

The Portrayal of Social Struggle in Post- apartheid Age: A Critical Study of Abdu and Julie's characters in Nadine Gordimer's *The Pickup*

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ABSTRACT

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This paper discusses the importance of race, gender, immigration and identity in Gordimer's novel "The Pickup" through the role of Julie, a white woman from South Africa and her husband (Abdu Ibrahim), an Arab Muslim in the period of post-apartheid in South African. Identity, race and gender have been an important subject in Gordimer's works as her early novels tend to center on her characters' struggle for national freedom rather than personal freedom, while the last novels of her tend increasingly to study the construction of identity. Nadine Gordimer's novel "The Pickup" is a rigorous study of life in exile as it transcends questions of domestic and national politics and paints a true picture of migration, alienation and loss of identity while choosing a new identity. Here, the novelist (Gordimer) promotes a worldwide identity that transcends tribe by taking into consideration issues of globalization and society via cross-cultural and trans-ethnic identities that transformed the indistinguishable structure of the New World. So, the power of identity is unavoidable sufficient to rise above parallels and move freely in and out of spaces.

1. Introduction

Postcolonial studies occupy the first place in all aspects of English literature. Maybe the foremost interesting thing is that current literature in English is largely based on literature taking from post-colonial writers who live in the former British colonies or live in UK or the U.S but were born and raised in the colonies. Therefore, the post-colonial movement had a huge impact on women from diverse cultures through the determined, independent and strong-willed peace of mind of the female characters portrayed in postcolonial literature. Several important women writers played a large role in the development of African fiction in the nineteenth and twentieth centuries and the most famous writer is Nadine Gordimer. (Bonnici,2004:6)

In fact, one of the important issues in South Africa is the issue of post-colonial identity, gender and race. It could be a central topic of post-colonial literature because it is the result of the colonial process as well as the thing that legitimizes all the discussions and controversies that underlie this idea. So, identity and race were shaped by colonial history and the post-colonial predicament, giving rise to the cultural and spatial elements that affected the identity of post-colonial writers, *"If postcolonialism forms part of a struggle over discursive power in the constitution of identity, then history, in particular colonial history, also pay a significant part."* (Paolini 1999: 51)

Here, it can be said that one of the main reasons that prompted the colonized peoples to rebel against the colonial powers is the feeling that they are starting to lose the components that make up their identity. As Paolini stated to Stephen Solomon *"to continue resisting (neo)colonialism through a deconstructive reading of his discourse and to realize and re-establish postcolonial traditions...as principles of cultural identity and survival."* (Paolini, 1999: 64). Therefore, he continues to posit that this resistance to colonialism through a particular autonomous identity constitutes some of the essential elements of postcolonialism. Therefore, post-colonialism could be a concept that came to emphasize the role of post-colonial peoples within the world and to revive their voices particular from the voice of the colonizers. It came to highlight the post-colonial identity as distinctive from the colonial identity. So, Paolini says that the postcolonial "otherness" returns in a newly shaped identity far from Western identity, and cites Helen Tiffin's words that:

"Postcolonial writers rehabilitate the self against European appropriation. In deconstructing the major imposed European narratives and perspectives, postcolonialism replaces them with an alternative vision. This is particularly the case for indigenous peoples (India and Africa) who are able to challenge European views with their own metaphysical systems". (Paolini, 1999: 79).

Postcolonial identity can therefore be defined by the different elements that constitute it through a key concept in Characterizing postcolonial identity as alluding to how colonial and postcolonial people saw each other or more precisely as well as how postcolonial people viewed themselves inside their societies. Here, Couze Venn said: *"Identity is an entity that arises in relation to another or to others; It is the plural..."* (Couze 2006:2) through the question of language and place. John MacLeod detailed Bhabha's words about place and its impact on postcolonial identity when he said: *"We find ourselves in a moment of transit where space and time intersect to produce numbers complex for difference and identity"* (McLeod 2000: 217). The question of language is treated extensively because it may be a truly controversial issue when it comes to the study of postcolonial literary works that shaped a special identity through the cross-breed dialect or language utilized by postcolonial writers which is why in that hybridity is also one of the main features that make up post-colonial identity. (Allali, 2015:41).

