak's "Can the Subaltern Speak?"

² This idea echoes ideas outlined by Ashis Nandy in his 1983 work *The Intimate Enemy: Loss and Recovery of the Self under Colonialism*, in which he points out that decolonization, like colonization, starts at "home" (29).

daughters imagining alterity. They imagine the perspectives of others through their connections to and estrangements from their father figures, which is important ultimately for the way that it repositions them, not only in regard to the daughter-father dyad, but for the way it suggests a new role for the daughter in the postcolonial nation.

Unlike other chapters in this dissertation, this chapter sets the daughterly stories of Johnston's Nancy and Gordimer's Helen apart because their characters' fathers' are (much like Jasmine's in *Aladdin*), are either physically or emotionally absent.³ Even with this fatherly absence the daughter-father relationship plays a significant role in the way that both daughters *imagine* alterity. Johnston's novel, though it is set in a ten-day span in August of 1920, was written in 1973 in the midst of The Troubles. That year saw the first official sovereignty referendum, the Border Poll, which polled voters on the question of whether Northern Ireland should remain a part of the United Kingdom or unite with the Republic of Ireland. Overwhelmingly, the vote was against a United Ireland.⁴ Alongside the many legislative decisions made in 1973, the violence of The Troubles persisted (including two IRA bombings in London) and there were continued arrests of IRA members.⁵ It is, then, no small reach to see parallels between the struggles of Johnston's era and the story of young Nancy Gulliver in *The Old Jest*. Nancy befriends a mysterious stranger and becomes unintentionally involved in the political conflicts between the English and the Irish. The year 1920, when the novel is set, was a violent and bloody year in the War of Independence, and it was the year that The Government of Ireland Act was

³ Though I do not dwell on the film in my analysis *Aladdin* presents unique overlaps in regard to the daughter-father dyad as discussed in this chapter. Sultan Hamed, Jasmine's father, is easily overpowered both by Aladdin's charms and the evil Jafar and for most of the film is kept under Jafar's spell and thus the Sultan is very much absent in regard to Jasmine's narrative. So too, as scholars have argued, Jasmine (and thus the female body) is fought over by Aladdin (representing the West) and Jafar (representing the East).

⁴ See: <http://news.bbc.co.uk/onthisday/hi/dates/stories/march/9/newsid_2516000/2516477.stm>.

⁵ Brendan Anderson's *Joe Cahill: A Life in the IRA*, presents an interesting discussion of Joe Cahill, a prominent member of the IRA who was arrested in 1973 for suspicion of trafficking arms.

passed and Ireland was partitioned, as Marie Coleman notes in *The Irish Revolution: 1916-1923*, “into two home rule entities to be called Northern Ireland [...] and Southern Ireland” (99). It is fitting, then, that Johnston’s coming-of-age novel showcases eighteen-year-old Nancy, who lives with her aunt and grandfather, as an orphan caught between two worlds. Nancy’s deceased father, Robert, is entirely absent from the narrative, yet she spends much of her life searching the faces of middle-aged men hoping to find him. The stranger that Nancy meets, Angus Barry, happens to be a fugitive Irish Republican Army (IRA) rebel and it is, oddly enough, in him that she identifies a father figure.⁶

So too, in Gordimer’s *The Lying Days*, which is set against the backdrop of social unrest during the 1930s and 1940s in South Africa, was published in 1953. Though this year was relatively quiet in terms of grand historical events, the publication of *The Lying Days* followed a wave of the first large scale apartheid laws. For instance, in 1950, South Africa endured the passing of laws such as: the Population Registration Act, the Group Areas Act, and the Immorality Act. These acts formalized racial classification, introduced pass cards and racially segregated living areas, and not only prohibited but made it a criminal offense to engage in sexual relationships between races. This history is apparent in *The Lying Days* and in the life of Helen Shaw as she comes of age in a small mining community in Atherton, South Africa. Gordimer’s novel follows Helen from her narrow life on the mine to her work in Johannesburg to her travels in Europe. Helens’ father, a key figure in the mining community, plays a significant role though he is absent from much of her story. Each turn down dusty roads and cluttered city streets, I will argue, shows Helen as seeking approval and refuge in her father and simultaneously developing

⁶ As Coleman notes in her analysis of IRA the overwhelming majority of members with Roman Catholic, most were literate and educated, and the IRA managed to recruit across a variety of social classes (74).

a growing awareness of the African lives that surround her. By reading these daughters as figures who, in their quest to define themselves in the postcolonial nation, straddle both the local and the global, this chapter will argue that the daughters imagine the perspectives of others through their connections to and estrangements from their fathers. By observing how Johnston and Gordimer craft their narrative daughters as partial cosmopolitans, we see each daughter figure as balancing what we might term a cosmo-postcolonial identity (that is, a sense of self that is equally committed to the global and the local). This cosmo-postcolonial identity, as noted in previous chapters and in the introduction, is significant not only because it suggests that daughters are no longer relegated to the background of the national family script, but so too because -- at long last -- it provides daughters an opportunity to work against their traditional role as “objects of national definitions” and instead define themselves (Boehmer 108). Ultimately, this shift in the role of the daughter figure is symbolic of the new postcolonial nation. For, the post-independence nation symbolized by these daughters also shrugs off the legacy of the former colonized as a family of “children ruled over by a white [colonial] father” (McClintock 358).

The Old Jest :

Imagining The Stranger As A Father

Maybe in Forty years' time I will like to know that
the sun was shining on the day I first began to look at the world.

~The Old Jest (6)

The Old Jest, set in the late summer months of 1920 near Dublin, presents readers with the coming of age story of both a young girl and the Irish nation. The beginning of

the twentieth century in Ireland teemed with violent conflict. In 1920 alone, Ireland saw the deployment of British paramilitary police units, most famously the “Black and Tans,” and, on August 9 (only four short days before the beginning of Johnston’s novel, which spans a short ten-day period in the life of young Nancy Gulliver), British Parliament passed the Restoration of Order in Ireland Act (ROIA). As Coleman notes, the aim of the ROIA was to increase the conviction rates of cases involving nationalist rebels and to widen the number of crimes that would incur the death penalty. Furthermore, the act also “contained provisions for the imposition of curfews and restrictions on the use of motor transport [in addition to] suppressing the Dáil courts” (70).⁷ Nancy, Johnston’s focal character, begins her story on her eighteenth birthday on August 5, 1920. Set against the violent political backdrop of the struggle for independence, Nancy begins writing in a journal she has purchased for herself. She imagines other places, even though they are just “grey lumps[s] in the distance,” and how the same beams of sunlight that touch her also reaches those distant far away places (5). Nancy’s language is telling. She imagines the sunlight, for instance, as shining “*everywhere*, not just on this stretch of the east coast of Ireland, but in Cork, Skibbereen, Belfast, Galway and Kilkenny ... Even in England, where I have never been, the sun is shining” (5). In these first reflections, Johnston shows that, though Nancy is physically grounded in the local, her attention and imagination are shifting and this alteration, importantly, includes a growing awareness of both local and global attachments (represented here as Ireland and England). Yet it is not until Nancy meets Angus Barry -- a man who becomes a father figure to her -- that she truly begins to imagine her role as a partial cosmopolitan. As she begins to connect to Barry (a man

⁷ The courts were fully independent and fully sovereign government agencies to revolt against British rule. See, Heather Laird’s *Subversive Law in Ireland: 1879-1920: From Unwritten Law to Dail Courts*.

whose name and background she does not know), it is her fondness for him, I will argue, that results in her willingness to imagine alterity (even as it is located within “local” borders). It is this process of imagining of others that showcases Nancy, a daughter of the Ascendancy, as taking on a new role in the national house. The national house, as I have noted in previous chapters, is a metaphor coined by Elleke Boehmer, which invokes the “big house” concept I discuss in my last chapter to convey the “inherited and correlated structures of both the family and the nation-state” (*Stories* 107).

In order to illustrate my argument, I will begin by presenting an analysis of Nancy’s secret hideaway -- a small hut on the beach where, slipping away from the Big House, her Aunt Mary, and her grandfather, Nancy goes to daydream and to journal. The hut is a space that is concurrently home and not home.⁸ As Nancy fixes up the space with pilfered items from the Big House, in part it reflects her own home. Yet, though at first the small hideaway is an intensely private dwelling, Nancy also comes to share it with the mysterious stranger, Angus Barry. The hut, therefore, becomes an important liminal space in the novel because it is in sharing the hut with Barry that Nancy begins to imagine the stranger (i.e. the other) as a father-figure. After analyzing the importance of the hut I will then examine the daughter-father relationship that emerges between Barry and Nancy. Ultimately, through examining both the hut and the relationship, my aim is to point out how Johnston drafts Nancy’s identity as a partial cosmopolitan and thus repositions her affiliations to the Anglo-Irish community and redefines her role as a postcolonial daughter. And by redefining the daughter’s role through Nancy, I will ultimately argue, the novel redefines the “daughter” Ireland and its relationship to its

⁸ My discussion here employs, as in my previous chapter, Rosemary Marangoly George’s definition of home as based on inclusion and exclusion. A point further discussed by *Nations without Nationalism* (1993) by Julia Kristeva.

parent, England, as part of imagining the new post-colonial state that is both global and local.

Home, But Not Home

The beachside hut that Nancy lovingly retreats to throughout *The Old Jest* suggests concurrent waves of isolation and distance and a sense of connection to the wider world. It is on her eighteenth birthday that Nancy quietly breaks away from a party thrown in her honor and walks to a deserted hut she had found on an unpopulated portion of the beach on “a wild spring day” (16). In her journal she pens the following detailed description:

[...] the beach stretched for about two miles. It was a narrow strip of gray stones and coarse sand which shelved fairly steeply into the sea. The movement of the waves threw a million pebbles inwards and then pulled them away again from the land, eternally grinding, polishing, sucking and spewing. There was never silence, even on the calmest day. The railway line rose severely behind the beach, protecting the fields from the frequently angry sea, decorated only by the singing poles that accrued the telegraph wires down the coast. [...] If you managed to reach the point you could see as far as your eyes would let you [...] the hut was about half a mile beyond the point. [It] was cleverly hidden among the granite blocks, which protected it from the sea wind. It was a rectangular wooden hut with a sloping roof. ... The waves tore at the shore and the wind sang gloriously in the telegraph wires. (15)

Nancy's description of the walk to the secret hut suggests isolation and distance -- the trek is, as she tells us above, an arduous two-mile journey and the hut itself is concealed safely away behind granite blocks. At the same time, her description speaks to a sense of connection -- from the constant movement and clamor of the sea to the intrusion of the railway lines and the presence of the telegraph wires. Johnston carefully situates the hut, at least from Nancy's point of view, as both local and global. The image reverberates as part of the local (literally placed in a geographical space that Nancy has access to) and as part of the global as indicated by the proximity of the hut to the railway lines and the "singing" telegraph lines (indicative of communication across and beyond local borders). The hut, then, is both private and public. Local and global. Home, but not home. It is a liminal space where Nancy imagines -- after encountering Angus Barry -- and works to conceptualize the lives and experiences of others.

Johnston uses the secret hut as liminal space in which the lines between self and other and private and public are blurred. Specifically, she does this by introducing the mysterious stranger to the private dwelling. At first, as noted above, the hut appears as a solitary, isolated space, but Nancy soon discovers that "someone had been there" (34). She reacts to what she feels is an invasion of her private space by penning a note that reads "Dear sir, I would be grateful if you didn't come here again. This is a very private and personal property. Yours sincerely Nancy Gulliver" (35). In response the stranger pins an unsigned note to the door of the hut:

I will endeavor not to disturb you again. I hope you find everything today as you would wish to; no more cigarette ends, no stale air. I must say I am happy at your choice of books. What a piece of luck

to find mental as well as physical sanctuary! I thank you. I also respect your famous name. Like he who held it before you were even thought of, I would claim to be a class of traveling man. (37)

The note generates in Nancy a desire to meet the stranger. Her curiosity is stirred, perhaps because the message references her “famous name,” and the narrative, then, establishes an ambiguous connection between the stranger and Nancy’s family. Though it is not entirely clear who the stranger is referencing, it is likely that the note refers to Nancy’s father, Robert. Though the novel presents only passing snippets of information about Robert we are told that “[h]e was a travelling sort of man” (138). The overlap in Johnston’s phrasing, a narrative move that is mirrored throughout the novel, as I will later discuss, draws a connection between Nancy’s father and the mysterious stranger. In doing so, Johnston forecasts an alignment of alterity and sameness. Further, even the pin that is used to attach the note to the door of the hut, reminds Nancy of the “long gold cravat pin, like the one that Uncle Gabriel used to pin through his stock on hunting days. Carefully she stuck it in the front of her shirt” (37). In a striking, succinct, and understated way, Johnston hints here at the idea of connecting the other with the self. That is, by taking the pin from the door Nancy experiences, even before meeting the stranger, a feeling of connection. She associates the stranger, as an unknown other, with her family and her own sense of self.

Johnston further emphasizes the blurring of boundaries (self and other, private and public) and reinforces the hut as a liminal space when she depicts Nancy’s decision to meet the stranger. Unafraid of who she might meet -- which is interesting, as it is clear that Nancy is aware of the social turmoil surrounding her, noting very early in her

narrative that “[t]here always seems to have been a war. ... Even in this small village people have been killed” -- Nancy opens the door of the hut and shouts out that she wants to meet the mysterious stranger (6). Waiting for a reply, Nancy “sway[s] slightly to balance herself” (38). This description of Nancy speaks to what Homi Bhabha terms a sense of “unhomeliness.” Bhabha notes that to “be unhomed is not to be homeless” rather, it is a displacement in which “the borders of the home and the world become confused; and, uncannily, the private and the public become a part of each other, forcing upon us a vision that is as divided as it is disorienting” (13).⁹ In these passages, surrounding the hut and the “intrusion” of the stranger, we see Johnston beginning to blur the lines between home and the world, and private and public and, in doing so, she lays the groundwork for Nancy’s role as a partial cosmopolitan, which I will discuss in the following section.

