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**A New Historicist and Comparative Study  
of Harriet Beecher Stowe's *Uncle Tom's  
Cabin* and Alan Paton's *Cry, the Beloved  
Country***

A dissertation submitted in partial fulfilment  
of the requirements for a **Master's degree in Literature and  
Civilization**

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## **Dedication**

To the memory of my two grandfathers. May you rest in peace.

To my precious granny, my mother, and all my family.

To my dear uncles and aunts: Kamel, Nabil, Lynda, Nadia, and Hakima.

To my cherished siblings: Youcef, Amel, and Meriem.

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## Abstract

This research work undertakes a New Historicist reading of Harriet Beecher Stowe's *Uncle Tom's Cabin (UTC)* and Alan Paton's *Cry, the Beloved Country (CBC)*. In the light of the New Historicist literary theory, this comparative study analyses the significant historical, socio-political, and cultural influences that stimulated the production of these two literary artefacts. This present work also reveals the impact of Stowe and Paton's personal experiences and mindsets on their literary style and approach in the above-cited novels. Based on the New Historicist theoretical formulations, this research paper also divulges the close relationship between slavery and the apartheid regime. Within the compass of some major New Historicist tenets, this study looks into the set of conditions and circumstances that surrounded the themes and matters of identity formation, subversion, and power. Most importantly, through New Historicism, this research uncovers the eclipsed and neglected stories and viewpoints of those individuals whose voices were long muted by oppression and repression.

**Key Words:** *Uncle Tom's Cabin*, *Cry, the Beloved Country*, slavery, apartheid, New Historicism.

## **List of Abbreviations**

ANC: African National Congress

*CBC: Cry, the Beloved Country: A Story of Comfort in Desolation*

NP: National Party of South Africa

*UTC: Uncle Tom's Cabin or Life Among the Lowly*

# **General Introduction**

## General Introduction

### Introduction

Literature has always been a powerful medium in shedding light on and sketching the social, cultural, and political events and changes that take place in different countries and societies all over the world. Through this artistic tool, writers and authors not only globalize a certain country's cultural and political image, but also affect the political and the cultural mindset of a society. American writer Harriet Beecher Stowe and South African writer Alan Stewart Paton are two authors whose works spurred remarkable changes in the history of their two societies. Their most impactful and influential works are *Uncle Tom's Cabin* and *Cry, the Beloved Country* respectively.

*UTC* (1852) was written by the American writer, activist, and abolitionist Harriet Beecher Stowe, who was born in 1811, in the United States of America. After several visits to different plantations and, particularly, the Kentucky plantations, Stowe was immensely moved and irritated by the bitter and harsh conditions the enslaved population was subjected to. As a result, she expressed her personal antagonism toward slavery through her novel, which powerfully galvanized people's mindsets about this oppressive system. In doing so, she devoted her literary skills to the depiction of the miserable life and atrocities that the slaves underwent under the American system of slavery.

*CBC* (1948) was written by the South African writer, and anti-apartheid activist Alan Stewart Paton. In his novel, Paton addresses one of the key factors that marked a turning point in the history of South Africa, the apartheid system. Hence, his book looks into the degrading social, political, and cultural changes that native black South Africans experienced under the yoke of the white race's segregationist policies.

Following the impact that the two books had on the socio-political and cultural spheres of the American and South African communities, *UTC* and *CBC* became canonical texts that proved and punctuated the influential power of literature on society and history. With the important position that the two novels acquired as literary works, *UTC* and *CBC* became the central focus of so many studies conducted by scholars and researchers from all over the world.

### **Literature Review**

The two books under study have been tackled and analysed by many scholars from various perspectives. Thus, a myriad of information, ideas, and interpretations have been generated regarding Stowe's *UTC* and Paton's *CBC*. Many researchers studied the anti-slavery book of Stowe, laying focus mainly on the effects of this book and its impact on the world and specifically on America. In his article, "Rescuing the Real Uncle Tom", David S. Reynolds states: "the book stoked fire overseas, too. In Russia, it influenced the 1861 emancipation of the serfs and later inspired Vladimir Lenin, who recalled it as his favourite book in childhood. It was the first American novel to be translated and published in China, and it fuelled antislavery causes in Cuba and Brazil" (Reynolds). The themes and issues discussed by Stowe in her novel yielded great influence on the American population by stimulating the outbreak of the American Civil War. The impact of Stowe's influential ideas on the political ideology and mindset of the American people is therefore unquestionable and undeniable.

Stowe's novel caused a heated debate regarding the institution of slavery in America, as it prompted multiple reactions and critiques from both the pro-slavery Southern states and the abolitionist North. On this subject, Alfred L. Brophy, in his article, "Harriet Beecher Stowe's Critique of Slave Law in *Uncle Tom's Cabin*", asserts that "Southern reviewers of

Stowe's 1852 novel *Uncle Tom's Cabin* criticized Stowe most frequently for mischaracterizing the harshness of slavery” (457). This quotation highlights the fact that *UTC* was not welcomed and praised by all the American population, notably Southern slaveowners who bitterly criticised this work, considering it as a mischaracterization and a false illustration of the damages inherent in slavery.

Religion is another issue that is given great importance by Stowe in her novel, as she explores this important element from different angles. In his article, “The Chief Glory of God Is in Self-Denying, Suffering Love! True Religion in Harriet Beecher Stowe’s *Uncle Tom’s Cabin*”, Curtis Evans unveils one of the techniques that Stowe opted for to approach the theme of religion. Hence, he affirms: “I think even more important is Stowe’s framing of her narrative as a lesson . . . for whites through the medium of an exemplary black slave who resists temptation for vengeance and disobedience and is ultimately murdered because of his faithfulness to his Master in heaven” (498). Through these lines, we receive the idea that Stowe portrayed some of her black characters as pious and devout Christian people on purpose to prove to the dominating white race that the undermined black people can endorse truthfully the religious doctrines of Christianity and act according to it.

To achieve her abolitionist ends, Stowe has used different means. In addition to the medium of religion, sympathy is another tool that Stowe opted for. This technique was explored by Chloe Powers in her essay entitled, “The Mother’s Influence and the Man’s Power in *Uncle Tom’s Cabin*”. In her essay, Powers points to the idea that Stowe injected the element of sympathy in the novel to move the hearts of female readers to the atrocities of slavery. As a matter of fact, she believed that since females were void of power in the government, they would replace this loss by influencing their men to end the system of slavery. On this detail, Powers argues that “[f]or Stowe, the mother figures in her novel are

meant to both evoke sympathy from her female reader by giving them likable characters to relate to, and show them how women are capable of influencing men” (2).

Paton’s novel was written to uncover the social, political, and cultural damages that bedevilled South Africa under the apartheid regime. Therefore, racial friction and conflicts are of vital importance in *CBC*. The aforementioned themes were studied by so many researchers from all over the world. One of the researchers who addressed the racial issues in Paton’s novel is Iman Metouri. Through her Master’s dissertation entitled, “Social Class and Race in Alan Paton’s *Cry, the Beloved Country*”, Metouri lays emphasis upon the major role that racial discrimination played in keeping the black South Africans at the lowest social pedestal. In this regard, she showcases the different oppressive racial policies that the native South Africans were subjected to under the discriminatory system of apartheid. Moreover, she uncovers its terrible effects on the social, cultural, economic as well as educational systems of the native South African population. Native South African languages were marginalized by the white ruling class who considered them as the languages of the uncivilized, unenlightened, and uneducated. In this concern, Metouri affirms that “[t]he separation between the races touches even the language. The whites as any other colonizer believed that their language, the Afrikaans, is the superior language. The other languages, as the Zulu language, are marginalized and used in a limited way” (30).

To further clarify how the whites have used racial prejudice to keep the blacks always inferior, Metouri chooses to tackle the native South Africans’ poor working conditions and unemployment through a Marxist lens. On that point, Metouri advances that “black workers and their families are very poor and have a little amount of money for the day, because of their type of working and because of the hegemony of the white to the source of production” (35).

Another researcher who managed to explore another interesting topic in Paton's novel is Nicholas Harte Matlin. In his doctorate dissertation entitled, *Crime as Punishment: South African Literature and the Experience of Violence*, Matlin explores the workings of crime and violence that pervaded over the South African community under the apartheid system. In this respect, Matlin states: "[i]n my first chapter, I analyse Alan Paton's novel *Cry, the Beloved Country* as acting out white liberal fears of violent crime as guilty punishment for colonial land theft, the violent act that opened the road for white supremacist rule and structural inequality in South Africa" (vi). Through Matlin's sentence, we understand that Paton's novel propounds the idea that violence and crime were caused by the whites, as they stripped the native villagers of their lands and put them under their possession and control. Additionally, Paton diverts the readers' attention to the fact that the violent deeds committed by the blacks were driven not only by their eagerness for a just society but also by the accumulation of their long years of suffering and containment under the apartheid regime.

### **Thesis Statement**

It is true that both *UTC* and *CBC* were studied by so many researchers; however, few of them tried to compare between these two literary works. Thus, through our research, we will conduct a New Historicist comparative study between the two previously mentioned novels. In this respect, through a New Historicist analysis of *UTC* and *CBC*, we will highlight the different socio-political, economic, and cultural resemblances between both slavery and apartheid. In addition, we will try to explore the set of mechanisms and stratagems that the American population and South Africa's white minority adopted in order to maintain those two oppressive systems.

## Methodology

To achieve our research aim, our research paper will be divided into three chapters. The first chapter is designed to further clarify the readers' understanding of the two major historical phenomena, slavery and apartheid, as addressed in Stowe's *UTC* and Paton's *CBC*. This chapter will be imbued with a New Historicist study to decipher the interplay between literature and history. In this concern, we will determine how the cultural and socio-historical contexts influenced these two authors' literary works, and how the latter, once produced affected and fashioned their societies' political, historical, and cultural structures. To this end, we will first go through the perspectives and the methodological principles that surround the theoretical framework of the New Historicist literary criticism. Then, we will provide an account of the socio-historical backgrounds that pervaded over the American and South African societies during the production and publication of the aforementioned novels. These socio-historical accounts will also be complemented with the biographies of Stowe and Paton. Besides, we will enable readers to develop an idea about the novels' content by incorporating a plot overview of *UTC* and *CBC*. Finally, we will present the major literary works or influences that shaped the two authors' literary style implemented in these two artefacts.

In the second chapter, we will first introduce the set of characters in the two novels and display the important role they occupy in each. We will also examine how Stowe and Paton's mindsets and ideological inclinations shaped the narrative voice employed in *UTC* and *CBC* and discover their stances with regard to apartheid and slavery. Besides, we will study the settings of both novels and look into the events that spring out of each environment. We will also explore the major thematic elements that surround slavery and apartheid, as presented and addressed by Stowe and Paton in *UTC* and *CBC*.

In the third chapter, we will analyse the two novels according to a set of New Historicist tenets. First, we will start by studying the New Historicist concern about self-

fashioning and determine the impact of the institutions of slavery and apartheid on the process of identity formation. Additionally, we will explore the New Historicist observations regarding the issues of containment and subversion. On this matter, we will try to unveil the interplay and the dialectic between hegemony and resistance. In addition, we will study the major anecdotes in the two novels to disclose and voice the important truths that these accounts contain. Moreover, we will reveal how cultural aspects are used as vital discourses to attain power and dominance. Furthermore, we will also pinpoint the instances of intertextual references in the text in order to accentuate the New Historicists' pronouncements that lay emphasis upon the interconnection and interaction that exists between literary works.

# **Chapter One**

**Introducing New Historicism, the  
Background of Slavery and Apartheid,  
Stowe and Paton's Lives and Literary  
Influences**

## Chapter One

### Introducing New Historicism, the Background of Slavery and Apartheid, Stowe and Paton's Lives and Literary Influences

#### Introduction

In this chapter, we will define New Historicism and present the core principles and assumptions that constitute it as a literary theory. Then, we will move to the discussion of the socio-political and cultural contexts that characterized the American and South African communities during the systems of slavery and apartheid. In the same concern, we will also focus on the major historical factors and events that inspired and induced Stowe and Paton to produce their literary works. The biographies of the authors are also integrated in this chapter in order to enable us to showcase the impact of Stowe and Paton's personal experiences and ideological beliefs on these two novels. In addition, we will also include plot overviews to provide readers with an idea about the topics of the two novels. The major literary works and techniques that influenced and shaped *UTC* and *CBC* will also be explored in this chapter.

#### 1. New Historicism and the Cultural Atmosphere of Postmodernism

The various articulations and interventions made by the different scholars and philosophers in the field of literary criticism have brought a remarkable contribution to literature. The various assumptions and insights advanced through the different literary theories create and offer an eclectic set of perspectives and viewpoints through which literary artefacts can be read and interpreted. These rich readings and interpretations not only offer the opportunity to approach books through different lenses and perspectives, but also act against the decay of some literary works by disclosing the overlooked aspects and areas that can be addressed and tackled. Hence, works of literature survive and always find room in the field of literary criticism. The canon of literary criticism is maintained and enriched through the on-

going emergence and evolution of new and versatile literary theories and approaches. This evolution that happens at the level of literary criticism is generally enabled and guaranteed by two different mediums or causes.

The first medium depends on the society's influence on the sphere of literary criticism and its powerful role in shaping literary production. One of the various functions of literature is to represent and account for the changes that often affect a community's social, political, and cultural systems. These very changes influence the cultural atmosphere and agitate people's mindsets and standpoints, leading to the birth of new interpretative theories and literary approaches. The second cause that stimulates the emergence of new literary theories is the constant dialectic and interaction that happen between the different theoretical modes and approaches of literary analysis. The New Historicist literary criticism that appeared in America during the 1980s bears some contrariness and antagonism towards other theories. One of the distinguishing features of the New historicist thought is its opposition to the American New criticism. The New Historicists rejected and set a hard line against some of the assumptions and articulations advanced by the New Critics.

The American New criticism is a literary theory that belongs to the formalist approach of analysing literary texts. It was first introduced in America during the middle decades of the twentieth century through the famous work of John Crowe Ransom, *The New Criticism*. The New Critics grounded their theory upon the assumption that the mode of literary analysis should focus on the text. Thus, reading with a New Critic's eye entails placing enormous stress on the text and on studying how its different patterns and elements such as the narrative structure, rhyme, imagery, and point of view work together and combine to form one unified whole that communicates a certain meaning. The New Critics believe that meaning is located in the text, and to uncover it, close reading should be reinforced. New Criticism, unlike the older styles of criticism, rejected the incorporation of both the biographical information of the author and the

cultural and socio-historical backgrounds when analysing a literary work. They assert that this information is unnecessary and that all the keys and clues to capture the meaning of the literary artefact are inherent in the text itself.

Unlike New Criticism, New Historicism emphasizes and acknowledges the paramount importance of referring to the biographical profile of the author and the sociocultural background that the literary work mirrors. Indeed, New Historicism regards the study of the sociohistorical background as a fundamental interpretive process that a new historicist critic goes through when analysing a given literary text. This area of contention between New Criticism and New Historicism constitutes the major factor that laid the groundworks for the emergence of New Historicism. Stephen Greenblatt and Catherine Gallagher in their book, *Practicing New Historicism*, assert that “‘new historicism’ at first signified an impatience with American New Criticism, an unsettling of established norms and procedures, a mingling of dissent and restless curiosity” (2).

The divergence between Old Historicism and New Historicism is another energizing factor that spurred the emergence of the New Historicist thought. Old Historicists seek to chronicle the historical events and happenings that define a given society’s history or culture. New Historicists instead focus on people’s interpretations; how the same events were perceived and interpreted by both the people who experienced those historical factors and the people who read the lines that describe and account for those events. This New Historicist notion, consequently, enables the historical event to be accorded versatile interpretations and creates different significations and versions of the same event. While old historicism considers the author as a reporter, the New Historicists regard history as something subjective and relative to the human experience. The author does not play the role of a reporter only but a reporter and an interpreter as well. This actually highlights the role of the author’s subjectivity in shaping the literary artefact. Old Historicists assert that history has only one truth; whereas, New

Historicists propound the idea that it is power that creates the knowledge that circulates in society. The group of powerful people or institutions that have control over the political, economic, and cultural structures will use these organizations in order to manipulate the knowledge that exists in society by disseminating and legitimizing certain ideologies, beliefs, and ideas.