The Post-Colonial Movement has had a great impact on the women of varied culture. So, several important women writers played so big role in the development of the African novel in the nineteen and twenties. The most noticeable writer is Nadine Gordimer. Nadine Gordimer (1923- 2014), writer of the novel "The Pickup", who won the Nobel Prize for English literature in 1991, is a White South African writer. She was born in a small mining town close Johannesburg. Her parents were European migrants. Her mother was British, and her father was a Lithuanian Jew. Therefore, she isn't bizarre with the ideas of hybridity, relocation and diaspora. Gordimer has mainly focused the political situation in her native land; Her main theme of the novels is apartheid. Indeed, the toughest periods of censorship, Gordimer never ventured down and continuously proceeded tending to the issue of African identity. Her writing had been a sort of intervention in the prevailing discourse of apartheid. (Vanmathi, 2019:13)

Nadine Gordimer is the most famous South African writer who has carved a niche for herself through her remarkable contribution to African literature. Her actions require that South Africa reexamine and replace its longstanding apartheid policy. She published her first novel *The Lying Days* in 1953. It was followed by *A World of Strangers* (1958), *Occasion for Loving* (1963), *The Late*

Bourgeois World (1966), *The Conservationist* (1974), *Burger's Daughter* (1979), *July's People* (1981), *A Sport of Nature* (1987) and *My Son's Story* (1990) deals with the devastating effects of racism, the growing disillusionment with liberalism, and a commitment to action against apartheid. (Bonnici,2004:6)

The novel's "The Pickup" is about a twenty-nine years old South African girl named (Julie) who is the daughter of Nigel Ackroyd Summers, an investment banker and a garage mechanic named (Abdu), whose real name is Ibrahim bin Musa, an unlawful migrant who works in a garage in South Africa. Gordimer's astonishing imagination leads Julie from a wealthy family in South Africa to a village in Abdu's country, a place buried within the desert of an unknown Arab country. Hilary Dannenberg believes Gordimer's novel is *"an innovative reflection of interconnected narrative traditions—the traditional romantic plot tradition, and desert romance, a subgenre that developed in the late colonial novel of the early 20th century"* (Dannenberg,2008:69). The structure of the novel is the quest through someone of an epic journey through which they move from ignorance to Maturity. The researcher may at least witness this feature in Julie's character. Dannenberg also emphasizes *"the depiction of the desert as an encounter site."* she also talks about *"the changing roles in the power relations between the female and male protagonists"* and ultimately goes on to say that (The Pickup) is *"a novel about Migration in a globalized contemporary world"* (2008, 70). Here, the novel clarifies one of the most important issues that mainly seeks to show the critical situation of both characters Abdu Ibrahim and Julie. (Ibid: 7)

2. The Role of Gender and Race in *The Pickup*

Gordimer compares the characters of the exiles in this novel through their own country and another country *"widens her scope to reveal otherness among exponents of the East and West"* (Cloete,2005: 52). So, *The Pickup* tends to the two protagonists' want to escape their lives, the narrative calls into address gender orientation parts and social class. Julie and Abdu see in the other a freedom they could not enjoy in their own nation. This novel presents the real picture of the new South Africa and its usual problems of race, class and bureaucracy taken from the local level of South African society to the global level but what is different is the transformation from one society to another. (Cloete,2005: 54)

Actually, the novel presents a picture of the modern South Africa and its normal issues of race, gender and bureaucracy taken from the neighborhood to the worldwide level but what is diverse is the change from one society to another *"from post-Apartheid Johannesburg to an Arab country and its villages, deserts and Muslim people"* (Caraivan,2016: 6). Julie and Abdu work on the contradiction in showing benefit and poverty and studying areas that clarify what is legal and what is illegal. Here, gender, race, identity and migration through the spaces in which it plays are shown to be the greatest potential in the novel where traditional female roles within homosexual bonds become strong while male gender roles are ineffective and have no real power in the context of feminine spheres. (Goins-Reed, 2019:57).