Stranger And Father

I sat ... near the open terrace door, ... notes spread out around me,
drawing connections between events that lay far apart
but which seemed to me to be of the same order.

~ W.G. Sebald, *Vertigo*

Johnston’s narrative, as I will discuss in this section, persists in drawing connections between the stranger, later identified as Angus Barry, and Nancy’s father, Robert. In doing so, the novel foregrounds the importance of Nancy’s budding role as a partial cosmopolitan. I will begin this section by first pausing to reiterate, in part, my claim that travel is not a necessary component of a partial cosmopolitanism. Next,

⁹ Bhabha, though he uses the term vernacular cosmopolitanism in his work, proffers strikingly similar points to Appiah’s notion of a partial cosmopolitanism.

drawing together various examples of the comparisons Johnston provides between Barry and Robert, I will discuss how Nancy -- in picturing Barry as a father figure -- begins to imagine alterity. Ultimately, I contend that these discussions highlight Nancy as a partial cosmopolitan, which is important for the way that it suggests a redefinition of Nancy's relationship in the national house and a redefinition of Nancy as symbol of the national house.

Before delving back into the narrative details of Johnston's *The Old Jest*, I would like to pause briefly to reiterate my claim -- one raised in my first chapter -- that travel is not necessary in defining a partial cosmopolitanism. The term "cosmopolitanism" as an adjective indicates, as Jeremy Waldron suggests in "What is Cosmopolitan?," "a way of being in the world, a way of constructing an identity for oneself that is different from, and arguably opposed to, the idea of belonging to or devotion to or immersion in a particular culture" (227). Nancy, in Johnston's novel, embodies this use of the term. For, though Nancy does not travel outside of Ireland, her desire to identify with Barry's life stories and to imagine him (a stranger) as her father, illuminates a blurring of the local and the global.¹⁰ For instance, when Nancy first meets Barry, the narrative juxtaposes and aligns notions of rootedness (i.e. the local) with the ultimate image of the cosmopolite (i.e. the traveler who claims no one locality as their own). Nancy observes, as she catches her first glimpse of the stranger, that "His feet were bare and had the stringy look of the roots of some old tree that had worked their way up out of the ground" (38). Simultaneously, as she creates the image of the stranger as an uprooted tree, the man affirms that he is "a traveler ... just a passing stranger" (38). As readers were told that this stranger also once

¹⁰ Appiah reminds us in "The Case for Contamination" that a partial cosmopolitanism begins by focusing on individuals, "not on nations, tribes or 'peoples'" (1).

lived near the Gulliver's Big House and visited, as a child, the hut on the beach. He is, based on these descriptions, attached to both the local and the global -- for his history suggests a familiarity with the town and surrounding areas and yet, at the same time, Johnston presents him as a rootless traveler -- and he also represents both other and same.¹¹ In meeting Barry and in imagining his life experiences, Nancy, as I will continue to expand upon in the following sections, works through a new construction of her own identity in a way that is, at the very least, opposed to her cultural milieu as part of the Anglo-Irish Ascendancy.

Returning to an analysis of the novel, I will now examine the persistent connections Johnston makes between the stranger, Angus Barry, and Nancy's father, Robert. My aim is to show how these connections draw together the concept of the other (as attached to the idea of difference -- social, political, national, ethnic, etc.) and the self, which ultimately recasts Nancy's role in the national house. That is, in comparing Barry and Robert, Nancy begins to imagine herself as the stranger's daughter and, after Barry is murdered, her affiliations -- both to her family and to the nation -- shift.

Nancy is an orphan, who lives with her aunt and grandfather in a declining Big House, but the idea of knowing who her father is permeates her story.¹² She tells us, for example, that "I have no parents. [...] There has never been any trace of my father in my life. [...] Since the age of about ten I have looked for him. I have stared at middle-aged men as they passed me in the street or sat opposite me in the train (6-7). Nancy is never

¹¹ For a brief discussion of Barry as stranger and same see Heather Ingman's *Twentieth-century Fiction by Irish Women: Nation and Gender* (2007).

¹² It is worth noting too that Barry describes himself as an orphan (*The Old Jest* 52). In making both Nancy and Barry orphans Johnston's novel suggests, I believe, underscores the importance of reading this particular novel as a national allegory. That is, their individual struggles of self-definition (esp. in the case of Nancy) overlap with the struggle of the nation to define itself after the War of Independence.

given any details as to how her father died and so despite having been told by her family that her father is deceased, she continues to search the faces of those she see passes in the hopes of finding someone who mirrors what she imagines her father might have been like. So, upon meeting the stranger at the hut for the second time, Nancy peers at the man -- who has refused to give her his name -- and she questions:

“Your name isn’t Robert, by any chance?” [...]

“Not that I can recall.[...]”

“My father was called Robert.”

He roared with laughter. After a moment she laughed too, and their laughter and the wind shook the little hut.

“Ah now, ah, come on now, Nancy, you’re not blaming me for that?”

“Why not? *Why not you?*” (54-55)¹³

Though Barry is not Nancy’s birth father, their relationship grows and he becomes like a father figure to her. At his request, Nancy keeps his presence at the hut a secret. She brings him food, they tell stories to one another, they reflect on her family, and Barry eventually shares his own political beliefs with Nancy. Their closeness and the way that Nancy takes care of Barry (bringing him food and small comfort items) invokes that of the daughter-father dyad.

Even Nancy’s interactions with her grandfather reinforce a link between Barry and Robert. Her grandfather, aged and infirm, spends much of his time sitting in his chair

¹³ So too Nancy tells us that she has searched his features for any semblance of her father: “He has none of my features; I examine them minutely when I think he isn’t watching me. ... common sense tells me that it would be a ridiculous coincidence to meet one’s father under such circumstances. I still wonder” (OJ 80).

looking out the window. On the day of her birthday, shortly before Nancy notices that someone had been inside the hut other than herself, her grandfather says, “I saw Robert on the line this morning” (13). Nancy, of course, quickly dismisses his comment, but later on, as she walks to the hut, she questions:

Who had moved him to remember? No one. Probably some figure in his mind, out of the mist of the past. Peering through time. Anyway he was potty. If one had to choose a name for a father, one wouldn't choose Robert. Oh no. Something a little more exotic perhaps. Constantine or Artemis, or heroic, like Alexander. Why should he be dead? I don't see it like that. (18)

Unbeknownst to Nancy, Angus Barry has been traveling in the area near the railway line where her grandfather claims to have seen Robert. As evidenced by the above examples, comparisons between the two men abound throughout the novel.

The Old Jest continues to connect Robert and Barry in a myriad of ways and Nancy, in the process, begins to imagine Barry as her father. As referenced in the passage above, when Nancy reflects on Robert she professes that she would have named him something more “exotic” or “heroic,” and, in a move that conflates the two figures, Nancy decides (because Barry refuses to tell her his name) to name him herself and declares:

“I know what I will call you.”

“What would that be, Miss Gulliver?”

“Cassius.”

“Charming.” His voice was ironic.

“Because you have a lean and hungry look.”

“He came to a sticky end . . . ‘So often shall the knot of us be called / The men that gave their country liberty.’”

“Who said that?”

“Caius Cassius.”

“The beastly conspirator.” (73)

In whimsically naming him Cassius, Nancy positions Barry in the role she had imagined for her father. She claims him. So, too, Caius Cassius, “the beastly conspirator,” portrayed in Shakespeare’s *Julius Caesar*, possesses traits similar to those given to Barry and Robert. For instance, both Nancy’s father and Barry are described as violent revolutionaries. Nancy’s grandfather notes that “Robert was a Bolshevist ... or an anarchist or a socialist or something infernal like that. I said to him once, I suppose you’ll murder us all in our beds one night” (88).¹⁴ Similarly, when English soldiers appear at the Big House in a search for Barry, they describe him as “... an organizer. An invisible man. A vicious, ruthless rebel” (156). Like Cassius, Barry is indeed plotting against despot forces. Cassius, who took part in the plot to assassinate Caesar, was -- as Nancy accurately notes -- distrusted for his “lean and hungry look” and because he “thinks too much: such men are dangerous” (Shakespeare I. ii. 190–195). Nancy’s decision to provide a name for Barry (whose real name she never learns), especially when read with an eye toward the narrative details linking him to Robert (in regard to their political dissent), sets Nancy’s mind adrift in imagining Barry as a father figure. In imagining a stranger as her father, Nancy must also encounter experiences and ideas that push her beyond her own social location. In the following sections I will examine Nancy’s

¹⁴ So too in questioning his identity Nancy wonders if Barry might be “a Bolshevist?” (OJ 44).

embodiment of the local and the global, the impact of her emotional bond with Barry (which has political repercussions), and the way her daughterly relationship with Barry ultimately results in a significant shift in her position in the national house.

Nancy's relationship with Barry pushes her toward an awareness of the world beyond the walls of the Big House, a point I will discuss below, but so too she also imagines alterity through the stories she hears about her father, Robert. The stories continue to draw narrative parallels between Robert and Barry -- for, like the whimsical connection Nancy makes between Barry and Cassius, so too the stories of Robert connect him to distant places and engage adventurous and heroic descriptions. Bridie, a cook in the Big House, tells Nancy that her father "came from abroad" and Nancy questions:

"He was foreign?" Nancy was startled. "Not at all. He was from the West somewhere, Clare I think, but he came here from abroad. He had a lot of funny ideas and he went off abroad again. After the wedding. He never came back after that at all. I think She said he was killed somewhere. I don't know" She frowned as she thought back. "India. Would that be right? India, I think it was."
[...] "India." "How amazing." She thought of him stretched in the moonlight beside the Taj Mahal. (138)

Bridie's language in the passage when paired with Nancy's daydream of her father beside the Taj Mahal, blurs the lines of Nancy's identity. She occupies a space in the Anglo-Irish Big House, but so too her father's lineage is literally placed on the opposite side of Ireland. Insinuating, especially when linked to his "funny ideas" and global travels, that he was (like Barry) a different kind of man -- not grounded in the social conventions of

the Ascendancy.¹⁵ Thus, as Robert's daughter, *The Old Jest* suggests that Nancy's story, as Shari Benstock notes of Jennifer Johnston's body of work in "The Masculine World of Jennifer Johnston," presents an "Irish voice -- one that is not clearly even Irish but rather transplanted and misplaced ... one that is distinctly separate from and aligned against its origins" (216). Nancy, then, as her father's daughter embodies the local and the global. She is, throughout the whole of the novel, consumed with thoughts about "what is inside" of her (56). During one of her meetings with Barry, for instance, Nancy says "I'd just like to know what is inside of me. What sort of a person I might expect to turn out to be ... Surely ingredients must be important?" (56). Barry responds, "Irrelevant. We can do nothing about them but forget them and get on with the job of maturing, exploring and expanding our faculties" (56). Both Robert and Barry are, though part of the Ascendancy, primarily outsiders in regard to their political identities -- and Nancy, in her desire to connect to a father figure, begins to take on this identity as well.

Though Nancy is well aware of the political turmoil surrounding her, noting early on the novel that "there always seems to have been a war," her conversations in the secret hut with Barry push Nancy to consider experiences beyond her social location -- both in terms of her gender and her political loyalties (6). This movement across social borders solidifies, in many ways, Nancy as a partial cosmopolitan. First, in pushing Nancy past the realm of what is familiar to her sense of self and knowledge, Barry tells her about his military career. Having fought for the British during World War I, he remarks: "I was a damn good soldier, Nancy ... I became a major. I was no heroic child like so many poor fools ... I watched men die for what some of them thought were the rights of the small

¹⁵ In reference to her mother's death, Nancy notes: "my mother gave me life eighteen years ago and I killed her. There's gratitude for you" (8).

nations. Slaughter” (59). As Ann Owen Weeks affirms in *Irish Women Writers: An Uncharted Tradition*, Barry is “a son of Anglo-Ireland [and he] served England well in the World War. But [he] now speaks and acts against British forces because he believes Britain denies Irish people their liberty” (200). The discussion of his service to the crown crosses the barriers of “nicety” (shaped, as they are, by inequities of power) that might prevent a soldier from discussing the violence of war with a young girl. However, because Johnston crosses this boundary in the novel, Nancy becomes uncomfortable and “she stared at his thin face. Dying, she thought viciously, soon; I hope you die soon” (60). For Nancy, this is one of the pivotal moments in the novel, because it creates in her a sense of anxiety in regard to her loyalties. She storms out of the hut, telling Barry, “Don’t you realise that I will probably go to the police. The army. . . we . . . know officers in the . . .” (60). Yet, Nancy does not go to the police. Indeed, as she retreats through the wind and rain back to the Big House, and proceeds to take a bath, she moodily reflects, “I am glad after all that he isn’t, can’t be, my father. Can’t be. Deliriously glad. *He could be*” (*emphasis mine* 63). This moment is when Nancy decides to place her loyalties with Barry.

In a telling passage, in terms of this placement of loyalty, Nancy hears her aunt outside the bathroom door and tartly asserts, “Well, come on in. I’ve nothing to hide” (64). Aunt Mary chides her “Out child, out. You’re not even washing. I can hear the silence of total inaction. Out” (64). In that moment, Nancy decides to question her aunt about the efficacy of informers. Receiving a less than honest response, Nancy steps from the bath she has been taking and “rubbed herself fiercely with the towel and watched with interest the tiny white flakes of skin that she scoured off her body. . . I wouldn’t do it”

(65). Johnston's careful language in the above passages introduce the concept of *inaction* -- forecasting Nancy's future role as a message runner for Barry. So too, Aunt Mary's repeated commands to "get out," anticipate the way that Nancy will soon distance herself from the Big House and its ideologies. Furthermore, the bath that Nancy takes becomes symbolic.¹⁶ For, as she watches the skin flakes fall from her body, Nancy brings a biological metaphor into play and, in one swift moment, declaring that she would not become an informer, claims Barry as her father figure.