New Historicism sheds light on the different areas in history that are shadowed and overlooked by the traditional modes of literary criticism. Due to the scholars' various theoretical and methodological contributions, New Historicism has no definite paradigm that enumerates the different relevant practices required for a New Historicist reading of a given literary text. Poststructuralism is one of the potential cultural movements that had a remarkable influence upon the New Historicists' theoretical formulations. In his essay entitled, "The Poetics and Politics of Culture", Louis Montrose highlights the line of resemblance between the two movements in the following passage: "it seems to me that the various modes of what could be called post-structuralist historical criticism (including modes of revisionist or post Marxism, as well as 'New Historicism' or cultural poetics) can be characterized by such a shift from history to histories" (20). The aforementioned assertion emphasizes the idea that post-structuralist preoccupations and assumptions regarding heterogeneity, fragmentation, complexity and relative truth and experience heavily influenced the field of historical literary criticism, in the sense that it caused a fragmentation and outburst of various versions of the past and of history. This fragmentation that happens at the level of history is enabled through the different cultural practices and literary artefacts that spread and diffuse heterogeneous interpretations and perspectives towards any given historical episode or event.

The New Historicist literary theory confers a strong emphasis to the salient role of literature in society. The New Historicists regard the different artistic and literary works as a potential material that is imbued with a myriad of beliefs, ideologies, and standpoints that

account for a given community's culture. Hence, literature once analysed and interpreted from a given perspective can yield a remarkable amount of information about the cultural profile of the community that is represented in that literary work. The New Historicists also suggest that literary works, when read from New Historicist lenses, can be considered to have a double functionality. These literary works' functions consist not only in their representation of the historical background and the context they deal with, but also in the potential influence they exert on the different aspects of society such as politics and economy.

In the same article, "The Poetics and Politics of Culture", Montrose exposes another focal point of the New Historicist theory, which is the dichotomy of subject/power. Issues of power and the society's institutions involved in maintaining dominance and power constitute one of the concerns of the New Historicists. Louis Montrose advances that Jonathan Dollimore and Alan Sinfield established two considerations regarding the subject/structure relationship. On one hand, there is a category of people who have the ability to question a given system and its ideologies and endeavour to defy or denounce the latter through acts of sedition or subversion. On the other hand, there is a category of people who believe that the power of the state is unbreakable and cannot be challenged by the subjects' attempts, as these subversive acts will easily be controlled and quelled by the state (21).

The New Historicists' interest in the issues of power is inherited from Michel Foucault's theoretical pronouncements. Pledging itself to the Foucauldian stream of thought, New Historicism explores the way in which power is withheld and maintained in society through cultural and artistic mediums. In their work, *Literary Theory: An Anthology*, Julie Rivkin and Michael Ryan advance that the inclusion of the issue of power in the New Historicists' list of concerns is made as a response to the theory of cultural materialism which regards literature as a potential medium that can spot the flaws and weaknesses in a given system of power and provoke a certain reaction to it (506).

Since New Historicism regards the literary work as the product of its context, it is necessary to devote the following paragraphs to the representation of the different sociohistorical and cultural factors that not only predominated the American and South African countries, but also laid the groundworks for the emergence of *UTC* and *CBC*. Stowe and Paton belong to this period of time when slavery and apartheid were at their peak, which explains the implementation of these two social issues in their works. Most importantly, the inclusion of these two institutions in the aforementioned novels proves the relatedness that exists between the historical background and the literary text and accentuates the New Historicist tenet that emphasizes, as we shall argue, the powerful role that history plays in shaping and fashioning literary production.

## **2. The Historical Background of Slavery and Apartheid**

Slavery first came into being during the times of the Roman and Greek empires. This system was given birth to by the constant military wars that the two empires waged against other cities over territorial acquisition and expansion. In his book, *The History of Slavery*, Hal Marcovitz advances that the defeated population often found itself under the control of the Romans and thrown into the confines of slavery and hard labour (10). Soon slavery proved to be a double-edged sword for the Romans. Despite the economic upsurge that the Romans witnessed through slavery, their empire's stability, order, and peace were soon ruptured by the slaves' increasing discontent, expressed by several revolts and rebellions, referred to as "Servile Wars". Marcovitz, in the same book, also points to the close link that exists between the Roman and American histories with slavery. In this respect, he advances: "[c]ertainly, though, Americans need not look to ancient Rome to learn lessons about slavery—the enslavement of people has been very much part of the story of human civilization since the ancient era" (11).

Having its roots in the Roman and Greek times, the long-standing system of slavery carried on thriving as a social and economic system, even during the modern times. However, the type of slavery that was practiced by the modern European countries differs from the Greek and Roman models of enslavement. Slavery in the modern era peaked at higher levels, taking completely strong racial and economic slants. In the European countries, such as England, slavery was at the forefront of their political, social, and economic systems. Being a source of strong and cheap labour force, slavery was soon adopted by Europeans who regarded it as an inexpensive workforce that would accelerate the production process and enhance their economic systems. The English monarchy and its adjacent European countries celebrated the importance of slavery due to the economic advents and profitability secured from this system. The Europeans' persistent quest for economic power and supremacy is basically correlated with two different reasons. The two factors that compelled Europe to embark on the embrace of slavery revolve around both the set of growing threats coming from the Eastern civilizations and empires and the discovery of the New World.

In accordance with the above-cited idea, Kenneth N. Addison argues in his book, *We Hold These Truths to Be Self-Evident...: An Interdisciplinary of the Roots of Racism and Slavery in America*: “it was this surplus, this wealth that would provide Europe with the necessary resources to fend off and garner respect from its more powerful rivals and former oppressors: the Huns, Magyars, Mongols, and Moors” (11). Through this assertion, we clearly grasp the paramount importance of economy in the maintenance of order and stability in a given country. Economic prosperity and growth are indispensable for the country; they enable it to withstand threats, crush down and quell the opponents' attacks. We clearly see that England, for instance, was already aware of the important weight that the economy bares in the society. Thus, it sought to pursue and harness all the possible sources of profits that would enable it to impede all the possible perils that might befall it.

Christopher Columbus's discovery of the New World in 1492 stands as one of the most important chapters in the history of American slavery. After the discovery of the New World and the diversified riches and resources it contained, the Spanish were soon induced to undertake more expeditions and exploratory voyages which eventually triggered Spain's colonial and economic ventures. The different sources and riches extracted from the Spanish colonies were easily sold in the European markets and consequently strengthened Spain's economic system. The number of economic advantages that Spain entertained from its establishment in the New World enabled the Spanish monarchy to hold a certain control and dominance over some of the New World's territories.

England, along with other European countries, envied Spain's economic prosperity and soon aimed to reclaim its share in the fortunes the New World offered. As a result, the New World became a battle ground upon which the European countries competed to benefit the most from the abundant riches and resources this new continent bore. In his book, *The Forts of Colonial North America: British, Dutch, and Swedish Colonies*, René Chartrand notices that "European colonization of North America was the result of endeavours by several nations. Explorers flying the English flag appeared on the North American coast as early as 1497 and many others followed" (4).

In their zeal to find religious freedom and capital gains, the English ventured into the New World and established Virginia in 1607, the first permanent British colony that marked England's entry into the New World. Following the success of the Virginia colony, England's colonial endeavours were enhanced, leading to the acquisition of larger territories and to the establishment of twelve other colonies. These colonies united would, later on, form The United States of America. The lands' fertility and the myriad of resources, crops, and fruits that the New World offered, provided the English with a significant economic incentive to cultivate the lands and establish different colonies throughout the Northern side of the American continent.

Thus, England's economic reliance on agriculture was enforced, ensuing the dispersal of corn, tobacco, and cotton plantations all over the thirteen colonies. These goods and crops were soon exported and sold with the highest prices in the European markets. Consequently, the amount of profits accumulated from these plantations enabled England's economic growth to reach its apex.

With time, larger and larger agricultural fields and plantations expanded, and workforce was in huge demand. It is to this shortage in labour force and economic greed that slavery owes its birth in the American colonies. In 1619, a Dutch ship brought the first wave of black African slaves to Virginia. Most of the enslaved population in the Americas was of African descent, and this was mainly due to the constant wars and conflicts that erupt between different African communities. Thus, just like the medieval Roman models of enslavement, the members of the defeated tribe or community would become the properties of the victorious tribe. Eventually, these captivated members from the losing tribe would be subjected to cheap sale for the European colonizers whose plantations in the New World required the slaves' labour. The slaves' characteristic cheap labour is another major factor that lured the European purchasers and fostered Africans' enslavement in the Americas. As argued by Robert William Fogel, in his book, *Without Consent or Contract: The Rise and Fall of American Slavery*: “[a]lternative sources of labour were scarce; European labour was more expensive than African labour; Africans could endure the rigors of the tropics better than Europeans” (34). The European planters and colonists could furnish their plantations with big supplies of workforce and boost their productivity by paying a cheap price in exchange.

The Europeans' thrive to expand the Western ethnocentric ego and the belief in the inferiority of the black race is another vital reason that fuelled the European cause for enslaving the black African community. Thus, epithets like, uncivilized, primitive, unenlightened, and uneducated soon became the standard European terminology attributed to black African people.

In fact, this set of terms represents the core argument that the European supremacist nations used to justify their practice of slavery in the New World's colonies. Built upon all those Western allegations and attitudes, European slavery soon inflicted the American cultural and political atmosphere, with one of the most destructive cultural issues, racism.

One of the principal segments of the system of slavery is the Atlantic Slave Trade. It enabled the European planters and colonists to secure the transportation of the African slaves from the African coasts to the Americas, across the Atlantic Ocean. This displacement and voyage from the African West coasts to the New World is known as The Middle Passage, and considered as one of the most arduous journeys that the slaves experience before reaching their new destinations. It is during this dangerous voyage that the slaves are first acquainted with the cruel, violent, and inhumane character of slavery by stumbling upon its bitter intricacies and perils such as malnutrition, physical and emotional abuse, and even death. During this voyage, the purchased slaves are crowded in big numbers in the narrowest decks of the ships, where they suffer from suffocation, food deprivation, and absence of any health care; consequently, resulting in the outbreak of different diseases which most of the time cost the slaves their lives. In his book, *The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, the African*, the abolitionist, writer, and former slave Olaudah Equiano, gives a snapshot of the conditions and circumstances under which he, and his fellow slaves were shipped from the West African coasts into the New World's plantations. He affirms:

[B]ut now that the whole ship's cargos were confined together, it became absolutely pestilential. The closeness of the place, and the heat of the climate, added to the number in the ship, which so crowded that each had scarcely room to turn himself, almost suffocated us. This produced copious perspirations, so that the air soon became unfit for respiration, from a variety of loathsome smells,

and brought on a sickness amongst the slaves, of which many died, thus falling victims to the improvident avarice, as I may call it, of their purchasers. (51)

In his book, *Slavery at Sea: Terror, Sex, and Sickness in the Middle Passage*, Sowande' M. Mustakeem also tackles the issue of death during the Middle Passage. He unveils abortion as one of the reasons that caused the death of women slaves during this dangerous oceanic voyage. Guided by their agonizing reflection on their miserable circumstances within captivity, these women reach the conviction that abortion is the sole solution to keep their unborn children from undergoing the same cruel treatment inherent in this web of captivity and slavery. Because of the absence of medical care to attend to these women after abortion, they end up damaging themselves physically and eventually die. According to Mustakeem, these abortive acts underscore these women's impulsive recalcitrance and resistance to captivity and later on enslavement. On one hand, this abortion illustrates these women's unwillingness to throw their unborn children into the dehumanizing and traumatic realms of bondage and slavery. On the other hand, these acts showcase the defiant and subversive attitude of this enslaved population, as they deplore the oppressive character of slavery by curtailing their physical agency. Mustakeem also argues that "the bodies of bondwomen thus served as critically active sites of power, while their wombs became tombs wherein their children were buried" (103).

With the inexorable economic advent that the thirteen American colonies witnessed, British fears of losing power and control over the colonies were accentuated. As a result, the mother country soon adopted strict economic policies which imposed harsh taxes on the colonies and reduced their freedom of trade and economic exchanges. These unfair economic regulations soon goaded the American colonies into a revolting status, engendering the outbreak of the American Revolution in 1775. Resulting in the triumph of the American colonies, these American states cast off the rule and the bounds with England, forming the United States of America. However, the institution of slavery was not overthrown and remained an integral part

that characterized the United States' economic and cultural systems. The United States of America institutionalized the system of slavery and incorporated it in American legislation as a legal practice.

Despite the economic upsurge that slavery secured for the United States of America, it soon became one of the reasons closely tied to the emergence of the sectional conflict between the Northern and Southern states of America, leading to the eruption of the American Civil War in 1861. During the Antebellum period and starting from the 1850s, the American social and political orders were ruptured following the rise of strong animosities and rivalries between the American South and North, over the issue of slavery. The Northerners, forming the Union states adopted anti-slavery measures because they believed that it was a system based on flawed moral codes that subjected black African individuals to oppression, violence, and discrimination. These regulations and measures irritated the Southern planters and slave-holders. In this concern, in his book, *Civil War Battlegrounds: The Illustrated History of the War's Pivotal Battles and Campaigns*, Richard Sauers advances that “[a]ttacks from Northerners on the slave system met vigorous defences by its advocates. This in turn resulted in exaggerated and often inaccurate views being held by the opposing sides about the other” (18).

The rise of the abolitionist movement in the North bore strong criticism and opposition on the part of the Southerners who considered it a serious threat to their economic system. Indeed, the Southerners did not come to terms with the Northerners' abolitionist endeavours and developed their position along the lines that slavery was the basic pattern of their economy and that its overthrow and sanction would dismantle and cripple the South's economic system and growth. Sauers in the same book asserts that Stowe's *UTC* is one of the influential literary works that stiffened the rancour between the two sides and heralded the American Civil War (18). Through her powerful literary skills and profound description of the cruelties and atrocities experienced by the slaves, Stowe managed to bestow a strong impact on her American society

and induce its citizens to put an end to this practice. The passage of the Fugitive Slave Law in 1850, was another major cause that deepened the rift between the Northern states of the union and the Southern confederate states.

The atrocious and harsh treatment that the slaves experienced under the hands of planters and slave breakers, helped awaken the slaves' awareness concerning the dehumanizing and cruel character of the institution of slavery. Stowe's *UTC* was written as a reaction to the Fugitive Slave Act of 1850. This long suffering and unbearable conditions ended up inducing many slaves to leave their plantations in the South and flee to the free states of the North. These subversive acts undertaken by the slaves, outraged the Southern planters, as they were losing potential labouring bodies. In addition, these rebellious acts also played an important role in stressing the friction between the American Southern and Northern states. In his review of Von Frank's *The Trials of Anthony Burns: Freedom and Slavery in Emerson's Boston*, Thomas J. Brown suggests that "[n]o event of the antebellum period transformed the sectional conflict into a community crisis more directly than the passage of the Fugitive Slave Act of 1850" (669). As an attempt to defuse the growing tension between the North and the South, the American constitution enacted The Fugitive Slave Act in 1850. Under this legislation, the Northerners were impelled and obliged to assist the Southerners in capturing the runaway slaves and return them into their original spots in the Southern Plantations.

The passage of the Fugitive Slave Act of 1850 was met with bitter repudiations and denunciations pronounced by social reformers and activists who wanted to restore the freedom that was stolen from these enslaved individuals. Most of these anti-slavery activists belonged to the Harvard University of Law in Massachusetts; however, their abolitionist objectives were subsided and quelled by the administrative authorities of the University. One of the anti-slavery activists whose abolitionist goals were put to an end was Charles Follen. Follen's case is highlighted by Carla Bosco in her article, "Harvard University and the Fugitive Slave Act". She

argues that Charles Follen was deposed by the Harvard administration from his position as a professor of German after he founded the Cambridge Antislavery Society and publicly advocated the necessity of sanctioning slavery (228). Bosco also grabs the readers' attention to one of the reasons that have to do with Harvard University's reticence to support abolitionism. She argues that "Harvard Corporation's accommodating stance toward slavery had much to do with the institution's financial dependence on wealthy North eastern merchants and Boston 'Cotton' Whigs, many of whom had economic and cultural ties with Southern planters" (230).

In 1855, Harvard University's standpoint regarding slavery shifted. This shift was signalled by Harvard's refusal of granting an honorary certificate to Samuel Eliot, a pro-slavery figure who supported the Fugitive Slave Act. Bosco, in the same article, reports that Frederick Douglass "wrote in his Rochester, New York, paper that Eliot deserved the rebuke since he had 'disgraced the old Bay State, by voting for that infamous enactment, called the Fugitive Slave Law'" (246).