At the beginning of the novel, the scene is set against the scenery of present-day life in South Africa when Julie's car breaks down on a busy street while on her way to meet her companions at the EL-AY Café which is a resting place for Julie and her

“elective siblings who have distanced themselves from the ways of the past, their families” (Gordimer, 2001: 23). Here, she was helped to find a garage. In the garage, Julie found Abdo, an illegal immigrant from an unnamed country, *“one of those partitioned by colonial powers on their departure ... one of those countries where you can’t tell religion apart from politics”* (2001:11). After some weeks meeting him for the first time, she introduced him into her friends. With time, Julie and Abdo begin a love affair and eventually the relationship gets to be the center of her friends' comment: *“There was talk: That relationship’s getting heavy, our girl’s really gone on that oriental prince of hers. Where was it she picked him up, again?”* (2001:36). Here, it was indicated that Abdo is an eastern prince, and given that Julie is young, she does not understand class and ethnic differences. (Ibid:58).

Indeed, Julie's concern was that she had moved away from her friends in South Africa and the spaces she had created for herself, but her love for Abdo made her choose to travel with him and eventually find that in her new situation she was to promote women for comfort. Emma Hunt argues that *“the spaces to which Julie is drawn are gendered spaces – those of the family and the desert”* (Gordimer, 2001:111). In fact, the beginning of Julie's serious life was when she first arrived in the unforgiving desert with different societies, customs and traditions and on the other hand she has no role in the traditional Islamic world in which she chose to live and she is not one of them. When you ask, *“Where’s the bathroom?”* (Ibid: 121), angered Abraham, he wants to *“tell her once and for all what her ignorant obstinacy of coming with him to this place means, when she failed, with all her privilege at getting him accepted into hers”* (Ibid). Here, Julie tries to explore her new environment but is naive about cultural norms, so Ibrahim sees this as her marked ignorance of different races and societies through her love of adventure:

“Of course. Of course. Independent. This is the way she’s accustomed to living, pleasing herself. Again. But that’s impossible, here. He has to be with her, some member of the family, if there could be one who could be understood, has to accompany her everywhere beyond a few neighborhood streets, that’s how it is in the place he thought he had left behind him. It’s not usual for women to sit down to eat with the men, today was a special exception for the occasion – does she understand. It’s enough, for these people, that she goes about with an uncovered head – that they can tolerate with a white face, maybe.” (Ibid:122)

Here, Ibrahim does not want to stay in his homeland, but Julie wants to stay, so, she is very eager to communicate with her new family through their language and customs. However, she is initially *“not invited or even permitted to participate in the women’s activities”* (Mount, 2014:116). Her inability to penetrate *“women’s sphere illustrates the intersectionality of gender, race, nationality, and geography; Julie is kept on the boundary until the other women learn more about how she will negotiate these differences”* (2014). The scenes of approaching village women through Julie began to increase when she wanted to help other women clean the dishes, *“the women crowded about to prevent her from so much as putting her hands in water”* (Gordimer, 2001:136). In fact, Musa's mother is the central force in the female sphere in the village, so she is the one who gives the decision as to whether Julie will become part of her family without saying that Julie cannot be accepted into the women's space or allow her to become part of the Musa family. Here, Ibrahim does not want Julie to fully integrate with his family so he shouts at his sister Marie when Julie wears the traditional *“like any village woman in the street”* (Ibid:162) and asks her to “take

that thing off her" (Ibid). This scene ended, not with Julie going to Ibrahim to comfort him, but with his sister, ***"the two with arms again about each other on the sofa quietly as if Ibrahim's wife were a sister"*** (Ibid).