Thus, it comes as little surprise that in carrying a message into the city at Barry's request, Nancy continues to encounter people and experiences that fall outside the realm of her social location. Nancy takes the train to Bewley's Café and it is here that she meets Joe Mulhare. She bonds with Joe and he tells her all about his father -- who died in prison -- and as he speaks he observes, "I see in your face that you don't realise that sometimes good people end up in prison" (122). Yet, precisely because Nancy has developed a relationship with Barry she professes, "I'd like to understand. Believe that" (122). Such a narrative detail suggests, very clearly in terms of Appiah's notion of a partial cosmopolitanism, that Nancy has a sincere desire to understand other points of view. Barry, in asking Nancy to run the message and meet Joe, is at the center of establishing Nancy as a partial cosmopolitan.¹⁷

The narrative continues to highlight Nancy as a partial cosmopolitan through her interaction with Joe. For instance, he asks, "How come you're mixed up in all this

¹⁶ The symbolism of Nancy's bathing is reminiscent of Gordimer's *July's People*. Gordimer notes that her central female character crosses "through the water [as] some kind of baptism into a new situation, new life, however uncertain, hazardous, even unimaginable in the light of how she had lived thus far" (https://www.washingtonpost.com/entertainment/books/nadine-gordimer-on-the-writing-life/2014/07/14/0756358a-0b9c-11e4-8c9a-923ecc0c7d23_story.html).

¹⁷ See Appiah's discussion in *Cosmopolitanism: Ethics in a World of Strangers* in relation to George Eliot's *Daniel Deronda* (xvii-xviii).

anyway? *Your* sort usually keep their noses clean,” and Nancy tells him, “I’m just doing a kindness for a friend... more of an acquaintance ... perhaps that would be the right thing to call him ... Do you know him?” (*emphasis mine* 123). Joe then tells her, in a language that recalls the language used to describe her father’s identity,

“No. Not me. I just run messages too. They say he’s English.”

“No. I don’t think so.”

“He’s not one of us anyway. One of the people.”

“*Everybody’s* one of the people.” (*emphasis mine* 123)¹⁸

Nancy, precisely because of the way she has imagined Barry as a father-figure, has a difficult time separating the local and the global.

The final story within Nancy’s narrative -- one that firmly showcases how Nancy as a partial cosmopolitan shifts her role in the national house -- is Barry’s murder. After passing along the message to Joe, several British officers are gunned down and members of the Black and Tans begin searching for Barry. Though Nancy denies any knowledge of his whereabouts, her grandfather tells the officers that he saw a man on the beach. Though Nancy runs to warn Barry, he, too, is gunned down. During their final exchange before he is shot to death on the beach, Nancy asks, “May a daughter kiss a father goodbye?” and “She crept right up beside him. He put his arms around her and held her close to him. One heart seemed to beat in both their bodies.” Barry then tells her “I must be getting old ... Because for the first time for many years I regret having to say goodbye” (142). Though some critics, like Benstock, argue that the narrative ultimately belongs to

¹⁸ Speaking of Nancy Joe too notes “I like you ... you’re not one of us but ... You aren’t. But you could be for us. That’s what matters” (124).

Angus Barry because Nancy's "story is taken over by the events of *his* life and death," it is clear, as I have worked to illuminate, that Nancy has worked to envision alterity through her relationship with him and the events of his life (201).¹⁹

After Barry is murdered, Nancy's relationship to the national house and her role within it change. Indeed, following in the tradition of the dilapidated Big House novels, the Gullivers prepare to sell their home. Their position in the Ireland is shifting and, though prior to meeting Barry, Nancy could not bear the thought of selling their home, she now describes it as "an adventure. New ground" (167). Indeed, as Nancy and her aunt consider packing up the Big House before the move, she emphasizes -- in language that could indeed imply political action -- that "we must positively start to get *organized*" (*emphasis mine* 167). Johnston's novel writes Nancy, then, into a new space as a postcolonial daughter -- one that embraces (quite literally, as Nancy tenderly reaches out to hug her aunt) her British heritage *and* her Irish identity.²⁰ The local and the global are, once more, fused together. Johnston's novel symbolically reimagines the postcolonial nation -- through Nancy, as a partial cosmopolitan -- as a nation of, at the very least, a double-ancestry.

Nancy's cosmo postcolonialism showcases a narrative strategy for reconfiguring the nation. It is because she is willing to shift her affiliations, seeing Barry as a father figure though he represents the same political forces that threaten to destroy the way of life of the Ascendancy, that the narrative suggests the challenge that of identity facing the new postcolonial nation. Johnston's narrative does not offer an easy or monolithic

¹⁹ The film version of Johnston's novel, *The Dawning*, also gestures toward a "new" day/beginning for Nancy and the nation as the novel ends and historically looks forward to the creation of the Free State.

²⁰ Her position at the end of the novel -- claiming affiliations both with Barry and with her Aunt- mirror Barry's much earlier declaration: "I'm not fighting specifically against the British, I hope I'm fighting for the people. I don't want power. I want to see justice for everyone..." (70).

representation of a post-independent identity for Ireland.²¹ However, the novel suggests - through Nancy -- that the new nation should not focus on division -- either local (i.e. domestic) or global (i.e. colonial), but instead work towards its own cosmo-postcolonial identity.

The Lying Days

Like many of us who read and analyze literature, I am always interested in epigraphs--those short snippets before a long breath of thought that dig deep in to our minds. Nadine Gordimer's first novel, *The Lying Days* (1953), begins with a poem penned by W.B. Yeats:

Though leaves are many, the root is one;
Through all the lying days of my youth
I swayed my leaves and flowers in the sun;
Now I may wither into the truth.

The poem, "The Coming Wisdom with Time," from *The Green Helmet and Other Poems*, (1910), is a well-chosen epigraph to mark the story of Gordimer's young protagonist, Helen Shaw.²² That Gordimer selects Yeats's poem draws a connection between Ireland and South Africa in regard to the struggle for independence, which can be read as a coming-of-age story. So, too, the poem presents the organic image of a flowering tree and thus illuminates both a biological and feminine metaphor. Though the poem can certainly be read as a somber reflection of aging, the images of leaves and flowers swaying in the sun also indicates joyful movement and growth. Further, despite

²¹ The novel, published in 1973, rests in this history of the Troubles which traditionally span from 1968 to 1998 (though

²² As cited on the Kobe University website at: <<http://www.lit.kobe-u.ac.jp/~hishika/yeats.htm>>.

the fact the poem ends with a notion of wilting, one might also consider -- precisely because Yeats uses plant life as a metaphor -- that there will be regrowth. I read the epigraph as drawing together -- as with both Nancy's story in Johnston's novel and Helen's story in Gordimer's narrative -- the notion of roots, movement, development, and, I would argue, so too it suggests freedom from colonial strongholds.²³

Gordimer's *The Lying Days* recounts the experiences of Helen, a young white girl from a Protestant family of a European background, living in a mining community outside of Johannesburg. The novel focuses on a daughter-figure who, like Johnston's Nancy, redefines her affiliations and seeks to inhabit a new location. It is telling, as I contend with many of the novels in this dissertation, that Helen is coming of age just as the social conditions in her local environment are shifting. That is, the novel is set during the 1930s and 40s, a time period fraught with conflict -- between black and white, Afrikaner and European, poor and wealthy. It is also, as Nancy L. Clark and William H. Worger remind us, in *South Africa: the Rise and Fall of Apartheid*, a time period during which there was a mobilization of Afrikaner nationalism and the establishment of the African Mineworkers' union (27).²⁴ The novel is set during the beginning push of ethnic organization and the mine workers strike, and though Helen initially seems unaware of the political environment surrounding her, that struggle parallels Helen's efforts to place

²³ It is worth noting, of course, that the colonial powers believed that they were "parenting" young and uncivilized (i.e. child-like) natives in their conquests. The poem, then, also suggests the metaphor of the national family.

²⁴ Though there are many noteworthy historical moments during that time period, the two that stand out most vividly in regard to Gordimer's first novel, surround the overwhelming force behind Daniel Malan's ethnic mobilization (greatly informed by Hitler) and the establishment of the African Mineworkers' Union, both of which are glossed over in the narrative.

herself in the wider community beyond the walls of her father's house.²⁵ She, like Nancy in Johnston's *The Old Jest*, engages in a process of envisioning alterity, which showcase her as a partial cosmopolitan. Ultimately, though Helen expresses her journey through a series of relationships -- both platonic and sexual -- that take place outside her home on the mine, I contend that her struggle is one that centers on her ever-absent father. Thus, as she asserts her sense of self as connected both to her home and the globe, she begins to restructure her role as a postcolonial daughter figure. Ultimately, Gordimer's redrafting of the postcolonial daughter suggests a way of rethinking the female relationship to the post-independent era nation. The daughter figure is no longer tied exclusively to the recesses of the home or taking care of her father, but rather she performs a new identity that champions both local and global affiliations.²⁶

The following sections will examine Helen's process of imagining alterity. First, in order to showcase Helen's place in the national house I examine the absence of her father and the way that it allows Helen to imagine herself as a part of the world that exists beyond the walls of her home. Next, I examine her relationship with Joel Aaron, the Jewish boy she meets on the bus. Helen's relationship with Joel becomes the safe space through which Helen's imagining of alterity is tested, and it also allows her to work through her notion of roots. (i.e. the construction of home and away). Finally, in order to pull together the final threads of my argument in terms of Helen's restructuring as a

²⁵ To dismiss Helen as self-involved would be, I would argue, to overlook the journey that Gordimer has placed before Helen. Her awareness of her connection to the world beyond her own grows throughout the novel and, as it ends, readers are left with a feeling that her journey is still just beginning. Helen's parallels with Gordimer's Rosa of *Burger's Daughter*, for instance, is difficult to overlook.

²⁶ positioning places her in contrast to the national son, who takes up the nationalist stance he inherits from his father figure. Here, the daughter does not solely take up a sense of nationalism, but so too, as partial cosmopolitanism allows us to see, showcases a rethinking of identity in the postcolonial nation that requires a recognition of local and global values and beliefs that have shaped the postcolonial state.

postcolonial daughter figure, I examine Helen's experiences after the May Day shooting in 1950 and her decision to leave South Africa.

My Father, Not Myself

Helen's father, the Secretary of the Mine in the town of Atherton, is a shadowy figure throughout the novel. He is present and yet mostly absent -- looming throughout the narrative like a supporting beam in a house -- and it is to him (as a symbol of roots and belonging) that Helen so often returns throughout her narrative. *The Lying Days* is a book, as James Stern notes in "Out of Rags and Hovels," that can hardly be described as ... a novel. [I]t has no plot, no denouement. It is a biography -- the first twenty-four years in the life of Helen Shaw" (New York Times).²⁷ Stern accurately describes in this passage the challenge posed to those who seek to summarize the novel. Very simply, perhaps, Gordimer's work is best described as a collection of passages that follow Helen behind the doors of different dwellings. Her story begins, for instance, in her father's home in Atherton, the small mining community where Helen begins to notice the African lives of those who live around her. She then travels to a beach community, where she spends the summer with her mother's friend Mrs. Koch. During that summer Helen meets her first love, Mrs. Koch's son, Ludi. Her short time at the beach leads Helen toward an awareness of herself and her body. After the summer's end, Helen returns home and quickly the narrative transports her to Johannesburg where she attends classes at a university and where she meets and tries to befriend her classmate, an African girl named Mary. Gordimer continues, as the narrative progresses, to place Helen in other locales (all

²⁷ Stern's piece, a book review from the *New York Times* in October 4, 1953, is often cited for the comparison Stern makes between Gordimer's work and Alan Paton's *Cry the Beloved Country*, which concludes that *The Lying Days* "is the longer, the richer, intellectually the more exciting." <https://www.nytimes.com/books/98/02/01/home/gordimer-lying.html>

of which afford her the opportunity to imagine other places and other people), yet the narrative never fully drops the link between Helen and her father. For, even though young Helen -- at the start of her journey -- declares that her father “had little authority with [her]”, Helen’s travels through various dwellings *always* lead her back to her father, and she asks: “Daddy, do you think I could come home ...?” (4, 308). Thus, even in his relative absence from the narrative as a whole, I contend that Helen’s relationship to her father is vital to a reading of *The Lying Days*. He is the symbol of home, of tradition, of safety and of protection. So, too, he embodies the colonial (a point I will touch on shortly). Thus, as Helen moves from dwelling to dwelling throughout the novel and redrafts her daughterly role, so too she redrafts her place in the national house.