It is impossible to talk about the Fugitive Slave Act without having recourse to the Underground Railroad. It was a secret organization that aimed at providing assistance and shelter to the slaves in order to help them flee from the slave territory to the free states of the North. In his book, *Fugitive Slaves and the Underground Railroad in the Kentucky Borderland*, J. Blaine argues that the African-American individuals and white abolitionists are the two major forces that maintained this organization and secured the escape of fugitive slaves (73). The success of these people's attempts to rescue slaves from their bondage and enslavement depended on their discretion and secrecy.

Now that readers developed an idea about the socio-political and cultural contexts that defined slavery and influenced Stowe's *UTC*, these following paragraphs will go over the set of historical events that prompted Paton to produce *CBC*. South Africa has a significant cultural

diversity and complexity. In fact, this heterogeneous culture was spawned by the cultural interplays between the black South African community and the European countries, emanating from imperial enterprises. The Portuguese were the first Europeans to set foot in the South African territory. Portugal was soon followed by the Dutch, under the leadership of Jan Van Riebeeck. They established the Dutch Cape Colony that was initially established as a port for providing provisions and supplies for the Dutch East India Company's vessels, trading with Asia. However, this port was soon converted into a Dutch settler colony, in which the Dutch, later on, referred to as Afrikaners, established their own cultural system and practices.

The Dutch rule over their lands soon subsided due to England's economic endeavours that rendered South Africa its target colonial area. The rivalries over the ownership of the South African territory engendered so many armed conflicts between the two forces, like the Anglo-Boer Wars. The end of these hostilities was signalled by the Dutch's surrender in 1902, after its defeat in the second Anglo-Boer War. Despite the British victory, the Afrikaners still maintained an important position in the South African community. The implementation of the apartheid system by the National Party of South Africa (NP) is one of the potential factors that highlight the significant role of the Afrikaner population in South Africa.

In the South African community, the native black South Africans were marginalized and viewed by the Europeans as primitive, barbarian, uneducated, and uncivilized. These ethnocentric conceptions and beliefs were the viable elements that formulated the white race's prominent pretext, the "white man's burden", used to justify the whites' unjust and discriminatory system of governance. The whites' pronouncements concerning their divine mission to civilize and enlighten the black race are universally regarded to be a subterfuge utilized by the whites to enshroud the religious defects, paradoxes and economic avarice that characterized this sacred duty. Guided by their racial and supremacist ideologies, the whites

inaugurated an assortment of policies and legislations whose aim was to cripple the development of the black South Africans and keep them under their control.

During the 20<sup>th</sup> century, the black South Africans suffered under the whites' unjust policies, as they were not granted the same educational, social and political rights as them. The institutionalization of the Apartheid regime in South Africa by the NP is a policy that reinforced physical segregation and legalized the whites' discriminatory practices. In their book, *South Africa: The Rise and Fall of Apartheid*, Nancy L. Clark and William H. Worger define this regime as follows: “[a]partheid, literally ‘apartness’ or separateness in the Afrikaans and Dutch languages, is the name that was given to a policy of separating people by race, with regard to where they lived, where they went to school, where they worked, and where they died” (3). One of the phenomena that expose the physical and social segregation inherent in apartheid is the emergence of Shanty Town or homelands. These residential areas consist in a number of slums in which the black families live, after the land depletion and their removal from their rural areas. In *CBC*, Paton makes reference to these slums, and explores how this entourage and environment pushed Gertrude to fall into the evil world of prostitution.

The very first acts of resistance to the apartheid system were characterized by several protests and demonstrations against some legislations and acts such as the Land Act 1913 and the Mixed Marriages Act 1949. The Pass Laws are also among the policies that antagonized the black South Africans. These laws obliged the black natives to carry identification cards, also referred to as pass books, when they were to move to white occupied cities. The native South Africans' attempt of denouncing this policy and other acts resulted in the outbreak of the Sharpeville Massacre in 1960, one of the bloodiest episodes in the history of South Africa. White police officers fired on the protesting black South African crowd, killing 69 people and injuring 180 others.

Stephen Bantu Biko, an African activist, was one of the prominent figures that supported the black population's cause, elaborating one of the most influential theories during the apartheid epoch, called "Black Consciousness". Biko cofounded the South African Students Organization through which he spread his attitudes and ideologies towards the apartheid regime, by espousing equality, freedom, and dignity for his race. Besides Stephen Biko, Nelson Mandela was also another towering figure that symbolized the black resistance against apartheid. He was an anti-apartheid activist and a member in the African National Congress (ANC), an organization that aimed chiefly at defending and empowering the native South Africans. His membership in the ANC and his various anti-apartheid commitments soon engendered his imprisonment by the white authorities, who charged him of treason and conspiracy.

These forms of hostility and opposition led by figures such as Stephen Biko, Nelson Mandela, and many others, captured the attention of countries all over the world. Several nations took a radical line against the practice of apartheid, regarding it to be the result of the failure of the white man's civilising mission. In their book, *South Africa: The Rise and Fall of Apartheid*, Nancy L. Clark and William H. Worger assert that "during the late 1970's and the 1980's it had become obvious to most observers that apartheid could never work as espoused by its adherents, and indeed was nothing more than an elaborate yet ultimately Flimsy mask attempting to disguise an extraordinarily oppressive system of white rule over blacks" (5).

After 27 years of imprisonment, Nelson Mandela was released from the Robben Island prison in 1990. The terminal point of apartheid was marked by Mandela's win in the presidential elections of 1994, becoming the first black president in South Africa. In his book, *Rethinking the Rise and Fall of Apartheid: South Africa and World Politics*, Adrian Guelke claims that the victory of the liberal-democracy defining Mandela's government represented an amazing ending that fashioned the decline of apartheid (1).

### 3. Biographical Sketches of Harriet Beecher Stowe and Alan Paton

This section presents a short account that provides readers with a glimpse into Stowe and Paton's birth, childhood, education as well as their literary accomplishments. Harriet Elizabeth Beecher is an American novelist, poet, educator, and anti-slavery activist. She was born in Litchfield, Connecticut, on June 14, 1811. She is the daughter of Lyman Beecher and Roxana Foot. It can be argued that Stowe's interest in literature is inherited from her mother. According to LeeAnne Gelletly, in her book, *Harriet Beecher Stowe: Author of Uncle Tom's Cabin*, Roxana Foot is a well-read woman who enjoyed reading books and whose grandfather is a former participant in the American Revolutionary War (8).

The Beecher family was characterized by its stiff reverence of and attachment to the Christian faith, which justifies the strong religious upbringing that Stowe was subjected to. Stowe's strong religious devotion owes its existence to the Christian teachings of her father, a preacher, and a Congregationalist minister. Stowe's religious beliefs and sentiments were soon translated into words and enrolled, in a diversified set of ways in her writings. Therefore, biblical imagery, verses, and morality were recurrent elements that shaped her literary style and production.

Stowe's literary career began during the 1820's. Besides her inclination to literature and writing, she also worked as a teacher at The Western Female Institute, founded by her sister, Catherine Beecher. After the death of her mother in 1816, Stowe became so attached to and influenced by her eldest sister, Catherine, who then was the founder of a school in Hartford. The Beecher family's move from Connecticut to Cincinnati, Ohio in 1832, was one of the key scenes in Stowe's personal and professional life. Her arrival to Ohio marked a pivotal point in her personal life, as it was in this state that she met Calvin Ellis Stowe, her husband. In the same book, LeAnne Gelletly argues that Stowe's journey in Ohio is the breeding ground for her

abolitionist and anti-slavery attitudes. She also states that it is during her stay in Cincinnati that she got acquainted with the unjust and inhumane aspects of the system of slavery (10).

Relating all this ritualized oppression and injustice towards the slaves to her religious principles, Stowe realized that the institution of slavery was antithetical to all the religious teachings and dogmas of the Christian faith. As a result, she decided to invest her literary skills in writing about one of the most divisive issues in her American society, slavery. This eventually resulted in the publication of *UTC* in 1852, her most successful novel that dragged her into the glare of fame. This novel was a strong anti-slavery polemic which had a profound impact on the American society's attitudes and conception of slavery to the extent that it was listed among the major events that triggered the American Civil War.

Stowe's literary career actually began well before the publication of *UTC*. It started during the mid-1820's through her story writings for *The Western Monthly Magazine*. Her literary production includes works such as the blank-verse tragedy, *Cleon* (1825), *The Mayflower; or, Sketches of Scenes and Characters among the Descendants of the Pilgrims* (1843), *Sunny Memories of Foreign Lands* (1854), the anti-slavery novel *Dred: A Tale of the Great Dismal Swamp* (1856), *Men of Our Times* (1868), and many others.

The Stowe's household was a hotbed of anti-slavery activities, as Stowe and her husband were known for their contribution to the Underground Railroad. Harold Bloom, in an introductory statement in *Bloom's Guides: Harriet Beecher Stowe's Uncle Tom's Cabin*, affirms that the Stowe family once helped a slave girl escape in the night, after her master showed up to claim her and bring her back to the Southern slave state she belonged to (11). Mark Twain, author of *Huckleberry Finn* and Stowe's neighbour, reported that during her last years, Stowe's mental and physical health witnessed a noticeable degradation and deterioration which consequently ensued her death in Hartford, on July 1, 1896 (12).

The South African author and anti-apartheid activist, Alan Stewart Paton, was born on January 11, 1903, in Pietermaritzburg, Natal. He was the son of Eunice Warden and James Paton, a civil servant. Alan Paton's relationship with his father was not held on peaceful and amiable grounds, as his father constantly subjugated him to physical abuse and corporal punishment. After his graduation from Maritzburg College in 1918, with a degree in physics, Paton soon embraced the vocation of teaching. The beginning of his career as a teacher was marked by his teaching at the Ixopo High School, for three years. Ixopo is a key setting in Paton's *CBC*, as he opens the first chapter of his book with a reference to this town: "there is a lovely road that runs from Ixopo to the hills" (7).

In 1928, Paton and Dorrie Olive Francis got married. In the same year, Paton resumed his position as a teacher, this time, at Maritzburg College. In 1930, Paton welcomed the birth of his first son, David, and in the same year Paton became a member in the South African Institute of Race Relations. In 1935, Paton served as the principal of the Diepkloof Reformatory, an institution whose aim is to attend to native South African offenders. Paton's experience in The Diepkloof Reformatory was not only the major impetus that fostered his interests and outlooks regarding the racial relations in South Africa, but also the breeding ground for the formation of the literary and fictional content that shapes his first novel, *CBC*. In this novel, the character of Absalom, a native black South African convicted of murdering a white man, is the potential evidence that proves the weighty influence that the Reformatory had on Paton's literary production.

In 1942, Paton was enrolled in the Diocesan Commission, which compelled him to explore the religious and racial systems that ruled the South African society. With the aim of expanding his knowledge about the workings of penal institutions, Paton travelled to different countries, moving from Europe, Canada, to America. During these voyages, Paton wrote his best-known novel, *CBC*. This literary work not only portrays the social rupture and mayhem

that the apartheid system provoked, but also unveils the myriad of hardships and hindrances that impinged the evolution of the native South African race. Two years after the publication of his novel, The National Party rose to power and institutionalized the practice of apartheid in South Africa. With the important position the novel acquired in South Africa, Kurt Weill launched its musical adaptation entitled, *Lost in the Stars*, which Paton attended in 1949. In his advocacy of liberalism, Paton adhered to the Liberal Party as vice-president and later on as chairman. Trustee of the Treason Trial Defence was another post that Paton was in charge of on behalf of Nelson Mandela and others.

In 1967, Paton's wife died. In 1969, Anne Margaret Hopkins became Paton's second wife, and in 1988, Paton died in Lintrose, Botha's Hill, Natal. During his lifetime, Paton published so many literary works regarding the different racial, religious, and political issues created by apartheid. Among his most prominent works: *Cry, the Beloved Country* (1946), *Too Late the Phalarope* (1953), *The Land and People of South Africa* (1955), *Hope for South Africa* (1958), *But Your Land Is Beautiful* (1981).

#### **4. Plot Overviews of *Uncle Tom's Cabin* and *Cry, the Beloved Country***

One of Stowe's goals, in writing *UTC*, is to expose the evil character of slavery and display the sickening cruelty that the slaves undergo due to it. To achieve this end, Stowe, in her narrative, gives voice to the slaves. Hence, it is through these characters' testimonies and life experiences as slaves that Stowe shows and highlights the cruel and atrocious aspects of slavery. This novel is built upon the multiple stories and narratives of the slave characters in the book to illustrate the degree to which they are physically and morally exploited under this system.

The opening scene of *UTC* displays a negotiation that takes place between the slaveholder, Mr. Shelby, and Mr. Haley, a slave trader. To mitigate the effects of his financial

struggles, and pay back his debts, Mr. Shelby decides to sell two of his slaves, Tom and Eliza's little son, Harry. At night, Mr. Shelby discloses his sale affair with Mr. Haley to his wife, Emily. This conversation held by the Shelby couple was overheard by Eliza, who was hiding in a closet. Eventually, she rushes to inform Uncle Tom, one of the protagonists in the novel. Tom disregards the information and decides to remain on the plantation and accept his fate. Eliza however directly flees with her son from Shelby's plantation.

After this scene, Stowe introduces Eliza's husband, George Harris, another important character in the story. She narrates George Harris's painful and miserable life in a different plantation, under the hands of a merciless master. After all this long, cruel, and oppressive treatment, he finally decides to escape this misery and flee to Canada. He also promises Eliza that he would work hard in order to buy her freedom and their child's. Eliza gets lodged and sheltered from Haley's slave tracker, Tom Loker, by a Quaker establishment usually associated with cases of runaway slaves. It is under the Quakers' roof that George and Eliza get reunited and arrange for their escape to Canada.

Stowe then returns to chronicle the journey of Uncle Tom, who encounters his new master, Augustine St. Clare, on board of a ship heading to New Orleans. St. Clare purchases Tom after this latter helps the former's daughter, Evangeline when she falls overboard. Tom's days of servitude in St. Clare's establishment are marked by serenity and peace, as he develops a strong friendship with Evangeline. Unfortunately, this peaceful atmosphere does not last long and is soon ruptured, for, after the death of Augustine St Clare, Tom was purchased by another slaveholder, Simon Legree.

Legree proved himself to be one of the most violent and cruel masters Tom has ever met. Tom's days on Legree's plantation are one of the most painful experiences, as he is regularly subjected to flogging and whipping, for the mere reason that he had a strong religious

attachment and forbearance. After Tom is severely beaten by Legree, Cassy, Legree's mistress, nurses him. While treating his wounds, Cassy shares all her secrets with Tom and reveals to him all her life experiences. Tom, in return, encourages her to be patient and induces her to keep faith in God. After that, Cassy and Emmeline, another young mistress, flee from Legree's plantation, and Tom is forced to reveal their whereabouts. When Tom refuses to disclose the two women's hiding place, Legree orders him to be flogged to death.

Young George Shelby, Mr. Shelby's son, arrives at Legree's establishment to buy Tom back from Legree, but unfortunately, by that time, Tom is already dead. Young George, on his way back home, meets Cassy and Emmeline on board a ship to New Orleans and helps them reunite with their former families. Back in Shelby's establishment, and in honour of Tom, George frees all his slaves.

Paton's *CBC* is a novel that accounts for the different social, political, and economic hindrances and instabilities that plagued the South African society because of the apartheid regime. Paton uses his novel to explore how apartheid's unjust, oppressive, and discriminatory doctrines and practices afflicted the social system and the cultural identities of the native South Africans. Through the novel's plot lines and main characters such as Stephen Kumalo, James Jarvis, and Absalom, Paton explores issues like hypocrisy, injustice, social rupture, racial discrimination, and moral deterioration.

Stephen Kumalo, one of the novel's main protagonists, is a Zulu priest who lives with his wife in the village of Ndotsheni. The sufferings of this man erupt with his reception of a letter, informing him that his sick sister, Gertrude, needs to be attended to. Kumalo eventually travels to Johannesburg to look for both his sister and son, Absalom, who left for Johannesburg in search for employment. Once there, Stephen Kumalo finds out that his sister is afflicted by one of the most sinful and immoral diseases, prostitution. With the help of Reverend Msimangu,

Kumalo also succeeds to meet his son and is, unfortunately, acquainted with the tragic news that take a grim toll on him. Stephen realizes that his son, Absalom, was detained in a reformatory, for having murdered a white man called Arthur Jarvis, in his house.