Over time, Julie establishes slight contact with the women and children outside her husband's family by teaching them English after a while her sister-in-law and his brother's wife join to exchange different language and concepts between the communities. According to Derek Parker, ***"Julie's ability to communicate with members of the community is rudimentary – the only clearly positive relationship she has is with Maryam – no men interact with her and all other women keep her at arm's length – her possible place in the society is potentially self-affirming"*** (Barker, 2007:104). Although Julie is still somewhat distant from her new community and especially her husband's family, she is able to be present in the various details of their lives using her contact with Mary and here was the gateway through which she could enter the feminine sphere. Andrea España argues that Julie ***"finds herself a part of a homosociality of women. It is an everyday life of common spaces, decisions, labor, and duty, rather than the privatized present and lifestyle scripted by her family"*** (Andrea,2012:767). In truth, with time Julie finds herself part of the feminine spheres of her new family but it is limited. Her mother-in-law expects Julie to fully participate in the culture to truly become one of them and she must give birth to be part of this family even though she doesn't talk to Julie directly about it. Instead, Mary said to her, ***"they wonder why you do not get a baby. Then perhaps you will first marry here, our way"*** (Gordimer,2001:166).

To highlight a fundamental and important aspect of Julie's struggle to find her social place in her new world, Gordimer uses a recurring image of the desert and its difficult living conditions, which would become the site where Julie could relinquish her social standing and her past. Indeed, Julie felt that the desert was where humanity ends and the unknown begins: ***"The desert is always; it doesn't die it doesn't change; it exists. But a human being, she, she, cannot simply exist; she is a hurricane, every thought bending and crossing its coherence inside her, nothing will let her be, not for a moment. Every emotion, every thought, is invaded by another"*** (Gordimer,2001:229). The location of her husband's family (the desert) gives the stability that she did not find in her previous home. The allure of the desert and its "eternity" is sublime; ***"there is no last time, for the desert. The desert is always"*** (Ibid:246). When discussing her life and her new world, Julie could ***"tell it to the desert; that is safe"*** (Ibid:245). Indeed, Julie was seeing the endless desert as the place where she could truly be free; but more importantly, the desert ***"is outside of any social space"*** (Dimetriou,2006:171). He has ***"no onlookers"*** (Ibid:171), which represents infinite space and without clear boundaries, and without time. (Cloete,2005: 59)

In the end, Julie decides to stay in the desert despite being bound by a different culture, customs, traditions and language so she finds solace in her isolation from society and other female characters while Ibrahim ***"began to feel that his manhood was in question,"*** (Gordimer,2001:175) because Julie would not go to America with him. Now, Ibrahim's mother sees Julie as the right wife for her son in order to bring Ibrahim back to her. Ibrahim realizes it when ***"she, who always has advice and a solution ... has none for him. Ah, an ally, that's it; but not his. An ally of the foreigner, she will be the one to restore the son to the mother"*** (Ibid:258). Ibrahim realizes that his mother's support is key to strengthening Julie's power and forcing her to go with

him and as a last sign of his anger, *"Ibrahim kept away from her ... let her have an idea of what she doesn't realize ... that she will be in this house ... without the love-making she needs so much ... without his love for her"* (Ibid:265). Here, Ibrahim thinks that Julie will need him physically. As soon as he leaves, Julie goes to their room and her sister-in-law, Khadija, tries to support her *"has never come to the lean-to ... , put an arm around her conspiratorially and in Arabic, which the foreigner understands enough, now, she tells Julie: He'll come back"* (Ibid:267). Now, Ibrahim's mother has realized that Julie has made a huge contribution to her life, which strengthens her position in the female field. The novel's narrator leaves much to question about Julie's unknown future and her particular portrayal of South African women. Of course, Julie would still have relationships and funding in South Africa should she choose to take advantage of them in the future. (Goins-Reed, 2019: 60).