In situating the daughter-father dyad in the novel, Gordimer deftly describes Helen’s distance from her father and concurrently underscores how he defines, as master of the house *and* the mine, the ultimate symbol of her identity in the national house. For instance, while Helen is still living in the mining community (Helen is in her early adolescent years, though Gordimer does not provide her exact age), she describes walking with her father to the home of the compound manager, Mr. Bellingham. Their walk begins with the goal of discovering why the hooter (the whistle that indicated an accident in the mine) had sounded on a Sunday morning. Tellingly, as they approach the compound manager’s home, Helen notes “my father was holding my hand but talking closely to Mr. Bellingham and not knowing I was there” (30). Helen, in public, is an invisible daughter. At home, too, she and her mother are often dismissed.²⁸ This

²⁸ For example, Helen describes his reaction to an argument between she and her mother: “He would look at the two of us with the head-shaking tolerance of a man listening to the quarrels of two women. “What’s the trouble?” he said now, though he had been told. It was as if he trusted the tale of one no more than that of the other” (*LD* 4).

treatment reflects, as Stephen Clingman observes, in his study *The Novels of Nadine Gordimer: History from the Inside*, the point that Helen's life on the mine is "shown as being part of the surviving remnants of an English colonialism" (28). Indeed, confirming Clingman's point, readers are quick to notice Gordimer's references to the European-styled clothing worn by the women on the mine, the Anglophone colonial adventure books Helen recalls reading as a younger child, and the male-dominated "pyramidal chain of command on the mine" (Clingman 28). Clingman's point is well taken, for later in the novel, Helen describes the women's clothing as a collection of "flower-patterned, unobtrusive blues and pinks [like those worn by] English royalty" (115). So, too, even the books Helen reads are remnants of English colonialism -- books written and published in England that featured "[n]annies in uniform, governesses and ponies, nurseries and playrooms and snow fights -- all [the] commonplaces of European childhood" (11). Placed in this social hierarchy, then, Helen's father, does not have to be physically present in order to garner importance. He is a placeholder for colonial control, institutionalized racism, and patriarchal social codes (a point that later becomes important as Gordimer suggests the drafting of the daughter within the national house).

It is because of these established social hierarchies and colonial codes that Helen begins to *imagine* herself as an outsider in colonial South Africa.²⁹ Gordimer, for instance, showcases that the books available to Helen as a child tell the stories

of children living the ordinary domestic adventures of the upper-middle-class English family ... I had never read a book in which I myself was recognizable; in which there was a "girl" like Anna

²⁹ As a daughter-figure she is already placed on the periphery and because of this placement Helen is more free to move about and explore her affiliations.

who did the housework and the cooking and called the mother and father Missus and Baas ... So it did not need the bounds of credulity to be stretched to princes who changed into frogs or houses that could be eaten like gingerbread to transport me to an unattainable world of the imagination. (11)

This passage indicates that, because Helen has never read a story that resembles her own life, it was simple for her to imagine other places, peoples, and experiences. It is fascinating that Gordimer uses the story of Hansel and Gretel; a fairytale depicting a *daughter* as outwitting the evil witch, freeing her brother from his cage, and returning (with jewels) to save her father from poverty and starvation. In the overlapping notions of daughterhood that Gordimer subtly references, the above passage begins to play with Helen's growing awareness of her social identity and location. In the brevity of Helen's thoughts we see references to England, Germany (from which the Hansel and Gretel story takes its origins), and South Africa.

Notably, Gordimer places the above reflection regarding Helen's reading materials in the middle of a passage in which Helen refuses to go with her parents to the recreation club. Instead, Helen strikes out, unaccompanied for the first time, and walks to the "filthy kaffir stores" or, as "[o]ther children called them the Jew stores" which sold items to black miners (8). Though unsure of her unsupervised dalliance, Helen independently walks the red dust path to the stores. Fearfully she notes that "to turn round and go back to the Mine would be to have been nowhere. Lingering in the puffy dust, I made slowly for the stores huddled wall to wall in a line on the veld up ahead. There were dozens of natives along the path" (9). This experience, as Clingman notes, is

[...] a veritable *tour de force* as the young Helen, truantly straying down the road towards the Mine Compound, comes across the concession stores where goods are sold to the black workers (pp.13-25). The contrast could not be more vivid; a young Scots girl dressed in a kilt, standing outside a concession store run by Jews, confronts the paraphernalia of an indigenous black culture drawn from all over Southern Africa – its lions' tails, snake skins and colourful blankets. Helen discovers a life previously unimagined by her. (31)

Helen's journey to the stores and her concomitant thoughts about fairytales lead her to ponder her placement in the "unfamiliar world [that was also] part of [her] own world" (11). She encounters, that is, representations of alterity (that she feels are both local and global) that she had, previously, been oblivious to.

This growing awareness of alterity is further underscored when Helen (in a thought that is, perhaps, far too developed to be anything but an authorial intrusion from Gordimer), dispiritedly accepts that her life on the mine must be real because it was ugly and this realization, she declares

(if [it] was the beginning of disillusion, it was also the beginning of Colonialism: the identification of the unattainable distant with the beautiful, the substitution of "overseas" for "fairyland") I felt for the first time something of the tingling fascination of the gingerbread house before Hansel and Gretel, anonymous, nobody's children, in the woods. (11)

Helen's reflections clearly highlight a connection between the local and the global. The global, she suggests, is also the colonial.³⁰ Yet, as evidenced above in the passages that relate the description of the European-styled clothing and the Anglophone colonial fairytales on the mine, so too Helen's immediate surroundings (i.e. the local) are also characterized by the colonial. Her whole world, in that moment is overwhelmed by markers of colonialism. In Rosa's disillusionment, Gordimer uses the story of Hansel and Gretel to shift Helen's focus away from her sense of home. Indeed, though Helen notes that she does not need to engage her imagination, she begins to imagine herself as "nobody's" and as "anonymous." Her "fascination" with the destruction of the house (through the image of the Hansel and Gretel in the fairytale) indicate Helen's growing awareness of herself as an outsider in regard to her father's home and the national house (i.e. colonial strictures). For even as Helen turns away from the shops in fear, and even though she runs back toward her father, she asserts, "I did not go back to the house but across the Recreation Hall grounds" (15). Helen does not go home. Though, of course, because Helen is still a child, she does eventually return home, Gordimer carefully indicates that Helen's point of view (accurately using the term "house" and not "home," separating the dwelling from a sense of familial affinity), is beginning to shift. She is becoming a cosmo postcolonial figure.

³⁰ See to a similar conversation regarding the global and colonial in the first chapter of this dissertation in regard to *The Secret Scripture*.

Home And Away

“Helen? Where are you go-ing?”

Helen firmly asserts: “Somewhere”

~ *The Lying Days* (7)

Helen’s narrative, as she moves from dwelling to dwelling, circles around answering the question, “Where are you going?” From her house on the mine, to her movement toward the concession shops, to a summer she spends by the sea with her mother’s friend, to the train rides into the city to attend classes at the University, it is clear that movement across space plays an integral role in Helen’s journey. It is, however, only through a process of imagining alterity that Helen “gets” anywhere at all. Her growth as the novel progresses is, as many critics note, focused on a sense of growing “tolerance” toward others, a burgeoning ability to communicate across boundaries, and, as Clingman notes, the deep attempt “to attain a second level of awareness, in particular by transforming her attitude toward blacks” (30).³¹ Yet Helen’s attempts to imagine alterity often seem as if they are thwarted failures. Her experience going toward the shops, for example, ends abruptly after she sees an African boy urinating in the open and she then experiences “a sudden press of knowledge, hot and unwanted,” and runs back toward her parents (15).

Yet, I argue that the novel challenges Helen to envision alterity and take on the role of the partial cosmopolitan. Specifically, Gordimer achieves this by developing Helen’s relationship with Joel Aaron, a young Jewish boy she meets on the mine and remains friends with throughout the novel. Joel is the first to suggest intimate

³¹ See Shelia Roberts’ “Nadine Gordimer’s ‘Family of Women’” (2008) and Dorothy Driver’s “Nadine Gordimer: The Politicisation of Women” (1983).

connections between the home and the world. Gordimer, as I will discuss in more detail shortly, constructs Joel's comments in a way that links Helen's parents with conversations of alterity. Indeed, Joel is the first and only character in the novel to present Helen with a sense that, in Appiah's wording of cosmopolitanism, she "need take sides neither with the nationalist who abandons all foreigners nor with the hard-core cosmopolitan who regards her friends and fellow citizens with icy impartiality" (*Cosmopolitanism* xvi-xvii).

Helen's journey, as suggested in my above argument, begins at home and in the "small" spaces between the city and the mine. It is in one of these small spaces (on the train headed to the University) that Helen meets Joel Aaron. In starting up small conversations with Joel while they travel to the city, Helen goes against the very strict, though often unspoken, social codes that make up her existence, because Joel is Jewish (a category presented in the novel as the lowest of social stations for white-skinned persons).³² As the two become close friends, Joel begins to challenge Helen both intellectually and ethically. Their friendship raises discussions of travel, cultural alienation, and the importance (and possibility) of fusing the local and global in productive ways. For example, in one of their first in-depth conversations, Joel challenges Helen's anger toward her mother. Helen, who is often depicted as arguing with her mother, references one of their arguments and tells Joel that "[she has] been shut in the kitchen since dinner, discussing me over the dishes with the native servant [Anna.] *Her* opinion's so valuable, you know -- Naturally, she's been absorbing my mother's personal homespun philosophy for fifteen years ..." (118). Helen in her adolescent angst

³² Clingman aptly points out in his analysis that though Jews are the bottom of the social ladder, there is no mention of relationships between blacks and whites, this he avers, "is totally outside the mental parameters not only of the Mine, but also of the novel itself" (28).

fails see, as Joel is quick to point out, that it is *Helen* who has “naturally” absorbed her parents’ concept of social order. Joel, as one of Helen’s classmates at the university, further spins the situation, and argues, “You discuss Professor Quail’s shortcomings with Mary Seswayo” (119). Before Helen can respond to the accusation about Mary, the African girl in her class that she has tried to befriend, Joel continues, “[t]o prove your enlightenment as opposed to her darkness, you pursue a poor frightened little native girl who happens to have passed English I, or whatever it is, round the Arts block, offering a rare tidbit of white acquaintanceship” (187). Helen does not see the parallel between the relationships, as Mary is “an educated native girl, of course” (187). So, Helen quickly defends herself: “I want to talk to her as I might want to talk to any other student. I don’t see why I should be debarred by my white skin?” (119). As the conversation volleys between the two, Joel interrupts Helen and declares “... And then when your mother puts aside considerations of status and color and talks -- as one woman to another, mind -- to Anna, your blood boils just as hard again” (119-20). Helen, unable to respond to Joel’s scolding, mumbles that her mother is “wrong, quite wrong” and Joel concedes:

[o]f course I know she’s wrong; difficult anyway. But it doesn’t matter ... You can’t change them, her or your father, you can’t make them over the way you think we think -- they ought to be or the way we believe we’d like to have them. [Y]ou can’t get rid of them, either. ... You can’t do it by going to live somewhere else, either. You can’t even do it by never seeing them again for the rest of your life. There is that in you that is them, and it’s that unkillable fiber of you that will hurt you and pull you off balance

wherever you run to -- unless you accept it. Accept them in you, accept them as they are, even if you yourself choose to live differently, and you'll be all right. Funnily enough, that's the only way to be free of them. You'll see -- really -- I know. (121-22)

It is striking that Joel seamlessly -- all while challenging Helen's notions of communication across boundaries -- connects Helen's sense of home (that is, her parents) with the concepts of alterity, travel and the necessity of coexisting with difference (even when we disagree with it). These narrative moments, even without considering the rest of Helen's story, are reflective of a partial cosmopolitanism, for as Joel suggests, Helen should respect autonomy and contestatory values.³³

Indeed, then, the above passages clearly propose a conversation that hinges on reconciling the local (home) to the global (alterity). In likening the global to alterity, here, I am not suggesting that it is necessary to define the global as encompassing everything exterior to the idea of home, but rather, in the context of the novel it is helpful to see how Helen defines global (which begins with the concession shops, then leads to discussions of Mary and Anna and then moves later in the novel to the murder of a black man). That is, Helen's sense of the global often equates the "world" with differences of skin color. Gordimer asserts, in "English-Language Literature and Politics in South Africa," that *They Lying Days* is "essentially about an experience many white South Africans have shared. They are born twice: the second time when they emerge from the trappings of colour-consciousness that were as 'natural' to them as the walls of home and school"

³³ Timothy Brennan's *At Home in the World: Cosmopolitanism Now* (1997) presents a similar argument, as does Appiah in *Cosmopolitanism: Ethics in a World of Strangers* and "Cosmopolitan Patriots," in all three it is clear as Appiah asserts in the prior of the above mentioned pieces of his work, "you can't have any respect for human diversity and expect everyone to become cosmopolitan" (xx).

(140). Here, Gordimer brings in the local and the global and, I would argue, so too the colonial. Indeed, the trappings of colour-consciousness and the “natural” social order and colonial codes are ones that Helen must -- as evidenced in the above passages -- work against as she redefines her place in the national house.

Helen takes a step toward this redefinition of herself as a partial cosmopolitanism when she asks her mother if Mary Seswayo can stay at their home to study for exams.

Hesitantly, Helen says

I was thinking, there's a young African girl in my group, she's really a bright girl and it's so important for her to pass. She lives in this awful location place, with people milling around all the time. She was telling me, she doesn't get a chance to work at all. And so I thought, at least I thought just now, couldn't she come home here for a while? Just for say, ten days. Until we start writing. (187)

Helen's idea is received with hostility and fear by her mother and though she is described as never consulting her husband when it comes to making decisions, she stalls by saying she'll have to talk to Helen's father about the idea. Ultimately, though Helen believes that the decision had been made by her mother, who then told her father to back-up her choice, Helen's father approaches her and states that he has to think of his job and therefore he can't let a native girl stay in their home. As he speaks Helen observes her father's appearance:

As he grew older the sprightliness of small, thin men was intensified in him and his face grew smaller behind his glasses. Fits of dizziness and weakness had been diagnosed as anemia, and he

was no longer allowed to discipline himself with the dietary fads that he had adopted from time to time. So he had gone from the stomach to the psyche. Now he had a little shelf of books of popular psychiatry. (189)

Helen's observations -- similar to a discussion raised in my fourth chapter in regard to John McGahern's *Amongst Women* -- showcases her disappointment in her father and how he begins to diminish in her eyes. Yet, even as she reflects upon his weakness, she excuses him because he "was also one of the many people who confuse eccentricity with culture, and he saw [her] modest and hopeful attempts to expand [her]self as on a level with his blind belief in the elixir of the moment, or, rather, the latest book of the month for hypochondriacs" (189). Helen maintains, here described as both intellectual and biological, her connection to her father. So, though there is no evidence that her father feels the same way, she picks up this connection and carries it with her when she decides to leave the mining community.