After the news of Arthur's death, his father, James Jarvis, who lives in a village in Ndotsheni, immediately travels to Johannesburg to attend the funeral. During a meeting with Arthur Jarvis's father, Stephen Kumalo presents his apologies and expresses his sadness for his loss. The trial process of Absalom, which both Stephen Kumalo and James Jarvis attend results in a death penalty.

Upon returning to Ndotsheni, Stephen Kumalo observes the village's detribalization and laments the decadence and the degradation that affected both the village's soil and its inhabitants. James Jarvis, also troubled by the village's poor state, hires an agricultural instructor and gets involved in milk donations to the poor villagers. The novel ends with Stephen Kumalo's prayers. On the evening prior to Absalom's execution, Kumalo climbs into the mountain and prays, in seclusion, for God to have mercy on his son and forgive his sinful deed. He also prays for the restoration and the resurrection of all the social and tribal systems and bounds that once held his community together.

### **5. *Uncle Tom's Cabin and Cry, the Beloved Country*: Literary Influences**

The literary framework and content of Stowe's *UTC* was shaped and elaborated by the different literary genres that emerged within the web of literary tradition. One of the literary trends that influenced Stowe is the sentimental novel, which is a model of writing that arose during the 18<sup>th</sup> century. This literary genre that emerged as a reaction to the Rationalism of the Augustan Age underscores the importance of stimulating and awakening readers' sympathy, compassion, tenderness, and sensibility towards the emotional content of the literary work. In so doing, the writers aim at drawing readers closer to the story by engaging them in an emotional

response towards the content of the story. Therefore, writers push readers to relate to the characters, understand their feelings and as a consequence aspire to make social changes and reforms.

*UTC* epitomizes the utility of this literary genre. Stowe's adoption and use of the sentimental novel enabled her to raise the readers' awareness regarding the dehumanizing character of slavery. She makes use of this literary style by portraying various heart-breaking moments experienced by the slaves in the book. Therefore, it is through these scenes and images that readers' pity, compassion, and empathy interfere in the process of understanding the story and its characters. Furthermore, through these illustrations, readers move from a passive state to an active one, in the sense that they are emotionally engaged in the story. This emotional involvement is targeted by Stowe in the aim of paving the way for readers to uphold the necessity of sanctioning the institution of slavery, as people can only react when they feel and experience a given matter.

Slave auction illustrations are among the most influential scenes that stimulate the readers' emotional being, as they are moved by these moments during which parents and children, husbands and wives are sold to different slaveholders and consequently mercilessly separated from each other. Eliza's escape with her son, Harry, is another example that proves Stowe's use of the sentimental novel, for readers get moved by the harsh aspect of slavery and by the power of motherly love to face up to all dangers.

Frederick Douglass is another important figure whose literary works emerged as an outcry against slavery. Douglass's literary production regarding slavery, not only fuelled Stowe's advocacy for abolitionism but also had a great deal of influence on her perception and representation of the issue of slavery. Douglass's 1845 memoir, *Narrative of the Life of Frederick Douglass, an American Slave*, was the major literary work that had a direct influence

on Stowe while writing her novel. The impact that Douglass's work brought upon Stowe's *UTC* is apparent and enshrined in the character of George Harris and in her representation of the suffering of black slaves.

Stowe shaped the character of George Harris based on the personality of Frederick Douglass. She managed to correlate between the two characters by juxtaposing the characteristics and aspects that define Douglass's personality against the character of George Harris. Just like Frederick Douglass, George Harris was portrayed by Stowe as being the intelligent and creative mulatto man who manages to overcome the deteriorating and brutalizing effects of slavery and flee from the South to Canada.

Before writing her novel, Stowe gleaned information from every source possible. She consulted so many records and accounts written by Southern slaveholders and planters, in which they addressed the system and mechanisms that constituted the institution of slavery in America. However, for Stowe, these Southern accounts were not sufficient enough to tackle a serious subject as slavery. She regarded them as incomplete and as accounts offering only a one-sided and partial truth. Stowe's endeavour to provide authenticity and credibility to her novel induced her to incorporate in her story the viewpoints of the enslaved population. In her attempt to fill the vacuum left by the Western narratives which silenced the minorities' voices, Stowe gives room for both the whites and the oppressed black slaves to voice their viewpoints towards the system of slavery.

In accordance with the aforementioned idea, Stowe used Frederick Douglass's personal accounts, as a former slave, as a mouthpiece to forward the physical and moral struggles that the slaves endured. In his article, "Stowe and Frederick Douglass", Robert S. Levine advances that "[h]er desire to incorporate into her work blacks' 'point of sight' is evident not only in her

inquiry to Douglass but also in her revelation in the same letter that she has become a subscriber to his paper and has ‘read it with great interest’” (59).

Besides Paton’s liberal attitudes and ideologies, his Christian fervour is another crucial element that induced him to write about the apartheid regime. *CBC* is one of the novels in which the biblical influence on Paton’s mindset and literary style is readily captured. Characterization in *CBC* is a central medium through which the Christian and biblical traits of Paton’s literary style are explicitly pronounced.

The character of Arthur Jarvis is portrayed as a Christian figure. He is depicted as the hope of the black population, as he wants to reform the whites’ corrupt government by restoring equality and propounding the necessity of recognizing the worth and dignity of the native South Africans. With this observation in mind, we can clearly sketch the lines of resemblance between the character of Arthur Jarvis and Christ. Just like Jesus the Christ, Arthur wants to purify his white community from its sins by persuading them to adopt a transparent and neutral attitude, void of racial prejudices, towards the black South African community. This point is also explored by John W. Crawford in his article “Biblical Influences in *Cry, the Beloved Country*”. He states that the name Arthur is associated with light, for it was used when referring to the bear constellation that appears in the Northern sky. Consequently, the name Arthur became directly related to light and the Christ who is generally known as the light of the world (20). The name *Stephen* that Paton attributes to one of the protagonists in the novel has also a biblical and Christian background. Stephen Kumalo, just like the Stephen of the Bible is seen as a martyr, for he presents stern patience and forbearance towards all the misfortunes that he experiences in Johannesburg.

Another characteristic of Paton’s literary style in *CBC* are the elements of opposition and paradox. The choice of paradox in this novel is closely tied to the social and political

conditions and state of affairs of the modern epoch. The modern world was defined by paradox and disillusionment, as it was a period during which all the principles of freedom, brotherhood, and equality were overthrown, leading to the outbreak of the Two World Wars. This paradox and controversy, notably at the religious level, are the same plights that affected South Africa with the implementation of apartheid, a system that highlighted people's indifference to all those morals and values that characterized humanity. Through linguistic paradoxes and oppositions, Paton unveils the different, unjust, and discriminatory criteria of apartheid and its effects on South Africa's native population. Paton also builds different dichotomies in order to emphasize the hierarchical structures, binaries, and racial disparities established under the system of apartheid.

One of the prominent dichotomies in Paton's text is the duality between country/city. Ndotsheni is portrayed as the deserted, bare and poor land; whereas, Johannesburg is represented as the industrially prosperous city that offers the depressed natives job opportunities. This geographical divergence is very significant because it yields information about the social and cultural effects that apartheid brought upon South African blacks following their detribalization and the destruction of their family bonds.

The paradox present at the linguistic level is also very significant. In his article, "The Style of Paradox: Thematic and Linguistic Duality in *Cry, the Beloved Country*", Kemp Williams points out to three different syntactic devices that enabled the stylistic dualism that shapes Paton's literary style as well as thematic content. Among these syntactic devices, is the use of negation or antonyms within a sentence, and the adoption of an "X" but not "X" pattern (11). One of the examples that illustrate the presence of this model in the text is John Kumalo's assertion: "South Africa is built on the mines...but it is not built on the mines" (35). The presence of this negation and linguistic paradox within the aforementioned statement is salient, for it underscores the important role that the blacks' labour force played in enhancing

Johannesburg's economic power. Through these aspects, we clearly see how paradox and linguistic dualism was used in *CBC* to convey several thematic components that define the apartheid regime.

## **Conclusion**

In this chapter, we have introduced the New Historicist literary theory and presented the major assumptions that surround its theoretical framework. We have also explored the socio-political and cultural contexts that spurred the emergence of *UTC* and *CBC*. Additionally, we have provided short accounts regarding the life of the two authors and their significant literary accomplishments. To further enlighten readers about the content of the two literary works, we have inserted plot summaries of the two books under study. Moreover, we have studied the major literary influences that deeply impacted these authors' literary style and techniques in the two literary works. In the following chapter, we will introduce the set of characters present in both novels. We will also expose the settings in which the major events of the two stories take place. The narrator's point of view in *UTC* and *CBC* will also be discussed. Finally, we will analyse the themes that the two literary works have in common.

# Chapter Two

*Uncle Tom's Cabin and Cry, the  
Beloved Country: A Literary Analysis*

## Chapter Two

### *Uncle Tom's Cabin and Cry, the Beloved Country: A Literary Analysis*

#### **Introduction**

This chapter will be devoted to the discussion of four major points. First, we will introduce the set of characters that populate *UTC* and *CBC* and highlight the roles that they occupy in the two novels. We will also examine the narrator's point of view in each. Besides, we will study the settings of both novels and explore some of the characters' adventures and journeys in these milieus. In addition, we will probe into the major common themes in *UTC* and *CBC* to prove that slavery and apartheid had the same destructive effects on the lives of slaves and native South Africans.

#### **1. Characters in *Uncle Tom's Cabin and Cry, the Beloved Country***

Characters are usually the authors' mouthpiece through which they convey their opinions and standpoints regarding different social and cultural issues. Through a range of white and black characters, Stowe and Paton explore the themes of slavery and apartheid from the point of view of both the oppressor and the oppressed.

Arthur Shelby is one of Stowe's white characters. He is a slave owner who lives in Kentucky, and is also Tom's master. Arthur's treatment of his slaves is based upon his inherent kindness and grace. Following a financial crisis, Mr. Shelby is met with the necessity of selling two of his slaves to pay off his gambling debts. After several negotiations with the slave trader, Mr. Haley, Arthur Shelby decides to sell Tom and Eliza's Child, Harry. This decision angers his wife, Emily Shelby.

Emily is a devout Christian woman who unrelentingly yearns for the dissemination of Christian doctrines and values within the spirits of her slaves. She feels a profound sorrow at

the unjust and atrocious system of slavery, and explicitly reveals her dissatisfaction with all its outcomes. When Arthur acquaints her with his intention to sell Tom and Harry, Emily grows enraged and mercilessly reprimands her husband's deed. Out of pity and remorse, Emily promises Tom and his family that she will purchase him back from Mr. Haley as soon as she gathers the necessary amount of money. The Shelby couple's son, George Shelby, is another person whose indignation is raised when he realizes that Tom is sold to Mr. Haley.

George is Tom's closest friend. At the opening chapters of the novel, George Shelby is thirteen years old. He undertakes the task of teaching uncle Tom how to read and write. Just like his mother, George assures Tom that he will buy his freedom the moment he finds a way to. After the death of his father, George takes in charge the plantation. During Tom's absence, George writes him letters. When George finds out that Tom lives on Legree's plantation, he immediately travels to meet him. Unfortunately, George finds him in a very deteriorating health condition. Before Tom's last breath, George vows to free all the slaves back in the Kentucky plantation. As expected, on his return to Kentucky, George frees all the slaves and dedicates Tom's Cabin to the memory of his deceased friend.

Among Stowe's black characters, we can refer to Tom, one of the protagonists in the novel. He is an old slave who works for the Shelby Family in the state of Kentucky. As a token for Tom's admirable loyalty and faithfulness, Mr Shelby grants him a cabin, which he occupies with his wife, Chloe, and his children. Tom's strong Christian character and righteous behaviour earned him the love of both his master and his fellow slaves in the plantation. His Christian beliefs also lead him to refuse joining Eliza in her escape and compliantly accept his tragic fate. Tom's refusal of fleeing is proof of the success of the whites' religious claims that aimed at bridling the slaves' minds and suppressing any thoughts of defiance and rebellion.

After being sold to Mr. Haley, Tom leaves the Kentucky plantation and is soon purchased by a wealthy slave owner called Augustine St. Clare. During his service in St. Clare's estate, Tom's days are characterized by comfort and love. Augustine's indulgence and his daughter's affectionate character not only replace the absence of Tom's family, but also instill joy into his life. After the death of Evangeline and St. Clare, Tom along with other slaves are put to sale in an auction. Tom ends up in the hands of Simon Legree, a ruthless and cruel slave owner.

At the hands of Simon Legree, Tom is subjected to the most inhumane treatment, as he constantly receives severe whippings and beatings. Despite Legree's harshness, Tom does not lose faith and remains patient in the face of all his brutality. Refusing to disclose the whereabouts of two runaway slaves, Tom gets whipped to death. Tom is a character who resignedly accepts the harshness and injustice of the system of slavery. His submissiveness is bred by his attachment to the whites' assumptions regarding Christianity. Hence, he believes that he can only obtain liberation by being patient and praying to God for deliverance.

Unlike Simon Legree, Augustine St. Clare is a very tolerant and indulgent master. He is Mary's husband and Evangeline's father. Augustine is a rich man who owns a majestic and grandiose estate in New Orleans. He is one of the characters whose anti-slavery viewpoints and attitudes are controlled by his society's cultural and political constraints. He also explicitly expresses his disapproval of the injustice and atrocities of slavery. Augustine's fondness for Tom begins the moment he puts his life at risk and rescues Evangeline from drowning.

His daughter, Evangeline, is a white five-year-old girl who is imbued with angelic virtues and qualities. She is very kind and loving towards the slaves in her father's estate. Tom and Evangeline's common Christian devotion lays the groundwork for the formation of strong ties of friendly relationship. Unfortunately, with time, Evangeline's health condition

deteriorates and she falls ill. Upon her death, Evangeline shares her wish with her father and informs him that she desires to see all their slaves free. Evangeline's innocence, friendliness, and clemency are presented as a sample solution that can dissolve the cruelties of slavery.

Contrary to her husband and daughter, Marie St. Clare embodies the typical Southern character. She entertains very racist ideas and attitudes in regard to her slaves. She is a hypochondriac and self-centred person who only cares about herself. She also criticizes the close relationship that her daughter and husband maintain with their slaves. When Augustine and Evangeline pass away, the slaves in the St. Clare estate experience a very cruel and harsh treatment at her hands. The death of her husband paves the way for Marie to put into practice her racist ideologies by selling all the slaves on the plantation.

Augustine's Northern cousin, Miss Ophelia, is another character who displays a strong reverence to the Christian faith. She is brought to New Orleans by her cousin in order to take in hand the management of his household. Augustine offers Ophelia a mischievous little slave girl, called Topsy, to test the results of his cousin's "missionary work" on her. At first, Ophelia surrenders; however, with time she manages to instill some Christian morals into Topsy's personality. At last, after the death of Augustine, Ophelia frees Topsy and takes her back with her to the North.

Another slave character who exhibits troubled feelings about Arthur Shelby's deal with Mr. Haley is Eliza. She is a beautiful quadroon woman who serves in Shelby's estate as the personal maid of Emily Shelby. Eliza is known for her stiff Christian values and morality. Audacity and courage are also two other qualities that define Eliza's character. Upon overhearing Arthur Shelby's plan to sell Tom and her little son, Eliza immediately escapes with little Harry from the plantation. In fact, the whites' assumptions regarding the Christian faith

and the blacks' duty of obeying their masters troubles the inner beings of these proselytized, oppressed individuals when they are on the verge of escaping.

Slaves like Eliza, who have been indoctrinated with these principles face a moment of dilemma upon their attempt to run away. These slaves are torn between the duty of abiding by the Christian rules that the whites preached and their desire to free themselves from the confines of slavery. Eliza's motherly affection surpasses the moral hindrances that the whites established through Christianity, which enables her to fight against the cruel aspect of slavery. Her desire and drive to protect her son, shatter all the whites' formulations that claim that running from one's master is a great unchristian and sinful deed. Before taking her leave, Eliza heads to Tom's cabin and informs him about their master's scheme with the slave trader. Eliza goes through so many impediments and hardships before her successful reunion with her husband, George Harris, in Ohio.