3. The Quest of Identity in *The Pickup*

Identity is an important subject of constant change to live with the multiple sense of self to believe in hybridization through the examination of negotiated identities. In this sense, Gordimer's *The Pickup* is a typical artwork distinct in the era of the portrayal of mixed identities and specifically the portrayal of immigrants' identity at the beginning of the third millennium. He already emphasizes the relationship between identity and points well to the communicative identity of Ibrahim as an apt example. Abdo was an illegal immigrant. However, his return home did not satisfy him either. He fell between rejecting and accepting dual identity and here both Julie and Abdu Ibrahim were divided over their identity. Julie also identifies herself as opposed to the culture of her past, so she finds her own identity despite the luxury of living and the social standing of her parents' bourgeois world through her father's rickshaw and expensive suitcase, so she uses his differences to define herself. *"It is she who is looking for herself reflected in those eyes"*. (Gordimer, 2001:129).

However, Julie's recent decision towards her true identity cannot be described in only imaginary or symbolic terms, but is the result of a complete conviction through her encounters with the desert that made her choose to settle in this desert to death. Although Julie knows nothing of the private vision of the desert at first and Abdu completely misinterprets it, she discovers the true meaning of life when she finally gets a chance to drive in the desert. Optimistically, she was so fascinated by the sight of a rice farm in the middle of the desert that she decided to cultivate the land. In this idyllic picture of cedar in the desert, the opposing symbols of water and sand have been recreated in the novel for a long time and here they are linked to other opposites such as life and death, time and eternity so she likely does so through Julie's search for her true identity. At the end of the novel, Abdo finally gets his permission for Julie to go to the USA, and decides to stay there. But whether any of them found their true identity in the other's realms remains open in the end. (Vaikundamani. Mahesh, 2020:185)

Julie's personality and stature allow her to get the love she wants. This seems to be a compelling argument after she has lost all family commitment in her life. As soon as she has the opportunity to make new choices, a new personality starts to require shape and this leads to a new discovery: *"He, her find; it was also this one, to be discovered in herself"* (Gordimer, 2001:75). Of course, Julie's presence in the desert gives her a sense of power so she begins to feel responsible and in control of her new community. She began to feel unique by her role as the savior of his slave to another level of belonging. Abdo and Julie each set

out to create their own world, with their own rules, and in another time and place as follows: ***"That night they made love, the kind of love-making that is another country, a country of its own, not yours or mine"*** (Ibid:96). This state of being in a world that does not exist is the ultimate state of pleasure that they have been searching for and finding in each other. In fact, the relationship between Julie and Abdu holds each other's new passports, new identities, and perhaps more than That, perhaps in the escape of having an identity: ***"She brings along books as well as food to these hours when they double the disappearance of his identity, they disappear together, this time, in this veld"*** (Ibid:34).

Unfortunately, Abdu and Julie do not have the ability to plan and think for the future due to their circumstances in the present. Andrew Sullivan writes: ***"The punch line is that Ibrahim, of course, admires the very people Julie is embarrassed by. He is in awe of this white, wealthy, aggressive, international culture. Julie wants out; he wants in"*** (2001:207). In fact, Julie denies to be portion of a superficial society to build on individual and personal benefit, but unwittingly enters into a relationship that's equipped toward personal benefit. However, Julie had to follow her instincts because ***"inside her something struggles against them"*** (Ibid:6). Julie's struggle against her people is one thing that she shares with Abdu; he also struggles with his unwanted identity. (McLeod, 2007:16)

The curse of identity in various undesirable societies because it can transcend the borders of the country, and here this curse accompanied both Julie and Abdu wherever they went, causing them to not be accepted by everyone in addition to shame and disgrace through the looks of society and lack of acceptance. When Julie decided to choose Abdu and go away with him, she knew little about the societal, cultural, and intellectual differences. One of the beauties of love in this novel is that Julie chooses to leave with Abdu, but soon Julie confronts the reality of Abdu's cultural obligations, and she is forced to marry him in order to be able to go to his country, and here another option is to choose another identity, ***"If you must leave with me then we must marry. I cannot take a woman to my family, with us like this"*** (Gordimer,2001:107).