Linked with this new vision of her father, as a man who is constantly growing smaller in her eyes, Helen declares, "I want to go away. ... I did not want to be at home, but there was nowhere else I wanted to be, either. The pain of the house on the Mine shrank to one pin point in a whole world; outside, other airs existed" (195). The experience of asking if Mary can stay at their home is met with a shift in Helen's view of the world. It is, then, not surprising that after this disappointment that she and Joel begin to imagine traveling and they start to draw out maps in the dirt. They romanticize about a life of travel and as they draw maps together they pretend that "just about here [on the map], the dolphins begin. Here's a whole group of islands, with a warm current wrapped

round them ... If I could get a job in London for say a year ... then I could walk, hitchhike back, over Europe, down Italy” (142-43). Significantly, of course, both Joel and Helen do end up -- at the close of the novel -- boarding ships and traveling to different parts of the globe. Yet, once more highlighting the importance of taking their roots with them, Joel notes that “[s]ooner or later, everyone gets the feeling he wants to come back. I don’t why it should be, for people like us, really: no roots in the real Africa – you can’t belong to the commercial crust thrown up by the gold mines ... my roots in the land must be away somewhere in a place I’ve never seen ...” (143). Joel indicates in this passage his belief that white people cannot ever really have local roots in South Africa. The land, that is, does not belong to them. Just as Nancy relinquishes the Big House in Johnston’s novel, Joel’s point that the land belongs to others, de-centers patriarchally authored colonial versions of the nation. This point, is of course, contrasted with Helen’s earlier comment that the concession shops were, because they were ugly and did not appear in books, the real Africa. Both Joel and Helen, however, have lived their entire lives in South Africa. Thus, the expression of their partial cosmopolitanism also expresses their awareness of the role that colonial occupation has played in forming their sense of belonging in the national house.

Sailing Away, Destined To Return

Helen does decide to leave the mine, and she moves to Johannesburg and meets a man, Paul Clark, who represents Helen’s first attempts to push against the colonial social codes of her family. Shortly after her move to the city, she meets and falls in love with Paul and the two move in together. Helen’s fascination with him, in part, centers on his job. Paul, who garners a job as a welfare officer, is described as “entering into the gamut

of the Africans' lives" (240). From Helen's initial attempt to visit the black stores to her efforts in befriending her black classmate, Mary, Gordimer makes it clear that part of Helen's journey is in figuring out her place as a white woman in South Africa. Paul's political activism against apartheid draws Helen in and she admits that "the whole world had narrowed itself down frighteningly into the possession of what I felt in my arms; my life had settled on Paul" (244). Helen, in this concession, moves on to inhabit a new dwelling, the tiny apartment that he shares with Paul. In that small apartment, Helen nearly forgets about her parents and the mine -- her life becomes consumed, through Paul, with an exploration of alterity. He, as a white man who works with blacks, is as close as Helen can get to pushing against the colonial social codes and hierarchies she has grown up with on the mine. Her life with Paul takes place during the time period around 1948, which was a time when, as Clingman reminds us, South Africa saw "the lining up of two forces of Afrikaner and African nationalism" and during which time the nation lived under a Nationalist Government (37). Paul chooses his occupation, one that works with housing issues for blacks, because -- initially, at least -- he feels that it provides him the chance to undermine the colonial system from the inside. Helen's relationship with Paul, similarly, provides her with an opportunity to undermine the position she should, as a good colonial daughter, occupy in her parents' house. For instance, Helen's parents accepted Paul

... for what he sounded to be rather than what he was. The son of an old respected Natal family -- the fact that the Clarks were wealthy was pleasant, but what really impressed my parents was that Paul's father was a Justice of the Peace and that "Natal" was

in itself a guarantee of pure English blood and allegiance to England, the distinction of an eternal colonialism they desired above all else. (247)

Paul represents, on the surface, what Helen's parents feel is shared "allegiance to England." However, Helen believes that Paul is using his name and position in the white community to speak against the ills of colonial rule. He embodies an ideology that works directly against that of her parents. Furthermore, in this same trip home, Helen admits to her mother that she and Paul are living together -- once more presenting a direct challenge to the social decorum enforced on the mine.

Though, after the above event, Helen's mother disowns her and tells her not to return home, Helen continues to define her sense of self as connected both the global and the local. Specifically, she does this through noting the conversations she continues to have with her father. Though Helen does not call home, she emphasizes: "my father telephoned me" (308). As the two keep in touch, they talk about her potential job opportunities, one of which is a position at the Belgian Consulate, and her father responds, "That should be interesting; a chance to have contact with the wider world" (308). Though Helen does indeed find the opportunity fascinating, so too in the same breath she asks, "Daddy, do you think I could come home this week end?" (308). Gordimer carefully showcases that, for Helen, the wider world is just as important as home. It is the combination of the two (the global and the local) that Helen finds value in. Her father agrees to her visit and Helen returns home for a rather uneventful visit. Upon leaving she once again reflects on the image of her father. Helen states, "I said good-by to Daddy on the platform. There was a tranquility in him ... As I kissed his cool shaven

cheek, the cheek of an aging man with little tendrils of broken vein under the thin skin, I had again the queer feeling I had had in the main street of Atherton. I would keep coming; but the way I came would never be coming back” (317). Helen admits in this passage that she experiences a shift in her daughterly role. She finds peace in her father and, concurrently, recognizes his withering age and brokenness. Helens return and her description of her father, I would contend, not only indicates her belief that the colonial order is dying, but that her role in the national house is that of a partial cosmopolitan.

Helen’s belief is echoed in her downward-spiraling relationship with Paul. As she leaves the mine and her father behind, she returns to Paul with the recognition that his political involvement is not all that she once thought it to be. Though Paul, for Helen, once embodied a form of resistance to the colonial codes of the mine, she (and Paul) come to recognize that his role participates in the institutionalization of colonial racism.³⁴ As Paul recognizes his trusteeship-type role, he becomes more and more disheartened and the relationship between he and Helen begins to decline. Up to this point most of Helen’s shifts in dwelling have positioned her as a spectator. In her father she sees the colonial order receding and weakening, but so too in Paul she notices that her role in the national house cannot be a position of white activism, because it reinforces a colonial mindset. Here, then, Gordimer’s novel seems to suggest that in order for Helen to come to terms with her colonial heritage she must, as discussed below, abandon her sense of home (and physically occupy -- as she does intellectually -- a sense of being rootless, even if it is temporary).

Helen makes this shift after the May Day protest in 1950, when she witnesses a

³⁴ Clingman provides an interesting discussion of Paul and the concepts of white guardianship and *baasskap* (“boss-ship”), which suggests that whites must always take up the role of the boss.

black man murdered by the police. Historically, the May Day strike, as Nelson Mandela recalls in *Long Walk to Freedom*, called for the “abolition of pass laws and all discriminatory legislation” and on that day there was an orderly protest during which “[e]ighteen Africans died and many others were wounded in [an] indiscriminate and unprovoked attack” (116-17). Helen’s response to the attack sets in motion a revelation in which she states: “And it came to me, quite simply, as if it had been there, all the time: I’ll go to Europe. That’s what I want. I’ll go away. Like a sail filling with the wind, I felt a sense of aliveness, a sweeping relief” (340). The colonial daughter, Helen, must abandon her home. Helen decides to take a ship, the *Pretoria Castle*, to Europe. In a swing of fate, however, Helen runs into Joel once again.

I envy you [Helen says to Joel]. A new country. Oh, I know, it’s poor, hard, but a *beginning*. Here there’s only the chaos of a disintegration. And where do people like us belong. Not with the whites screaming to hang onto white supremacy. Not with the blacks – they don’t want us. So where? ... I’m homeless and you’re not. (359)

For Helen, this passage indicates her belief that her identity as a white South African is fundamentally split. Her solution, at first, is to simply travel and leave South Africa behind. Her decision to travel is one of the only moments in the novel where Helen is no longer an observer. Much of her narrative focuses on her observations of the mine, her father, Mary Seswayo, Paul, and Joel. Traveling is her first significant action, one that places her outside the realm of the surveyor, and it provides Helen’s first coming-of-age commentary regarding her opposition to apartheid and belief in black liberation.

Yet, despite their talk of homelessness and not belonging anywhere, on the final page of the novel, Helen realizes

My mind was working with great practicalness, and I thought to myself: Now it's alright. I'm not practicing any sort of self-deception any longer. And I'm not running away. Whatever it was I was running away from – the risk of love? the guilt of being white? the danger of putting ideals into practice? -- I'm not running away from now because *I know I'm coming back here.*

(emphasis mine 376)

In accepting her South African identity, Helen finally accepts that like Joel, she too stands “in many rooms” (156). She contemplates, that is, her sense of belonging to the world around her. It would be impossible to fully reject her father and her life on the mine, but so too she must deal with the fact that in taking comfort in her local affiliations to the mine that she finds herself “reduced to taking comfort from the thing you despise” (359). The in-between space that Helen occupies as the narrative concludes is one where she recognizes herself as a partial cosmopolitan and though critics, like Kolawole Ogunbesan in “The Way Out of South Africa,” view Helen as self-centered, unconcerned with politics, and term her attempts to observe and imagine alterity as “doomed to failure,” it is, I would argue, telling (though without its challenges) that Helen decides to travel and admits, full-heartedly, that she will return (58). Gordimer, then, uses Helen to illustrate the dying power of colonialism. So, too, as a partial cosmopolitan, Helen’s decision to leave echoes Gordimer’s claim, in “Living in the Interregnum,” that “the leadership of the struggle must be firmly in black hands ...” and

whites “are expected to find their own forms of struggle, which can only sometimes coincide with those of blacks.” Helen recognizes that South Africa is her home (and thus the place she will return to), but so too she grows into an awareness that her role in the national house has yet to be fully formed. Though her future role as a national daughter is unclear, Helen, like many of Gordimer’s heroines, has made significant movement throughout her journey -- moving from dwelling to dwelling and working to imagine alterity and define her role in the struggle against apartheid. At the close of *The Lying Days*, Helen faces forward and looks ahead and enters, at long last, the national conversation -- she takes action, in terms of her travel and dedication of return, and in doing so she embodies a redrafting of the postcolonial daughter.

Conclusion

The fact that Johnston and Gordimer create their heroines as partial cosmopolitans, struggling to come of age at the same time as the nation, suggests not only a redefinition of the role of the postcolonial daughter as related to her home and father, but so too it suggests that daughters are no longer relegated to the background of the national family script. Both Nancy, in *The Old Jest*, and Helen, in *The Lying Days*, end up leaving their home behind. Both, through their respective father figures, navigate definitions of self and self-placement in the national house. And though, as in the case of Helen’s narrative, the story (which ends while she is only 24) is not yet complete, it is clear that both Johnston and Gordimer craft narratives in which the daughter figures -- by embracing both the local and the global -- creatively resist social structures and hierarchies and thus proffer new identities for the postcolonial woman.

CHAPTER V YET MY FEET STAND STILL

Throughout this dissertation, and in this final chapter, I examine postcolonial novels that focus on the daughter-father dyad and I argue that these works highlight narrative daughters who are partial cosmopolitans. In and of itself, such a claim might seem mundane, but a partial cosmopolitanism, I contend, helps us to see the repositioning and the redefinition of what Elleke Boehmer has called the peripheral and “virtually invisible” postcolonial narrative daughter (*Stories* 106). That is, as explained in my introduction, a partial cosmopolitanism provides the terrain for us to see the creation of a *new* postcolonial identity for daughters in post-independence era fiction -- an identity reliant upon both the global and the local. By forging connections to multiple localities, the daughter-figure suggests a reordering of the social construction of the home and comes symbolically to suggest a concurrent reorganization of identity in regard to the social order of the post-independence era.

This final chapter examines John McGahern’s *Amongst Women* (1990) and J.M. Coetzee’s well-studied *Disgrace* (1999) and circles back to the opening chapter of this dissertation. That initial chapter analyzed Gordimer’s *Burger’s Daughter* and Barry’s *The Secret Scripture* and argued that through wrestling with memories of their fathers (memories that frequently fuse the global and the

local), Rosa and Roseanne reposition and redefine their identities as symbolic daughters in the post-independence era nation. Both daughters tested their allegiances through renegotiating and breaking free from patriarchally informed identities. The argument I put forth and the texts themselves, as my dissertation continued to develop, lingered in the back of my mind and I began to wonder: Does the father figure have to be, as in *Burger's Daughter*, rejected in order for daughters to redefine their once marginal narrative positions? Is the new postcolonial identity that I argue for in this dissertation inherently anti-patriarchal? If not, are there narratives in which daughters are allowed to love and engage with their *living* fathers?