Eliza's husband lives on a neighbouring plantation as a slave to a cruel master. He is an intelligent and talented mulatto man who succeeds in inventing a machine for the cleaning of hemp. This creation leads his master to hire him in a bagging factory. At the glimpse of George Harris's success and important position in the factory, Mr. Harris immediately puts George's profession to an end. Mr. Harris's act antagonizes George, who consequently disguises himself as a Spaniard and flees from the plantation. With his courage and perseverance, he manages to reunite with Eliza and his son, Harry, in a Quaker establishment. After his triumph over two experienced slave hunters, Tom Loker and Marks, George makes his way to Canada and finally back to Africa.

Cassy is another important female slave whose strong character makes her the only slave who explicitly speaks out Legree's brutality and cruelty. After Tom gets a severe whipping at the hands of Legree, Cassey is the only person who has the courage to defy her master's

instructions and tend to Tom's wounds. With her sharp wits, Cassey overcomes all difficulties; runs away from Legree's plantation and meets her daughter.

This following section concerns itself with Paton's set of characters in *CBC*. To begin, we will discuss the character of Stephen Kumalo, one of the protagonists in the novel. Stephen is a Zulu native and an Anglican priest at the head of a church in the poor village of Ndotsheni. He is a humble, generous, and a devout Christian man. He lives with his wife and has spent most of his life in the rural community of Ndotsheni until one day, a messenger brings him a letter which requires his immediate travel to the city of Johannesburg. There, Stephen is struck by the stark difference between the urban Johannesburg and the rural Ndotsheni. He finds out that his sister lost grip over her moral codes and fell prey to the city's impure temptations. Stephen also meets his brother John and realizes that he has become a successful carpenter and a political leader, yet a corrupt man. Stephen is grieved over the moral decay that affected the members of his family and is soon shocked by the news of Absalom's murder case.

The distress and grief that Stephen experiences in Johannesburg due to these hardships ripen into a physical and religious weakness. On his return to Ndotsheni, Kumalo attempts to improve the conditions of his village by consulting its chief, but his attempts were soon glossed over. He also develops a friendship with the son of the deceased Arthur Jarvis. Stephen's hopes and faith in God are restored again when James Jarvis undertakes restorative measures to breathe life back into the village of Ndotsheni. Just like *UTC*'s protagonist Tom, Stephen is a very passive character who does not question the causes behind the tragic events that he coincides with in Johannesburg. He represents the model native individual that the white minority desires to govern in South Africa. Characters with a yielding temperament as Stephen's make the task of ruling over the native South Africans easier for the white government.

Stephen's compliant character translates the success of the whites' religious teachings and preaching that aimed at drawing the native South Africans into submissiveness and docility. The influence that the religious and Christian discourse exerted upon Stephen's personality is related to the New Historicist assumption that highlights the impact of cultural knowledge upon people's identities and selfhood. The whites' religious system conditioned Stephen to believe that the different social and cultural happenings in South Africa are a work of God's mystery. Hence, Stephen is induced to believe that it is through patience and endurance that the native South African population can overcome the different hindrances that hamper the development of their race.

Just like most of the native population, Stephen's brother John Kumalo moves to Johannesburg and becomes a successful carpenter. With his charismatic character and political awareness, he soon undertakes the duty of defending the black cause and rises to the limelight as a political militant. Gifted with oratorical skills, he daringly delivers so many speeches through which he incites the native labourers to denounce the racially-based wage disparity to which the native South Africans are victims. John divorces religion and leads an immoral life, having abandoned his wife, and taken up a mistress. Besides John, his sister, Gertrude, and nephew, Absalom also adopted an immoral behaviour and conduct.

Stephen's son, Absalom travels to Johannesburg in search for employment and for his aunt, Gertrude, who left for the city and never came back. Once in Johannesburg, surrounded by bad companions and detached from his family's moral guidance, Absalom is soon submerged in the evils of the city and gets engaged in a set of illegal activities. The influential environment of the slums is another source of Absalom's decadent morals. He gets involved in an unethical and unlawful relationship with a 16-year-old native girl. In an attempt of burglary, Absalom, his cousin Mathew Kumalo and Johannes Pafuri, who thought that Arthur Jarvis's

house was empty, break into it. However, they are soon surprised by the presence of a native housekeeper whom Johannes Pafuri strikes with a heavy blow.

Arthur Jarvis comes downstairs to check the source of the noise, and Absalom startled and in a moment of fear and confusion pulls his trigger by accident and murders him. In the court, Absalom does not deny his deed and explains that it was not his intention to kill; however, the judge after several trials sentences him to death. Before his death, Absalom marries the pregnant girl and informs his father that he would like his future son to be named *Peter*. The name that Absalom wishes to attribute to his son is very significant and indicative. The name *Peter* not only symbolizes his repentance and penitence for his sin, but also showcases his desire to revive his allegiance in the Christian faith. Thus, by naming his son *Peter*, Absalom believes that he can shelter and protect his son from the evil temptations that brought about his own downfall.

Just like Eliza and aunt Chloe in *UTC*, Stephen's sister, Gertrude, was also separated from her husband. She moves with her son to Johannesburg to look for her husband who travelled to the city to work in the gold mines. In the city, she falls in the hands of bad companionship and soon enters the web of prostitution and liquor-selling. The ruined lives of Absalom and Gertrude in the city have twisted links with the Naturalist line of thought which punctuates the role of the environment and the natural forces in determining the fate of the individuals. Along with Naturalism, New Historicism can also yield information concerning the fate of these individuals. The vicious and nefarious social and cultural contexts in which Absalom and Gertrude lived constitute the major stimulus that spurred the moral deterioration that affected them and caused their downfall. These characters' decadent morals are strongly tied to the living conditions in the slums and homelands.

During a meeting with Gertrude, Stephen Kumalo succeeds in convincing her to move with him to the house of Mrs. Lithebe. She is a kind, charitable and a Christian old woman who lives in Shopiatown. Moved by Stephen Kumalo's sorrows, she puts her house at his service and lodges his son's pregnant wife, Gertrude, and her little son. With Lithebe's moral guidance, Gertrude starts adopting a righteous conduct and even expresses her desire to become a nun. Unfortunately, the evil temptations of her prior unlawful activities were already deeply ingrained in her. As a result, she flees from Lithebe's house; abandons her child and returns to her former sinful life.

Other than Mrs. Lithebe, Theophilus Msimangu and Father Vincent are two other individuals who aided Stephen in his quest for the members of his family. Msimangu is a Zulu Anglican priest who serves in The Mission House of Shopiatown. He is the writer of the letter whose content brings Stephen to Johannesburg and marks the onset of the novel's plot. Msimangu is a virtuous Christian man who always provides a helping hand whenever Stephen's strength subsides in front of his sorrows and distress. With his rhetorical skills and potent eloquence, Msimangu's sermons and preaching always had a lingering influence upon Stephen Kumalo, who felt the power of his words in healing his wounds and alleviating his despair. In the end, he entertains a new resolution and informs Stephen that he decided to retire from the Mission House and embark on a monastic duty.

As for Father Vincent, he is an Anglican priest who stays in the Shopiatown Mission House. He is a generous and kind man who provides Stephen with strong moral support during his grievous journey in Johannesburg. He also attends the wedding of Absalom and his girlfriend. Similar to John Bird and the Quaker family in *UTC*, Father Vincent is a liberal individual who respects racial differences and willingly helps the physically and emotionally distressed native South Africans.

James Jarvis's deceased son, Arthur, lives with his wife, Mary Harrison, and their children in Johannesburg. He is a political activist and a reformer who defends the black cause and attempts to put an end to the racial frictions bedeviling South Africa. Unfortunately, his political mission and plans are brought to an abrupt end when he gets killed by Absalom. His father, James Jarvis is another character that is of paramount importance in the novel. He is a rich white farmer who lives with his wife in High Place. After his travel to Johannesburg to attend the funeral of his son, he gets hold of Arthur's anti-apartheid manuscripts which leads his racial attitudes to undergo a pivotal change. Back in his village, James begins behaving in exemplary fashion, as he grants forgiveness for Absalom's murderous deed and starts donating milk to the poor, hungry native children in Ndotsheni. James Jarvis also takes part in the restoration of Ndotsheni by hiring an agricultural engineer whose job is to acquaint the native villagers with the adequate farming techniques to preserve the fertility of the soil.

Arthur Jarvis's son is also another interesting character in *CBC*. During his stay at his grandfather's house in High Place, he develops a friendship with Stephen Kumalo. He also asks him to teach him a few words of Zulu. When the white boy learns about the ravages that the drought caused in Ndotsheni, he directly reports it to his grandfather, James Jarvis. The little boy's benevolent and tolerant conduct towards the Zulu parson arises from the family conditions that accompanied his upbringing. Being born to an anti-apartheid father, this boy endorses his father's liberal attitudes and inherits his racial tolerance. Just like Evangeline in *UTC*, Paton displays this boy's benevolence and innocence as one of the keys to South Africa's social and cultural problems.

## **2. Narrator's Point of View in *Uncle Tom's Cabin* and *Cry, the Beloved Country***

The story of *UTC* is told from the third-person point of view. Stowe in the novel has an open access to all the characters' web of beliefs and feelings. Depicting the suffering of the

slaves through the third-person point of view is a crucial characteristic in the novel, as it enabled the book to exert a powerful influence on the American population and pave the way for the outbreak of the American Civil War.

Narrating the story from the third-person point of view not only permitted Stowe to explore the slaves' psychological being, but also allowed her to voice the misery and the distress that plagued their lives. Dialogue and conversation constitute the principal tenor that Stowe uses in order to give room for the slaves to pronounce the bitter and torturous severity that they experienced due to slavery. This set of techniques granted the reader with the ability of developing a better understanding of the lives of the slaves under the whites' tyrannical system of slavery. The readers' experience while reading *UTC* is not characterized by passivity, for Stowe maintains a conversation with her readers. In several instances, she interacts with her readers in order to engage them in the story and help them follow the development of the plot's events.

Since *UTC* is a novel that traces the stories of different characters, there is a constant shift from one set of characters to another. To alert her readers to this shift, Stowe often uses sentences like the following one: "here, for the present, we take our leave of Tom, to pursue the fortunes of other characters in our story" (118). In her novel, Stowe also evokes the sympathy of her white readers. In so doing, she creates and reproduces so many slave experiences and scenes that are pathos-provoking. Whenever such scenes are depicted, Stowe directly comments on the horror of slavery. Her purpose behind this tactic is to engage readers emotionally and enable them to feel the cruelty of this oppressive system. Stowe believes that it is through enriching readers' knowledge about the harshness of slavery and stirring their compassion that people can be more willing and determined to suppress the evils of slavery. For instance, in a description of Tom's sorrow when he realizes that his master has sold him to Mr Haley, Stowe asserts:

Sobs, heavy, hoarse and loud, shook the chair, and great tears fell through his fingers on the floor; just such tears, sir, as you dropped into the coffin where lay your first-born son; such tears, woman, as you shed when you heard the cries of your dying babe. For, sir, he was a man, -and you are but another man. And, woman, though dressed in silk and jewels, you are but a woman, and, in life's great straits and mighty griefs, ye feel but one sorrow. (44)

Stowe's tone in the novel is another element that is worth studying. The story is narrated from a religious and biblical tone. Stowe not only explores the institution of slavery from a religious perspective, but also considers that true Christian faith is a potential solution to the injustice and unlawfulness that defined American politics and culture under the system of slavery. Stowe's persistent reference to Christianity in her novel is tied to her firm religious character. Also, it has to do with the New Historicist principle that emphasizes upon the role of the author's ideologies and beliefs in influencing and shaping the author's literary work.

The story in *CBC* is told through the perspective of an omniscient narrator. This all-knowing narrator is not only aware of all the events and details that shape the plot of the story but has also access to the characters' inner world of feelings and thoughts. Determining Paton's standpoint towards the issue of apartheid through *CBC* can be regarded as a very challenging task. Readers experience a moment of dilemma, as they are exposed to two opposing forces in the text that makes it difficult to consider Paton as an anti-apartheid activist. The depiction of the white characters and the black ones and the contrast that exists between the two represent an element that tempts readers to develop another stance about Paton, different from that of an anti-apartheid activist, and be inclined to believe in Paton's racially biased views towards the native South Africans.

Arthur Jarvis and John Kumalo share the same political enterprise that targets the suppression of the discrimination and the inequity, built upon racial grounds in South Africa. In the novel, there is the recurrent portrayal of white characters as educated people and as saviours who would bring order and prosperity to South Africa. Arthur is described as the incarnation of Jesus The Christ. He is portrayed as an ethical and fair person who embodies a humane and strong willingness to revive the fundamental civil, political, and economic rights that the native South Africans were deprived of under the apartheid regime. To underscore Arthur's pure and liberal intentions, he is regarded as a missionary. His father-in-law, Mr Harrison, in a conversation with James Jarvis about his deceased son affirms: "[h]ere he was, day in and day out, on a kind of mission. And it was he who was killed" (122). As a response, Arthur's father adds: "it's happened before. I mean that missionaries were killed" (122).

Unlike Arthur, John Kumalo is depicted as an unethical and corrupt native South African. Paton projects John's character as one that is tainted with selfishness and corruption. With his bull's voice, he expresses his understanding of the hardships and adversities that the native South Africans go through and focuses upon the necessity of revindicating their rights in order to extricate themselves from the whites' exploiting system. In spite of all this, through the novel, the reader comes into the conclusion that John is a paradoxical persona. Through his speeches, he stresses the crucial importance of native South Africans' solidarity in order to accentuate their yearning for the recognition of their rights and the dignity of their race.

However, these claims do not seem to have a profound influence upon John Kumalo himself. Among the elements that can prove John's controversial behaviour is his striking unconcern and indifference to the unfortunate and lamentable fate that his sister, Gertrude, faced in Johannesburg. Despite his awareness about the vicious and illegal job that his sister was immersed in, John reveals a complete disregard to Gertrude's conditions and does not undertake any initiative to help her detach herself from the sins and perils of prostitution and

liquor-selling. As far as the type of life that Gertrude was leading is concerned, all that John manages to do is to utter the following words: “Johannesburg is not a place for a woman alone” (36).

Out of the analysis of these two characters, emerges an important area that should be interrogated which targets the stark contrast between Arthur and John Kumalo. Hence, the following questions arise. Why did Paton choose to taint John Kumalo’s character with corruption and egocentrism? Why did he juxtapose these dishonourable and unrighteous properties on a black South African character and not on a white one?

Another element that is worth noticing is the distinction that Paton establishes between the lawyer Carmichael and the fake native South African guide who cheats on Stephen Kumalo and steals his pound. Mr. Carmichael is a white lawyer who is appointed by Father Vincent to take over Absalom’s murder case. Paton represents this lawyer as a benevolent and generous white man who decides to relieve Stephen’s distress by charging himself with the defence of Absalom in court. In the aim of lightening Stephen’s burden, Mr. Carmichael expresses his readiness to undertake the case and informs him that he is doing it *pro deo*. To alleviate Stephen’s financial worries, Father Vincent explains the expression *Pro deo*, by saying that “[i]t is Latin and it means for God. So it will cost you nothing, or at least very little” (111).

In contrast with the white lawyer who understands Stephen’s precarious financial situation and undertakes Absalom’s case for free, Paton displays this native South African young man who mercilessly steals Stephen’s pound. Noticing that Stephen is a stranger to the city, the young man avails himself of the opportunity and sketches his malicious plan to rob Stephen of his money. The native young man plays the role of a guide and accompanies Rev. Kumalo to the bus line and informs him that he is ready to purchase the bus ticket for him. Stephen, innocently, hands the man a pound. Unfortunately, the young man disappears and one

of the witnesses, informs Kumalo that there is no ticket office nearby and says to him: “[y]ou have been cheated, umfundisi. Can you see the young man? No, you will not see him again” (19). Again, Paton’s portrayal of the white lawyer as a kind and charitable person and the native South African boy as a delinquent and a robber is also another potential element that can induce readers to believe in the presence of Paton’s racist biases in the novel.

The study of these two black characters in the above analysis is not intended to obscure the presence of other black characters that are portrayed as good, pure, and Christian individuals. Among these characters, we can refer to Mrs. Lithebe, Msimangu, and Stephen. However, there is a clear-cut distinction between John Kumalo and the above stated ones. The political web and workings in South Africa are the basic ground upon which John and these characters drift apart. It is true that Mrs. Lithebe, Msimangu, and Stephen embody the genuine values of the Christian faith; however, their rigid and rigorous religious attachment shrouds their political consciousness and renders them oblivious of apartheid’s social and cultural afflictions in South Africa. The moral decadence and deterioration that affects the native population in the city cause these three characters considerable distress and grief. Yet, they neither question the causes behind these vices nor attempt to suppress the whites’ discriminatory policies leading to these immoralities. These characters’ passivity and indifference is strongly correlated with their religious background which compels them to believe that it is only through patience and forbearance that the individual can obtain his lawful rights, emancipation, and liberty.