In this novel, the heroine (Julie) is presented as required by her devotion to her lover (Abdu), so her journey with her husband to a backward country makes her show her willingness to make sacrifices and take risks. Here the challenge begins when she sacrifices her past and the luxury of living with the severing of family ties by accepting a standard of living far below her own. Although she believes that her decision is heroic and selfless and increases societal solidarity, but the pursuit of self lies behind this decision and states the following:

"She was not at home, now, in the El-Ay Café; she had been determined to come here, to this place. It had its rules, as her father's beautiful house and the guests who came there had theirs. She had made her choice; here it was. She was the one with the choices. The freedom of the world was hers." (Gordimer,2001:115)

At this time, Julie was no longer interested in adhering to her husband's cultural rules as she was also bound by the rules of her father's society before she traveled with him. In this special period of her life, an important transition point from one type of exile to another, the only difference in this transition is the emotional and psychological feeling that Julie wished and imposed on her

by her new family. Julie thinks she still needs to discover a lot more with her husband but ultimately the story is supported by the idea of her own interest rather than their love interest when she decides to stay behind rather than leave with Abdu again. (McLeod, 2007:19)

At this point, Julie was only claiming her identity in verbal form because she did not realize the extent of the importance of this topic and that identity could not be claimed simply and without any deep involvement in daily life activities. Therefore, the lack of participation and physical assistance in daily activities is also reflected in her attitude towards her position and function in public relations in society and her failure to make long-term commitment regarding her choices. Even the repeated ellipses in her dialogue by her verbal expression of the sign that hesitates and doubts about her identity are expressed as follows:

“I don't know how exactly these things work out, I wanted to be a lawyer, really, I had these great ambitions when I was at school . . . I quit law after only two years. Then it was languages . . . and somehow I've landed up working as a PRO and fundraiser... Sycophantic. I won't stick to it for long... I don't know what I want to do, if that means what I want to be.” (Gordimer,2001:11)

The setting also plays an important role in this novel especially in defining the cultural identity so Julie's identity is revealed as a rich, white South African girl. Her choice of her new location was very different from her old one in that it was in fact an outbuilding that had been simply renovated into a comfortable enough cottage, part of which was notably a bathroom, and *“Cramped kitchen was equipped with freezer and gadgets”* (2001:18). But the situation did not last long because Abdu's immigration papers arrived and he does not want his affiliation to be revealed by force, so Julie tries to pull the strings to keep him in the original country. However, her uncle's lawyer told Ibrahim frankly that, having given up his identity, he had lost all the naivety of the country as follows:

“You have placed yourself in the position where you have a criminal charge waiting against you, let alone an order to quit the country. That is the sticking point. That is what weighs against however many testimonies to your character, your desirability as a future citizen, your possibilities of financial guarantees, security etcetera you might submit.... Stayed on illegally, you shed your identity.” (Gordimer,2001:79)

Ultimately, Julie's discovery of her spiritual stature complements her psychological identity and this may be an indication of her new home in the desert through his mother Abdo's feeling that it is Julie who *“bring him home at last”* (Ibid: 259). Although this account ends on a vague and ambiguous note, there is little possibility of Abraham's return after he followed the path of wealth and prosperity that was generally tempting the world. Cultural and intellectual differences are the process of forming everyone's own identity and most importantly seeking negotiations about these differences in general in any kind of cultural, scientific and intellectual contact. Here, Julie's identity is constantly negotiated as the situation of immigrants requires translating cultures and understanding private beliefs and ideas. for each country. Therefore, during the change and the choice of another identity, the cultural and intellectual framework clearly causes a hierarchical shift in the gender relations between Julie and Abdo because the power structures are far and not convergent. Thus, the narrator (Gordimer) attempts to portray the universal character