McGahern's *Amongst Women* and Coetzee's *Disgrace* are essential texts in responding to the questions raised above. Both works when read with the lens of a partial cosmopolitanism illuminate, as I argue, a new postcolonial identity for narrative daughters. Importantly, and in contrast to the first chapter of this dissertation, the daughters included here navigate their sense of self alongside *living* and present fathers. As this chapter will show, both McGahern and Coetzee powerfully engage daughter figures who are at once rooted and cosmopolitan. Indeed, the partial cosmopolitanism in both works becomes a third space which, to borrow Bhabha's phrasing in *The Location of Culture*, "provide[s] the terrain for elaborating strategies of self-hood -- singular or communal -- that initiate new signs of identity, and innovate new sites of collaboration and contestation, in the act of defining the idea of society itself" (2). In this passage Bhabha asserts the power that resides in this location of "in-betweenness." Thus, as I have worked to make clear throughout this dissertation, the repositioning and redefinition of the postcolonial narrative daughter suggests a concurrent reorganization of social order

in the post-independence era. Thus, daughters begin to occupy the position of subject, which is a powerful shift in postcolonial fiction, especially when placed against the role of the silent daughter and the image of woman at large as a symbol of the nation. Boehmer notes, for instance, as referenced in my introduction, that women have often been relegated to the role of the “time-honored sacrifice,” or reiterated across transnational spaces as “bearers of national culture” (*Stories* 3, 4). To bring the above points full circle, I argue in this chapter that in remaining rooted to their localities, taking control of their homes and yet simultaneously being paired with movement (i.e. travel and changes in points of view) the daughters realign and redefine the once marginal postcolonial daughter-figure. This repositioning of the daughter-figure also attests to the larger story of the nation as it narrates its identity as not just postcolonial, but something more -- something, that is, that is both local and global. In order to demonstrate my argument, beginning with an analysis of McGahern’s *Amongst Women*, I will interrogate McGahern’s pairing of the local (i.e. a sense of “rootedness”) with the global (i.e. travel and imagery speaking to distance) and how it suggests a cosmo postcolonial identity for the daughters in the novel. I will then turn to a discussion of Coetzee’s *Disgrace* with a goal of discussing how Lucy asserts her position and narrates her own story and thus de-centers the traditionally male-authored national text. Similar to McGahern’s novel, I read Lucy in *Disgrace* as symbolizing a larger version of the national story as it works to narrate itself.

Amongst Women:
Far Apart, But Of The Same Order¹

Everything interesting begins with one person in one place,
though the places can become many, and many persons in the form
of influences will have gone into the making of that single woman or man.

No one comes out of nowhere; one room or town or locality
can be made into an everywhere. The universal is the local.

McGahern “The Local and the Universal”²

McGahern’s claim, in his non-fiction essay on writing, that the “universal is the local,” expresses a belief that a sense of “situatedness” does not, in McGahern’s view, preclude an overlap with the global.³ This notion -- one that parallels with Appiah’s view of a partial cosmopolitanism -- is embodied in McGahern’s daughter figures in his best-known novel, *Amongst Women*. It is worth noting that in the year the novel was published, Ireland elected its first female president, Mary Robinson. Robinson, well-known for her activism in human rights, was the first president in the office’s history to win an election without the support of the Fianna Fáil.⁴ In 2009, over a decade after resigning her office in 1997, President Barack Obama noted when honoring Robinson with

¹ Phrasing is taken from the New York Times article on author W. G. Sebald: “I sat a table near the open terrace door, my papers and notes spread out around me, drawing connections between events that lay far apart but which seemed to me to be of the same order” (<http://www.nytimes.com/2003/04/06/books/cordoning-off-the-past.html>).

² Excerpt from John McGahern’s *Love of the World: Essays* (page 11). Ed. Stanley Van Der Ziel. Introduction by: Declan Kiberd. Faber and Faber Pub 2009.

³ See Declan Kiberd’s discussion supporting this point in the introduction to *Love and the World*.

⁴ The party -- one of the most prominent in Southern Ireland since its formation in 1926 -- describes itself as Republican, noting that “Republican here stands both for the unity of the island and a commitment to the historic principles of European republican philosophy, namely liberty, equality and fraternity.” <<https://www.fiannafail.ie/about-fianna-fail/>>.

a Medal of Freedom, that as the

the only girl in a family of four brothers, Mary Robinson learned early on what it takes to make sure all voices are heard. As a crusader for women and those without a voice in Ireland, Mary Robinson was the first woman elected President of Ireland, before being appointed U.N. High Commissioner for Human Rights. When she traveled abroad as President, she would place a light in her window that would draw people of Irish descent to pass by below. Today, as an advocate for the hungry and the hunted, the forgotten and the ignored, Mary Robinson has not only shone a light on human suffering, but illuminated a better future for our world.⁵

Half-way through Robinson's presidential term she was noted to have earned a 93-percent approval rating from voters.⁶ Though McGahern's novel is set across a twenty-year time span in the middle of the twentieth century, it is difficult not to read the history of the 1990s in the folds of his novel. The novel, as in the 1990s in Ireland, showcases a shift in gendered relationships to power and so too it examines global connections.⁷

The daughters of the novel -- Maggie, Mona, and Sheila -- are the only characters in the work that personify a sense of both the local and the global. Their position in this third space -- an ambiguous gap in which they interact across boundaries that are both

⁵ See < <https://www.whitehouse.gov/the-press-office/remarks-president-medal-freedom-ceremony>>.

⁶ As noted at < <http://newsroom.ucr.edu/955>>.

⁷ Mary Robinson was well known for her travels and meetings with notable members outside of Ireland. For instance, the Irish Times noted that she was the first Irish president to make an official head of state visit to England (<http://www.irishtimes.com/news/ireland/irish-news/president-s-state-visit-to-uk-opens-up-limitless-opportunities-1.1598833>). Additionally, Robinson supported Nelson Mandela's formation of a group called "The Elders," and she traveled with them to various countries in support of human rights.

local and universal -- is worth examining for the way it showcases the narrative daughter as forming an identity that is fixed to both traditional daughterly roles (i.e. the caretaker of the father figure) *and* to the world outside the home. That is, the daughter figures transcend their status as symbols and totems in the post-independence era novel.⁸ Furthermore, in focusing narrative attention on the daughter figures, McGahern's novel -- which engages the daughter-father dyad as a national allegory -- subverts, through the failures expressed by both the father figure and the national son, the pervasiveness of the new nation as a constructed by male characters.

The vast majority of scholarship surrounding McGahern's *Amongst Women* focuses on the tyrannical and unmoving father figure, Michael Moran. For instance, noted McGahern scholar Eamon Maher argues, in *John McGahern: From the Local to the Universal*, that *Amongst Women* revolves around the patriarchal figure of Michael Moran, a gruff veteran of the Irish War of Independence. So, too, in "Marvelous Fathers in the Fiction of John McGahern," Siobhan Holland reads the novel as a commentary on Moran's failed masculinity in post-independence Ireland. Holland states that it is the "emigration and refusal to return of Luke Moran, the family's eldest son, that represents the fullest sign of Moran's failure" (4). As the inheritor of the nation after independence, the national son and his refusal to live in Ireland reflects the historical movement of great numbers of people who left the country during the 1940s, 1950s, and 1960s, and those people were, of course, the progeny (both sons and daughters) of the men who had fought in the war for independence.⁹ This historical background, though it is pushed to the recesses of the novel, defines Michael Moran (a dedicated Republican and nationalist)

⁸ This is a relatively "new" role for the postcolonial daughter figure, as noted in my introduction and discussion of women in the post-independence era nation.

⁹ Historian Liam de Paor discusses this in "Ireland's Identities."

and so too explains his stubborn refusal to leave Great Meadow -- the name given to their farm in the Irish countryside.

However important a male-centered reading of the text might be, it would be remiss to overlook the daughters in the Moran household. For the novel possesses -- without a doubt -- a strong focus on female characters. Liam Harte, in *Reading the Contemporary Irish Novel: 1987-2007*, cites McGahern as asserting:

If the novel suggests anything, it is how difficult it is for people, especially women who until very recently had no power at all in our society, to try to create space to live and love in the shadow of violence. How they manage to do that in the novel becomes their uncertain triumph. (64)

Their “uncertain triumph,” I contend, is that all three daughters come to embody a sense of both the local and the global. That is, they possess an identity which I have earlier referred to as cosmo-postcolonial. In establishing this new identity, the novel, as I will momentarily read it, creates a sense of “rootedness” that McGahern pairs with a sense of movement (i.e. through engaging ideas of travel and imagery that speaks to a sense of distance).

With The Walls Taken Away:

Rootedness Paired With Movement

Before moving directly to my discussion of McGahern’s pairing of a “rootedness” with movement, it is worth pausing to note that though I continue in this chapter to argue that a partial cosmopolitanism provides us with a lens to use in navigating and understanding a cosmo-postcolonial identity for narrative daughters, my reading and

analysis of *Amongst Women* moves away from my previous focus on the concept of imagining alterity (and thus moves away from the two strands that define Appiah's notion of a partial cosmopolitanism).¹⁰ Instead, I shift my attention toward Appiah's claim that a partial cosmopolitan

need take sides neither with the nationalist who abandons all foreigners nor with the hard-core cosmopolitan who regards her friends and fellow citizens with icy impartiality. The position worth defending might be called (in both senses) a partial cosmopolitanism. (*Cosmopolitanism* xvii)

In applying Appiah's discussion to *Amongst Women*, the above passage, I contend, would place Michael Moran, the girls' father, in the role of the nationalist and their eldest brother, Luke, would be the emblem of the "hard-core cosmopolitan." The daughters, however, are placed directly into a third space. McGahern situates the daughters into this third space by fixing them to concurrent images of the local and the global. For instance, the opening passages of *Amongst Women* seamlessly links Maggie, Mona and Sheila to their father and to Great Meadow. The opening movement, as Antoinette Quinn observes, in "A Prayer for My Daughters: Patriarchy in *Amongst Women*," "is from the circumference towards Great Meadow and Moran as centre," yet Quinn believes that such a move suggests that "other places, people and events are marginalized" (81). I would argue that other places are not marginalized; rather they are brought home by

¹⁰ As a reminder, in *Cosmopolitanism: Ethics in a World of Strangers*, Appiah notes "there are two strands that intertwine in the notion of cosmopolitanism. One is the idea that we have obligations to others, obligations that stretch beyond those to whom we are related by the ties of kith and kind, or even the more formal ties of shared citizenship. The other is that we take seriously the value not just of human life but of particular human lives, which means taking an interest in the practices and beliefs that lend them significance" (xv).

Moran's daughters. Specifically, as the girls return home, McGahern provides us with details concerning where each of Moran's daughters lives and how often they return home. Mona, for instance, travels from Dublin to visit "every weekend," and Sheila is able to come back "now and again in the middle of the week" (1). Such details remind us, as Harte notes, that although Great Meadow is "presented as [a] self-contained microrealit[y], existing apart from society at large, the fact that the tides of social and cultural exchange are lapping all around means that nothing happens in isolation in [this] locale..." (51). Indeed, the daughters, as women who live apart from Great Meadow and who return to it, are emblems of both home and away.

McGahern continues to emphasize the daughter figures in relation to a sense of "rootedness" and movement, as he brings all of the daughters back to Great Meadow in order to tend to an ailing Moran. With all three of his daughters gathered around his bedside, we are told that he "was so implanted into their lives that they had never really left Great Meadow, in spite of their jobs and marriages and children and houses of their own in Dublin and London (1). McGahern, as Quinn astutely points out, uses the term "implanted" to indicate both the "natural" and the "ineradicable nature of the bond between the father and daughters" (81).¹¹ Building upon Quinn's argument, I would also point out that McGahern's language presents readers with a clear reference to their specific locality. The term "implanted" serves to remind us, that after his service in the IRA and after turning down his pension, Moran became a farmer. Thus, the small but

¹¹ Despite the title of her work Quinn, like Eamon Maher and Siobhan Holland, focuses her critical attention on Michael Moran and not on his daughters. She also argues that the Moran children turn their father into "a cult figure" and that he represents "the charisma of patriarchy, which consist in its exercise of sole and absolute authority, the power to approve or disapprove, endorse or withdraw support, affirm or reject, and, thereby, to nurture an emotional dependency" (87). To this point, as I will argue later, I firmly disagree. Though the daughters do *seek* his approval, lack of it does not, ultimately, inhibit their actions. For instance, Maggie and Mona's husbands/marriage choices.

powerful passage above shows McGahern working not only to connect the daughters to their father, but also to fix them to the local -- that is, to their farm, Great Meadow. Concurrently, McGahern carefully joins this passage with the notion of travel. For, though we are told it was as if “they had never really left Great Meadow,” we know, of course, that they *have*. Maggie, the eldest, lives in London with her husband and children. Mona and Sheila both live in Dublin and work in the civil service. The above passage, then, is complex in the way that it 1) specifically bonds together the daughters with their father, and that it 2) uses biological language that calls to mind the national family metaphor, and that it 3) emphasizes the concept of travel as intimately connected to specific localities (i.e. a sense of rootedness).

The above points become even more clear as the novel progresses and Moran is linked to his daughters by notions of fear, sickness and *immobility*. Moran, though not physically ill, is described as weak and in poor health. McGahern emphasizes that “[t]he once powerful man,” a prominent Republican and freedom fighter during the War of Independence -- now a farmer, widower and father of five adult children -- weakened and became “afraid of his daughters” (1). Moran’s fear is not fully explained, but I would argue that, in part, it stems from their *mobility*. Moran’s daughters, embody lives that are -- unlike his -- equally as much a part of Great Meadow as they are apart from it.¹²

McGahern reminds us at length that

Maggie flew over from London on the morning of the Day. Mona
and Sheila met her at Dublin Airport and the three sisters drove to

¹² The final pages of the novel also tell us that part of his fear is because: “Since they had the power of birth there was no reason why they couldn’t will this life free of death. For the first time in his life Moran began to fear them” (*Amongst Women* 178).

Great Meadow in Mona's car. They did not hurry. With the years they had grown closer. Apart, they could be breathtakingly sharp on the others' shortcomings but together their individual selves gathered into something very close to a single presence. On the tides of Dublin or London they were hardly more than specks of froth but together they were the aristocratic Morans of Great Meadow, a completed world, Moran's daughters. Each scrap of news any one of them had about themselves or their immediate family ... was as fascinating to each other as if it were their very own; and any little thing out of Great Meadow was pure binding.