### **3. Setting in *Uncle Tom’s Cabin* and *Cry, the Beloved Country***

The story in *UTC* and its events take place in different settings throughout the novel. As Stowe traces the adventures and the journeys of her characters, the reader travels along with them from one place to another. The beginning of the story takes place in the state of Kentucky,

precisely at the Shelby estate. There, the reader is introduced to Tom and Eliza. During their days of servitude in the Shelby household, Tom and Eliza are kindly treated by Arthur and Emily Shelby. These two slaves receive so many privileges, for the Shelby couple does not subject them to the cruelty of slavery.

The next setting consists in a northern state that is across the Ohio River in which the reader is exposed to the difficulties and hardships that Eliza and Harry meet as runaway slaves due to the Fugitive Slave Act. During their stay in the North, Eliza and Harry thankfully fall in the hands of merciful and humane individuals, who readily help and assist them. The succour and assistance that the Bird couple and the Quakers give to Eliza highlight the formers' defiant refusal of the Fugitive Slave Act. In the light of New Historicism, this civil disobedience can be considered as a form of subversion. After her reunion with her husband, Eliza moves to the free states of Canada. The settings in the novel are very symbolic, as the North stands for danger and suffering whereas Canada represents liberty and freedom.

Unlike the happy ending of Eliza's heroism, Tom's journey from Kentucky to New Orleans brought about his downfall. In New Orleans, Tom witnesses both the bitter and mild aspect of slavery. Though the establishments of St. Clare and Legree were both set in the deep South, the types of slavery that were practiced in these two estates are quite disparate. In spite of the fact that New Orleans is among the cruellest slave states, the St. Clare household remained immune from the epidemic of slavery. Hence, we can affirm that the social and cultural environment of New Orleans failed to influence the ideological beliefs of Augustine St. Clare and his conduct towards his slaves.

In *CBC*, the story takes place in two major settings, Ndotsheni and Johannesburg. The village of Ndotsheni represents two major ideas. The degeneration that affects the village of Ndotsheni translates the social degradation that defines the lives of the native South Africans.

Just like Ndotsheni's ravaged soil, the lives of its inhabitants are devastated by the oppressive and discriminatory apartheid regime. Despite all the decadence and the misery that bedevils Ndotsheni, for characters like Stephen Kumalo, it still stands as a sanctuary and a source of inner peace.

The misadventures and mishaps that Stephen encounters in Johannesburg quell all his fascination with the city's urban development and rather magnifies his fidelity to and love for the peaceful village of Ndotsheni. Due to the insurmountable misery that the native South Africans confront in their poor tribal villages, they regard Johannesburg and its job opportunities as a viable solution to their poverty and suffering. Johannesburg is also depicted as a source of moral deterioration, as the whites' segregationist policies force the natives to live in the sinful environments of slums.

#### **4. Common Themes in *Uncle Tom's Cabin* and *Cry, the Beloved Country***

As already mentioned, slavery and apartheid are the two key elements in American and South African histories. Those two institutions also mark the black race's long struggle with the deep-seated oppression, and discrimination inherent in those two systems. The racial polarization, injustice, and cruelty that the paternalistic white man established in these societies had a heavy impact on the black race's social formations, cultural heritage, and personal development. The thematic content of *UTC* and *CBC* revolves around the set of degrading outcomes and consequences that the black race faced and experienced under the systems of slavery and apartheid. Family bonds destruction, education, injustice, and love are among the major themes in these two novels.

The issue of family and social alliances is given considerable importance in *UTC* and *CBC*. Through these two novels, Stowe and Paton not only emphasize the role of slavery and apartheid in shattering the black race's family ties, but also portray the terrible effects that

family ruptures engender in the lives of these minorities. In the bondage of slavery, the enslaved individual experiences a twofold separation and detachment from their families. The first instance in which the enslaved Africans are parted away from their families and native villages owes its birth to one of the most famous voyages in the American historical heritage, The Middle Passage. The transportation of the African slaves from the African coasts to the New World's plantations ineluctably condemned the slaves to a life of loneliness and sadness, as most of them had to part company with their families.

Once in the American plantations, the slaves' aforementioned bitter experience is re-enacted through the workings of slave auctions. This latter is a market in which the slave traders expose their slaves in order to be purchased by slaveholders who desire to reinforce the workforce in their plantations. Slave auctions are among the most dreadful things that the slaves apprehend during their confinement in slavery. The slaves' fear of losing one's son, daughter, husband or wife becomes the most agonizing force that haunts the souls of this oppressed individuals. Members of the same family often get sold to different slave owners who occupy plantations in various regions, and this consequently signals the breakdown of their families and the irredeemable loss of their beloved ones, as explained below in *UTC*:

His fine figure, alert limbs, and bright face, raised an instant competition, and half a dozen bids simultaneously met the ear of the auctioneer. Anxious, half-frightened, he looked from side to side, as he heard the clatter of contending bids, -now here, now there, -till the hammer fell. Haley had got him. He was pushed from the block toward his new master, but stopped one moment, and looked back, when his poor old mother, trembling in every limb, held out her shaking hands toward him. (139)

The above passage is one of the most expressive scenes in *UTC* in respect to these sorrowful transactions, as it highlights the tragic fate of a 60-year-old mother, Hagar, and her fourteen-years-old son who gets sold to Mr. Haley. Despite the mother's persistent and fervent begging, Mr. Haley refuses to purchase her, deeming her a worn-out slave due to her advanced age and frailty.

Under the apartheid regime, disorder and destruction also affected the native South Africans' tribal and social structures. One of the causes that are directly related to the disruption of the native South Africans' family life is the divergence that urbanization established between the cities and the villages and the concomitant disparity in terms of job opportunities and employment. The whites' urbanization of the gold-bearing cities led them to abandon the poor tribal villages. This marginalization ensued miserable conditions in the villages and pushed the rates of poverty to escalate. The destitute and poverty-stricken tribal areas convinced the native South Africans that the city was the sole solution that could meet their needs.

The city witnessed a huge migration of jobless and unemployed native individuals who left their homes in order to acquire a position in the gold mines. The displacement of these native South Africans due to their financial struggles ruined and cut family ties. In *CBC*, Paton unveils the effects of the whites' racist policies on the black communities' social system. One of the families that were subject to these destructive effects is Stephen Kumalo's. The following excerpt stresses upon the crucial role that apartheid played in reducing Stephen Kumalo's family circle.

His Brother John, who was a carpenter, had gone there, and had a business of his own in Shopiatown, Johannesburg. His sister Gertrude, twenty-five years younger than he, and the child of his parents' age, had gone there with her small son to look for the husband who had

never come back from the mines. His only child Absalom had gone there, to look for his aunt Gertrude, and he had never returned. (9)

The previous study of the status of family life under the systems of slavery and apartheid highlights the parallelism that exists between the legacies of these two institutions. One of the aspects that represents a common ground between these systems lies in the fact that the oppressed individuals' parting away from their families was undertaken involuntarily and was rather forcefully imposed on them by the heavy load of misery.

Education is another important theme that both Stowe and Paton tackle in their novels. Due to the whites' supremacist beliefs and preconceived attitudes with regard to the black race, this population was completely relegated and exorcised from any possible educational source. The whites' racial biases and ethnocentric ideologies considered the African slaves and the native South Africans as inferior and barbarian individuals, who were unfit and unqualified with the necessary faculties that will guarantee the success of their learning process. The circulation of this unprivileged image about the oppressed race was enabled through the whites' misrepresentation and distortion of the subordinate group's culture. In achieving this, the whites adopted so many approaches and mechanisms that aimed at glorifying their culture and downgrading the "inferior" race's one.

Art proved itself as a key agent in serving this function. In the case of slavery, Asa G. Hilliard in her article, "Equal Educational Opportunity and Quality Education", claims that in America, theatre was used in order to depict a bad image about the African-Americans which the white Americans desired and needed. She adds that these stereotypical illustrations were soon legitimized as the standard reality about the African-Americans (117). To further understand the status of education for the slaves and the native South Africans, attention must

be diverted to the discussion of the whites' goals and aims behind these stratagems, designed to keep the oppressed population illiterate.

Among the reasons that impelled the whites to set a bridle on education and literacy against the dominated population is their fears of losing their cultural hegemony and control over the subordinate group. The whites were completely aware of the power of education in enhancing the slaves and native South Africans' understanding of the workings and functioning of the social, economic, and political structures that govern their daily lives. Knowledge is of prime importance to the individuals in bondage and under oppression. It is the keystone of intellectual power that paves the way for freedom and liberation.

The white government furnished considerable efforts in order to freeze and paralyze the slaves and the native South Africans' brain faculties, as their bodies were confined and imprisoned in forced labour. Simply put, the hegemonic white population could not allow knowledge to open up the minds of these racially-subordinated people and acquaint them with truths, facts, and liberal philosophies that accentuate the importance of equality and the individual's integrity and freedom. These notions will, later on, be the core principles that will shape their claims for equality, freedom, and recognition. In *Narrative of the Life of Frederick Douglass, An American Slave*, Douglass reproduces his master's words when he discovers that his wife, Sophia Auld, was teaching him how to read and write: "if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master" (29).

The fear of the black race's empowerment is another stimulus that led the white people to deny them proper learning opportunities. Under the segregationist policies of apartheid, the native South Africans' intellect was not given room to blossom and flourish. In *CBC*, Arthur Jarvis highlights the injustice that is enshrined in the white state's control over native education.

He argues that devoting South Africa's educational means to the European minority only is not a permissible act and rather threatens the social stability of the country (126-127).

Injustice is another theme that both novels address. The enslaved population has undergone a bitter experience under the oppressive system of slavery. One of the tools that the white Americans used to cement the institution of slavery is the American system of Law. American Law reinforced the authority of slavery and licenced all its atrocious and cruel practices. The slaveholders were immune from any threat, for the law legalized all the activities and practices that slavery engulfs. The slave owners were enabled to tighten their grip over both the physical and the moral being of the slaves which exacerbated their miseries and struggle.

The slaves were stripped of their fundamental human rights which rendered them vulnerable to every form of oppression and injustice. In this concern, the enslaved population's unrewarded physical labour and efforts are very illuminating. Stowe in her novel points to another limitation that plagues the lives of the slaves. In a brief conversation with his wife, George Harris expresses his growing dissatisfaction and discontent with the miserable life that he was leading. He says: "[d]on't you know a slave can't be married, there is no law in this country for that; I can't hold you for my wife, if he chooses to part us" (21).

Through the trial scene of Absalom Kumalo, Paton produces his explicit commentary on the judicial system in South Africa. One of the illustrations that will help explore this idea is the following passage: "if justice be not just, that is not to be laid at the door of the Judge, but at the door of the People, which means at the door of the White People, for it is the White people that make the Law" (136-37). Based on the content of this excerpt, Paton reveals the corrupt aspect of the South African Court of Law. He affirms that the essence of justice, which lies in the establishment of order and the securing of human rights and properties is defiled and vitiated by the whites' corrupt and impure objectives.

To reach its paternalistic goals and purposes, the white ruling class amputated justice of its authoritative position and yielded it to its manipulation and control. This is the direct reason that pushed Paton to put the blame on the white people. In his article, “Alan Paton and the Rule of Law”, Michael Black declares that “Paton, whilst writing here of pre-apartheid society, pursues the same point, laying the responsibility for the imperfection of justice firmly at the white door” (58).

The conclusion that can be deduced from the elaborated analysis above is that justice in South Africa lost its autonomy, liberty, and duty in maintaining the Law and became moulded according to the white people’s desires, even if those aspirations were illegal and unlawful. The white government manipulated the judicial system in South Africa in order to enhance the whites’ hold over all aspects of life in the South African community. Black, in the same article, states that the white government did not inaugurate a South African Bill of Rights in order to obscure the injustice that pervaded in South Africa and retain their rule and dominance over this community (71).

One of the elements that draw another line of resemblance between *UTC* and *CBC* lies in the fact that both Stowe and Paton promote love as a viable agent that can reconcile both races and abate the racial animosities and antagonism that exists between them. Both writers have chosen to incorporate the power of love and affection in the souls of youthful and innocent characters. The love and tolerance that George Shelby and Evangeline show towards the slaves prove that love is one of the influential elements that can destroy the racial barrier and build a strong homogenous community. George and Evangeline are not without parallel, Arthur’s son in *CBC*, also adopts a very loving behaviour towards Stephen Kumalo. The love, appreciation, and fondness that this oppressed population feels in return for the affectionate conduct of these characters, exposes the tenderness that characterizes this marginalized population. It also denounces the white claims that projected them as savage and barbarian.

## **Conclusion**

In this chapter, we have studied the set of characters that take part in the two novels. We have also examined the narrating voice in *UTC* and *CBC* and highlighted the different influences that shaped the narrator's point of view in the two novels. The major themes that the two literary works have in common were also explored. Moreover, we have also presented the settings in which the major events of the two stories unfold and arise. As for the following chapter, it will be dedicated to the New Historicist study of both *UTC* and *CBC*.

# Chapter Three

**New Historicist Analysis of *Uncle***

***Tom's Cabin and Cry, the Beloved***

***Country***

## Chapter Three

### New Historicist Analysis of *Uncle Tom's Cabin* and *Cry, the Beloved Country*

#### Introduction

There are considerable differences between the two systems of slavery and apartheid. Slavery consists of involuntary servitude, whereas apartheid is based upon racial segregation. In the confines of slavery, the slaves are physically exploited, as their labour in the plantations is not paid for and recompensed. Under the segregationist policies of apartheid, the native South Africans experienced another type of exploitation. It is true that the white government attributed payments for the native South African labourers; however, these amounts consisted of low wages that did not fairly reward the natives' huge workforce in South Africa's gold mines. Another element that marks the contrast between these two systems lies in the nationality of the two dominating groups. Although both of the two white dominating groups are of European descent, American slavery was practiced by the British American people and apartheid was institutionalized by the Afrikaner minority in South Africa. The different geographical contexts in which these two institutions took place constitute another detail that signals the distinction between these two systems. Despite the previous divergences between slavery and apartheid, there are significant affinities between these two institutions. Through the New Historicist principles of self-fashioning, subversion and containment, discourse and power, we will attempt to shed light on the connectedness and similitude that exists between slavery and apartheid.

#### 1. Self-Fashioning in *Uncle Tom's Cabin* and *Cry, the Beloved Country*

One of the elements that are firmly rooted in the New Historical literary theory is the New Historicists' belief in the malleability of the individual's identity. They claim that the one's identity is constructed and shaped by the different social and cultural influences that surround the individual. In his article, "The New Historicism of Stephen Greenblatt: On Poetics of

Culture and the Interpretation of Shakespeare”, Jan R. Veenstra argues that New Historicism is characterized by its emphatic rejection of essentialist humanism that claims that man is an autonomous essence. He also declares that New Historicists consider the individual’s identity as a construct and a “cultural artefact” (180).

Stephen Greenblatt is among the theorists and critics who gave worthy consideration to the process of self-fashioning. This term was first introduced by Greenblatt in his work *Renaissance Self-Fashioning: From More to Shakespeare*, one of the pioneering studies in New Historicism. In his book, Greenblatt expounds the operation and the process under which the formation of one’s identity takes place. Through the study of a set of prominent Renaissance writers, Greenblatt affirms that the individual’s identity during this era bends to the influences of the church, the state, and the family. For the New Historicists, the individual’s self is directly attached to the sociohistorical and cultural context in which the individual takes part. They also assert that the individual’s identity is built and constructed according to the power structures and the range of social and cultural codes, constraints, and conventions present in a given society. All in all, as Veenstra in the same article articulates, the New Historicists regard the human self as “a product of its particular historical moment, human experience as constituted by social and ideological structures, and consciousness and cognition as radically historical” (181).

In Stowe’s *UTC*, there are several characters through which we can explore the New Historicist tenet of Self-fashioning. Adolph is among the characters who indicate the aspects of this New Historicist principle. The privileged environment and advantages that surround Adolph during his service in St. Clare’s mansion, lead him to develop a complex type of personality. Adolph’s character is defined by two different aspects. On one hand, Adolph showcases a personality which is imbued with a strong sense of self-esteem. His proud ego was bred by his master’s indulgence towards him.