of diaspora, the negation and quality that make *The Pickup* a uniquely distinctive work of fiction at the beginning of the third millennium. Here, Gordimer focuses on the quality of life in immigration and its problems with an emphasis on a discussion of the lives of Abdu and Julie, and the concept of a negotiating identity. Therefore, choosing to live "somewhere else" requires constant negotiations about identity. Immigrants live between different cultures and ideas in the third space; They live a "half-life" which for Gordimer is a *"life in the meantime"* (Ibid: 142). The narrator discusses how the characters in this novel find it difficult to survive and also explains their resistance so that both characters question their identity and find a way to correct it. (Vaikundamani. Mahesh, 2020:187)

4. The Struggle between Nation and Immigration in *The Pickup*.

Illustratively, tracing the trajectories of colonial history seems to be a feature of post-colonial imagination, so the idea of colonial capture and land reclamation lies deep in Gordimer's novels, which deal with the plight of a European imperialist in South Africa and end with the hope that Africans will inherit the land of their forefathers. In *The Pickup*, the narrator discusses colonial history in various contexts: *"there are no foreigners from Europe flying flags over our land any longer"* (Gordimer, 2001: 189). Here, the pickup truck was written when post-colonial apartheid was officially abolished. Therefore, Gordimer attempted to portray and illustrate the cosmopolitan character of the diaspora and exile in South Africa and this is the quality that makes this novel a unique work of art and fiction at the beginning of the third millennium. Remarkably, nation and immigration appear to be opposing issues and have been of interest to many postcolonial writers and thinkers. The nation is considered a modern social construct because it tends toward essential, exclusive, and homogeneous politics of belonging. On the contrary, the concept of migration and exile responds to a transnational border situation that seeks to undermine exclusion and create advertising space for negotiation and interaction. (Farahmandfar & Samigorganroodi, 2014:38)

Indeed, it is the hegemonic tyranny of the majority of peoples within these colonial borders that pushes thousands of people and specifically minors to choose a life of nomadism, exile and emigration, *"A specter haunts the world and it is the specter of migration. All the powers of the old world are allied in merciless operation against it, but the movement is irresistible"* (Gordimer, 2001: 213). In this sense, as Gordimer thinks in *The Pickup*, migration is the most appropriate solution, *"migration as a human solution"* (Ibid, 148) and we think well of the *"achievement which is migration"* (Ibid: 266). Gordimer's point is to show how Jolly or his slave can "discover and seize himself" through a "relocation" which *"immigration as a human solution"* (Ibid:48). This irresistible movement, for Ernesto Laclaw, is *"an affirmative will to migrate, which ultimately creates the possibility of an emancipatory subject"*. The liberation of the subject is reflected in Julie's character when she chooses to confront the "ghost of emigration," which is also the impetus that propels her slave forward. (Farahmandfar & Samigorganroodi, 2014: 39)

Gordimer's imagination wonderfully illustrates the will to emigrate and here emigration opens new ways of thinking through people to reconsider their old ties to their homeland, their established identity, etc. Julie's emigration is an expressive state of

society and her motto is "openness to confrontations" through immigration to another country. Easily found a job that involved teaching English which could do something to make a difference ***"she had been able to persuade—flatter—the local school principal to let the girls join the classes"*** (Gordimer,2001:195) In addition, her happy double vision makes her instantly feel in and out so the internal migration situation presents ***"thresholds for new encounters, new openings, unrehearsed possibilities"*** (Chambers,1994:27) and this is what she has been looking for all along. In fact, the concept of "homeland" for immigrants may lose its basic meaning or at least may be subject to continuous modifications through the extent of the suffering experienced by people in their homeland. For someone like Abdu Ibrahim who is always willing to work for ***"whatever country will let him pass through its barriers of immigration"*** (Gordimer,2001:214), the word "home" may have taken on new meanings:

"The exile knows that in a secular and contingent world, homes are always provisional. Borders and barriers which enclose us within the safety of familiar territory can also become prisons, and are often defended beyond reason and necessity". (Chambers,1994:2)

In this quotation, the author states that whatever the outcome of the exile, Ibrahim has the ability to create a limited space to which he can seek refuge. In addition to the new meanings that may integrate themselves with the concept of homeland and that relate to the life of the immigrant through dreams and promises that the immigrant imagines, even though it may be a deferred dream. However, this is what keeps them on the move. As the novel attests, it is ***"a possibility: his Abdu's favorite dream-word: "there are possibilities in whatever country will let him pass through its barriers of immigration"*** (Gordimer,2001:213-214). Abdu Ibrahim imagines a dream life in America and struggles to live up to it. He imagines ***"openings, opportunities. Chances"*** (Ibid, 224).

"this time I have the chance to move out of all that, finished, forever, forever, do what to do, like I want to live. That is the country for it. There's plenty of chances again now, there . . . that's where the world is! " (Ibid, 227)

Finally, the author explains that Ibrahim believed that immigration was the right decision and that America was the most humane country to live in dignity and this was in fact what he wanted to believe in, ***"As an idea it stands for shelter, stability, security and comfort although actual experiences ... may well fail to deliver these promises"*** (McLeod, 2000: 210). In a sense, this idea may still be just an idea for good. However, as Bill Hooks says, ***"To imagine is to begin the process that transforms reality"*** (Chambers, 1994:9). Imagination is creating something in our lives, creating is asking for something for the enjoyment of our lives, and asking is the pursuit of something that puts you in a position of strength even though it may not be real. Whatever it may be for anyone, imagine a better situation by focusing on the quality of life at immigration and specifically in the lives of both Abdo and Jolie in this novel. In this novel we conclude that the sense of place and belonging we build there and our individual stories, our unconscious urges and desires are endless. In the end, living in a place other than your own requires constant negotiations about identity due to the multiplicity of cultures. (Farahmandfar& Samigorganroodi,2014:41)

5. Conclusion

In conclusion, *The Pickup* can be seen as an exploration of questions about freedom, love, identity, homeland, race, and immigration. Nevertheless, it is a valuable contribution to English literature in post-apartheid South Africa. This novel has helped readers seeking to better understand the concept of race, homeland, immigration and identity through current issues around change and especially by examining identity in the context of the different meanings of another state as Gordimer did. The researcher sheds light on the idea of identity and what it means in the lives of immigrants through its permanent reconstruction. As such, this novel is one of the most important novels that discuss issues of global identity - cultural identity - cross-cultural identity and the flexible local type of identity. This means that identities are built on a mixture of different cultures. Nevertheless, it is a serious contribution to helping South Africa achieve better understanding, acceptance and tolerance by examining identity, race, immigration and gender as global issues.

Here, the scholar deduces a set of complex issues that are reflected in *The Pickup*, which is still a subject of interest today. The researcher discussed issues of migration, exile, ethnicity and their impact shared by millions of people around the world, migration challenges, and confrontations related to geopolitics and migration policies. Furthermore, Gordimer reflects on the problems of interracial and foreign marriage and how mixed-racial couples such as Abdo and Julie suffer from social stigmas. Gordimer says the "issue of color" is always controversial, as well as the relationship of identity to culture and how Julie transforms her identity into a new one. She has maintained her innate identity of being white, born, intelligent and tolerant. It was all explored by both Julie and Ibrahim and here the pickup truck contributed to new research on issues of immigration and ethnicity and their impact on identity from an intriguing West-East perspective.

6. References

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