(2)

This passage weaves together references to London, Dublin and Great Meadow. So too, in describing the daughters as "*a completed world*," we see again the fusing of the local and the global. For, the language carefully suggests that together (though not necessarily while residing *in* Great Meadow) the daughters are concurrently both rooted (as "the aristocratic Morans of Great Meadow") and global (as "a completed world"). This phrasing, *a completed world*, brings me back to my argument above that Moran's fear of his daughters, in part, resides in their mobility. The phrasing, for example, stands in contrast to Moran's admission (which I examine in the next section of this chapter) that he "had never been able to deal with the outside" (12). His daughters, however, despite claims that they are like "homing migrants ... who never escape the emotional tyranny" of their father, are able to successfully navigate life both in Great Meadow and beyond its borders (Quinn 79).

In occupying a third space (which can accurately be characterized as highlighting the daughters as partial cosmopolitans), the daughters allow us to see a shift in the position they occupy as postcolonial daughters. Precisely because they do not feel a need to pit their specific localities with their lives outside Great Meadow we are able to see the women moving out of peripheral spaces.¹³ This shift begins most clearly with their desires to revive Monaghan Day with the hopes of rallying Moran's failing spirits, believing that the holiday will "start him back to himself" (1). Monaghan Day, a market day each year, was a time when James McQuaid (Moran's former lieutenant during the war) would visit Great Meadow and the two would muse over their prowess during the fight for Irish independence. The holiday -- though McQuaid has long since passed away -- is a very personal one for Moran. So too it is a holiday that he has not celebrated in many years. The girls, however, "clung so tenaciously to the idea [of recreating the holiday] that Rose [their step-mother] felt she couldn't stand in their way" (2).

The revival of Monaghan Day places Maggie, Mona and Sheila in the role once played by McQuaid. Moran's former lieutenant was Moran's only friend, and their relationship ended the last time they celebrated the holiday. That final Monaghan Day, as we see in a flashback, presents McQuaid as he travels to Great Meadow and the two men sit together telling war stories and lightly arguing. McQuaid, as the day draws to a end, makes a few jabs at Moran's devotion to Catholicism and his refusal to take his IRA pension, telling his old friend: "You should have taken it years ago. In this world you don't exist without money. And there might never be another world" (20). The small dig

¹³ McGahern crafts the daughters to "take seriously the value not just of human life but in particular human lives, which means taking an interest in the practices and beliefs that lend them significance" through recreating Monaghan Day and goading their father to tell them his war stories (Appiah xv). So too, they exemplify the idea that we "can't have any respect for human diversity and expect everyone to become cosmopolitan" (Appiah xx).

seems hardly enough to end a friendship that has lasted decades, but so too Moran's jealousy of McQuaid becomes clear. For Moran possessed a "fascination with McQuaid's mastery of his own world" (12). Indeed, much of Moran's bitterness throughout the novel stems from his disappointment that he was not more successful after the war and his irritation that McQuaid had done much better in financial matters than he had. Moran strongly feels that the people who gained the most after the fight for independence were either lucky (like McQuaid) or simply undeserving.¹⁴

As McQuaid leaves Great Meadow, Moran reflects on their friendship:

After years he had lost his oldest and best friend but in a way he had always despised friendship; families were what mattered, more particularly that larger version of himself -- *his* family; and while seated in the same scheming fury he saw each individual family member gradually slipping away out of his reach. Yes, they would eventually all go. He would be alone. (22)

It is clear, in the way that McGahern constructs the narrative of McQuaid's last visit -- placing McQuaid, Moran and Moran's daughters in a triangle of conversation (with both the past, in which we are privy to the final visit McQuaid made to Great Meadow and the present in which the daughters ask Moran to tell them his stories from the war) -- that the daughters take on McQuaid's role. They listen to their father's war stories with "tears in [their] eyes as they tried to smile back," and in taking McQuaid's place in the tradition of Monaghan Day, they move away from their previous tradition-bound role within the farm (providing food, fixing up the bed for their father's guest, etc.). Furthermore, like

¹⁴ Moran tells his daughters that McQuaid "was one of those people who always turn out to be lucky no matter what they do ... he made a fortune. Those people always get on better in the world than decent men" (4).

McQuaid, the daughters continue to *return* to Great Meadow from lives and families in places beyond the yew tree that guards the gate of the property. They move back and forth between their father's farm and the world outside it.

However, Moran's immobility (both in terms of his refusal to leave Great Meadow and his compulsion to dominate his family) is reflective of his bitterness toward the nation. Where his children feel free to move across national boundaries, Moran sets up his home (at least initially), as Lori Rogers points out, "as an independent unit" that mirrors the nation (46). His version of the Free State is created not through politics, but rather through bloodlines and tradition -- a point that calls to mind the earlier passage, once more, of the biological image of his daughters as "implanted" in his life.¹⁵ Thus, when his daughter, Sheila, expresses a desire to study medicine, Moran's "withdrawal of support was total" (88).

Sheila could not have desired a worse profession. It was the priest and doctor and not the guerrilla fighters who had emerged as the bigwigs in the country Moran had fought for. For his own daughter to lay claim to such a position was an intolerable affront. At least the priest had to pay for his position with celibacy and prayer. The doctor took the full brunt of Moran's resentment. (88)

Sheila, though she does decline her scholarship because of her father and his disapproval, offers a unique view of the situation in terms of her position in her father's national

¹⁵ Moran exemplifies the image of the IRA member who, as Marie Coleman discusses in *The Irish Revolution: 1916-1923*, joined the fight for freedom not because of his ideology, but rather due to his personal experience. In speaking to the social composition and motivation of the IRA, Coleman notes that family circumstances were often reasons for joining the IRA -- these reasons ranged from a feeling that the previous generation had let them down in the struggle against England to a dedication to Republican family traditions (75-77).

house. That is, though she does want her father's support, she also recognizes that it is precisely because her father has kept the family segregated behind the walls of their home (symbolic of the nation trying to withdraw back into itself) that she is unable to find alternative support to pursue her studies. Sheila is described as wanting to look "for outside help but there really was no one she could turn to" (88). McGahern presents Sheila's acquiescence to her father's wishes as anything but passive, which positions her further outside the realm of the once quiet and peripheral daughter figure. For, when Moran responds to Sheila's decision by saying "I can't help but thinking it is closer to your measure," Sheila angrily demands "How?" and though she quickly changes her tone, McGahern tells us that "she refused to withdraw" (89). The Moran household, which embodies the nation at large, is one in which (void of the preeminent national son) the dynamics of power begin to shift toward Sheila and her sisters. As the sole willing inheritors of the national house, the daughters begin to rebel against -- in the form of taking McQuaid's place and in Sheila's refusal to withdraw from her father in their argument -- the idea that the postcolonial nation must withdraw back into itself.

Moran's daughters take on the role of forming the postcolonial national house and, in the process, redraft their once marginal status. Rose, Moran's second wife, though I have said very little about her thus far, presents the initial foundation for Maggie, Mona, and Sheila in terms of their desire to move within a world outside of Great Meadow. She marries Moran while the girls are still living at home as teenagers, and tells them "a little about her life in Scotland, particularly her life with the Rosenblooms" (46). The name of the family she worked for is one of the few images (alongside Rose's own name) that provides readers with a sense of growth ("blooming") and life. Even Great Meadow,

possessing a name that might on the surface suggest bounty and plentitude, is only good for harvesting dry hay. Rose provides the girls with stories of life outside of Ireland and of people outside its borders. In fact, when Rose enters their home, the group of women are described as becoming "... conspirators. They were mastered and yet they were controlling together what they were mastered by" (46). The example of Sheila's refusal to withdraw from the argument with her father provides one such example. The point I am making here, is that Maggie, Mona, and Sheila -- in contrast to their father, who "concedes that he "had never been able to deal with the outside" -- successfully occupy a third space, one characterized by their status as partial cosmopolitans, in which they work define the national house in a way that suggests that postcolonial Ireland must -- like McGahern's daughter figures -- stand with one foot in tradition (a willingness to return and love home -- i.e. the local) and concurrently place one foot on global terrain (12).

The fact that *daughters* are the vehicles by which McGahern makes such a claim is, as I have tried to make clear throughout this dissertation, groundbreaking. The once peripheral daughter figure -- through her commitment to the local and the global -- redrafts her role in the national house. Moran's daughters are not, as Harte argues, "emblems of the neocolonial condition, [struggling] to sustain individual identities beyond the perimeters of the father's imperium"; rather they have redefined themselves and their role in postcolonial Ireland (67). After Moran's death, for instance, the daughters and their families are walking across Great Meadow and we are told:

At the gate they paused firmly to wait for the men who lagged well behind on the path and were chatting and laughing pleasantly together, their children around them. "Will you look at the men.

They're more like a crowd of women," Sheila said, remarking on the slow frivolity of their pace. "The way Michael, the skit, is getting Sean and Mark to laugh you'd think they were coming from a dance." (184)

In this passage, McGahern places women in the traditional role occupied by men. Yet, in making this shift, McGahern is careful to remind us -- because he has created narrative daughters who are partial cosmopolitans -- that the swapping of roles does not mean a complete dissolution of patriarchal power or tradition. After all, the daughters have (even amidst disagreements and a fight for their own freedom from Great Meadow), greatly loved and respected their father (and thus the nation that that their home has symbolized). Thus, in terms of the national house, I am not arguing that the daughters present readers with a "blueprint for cosmopolitan action"; rather I believe that McGahern engages the daughters in a way that requires us, as diligent readers, to reconsider how the cosmopolitan role works to expand the symbolic role of the daughter in relationship to her nation and her community (Spencer 12).

Disgrace: My Father The Visitor

Like the daughters of Great Meadow, Coetzee's Lucy -- the adult daughter of David Lurie -- redefines her role within the national house in *Disgrace*. Unlike McGahern's three daughter figures who travel back and forth between the wider world and Great Meadow, Lucy remains rooted to her farm throughout much of Coetzee's novel. Yet, Coetzee emphasizes the concept of "worldliness" (which is constantly evaluated throughout the novel in terms of its limits and potential) as linked to specific "rooted" localities. *Disgrace*, published the year of the second democratic elections and

set in post-apartheid South Africa, imagines as Katherine Hallemeier notes in *J.M. Coetzee and the Limits of Cosmopolitanism*, a “new” South Africa, as a “cosmopolitan community ... centered on the daily task of living with difference” (109).¹⁶ Hallemeier’s commentary is, perhaps, of little surprise considering the diverse make-up of South Africa, due in part to the way that colonialism forced contact between different peoples and cultures.

Much of the criticism of Coetzee’s widely read novel focuses -- almost exclusively -- on David Lurie and the way he navigates difference, belonging, and guilt in post-apartheid South Africa.¹⁷ Yet, at the heart of the novel I argue that Coetzee aligns our attention with the daughter-father relationship between David and Lucy. Ariella Azoulay’s “An Alien Woman/a permitted woman: on J. M. Coetzee’s *Disgrace*” notes, accurately, that Lucy and Melanie lie at the heart of the novel and that ultimately Coetzee “encourages the reader to be more like Lucy, who Azoulay argues is able to take up “different positions in different situations” and to “wander between the points of view of all the othe[r] [characters]” (40). My own reading seeks to expand this discussion by arguing that not only is the daughter-father relationship central to the novel, but that Lucy, as a partial cosmopolitan is deeply rooted in her local space, expands the symbolic role of the daughter in her relationship to the national house -- that is, she symbolically suggests a post post-colonial national identity that is constructed of more than anti-colonial impulses. In order to make this argument, I will first discuss the connections the

¹⁶ The novel was published in 1999, only a few short years after the end of apartheid in 1994. The novel does not provide a specific year of setting.

¹⁷ Mike Marais, in “J.M. Coetzee’s *Disgrace* and the Task of Imagination,” discusses, for instance, the novel as developing David’s sense of sympathy with others. Lucy Graham also examines David and the idea of responsibility in “Yes, I am giving him up: Sacrificial Responsibility and likeness with Dogs in JM Coetzee’s recent fiction.”

novel draws between Melanie and Lucy and then examine how, much like *Amongst Women*, the daughter figure occupies an ambiguous third space that expands her symbolic role, once tied to the peripheries, in the postcolonial nation.

The first part of the novel surrounds David's rape of one of his students, Melanie Isaacs, and Coetzee carefully illustrates David's own comparisons of Melanie and Lucy. After raping his student, for instance, David "makes up a bed for her in his daughter's old room" and the next morning when sees Melanie in tears he whispers "[t]ell me what is wrong.' Almost he says, 'Tell Daddy what is wrong'" (26). David is unsure how to categorize the young woman, and he "strokes her hair, kisses her forehead. Mistress? Daughter?" (27). It takes very little, of course, to see the parallel made between Melanie and Lucy. Not only does David's language suggest that Melanie is somehow daughter-like, but so too the two women are both sexually assaulted. Though it might initially seem as if Coetzee is drawing attention to an underlying suggestion of incest, my own reading focuses on the way that David treats Melanie like a daughter; a parallel that underscores the importance of the daughter-father dyad. As Melanie leaves his home, further drawing the connection between the two women, David casts a type of fatherly disapproval (as he later does with Lucy) on Melanie feeling that she "is behaving badly, getting away with too much" (28). David fails to see, of course, how he has exploited Melanie, and he arrogantly refuses to apologize for the rape, a decision that costs him his position at the University.