The wide tolerance and kindness that Adolph and his fellow servants, receive from St. Clare induce them to restore the belief in their dignity and pride. St. Clare's merciful conduct prove to his servants that they are individuals who are worthy of respect and regard. Even Adolph's physical appearance and conduct are influenced by his belief in his self-worth. As a result, Adolph's mannerisms and behaviour are marked by gallantry and courtesy. The following passage describes Adolph's graceful persona: "[f]oremost among them was a highly-dressed young mulatto man, evidently a very *distinguee* personage, attired in the ultra-extreme of the mode, and gracefully waving a scented cambric handkerchief in his hand" (189).

Adolph's self-esteem that arouse under his privileged condition and his master's indulgence had a crucial role in shaping his racial viewpoints regarding the people of his own race. Being granted the opportunity to dress and look like his master, Adolph soon takes himself for a white man, and even "the style under which he moved, among the coloured circles of New Orleans, was that of Mr St. Clare" (250). Besides his conduct, Adolph also develops racist notions and attitudes towards the enslaved individuals who, unlike him, fall in the hands of cruel masters. He considers himself superior to the other hands in the state, and looks at them with contempt and disdain. In a comment directed at the poor and broken-hearted old Prue, Adolph says: "[d]isgusting old beast! If I was her master, I'd cut her up worse than she is" (250). Through these words, we can readily capture the fact that Adolph formed an identity which is very similar to that of a white man. In his article, "The Negro Personality Reconsidered", Clemmont E. Vontress affirms that: "[t]he Negro, although black, is caught up in the web of a white society. He, in spite of his blackness, thinks white and wishes to be white, which is an impossibility. He acquires the same prejudices that whites acquire" (211).

On the other hand, in the presence of his master, Adolph adopts another personality which is characterized by docility and submissiveness. Adolph recognizes and acknowledges the true social status that he occupies as a slave and even attributes to himself the same

pejorative epithets that he accords to old Prue. In a conversation with his master, Adolph utters: “[m]aster, this vest all stained with wine; of course, a gentleman in Master’s standing never wears a vest like this. I understood I was to take it. it does for a poor nigger-fellow, like me” (191). This contrast that exists within Adolph’s character highlights the identity crisis that he undergoes. This divergence at the level of Adolph’s identity stems from the fact that he was exposed to two opposing cultural atmospheres. The luxurious and comfortable life that Adolph has as a servant in St. Clare’s mansion pushes him to forget about his status of a slave and induces him to adopt a “white-like” way of thinking and conduct. However, whenever his master calls him “low nigger”, Adolph’s “whiteness” subsides, vanishes, and is replaced by the intimidating image that stresses the black race’s inferiority and subordination.

Just like Adolph, John Bird is another paradoxical character in the novel. The self-contradiction that characterizes this senator is proved when he helps and shelters two runaway slaves, Eliza and Harry, right after giving his approval to the passage of the Fugitive Slave Law. John’s double personality stems from the presence of two opposing forces. John’s consent to the Runaway Slave Law depicts him as a cruel and harsh person, who supports the system of slavery. His pro-slavery attitudes are caused by the influential political structure in which he takes part, as the American political system during slavery compelled its members to defend and maintain slavocracy.

Fortunately, John’s political engagement did not suppress the tender and compassionate aspect enshrined in his character. The efforts that John furnishes in order to help Eliza escape from Haley’s slave catchers is a proof of his kindness and sympathy with the oppressed slaves. The benevolence and the mercy that resides within John’s character are reinforced and provoked by his wife who knew about her husband’s inherent goodness. Mrs Bird’s Christian perspectives and racial tolerance constitute another force that easily influenced John who

eventually endorses his wife's Christian and liberal beliefs. To highlight this point, Stowe asserts:

Now, if the truth must be told, our senator had the misfortune to be a man who had a particularly humane and accessible nature, and turning away anybody that was in trouble never had been his forte: and what was worse for him in this particular pinch of the argument was, that his wife knew it, and, of course was making an assault on rather an indefensible point. (92)

The complex character of John Bird is closely tied to the New Historicist notion of Self-fashioning that emphasizes the significant role of the cultural systems of beliefs in shaping the personalities of the individuals. John's political engagements and his wife's viewpoints have a profound impact upon his personality. Being exposed to these two influential powers, John's personality consequently becomes fragmented and decentred.

Topsy is another character that is worth studying through the New Historicist notion of self-fashioning. She is among the characters upon whom the whites' racial prejudice had a profound impact. Topsy, in an answer to one of Miss Ophelia's reprimands for her naughtiness, says "I's so wicked! Laws! I's nothing but a nigger, no ways!" (331). Topsy's words in this passage reveal how the whites' racial stereotypes and articulations in regard to the black race influenced and shaped the identities of the enslaved population.

Topsy's belief in her wickedness and mischief is the culmination of her former mistress's unbending efforts to indoctrinate her with the feelings of inferiority, subservience, and devilishness. The above statement is deeply tied to the New Historicist tenet that stresses upon the crucial role that the cultural system that surrounds the individuals plays in fashioning their selfhood and psychological profile. Topsy's endorsement of her mistress's disparaging claims about the oppressed race engendered a self-hate crisis within the character of this helpless child. In his article, "Skin Bleaching, Self-Hate, and Black Identity in Jamaica",

Christopher A. D. Charles briefly reports the results of the doll study, undertaken by Kenneth and Mamie Clarke on the issue of self-hatred. On this detail, she states that:

Black and White school children were given Black and White dolls and asked to choose the one they prefer. The majority of Black children selected White dolls. It was assumed that because these Black children selected the White dolls, they rejected their Black group. Moreover, their preference was an indication of self-hate". (713)

As in Stowe's novel, Paton's *CBC* is imbued with interesting characters whose personalities can be analysed through the principle of Self-fashioning. Msimangu is one of the characters whose identity is deeply influenced by the social and cultural system of meanings established in South Africa. "I am a selfish and sinful man, but God put his hands on me, that is all" (24), said Reverend Msimangu. This utterance unveils two salient ideas. The first aspect that is highlighted through Msimangu's pronouncement is the blacks' belief in the "white man's burden".

This assertion grabs the attention of the readers to the fact that there is a portion of black South Africans who granted credibility and value to the whites' divine mission of civilizing and bringing the natives into the light of the Christian faith. Thus, natives such as Msimangu, accorded a pure and righteous purpose to this western holy duty by believing that, before their exposure to Christianity, their identities, social and cultural structures and systems were tainted by sinfulness, ignorance, savagery, and barbarism. Indeed, these points clearly reverberate in Msimangu's words, as he affirms that before becoming a priest and being acquainted with the Christian teachings and values, he regarded himself to be a sinful, unethical, and selfish person.

The native South Africans' loss of any sense of pride, dignity, and self-regard is engendered by the set of ideas that Europeans popularized concerning their racial supremacy and their persistent racial prejudices and pejorative epithets formed against the black race. In

her article, "Black People and Apartheid Conflict", Chris Ama Onwuzurike claims that due to all the whites' racist tendencies and inexorable oppressive policies, the black South African victim develops an inferiority complex and a strong sense of alienation. Additionally, the black South African's identity becomes shaped by feelings of inferiority, insecurity, self-doubt and ambivalence as well as a marked anti-social behaviour (224). This idea has strong affinities with Stephen Greenblatt's articulations regarding the formation of one's own identity. On the same subject, Greenblatt, in *Renaissance Self-Fashioning* declares that "[s]elf-fashioning is in effect the Renaissance version of these control mechanisms, the cultural system of meanings that creates specific individuals by governing the passage from abstract potential to concrete historical embodiment" (3-4).

In the light of this pronouncement and as far as the South African population is concerned, we understand that this body of western racial articulations and assumptions concerning the cultural profile of the natives not only represented the kernel of the western colonial plan in South Africa, but also influenced the blacks' cultural belonging and fashioned the conception of their own selfhood, heralding the eruption of new deracinated and deformed black identities. Besides, these new identities play a central role in shaping the individuals' behavioural conducts and determining the type of interactions these individuals maintain in regard to the different social, political, and cultural rules that govern the South African country.

The second idea that is worth noting in Msimangu's articulation is the direct repercussion and side effects that emanated from the European allegations. The western preconceived attitudes and imposed cultural hegemony immersed the native South Africans in a problematic psychological condition, that led to the emergence of decentred, deformed, and disordered black identities. Based on the aforesaid degrading attributes that are accorded to the black race, the native South Africans are ineluctably goaded to sketch a negative and an unprivileged image of their race and culture as a whole. Following this line of argument, Ali A.

Abdi in his article, “Identity Formations and Deformations in South Africa: a Historical and Contemporary Overview”, affirms that due to colonialism “African identities . . . were either destroyed or relegated to the status of uncivilized and backward beliefs, sometimes superstitious practices, or unacceptable challenges to colonial programs and preferences” (150). In consequence, the natives will develop a sense of distrust towards their race and will even detach themselves from their cultural heritage, and sometimes even attempt to adhere to the colonizer’s culture.

Arthur Jarvis’s body of writings is among the most important elements in the novel. In fact, his manuscripts constitute a direct criticism towards the myriad of social policies, economic, and political approaches adopted by the white race against the natives in order to maintain the whites’ ascendancy and dominance. Paton uses Arthur Jarvis as a fictional commentator through which he voices his own perspectives and standpoints regarding the whites’ political system and the racial discrimination that this system demarcated. In her article, “Classics Revisited: Alan Paton’s Tragic Liberalism”, Carol Iannone advances that “[i]n one of Arthur's writings. . . Paton provides a lengthy version of his own thought, though skilfully tailored to reflect Arthur's younger, more naïve understanding” (445).

Arthur’s manuscripts highlight the whites’ different unjust stratagems that gave birth to the racial conflicts and the social disparities in South Africa. One of the points that he sheds light on through his writings is the issue of native crime. He argues that the outbreak of the native crime is not spurred by the native South Africans’ violent and barbarian character, but it is rather a result of the deep-rooted oppression and ostracism that marked the lives of these natives. This claim is articulated in the following assertion: “our natives today produce criminals and prostitutes and drunkards, not because it is their nature to do so, but because their simple system of order and tradition and convention has been destroyed” (127). In her article, “Black People and Apartheid Conflict”, Chris Ama Onwuzurike accentuates another cause that

justifies the emergence of the native crime in South Africa. Onwuzurike argues that relations soured between the whites and the blacks due to the imposed economic and social polarization and the marginalization of the South African natives which initiated a hate syndrome (216).

Through this assertion, we can assume that it is this hate syndrome that stimulated the emergence of criminal activities in South Africa. Arthur's arguments, as well as Onwuzurike's, can be regarded as a counter-discourse that furnishes another aspect of the native South Africans' cultural identity different from the one propounded through the European discourses. Arthur as well as Onwuzurike's pronouncements regarding native crime in South Africa prove that violence is not an innate or an ingrained aspect in the character of the native South African individuals, but it is rather provoked by the unjust treatment they underwent due to the colour bar that the whites established.

The New Historicist tenet that traces the connectedness between the literary text and the cultural and sociohistorical context in which this artefact is placed is embodied in Arthur's manuscripts. The issues of criminality and social rupture that Arthur's writings address, reproduce and exhibit the actual social and political happenings that the South African community underwent and experienced. Arthur's works also accentuate the context's power in influencing the ideological beliefs of the writer and shaping his/her literary productions. Following this New Historicist line of thought, we can affirm that once a work of art is imbued with the historical and social phenomena that manifest themselves in a given society, the literary work transcends the literary function and becomes a cultural and historical document.

The New Historicists lay a strong emphasis upon the role of literary texts in shaping and fashioning the ideological beliefs, social and cultural structures within society. The influence that Arthur's manuscripts wielded upon his father James Jarvis proves the presence of the New Historicist observation about the influential power of literature. James Jarvis did not share the

liberal and anti-apartheid visions that his son expresses through his writings and political activism. After listening to Mr. Harrison's accounts about Arthur's political and social engagements, James realizes that he was listening to a "tale of a stranger" (121) and recognizes the divergence of opinions that exist between him and his own son.

As already noted, after reading Arthur's manuscripts, James Jarvis becomes aware of the whites' discriminatory policies and realizes that native South Africans were culturally and economically excluded individuals. This ideological shift, in fact, underscores the powerful impact that literary texts can have on the different ideological and political discourses in society. On this detail, Dwight Hoover in his article, "The New Historicism" asserts that "these historicists believe literature is part of the historical process and should participate 'in the political management of reality'" (361).

James Jarvis' awakened consciousness in regard to the social and economic underprivileged condition of native South Africans is so strong that on his return to Ndotsheni he undertakes so many benevolent activities and agricultural measures in order to help the poor native villagers restore their ravaged soil. James' initiatives highlight the New Historicist notion that develops along the lines that a literary text, most of the time, transcends its artistic and aesthetic functions and proves itself as a powerful tool that can foster political, economic and social changes in a given society.

## **2. Subversion and Containment in *Uncle Tom's Cabin and Cry, the Beloved Country***

Issues of subversion and containment are central elements in the New Historicist agenda. Subversion is the act of overthrowing the power of a given government and disrupting its established political system. Containment, on the other side, consists in the state's power and ability to repress subversive disturbances and prevent the expansion of seditious ideologies. In his essay, "Invisible Bullets", Greenblatt demonstrates instances of sedition and containment

during the Renaissance era. To illustrate these two issues, Greenblatt discusses two important historical events. The first one deals with Columbus's fourth voyage to the New World. When native Indians understood the Spanish plan for an extended settlement in their territory, they consequently stopped providing food supplies for these Spanish invaders. As a technique to terminate these subversive acts, Columbus knowing from his almanac that an eclipse is to happen soon, told the Indians that if they carry on depriving the Spanish of food supplies, "God would show them a sign of his displeasure" (127).

The second one, is the similar story that happened to the English with the Algonquian Indians who refused to help the English with fishing and farming. The English as a reaction used the religious discourse to suppress the Algonquians' subversive notions. In this context, Greenblatt asserts that "[t]he Indians must be persuaded that the Christian God is all-powerful and committed to the survival of his chosen people, that he will wither the corn and destroy the lives of savages who displease him by disobeying or plotting against the English" (127). These two examples highlight the implicit and subtle stratagems that the dominating forces use in order to maintain power and explain Greenblatt's choice of entitling his essay "Invisible Bullets".

*UTC* and *CBC* bare a considerable amount of ideas that blatantly demonstrate the status of power and the way in which it dismantles the signs and acts of rebellion. Stowe and Paton examine the different forms and types of subversive acts that the slaves and native South Africans undertook in their attempt to extricate themselves from the oppressive workings of slavery and apartheid. Stowe gives worthy consideration to the themes of revolt and sedition under the system of slavery. In *UTC*, for instance, George Harris displays a strong defiant character.

George Harris displays heightened awareness about the system of slavery and the diverse apparatuses and devices that the white people adopt in order to keep the marginalized population in bondage and servitude. During a conversation with his wife, George Harris expresses his rage and wrath after his master forcefully takes him out of the company he used to work in and puts him back to field work. He says: “what right has he to make a dray-horse of me? -to take me from things I can do, and do better than he can, and put me to work that any horse can do? He tries to do it; he says he’ll bring me down and humble me, and he puts me to just the hardest, meanest and dirtiest work, on purpose!” (18).

These words reveal George Harris’ acute understanding of the social and cultural oppressive and segregationist measures and policies that constitute the system of slavery. George’s abilities and creative skills convinced him that the downtrodden population in America can be as successful as the white one. His observations stimulated him to disbelieve in the firm social and cultural disparity and inequality that the whites ingrained in the American society, through the subtle and implicit manipulation of the cultural system and knowledge. Moreover, he realized that slavery is an institution whose major purpose is to keep the enslaved population inferior to and dependent on the white people. Thus, George’s awakened consciousness about the true motives of American enslavement urged him to defy his master and extricate himself from the shackles of slavery.

In Paton’s *CBC*, one of the elements that are directly correlated with the issue of subversion is Reverend Kumalo’s following assertion: “[b]ut they are not enough, he said. They are afraid, that is the truth. It is fear that rules this land” (25). Stephen Kumalo’s words embody the New Historicist concerns of subversion and containment. The binarism subject/structure in New Historicism was discussed in two different guises. In his article, “The Poetics and Politics of Culture”, Montrose advances the following statements. On one hand, there is a category of theorists and critics who believe in the power and ability of subjects to capture the moral and

political defects that exist in a given system and put an end to these rules. On the other hand, there is another category of people who deem it impossible to destroy a given structure, for the government can easily control these subversive attempts and quell them (21).