Though one could read David's movement after being fired from the University as a retreat from the cosmopolitan space of Cape Town to the provincial town of Salem, where Lucy has a small farm, it is clear -- as I will explain shortly -- that David enters a

far more “cosmopolitan” space through his dealings with Lucy. The fact that many different people live in one space might make it diverse, but the type of cosmopolitanism I have examined in this dissertation relies on an engagement with difference (something we do not see David do while living in Cape Town). It is Lucy, who develops “habits of coexistence” and seeks to foster “conversation” with others, and these elements characterize Lucy as a partial cosmopolitan (Appiah xix). To this point, affirming Lucy’s local affinities, when David first sees Lucy, he notes that her “bare toes grip[ped] the red earth, leaving clear prints. A solid woman, *embedded* in her new life. Good! If this is to be what he leaves behind -- this daughter, this woman -- then he does not have to be ashamed” (*emphasis mine* 62). Much like the description of Michael Moran’s daughters in *Amongst Women*, the novel uses the term “embedded” to carefully ground Lucy to her specific locality and to concurrently reference the bond between daughter and father.

Contrasting Lucy’s sense of localism, the view of her as deeply rooted in the land, with a sense of the “worldliness,” Coetzee engages Lucy to show David -- through a trip to the market -- a “world” different from any that he has occupied. As they begin their outing, David reflects: “So: a new adventure. His daughter, whom once upon a time he used to drive to school and ballet class, to the circus and the skating rink, is taking him on an outing, showing him life, showing him this other, unfamiliar world” (71). So, too, like the Moran daughters, Lucy is the one to guide her father in this “new” world. She leads him, like a tourist, along the margins. It seems mundane and simple. Just a trip to the market. Yet, David -- perhaps for the first time -- is aware of a variety of people -- people he regards as Other. African women selling dairy products, an Afrikaner couple, and Lucy’s friend, Bev Shaw. Though it is easy to argue that this “unfamiliar world” is most

clearly a local one (it obviously resides within South African borders), I believe it is also worth considering how it truly *is* an entirely foreign space for David. He, as is made abundantly clear in his relationship with Melanie and his refusal to apologize for the rape, stands entirely apart from others. He does not take part in any community -- professional or personal (until he later begins working with Bev Shaw). Even his relationship with Lucy, despite the above suggestion that there is a natural bond between the daughter-father pairing, as Azoulay affirms, is one where David “feels that she [Lucy] is part of another world, which is shut off from him” (38). In a way, then, the trip to the market -- with Lucy as his guide -- emphasizes a very specific type of “worldliness” in regard to David’s position in the novel and in this sense though the market is indeed local so too it is foreign. Importantly, then, Lucy (rooted to the local) also embodies a sense of the foreign (i.e. the global).

In light of this claim, I would like to pause before delving further into Coetzee’s narrative, and return momentarily to Appiah’s assertion, noted in part above, that “cosmopolitanism shouldn’t be seen as some exalted attainment: it begins with the simple idea that in the human community, as in national communities, we need to develop habits of coexistence: conversation in its older meaning, of living together, association” (*Cosmopolitanism* xix). There is a sense, perhaps, in earlier chapters of this dissertation that a partial cosmopolitanism resembles a “key” of empowerment with which a host of narrative daughters find their voice and extricate themselves from narrative shadows. And, for some of them, I would argue, their ability to imagine alterity and combine a sense of the local and the global *is* positive and empowering. Yet, for others it is not. For Lucy, a partial cosmopolitanism allows us to see her role as a postcolonial daughter *shift*

(an argument I take up shortly), but it does not leave us, as hopeful readers, with a comfortable, complete, or even satisfactory view of her position at the end of the novel. Nor does her specific embodiment as a partial cosmopolitan feel comfortable. I have suggested that the local can also be the global. This is a sticky claim, one I would not make with every text, but with Coetzee's novel it fits. For, Lucy fits with Appiah's description of a partial cosmopolitanism stresses *coexistence*, *conversation*, and *association* -- all of which can, though it is not a point that Appiah examines, happen within local boundaries and all of which can involve tremendous violence.¹⁸ Thus when I argue that Lucy is a partial cosmopolitan -- a role that allows her, as with the other daughters in this dissertation, to ultimately redefine her role in the national house, I realize that more so than the other daughter-father dyads I have looked at, it hinges upon her comparative relationship to David.

Keeping the above points in mind, Coetzee uses Lucy to criticize David's sense of rootless cosmopolitanism and, concurrently, his privileged status as a white man in post-apartheid South Africa. Specifically, after Lucy describes the work that Bev Shaw does with Animal Welfare, David responds that it must be "a losing battle," and Lucy tells him, "Yes, it is. ... On the list of national priorities, animals come nowhere" (73). As the daughter-father duo begin to argue, the references to animals become increasingly important for the overlap with colonial imagery. David, for instance, asserts, "I'm sorry, my child, I just find it hard to whip up an interest in the subject. ... to me animal-welfare people are a bit like Christians of a certain kind. Everyone is so cheerful and well-

¹⁸ For example, in *The Secret Scripture*, Roseanne is separated from her father, her husband and her child. So too, in *The Old Jest*, Nancy watches as Angus Barry is shot to death.

intentioned that after a while you itch to go off and do some raping and pillaging” (73).

Coetzee’s language places David in the role of the colonizer and Lucy, angrily responds:

You don’t approve of friends like Bev and Bill Shaw because they are not going to lead me to a higher life ... This is the only life there is. Which we share with animals. That’s the example that people like Bev try to set. That’s the example that I try to follow. To share some of our human privilege with the beasts. I don’t want to come back in another existence as a dog or a pig and have to live as dogs or pigs live under us. (74)

In reading this passage it is difficult not to see Lucy’s response to David as one that criticizes his sense of rootless cosmopolitanism -- chiding his sense of detachment. In some ways, as this passage hints, David is the type of “hard-core cosmopolitan” that Appiah describes as a person “who regards her friends and fellow citizens with icy impartiality” (xvii). So too, in Lucy’s rebuke, it is difficult not to see a cutting connection being made by Coetzee between a historical colonial sense of “human privilege” as being attached to whiteness and the colonial view of Others as “beasts.” It is, then, clear that Coetzee indicates in these passages not simply an argument between Lucy and her father, but so too an argument about the national house in regard to Lucy’s awareness and refusal of the values of patriarchal post/colonialism.

Lucy’s home becomes, both in terms of her sense of home as a personal dwelling and as the representation of the national house, a site of violence. For, at the center of the novel, as Lucy Graham notes, there are “two incidents of rape ... which [are] set in the post-apartheid context, but most commentators have skirted around the issue of sexual

violence as a social problem in South Africa” (5). Graham treads lightly between the fiction of Coetzee’s novel and Interpol’s report, in 2000, that “South Africa had one of the highest number of reported rapes of all countries selected for a survey” (6).¹⁹ The connection between the gendered violence of the post-independent nation draws together comparisons that remind us that Lucy’s rape in the novel is intimately connected to the history of colonialism and decolonization in South Africa. Indeed, when scholars discuss the rape, that occurs shortly after David’s arrival to Lucy’s farm, where a group of men set David on fire, lock him in the bathroom, and rape Lucy, they draw connections between the event and the “payment exacted” on Lucy who, as a white woman, embodies the colonial past.²⁰

Lucy’s placement in her house and in the national house, then, becomes a site where *she* chooses to whom she will tell her story and where *she* asserts her conditions for remaining rooted to her locality -- she symbolizes, then, an imagined cosmo South Africa. On the surface, perhaps, these seem to be only small moves, but considering the role of the narrative postcolonial daughter figure -- silent, representative of care-taking for the father (and not of alterity) -- it is indeed a paramount shift. For instance, it is well worth noting that though David is irritated by Lucy’s refusal to tell him what she experienced during the attack, there is a sense that Lucy has not been silent about the event. She tells her father, for example, that she has spoken to her doctor. Furthermore, Bev Shaw reminds David, when he claims that he was there when Lucy was raped, “But you weren’t there, David. *She told me*. You weren’t” (*emphasis mine* 140). Lucy’s

¹⁹ I would add too, as noted in my introduction, which touched on the tragic story of Anene Booysen, that such problems facing the female body remain important social (as well as literary) narratives.

²⁰ Georgina Horrell, for example, asserts in “JM Coetzee’s *Disgrace*: One Settler, One Bullet and the ‘New South Africa,’” that Lucy becomes the “notepad on which the debt of colonists is written and payment exacted” (29).

silence, then, is selective. Considering David's own reaction to her narrative, her silence is less than surprising. For example, as Lucy tells her story to the police, we are told that "All the while she speaks, Lucy looks steadily at him [David], as though drawing strength from him, or else daring him to contradict her. ... he does not interrupt. *A matter of indifference*: he barely listens as Lucy goes through her story" (108-9). Molly Abel Travis's language in "Beyond Empathy: Narrative Distancing and Ethics in Toni Morrison's *Beloved* and J. M. Coetzee's *Disgrace*," stresses "Although one might expect this violent assault on *him* to translate into empathetic connection with Lucy, it does not bring them closer ... Lucy avoids talking with him about the rape because she feels he is incapable of being the right kind of listener to her rape trauma" (*emphasis mine* 238). It is interesting that Travis's language places *David's* trauma as of central importance. However, I do think that her argument aptly pinpoints the fact that Lucy views her father as the wrong kind of "listener." Her silence, first and foremost, is imposed on David. She refuses to play the part of the doting daughter who abides by her father's demands and requests. She rejects David and his role, too, as the "great white father."

Lucy's rejection of David is further illustrated when he begs her to leave behind the farm and travel to Holland. David tells Lucy, "Take a break for six months or a year, until things have improved in this country. Go overseas. Go to Holland. I'll pay. When you come back you can take stock, make a fresh start" (157). David's view illuminates travel as a type of protection and one that, as Craig Calhoun notes in "The Class Consciousness of Frequent Travelers: Toward a Critique of Actually Existing Cosmopolitanism," is an "easy" face of cosmopolitanism (889). Lucy assertively responds to David:

You behave as if everything I do is part of the story of your life. You are the main character, I am a minor character who doesn't make an appearance until halfway through. Well, contrary to what you think, people are not divided into major and minor. I am not minor. I have a life of my own, just as important to me as yours is to you, and in my life *I am the one who makes the decisions.*

(emphasis mine 198)

And Lucy does make her own decisions. She insists, for example, that travel for the mere sake of travel will provide no remedy or relief. In doing so, she once again positions herself apart from David and continues to assert herself as a partial cosmopolitan. She remains, that is, attached to her sense of the local, despite the fact that she is part Dutch -- a point that David points out in a discussion he has with Bev.

'Lucy's mother was Dutch. She must have told you that. Evelina. Evie. After the divorce she went back to Holland. Later she remarried. Lucy didn't get on with the new stepfather. She asked to return to South Africa.'

'So she chose you.'

'In a sense. She also chose a certain surround, a certain horizon. Now I am trying to get her to leave again, if only for a break. She has family in Holland, friends. Holland may not be the most exciting place to live, but at least it doesn't breed nightmares.'

(161-62)

Coetzee presents David, in the above passage, as recognizing -- at some level -- that

though she has ties in Holland she has chosen “a certain horizon,” and that is South Africa. So, though it is intensely troubling for readers when she decides to remain in her home, she makes yet another decision to remain. The national house -- as seen in Lucy’s home is both a site of violence and a site of change. It is worthwhile to recall that the home (and thus the national house too) -- despite the tensions that certainly come along with it -- is now a shared space.

The last view we have of Lucy is when David returns to the farm and watches her as she gardens:

here she is, solid in her existence, more solid than he has ever been. With luck she will last a long time, long beyond him. When he is dead she will, with luck, still be here doing her ordinary tasks among the flowerbeds. And from within her will have issued another existence, that with luck will be just as solid, just as long-lasting. (217)

David’s description of Lucy is emblematic of his struggle to understand the transition, to borrow a phrasing from Neville Smith’s “Difference and J.M. Coetzee’s *Disgrace*,” between “an old colonial-apartheid order and the new democratic South Africa” (214). Though David has not found his place, her realizes that Lucy and her future child have. Though his description feels intimate and fatherly it is contrasted with Lucy’s own greeting. She asks David to come inside the house for some tea and we are told that “she made the offer as if he were a visitor. Good. Visitorship, visitation: a new footing, a new start” (218). The language, of course, indicates a new type of relationship for the daughter-father dyad and it also

stresses -- at long last -- a sense of impending *conversation* between the two. So, too, it suggests a de-centering of the nation in terms of the once white, male-authored (colonial) stronghold. The fact that Lucy pulls away from her father, but does not completely disregard his presence, suggests an expression of the post-colonial South Africa that is defined by conversations between both the local and the global. The new nation, that is, must forge a complicated future that embraces both a colonial and postcolonial history.

Conclusion

The daughters examined in this dissertation range from youthful to aged, from orphans to parented, from daughters who travel to daughters -- like Lucy in *Disgrace* -- who remain. Each one is unique. Some envision and embrace notions of the global through reading or travel; others imagine it through specific items that hold emotional value and others yet through memories of their fathers.²¹ What is compelling, I believe, is the way that each daughter explored in this dissertation works to construct a self-authorizing identity by bridging the local with the global -- the novels position her character, that is, between two binary spaces and, in doing so, they reposition the once peripheral and “virtually invisible” postcolonial daughter-figure (Boehmer 106). So too, in re-placing the daughter figure, the novels showcase the daughter’s story as running parallel to the post post-colonial nation as pushes itself from its peripheral status as a once colonized space and asserts its selfhood in defining, ruling, and narrating itself.

²¹ Throughout this dissertation, as a brief reminder, when I discuss envisioning alterity, I see it as a form of imagination that is, as Shameem Black notes, “opposed to hegemonic domination and representational violence” (*Fiction Across Borders* 3).

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