In this concern, Stephen Kumalo views the issue of subject/structure from different lenses. He argues that the fear and the apprehension that the subjects experience are among the strongest hampering factors that impinge the individuals from undertaking any revolting act to sanction a given unjust or unlawful governmental conduct or structure. Under the weight of all these assumptions, we can clearly deduce that the apartheid government lasted for a given period of time in South Africa due to all these causes and due to fear, and the absence of a pure and unbending impulse to restore justice and equality in the South African community.

Under the apartheid regime, most of the natives could not plan for an uprising, for they lacked the necessary educational, political, and economic faculties that would secure the success of their subversive project. The natives' inability stems from the educational and political repression and discrimination that the whites established against the black South Africans. Besides the natives, there was also a portion of whites such as Arthur Jarvis, who worked to restore equality and revamp the South African system of governance. Unfortunately, these subjects were also condemned by their fear, which emanated from different sources. First, these white reformers were impeded from challenging the apartheid system and its inherent discriminatory policies by the fear of getting subjected to marginalization by the people of their own race. Another element that defused the whites' endeavours for equality and justice is the fear of the natives' intellectual and political empowerment; a potential source of threat that could curtail and cripple the whites' control over the South African population.

Msimangu's following assertion is another significant passage that tackles the concerns of the New Historicists regarding subversion. He says: "[t]hat is the building of the Bantu Press,

our newspaper. Of course there are Europeans in it too, and it is moderate and does not say all that could be said. Your brother John thinks little of the Bantu Press. He and his friends call it the Bantu Repress” (27). Through this declaration, we understand that the blacks were given the opportunity to create their own newspaper, whose purpose would be not only to report and account for the different social happenings, but also to propound their viewpoints regarding the political, social, and economic structures in South Africa. However, these journalistic functions were not applied adequately and rigorously due to the following reasons.

Despite its name, “The Bantu Press”, the native members who work in this newspaper are not able to use this institution as a mouthpiece to forward their convictions and standpoints regarding the apartheid system and its inherent degrading effects upon the native South African population. The Europeans’ awareness about the vital role that this newspaper can achieve in spurring a revolt, compels them to thrust the natives’ perspectives into the margins and limit and retrench their freedom of expression. In their book, *The Press and Apartheid: Repression and Propaganda in South Africa*, William A. Hachten and C. Anthony Giffard disclose another reason that induced the white government to establish restrictions on the Press. They declare that with the rise of internal and external contestations against the apartheid regime, the Nationalists felt the urge and the necessity of imposing restrictive policies to control the press (50).

To attain this goal, the European members in the newspaper adopted a body of policies and techniques to control the newspaper’s output and keep this medium in favour of the white government in South Africa. Hachten and Giffard further advance that the government, during the apartheid system, has used both coercion and manipulation in order to control the press. The coercive mediums determine the people who have the right to publish. Through coercion, the government also supervises and controls the content of the Press’ publications. The manipulative stratagems; however, comprise the set of state machinery employed in order to

suppress unfavourable information and project a good and positive image of the government and its policies, both in South Africa and at the international level (viii). All these claims have a close link with the theoretical framework of New Historicism. In regard to the question of power and control, Greenblatt affirms in *Renaissance Self-Fashioning*:

If we say that there is a new social mobility, we must say that there is a new assertion of power by both family and state to determine all movement within society; if we say that there is a heightened awareness of the existence of alternative modes of social, theological, and psychological organization, we must say that there is a new dedication to the imposition of control upon those modes and ultimately to the destruction of alternatives.(1-2)

Based on these arguments, we can clearly understand John Kumalo's intention behind the use of the word *Bantu Repress*. The Bantu members in this newspaper do not enjoy full freedom of expression and their opinions and attitudes are muted and repressed by the whites. Additionally, we reach the conclusion that this newspaper, under the name of "Bantu Press", was only used as a subterfuge in order to make the native South Africans believe that they have a certain power in the society; to distract them from the actual issues plaguing their race under the apartheid system, and finally to abate their rancour, wrath and distrust towards the white government.

Another statement that emphasizes the New Historicist tenet of subversion and containment is Kumalo's following words: "[i]f you use this bus you are weakening the cause of the black people. We have determined not to use these buses until the fare is brought back again to fourpence" (40). On the bus rank, Msimangu and Kumalo are refrained from taking the bus to Alexandra by a native South African who informs them about the boycott of the buses. The rise in the bus fare antagonized the native South Africans who agreed to restrain from using the buses. This boycott is another significant form of subversion through which the

natives express and unveil their disenchantment with the whites' unjust and discriminatory policies inaugurated in South Africa. This boycott of the buses not only showcases the in compliant character of the natives, but also reveals their awakened consciousness regarding the bitterness of apartheid.

John Kumalo and Arthur Jarvis are among the main characters who take a radical line against the apartheid. Unlike his brother Stephen Kumalo, John exposes an intense interest in the circumstances and conditions that characterize the lives of the native South Africans under the apartheid regime. All the unjust social and economic regulations imposed by the white authorities constitute the seedbed for the formation of his political and anti-apartheid views and perspectives. In order to uncover the limitations of the whites' government and denounce its imperious and biased social, economic, and political approaches and conducts, John Kumalo immerses himself in the web of politics. Gifted with a bull's voice, John avails himself of this faculty and opportunity and rises to the limelight as the defender of the black cause.

John Kumalo's speeches shed light on issues of work and wages. He decries the wages attributed to the native South African miners, arguing that these do not properly recompense the work and the efforts that the natives furnish in the mines. This is pointed at in the following passage: "[w]e know that we do not get enough, Kumalo says. We ask only for those things that labouring men fight for in every country in the world, the right to sell our labour for what it is worth, the right to bring up our families as decent men should" (159). The messages that John Kumalo's speeches embody are regarded by the white government as a menacing propaganda that fosters thoughts of rebellion and revolt among the native South Africans.

This idea is less of a challenge to relate to the New Historicists' articulations regarding the maintenance of power through cultural stratagems and institutional powers, which was inherited from the theoretical advocations of Structural Marxism. As already noted in the

elaborated analysis above, Greenblatt advances that, with the birth of any ideological alliance or organization that threatens to demolish an already established system, the state will employ its mechanisms and structures in order to contain and smash the latter.

Just like New Historicism, Structural Marxism is among the schools of thought that place enormous stress upon the issues of power and control. Thus, Structural Marxists, under the leadership of Louis Althusser, affirm that there are two distinctive procedures that the authorities adopt in order to withhold hegemony and power in the society; these two mediums consist of the Ideological State Apparatuses and Repressive State Apparatuses. The latter covers all the institutions and governmental organizations that control society through violence and power, such as the military forces and the police. The presence of policemen during John Kumalo's speech proves the presence of this type of control, the Repressive State Apparatuses. These alert and vigil policemen are portrayed by Paton as living an intense moment of fear and stress, which is expressed in the following passage:

What if the voice should say words that it speaks already in private, should rise and rise and not fall again, should rise and rise and rise, and the people rise with it, should madden them with thoughts of rebellion and dominion. With thoughts of power and possession? Should paint for them pictures of Africa awakening from sleep, of Africa resurgent, of Africa dark and savage? (158)

Through the following assertion, John Kumalo furnishes an account of some principal characteristics that define the apartheid regime: "I do not say we are free as men should be. But at least I am free of the chief. At least I am free of an old and ignorant man, who is nothing but a white man's dog. He is a trick, a trick to hold together something that the white man desires to hold together" (34). Through this pronouncement, John advances that the native South Africans are not granted full freedom and are controlled and confined by the set of

discriminatory measures that the whites legitimize in South Africa. John's pronouncement also yields precious information concerning the status of culture and power in the South African community. John affirms that the chief of the different South African tribal societies is supervised and manipulated by the white authorities. Hence, the chief is no more an autonomous ruler of his tribe, but rather an obedient governor who upholds the whites' control in the tribal societies. Furthermore, the whites have kept the chief at the head of the tribal communities in order to create the illusion that the tribal organizations were not shattered and destructed. Thus, we can assume that the chief is only a veiled, safe, and subtle medium or intermediary through which the white people can carry on exercising their power upon the native South African community.

### **3. Religion as a Discourse of Power in *Uncle Tom's Cabin* and *Cry, the Beloved Country***

The New Historicist literary theory has considerably absorbed the Foucauldian theoretical formulations regarding matters of power. Foucault claims that the state uses different kinds of power in order to maintain its force and control over its subjects. For instance, in his essay "Discipline and Punishment", Foucault reveals how the penal system is used by the government in order to control the deeds and actions of the individuals. He claims that in addition to the repressive power forces, power is everywhere in the society and most of the time, operates in a very subtle and implicit way. Thus, power determines and shapes the identities of the individuals, their attitudes and beliefs as well as their conduct. Through *UTC* and *CBC*, we shall argue how religion is used as a viable device to maintain white supremacy and rule.

In a conversation with her husband, Marie St. Clare comments on the Bishop's sermon regarding slavery and says that this religious man "proved distinctly that the Bible was on our side, and supported all our institutions so convincingly" (212). This quotation highlights the

workings of religion under the system of slavery. The content of this excerpt affirms that Christianity is one of the solid pillars that supported the enslavement of the African race in America. This passage unveils the distortion that afflicted the Christian faith, as it moved from a medium to establish equality and brotherhood to a means of legitimizing discrimination and segregation. Christianity, under American slavery, was used as a tool in order to give credibility and authority to the practice of slavery and legitimize the enslavement of the individuals of African descent. In a review of Forrest G. Wood's *The Arrogance of Faith: Christianity and Race in America From the Colonial Era to the Twentieth Century*, Milton C. Sernett asserts that "Wood argues that by defining Africans and Indians as heathen populations according to the dictates of their understanding of Christianity, white Europeans were able to rationalize the mistreatment of both groups" (323). With this, the slave owners' hold over their slaves was strengthened, as the religious system granted them a solid ground upon which they could undertake the enslavement of the oppressed population, with all its inherent atrocities and cruelties.

The previous statements can be explored through the Foucauldian perspective regarding the dialectic between power and knowledge. The white people used a fundamental cultural aspect, religion, to implant a specific knowledge that will influence and conquer the individuals' feelings and ideologies. Through the manipulation of the Christian faith, the white ruling class managed to inculcate pro-slavery attitudes in the minds and conduct of the individuals. With this achieved, it enabled the white people to preserve their hegemony and dominance and maintain the system of slavery. The distorted form of Christianity that the white people preached had a lingering influence upon the enslaved population.

The slaves were driven to believe in the fact that a "good" Christian slave, should be patient and obedient to his/her master. This factor adheres to the New Historicists' espousal of the significant role of political and cultural institutions and systems in determining and shaping

the personality, convictions, and conduct of individuals. In accordance with this belief, the enslaved population resigned and surrendered in the face of Christianity, growing submissive and unresistant to all the oppression to which it was subjected. This end was advantageous to the whites but ruinous for the slaves, as their passivity only lengthened their struggle and bondage in slavery. Eliza's words in this passage pertinently prove the arguments cited above: "I always thought that I must obey my master and mistress, or I couldn't be a Christian" (19).

In one of his assertions, John Kumalo says that "[i]t is true that the church speaks with a fine voice, and that the Bishops speak against the laws. But this they have been doing for fifty years, and things get worse not better" (34). Through this pronouncement, John Kumalo questions and interrogates the role of religion in creating peaceful, egalitarian, and prosperous societies. John Kumalo claims that the whites and religious men have failed in inaugurating the noble and scriptural functions of the Christian faith, which entails the implementation of values such as freedom, equality, brotherhood, and justice.

As a point of fact, religion was the central element that cemented the policy of apartheid in South Africa and tightened the whites' grip over the native South African majority. The whites' indifference to the Christian doctrines can be readily illuminated through their adoption of the apartheid regime whose oppressive and discriminatory character is completely antithetical to all Christian teachings and dogmas. In his article, "Apartheid and Evangelical Witness in the Face of the Threat of Revolution in South Africa", Ben Engelbrecht claims that the Afrikaner National Party's policy of segregation was reinforced and strengthened by a Biblical basis that was granted by the Dutch Reformed Church (31).

To foreground the corrupt aspect of the whites' proselytizing mission, Gernot Köhlerin his article, "The Three Meanings of Global Apartheid: Empirical, Normative, Existential", affirms that "[i]f we choose to be the white ruling class of the world, we are free to do so. But

we pay a price: we betray our tradition of democracy and human rights; we belie our commitment to liberty and fairness; we betray our faith or our Lord with this” (411). In accordance with John Kumalo’s words and Gernot’s assertion, we reach the conclusion that religion was not put into practice and did not go beyond the churches’ walls, for the apartheid system suppressed equality and justice and spawned an unbridgeable gulf between the two races.

We can understand that the white race has used the Christian religion as an omnipotent power in order to influence the ideological beliefs of the native South Africans and induce them to believe in the supremacy and predominance of the whites. The dissemination of the ideas of the white race’s pre-eminence and superiority is the major factor that paved the way for the colonization of Africa and the implementation of the apartheid policies in South Africa. In his article, “Is Christianity in Africa a Fruit of Colonialism?”, Rev. Joseph Mpala Ngulu asserts that “[i]t was sometimes said there was no difference between the white man of the cloth and the white man of the gun. This was to indicate that there was no difference between the colonialist and the missionary because they all propagated interests of their countries” (96). To highlight the hypocrisy and discrimination that has afflicted the Christian religious system, John Kumalo also asserts: “[t]he Bishop says it is wrong, he said, but he lives in a big house, and his white priests get four, five, six times what you get, my brother” (35).

Arthur Jarvis is another character in the novel who questions the whites’ Christian system in South Africa. He argues that the essence of the whites’ “divine mission” which is based upon the expansion of the Christian religion and the evangelization of different nations all over the world was corrupted and marred by the white race’s colonial and supremacist tendencies. To sustain this claim, he advances:

we are therefore compelled, in order to preserve our belief that we are Christian, to ascribe to Almighty God, Creator of Heaven and Earth, our own human intentions, and to say that because He created white and black. He gives the Divine Approval to any human action that is designed to keep black men from advancement. (134)

This passage unravels the idea that the white people have used religion as a base upon which they grounded their arguments to justify their colonization of other races.

#### **4. Anecdotes in *Uncle Tom's Cabin* and *Cry, the Beloved Country***

Anecdotes are one of the central motifs and characteristics that define the New Historicist literary framework. Besides the Anecdote's literary properties, it serves as a referential device and mechanism that recreates a given historical moment. In his article, "The History of Anecdote: Fiction and Fiction", Joel Fineman defines the anecdote as "a *historeme*, i.e., as the smallest minimal unit of the historiographic fact" (57). According to Greenblatt, the anecdote provides the element of the "real", for they are "little stories" that account for specific historical moments and accentuate the voices and experiences of particular individuals. The role of the anecdote lies in the fact that it exposes certain unpopular, neglected, and marginalized historical facts. Thus, when analysed, anecdotes can furnish considerable and valuable ideas and information regarding a specific socio-historical or cultural phenomenon.

One of the significant anecdotes in *UTC* consists of George Harris's invention of a machine. George's creative accomplishment "displayed quite as much mechanical genius as Whitney's cotton-gin" (13). This passage accounts for George's great intellectual powers and skills which resulted in the invention of a machine whose function centres around the cleaning of hemp. George's creation can be considered as a viable argument that discredits all the whites' ethnocentric and racist attitudes that labelled the African race as unintelligent and inferior. In

spite of improper education and instruction, this mulatto man has managed to transcend these impediments and prove his brainpower. George's accomplishment projects another image about the enslaved population which accounts for their genius, ambition, and creativity. In one of her notes in *UTC*, Stowe confirms that the machine, described in this passage, was indeed the invention of a mulatto man. George's achievement had a powerful influence upon the psychological state of his master, as he "began to feel an uneasy consciousness of inferiority" (13). The whites' inferiority complex in such cases also coincides with their fear of the slaves' empowerment.

The Quaker settlement is one of the key elements in the novel. Under the system of slavery in America, the Quakers had a remarkable contribution to the abolitionist movement. This important role is represented in *UTC* through the Quaker family of Mrs. Rachael and Mr. Simeon Halliday. The help and support that these Quakers provided Eliza with enabled her to reunite with her husband. The efforts of these Quakers in sheltering Eliza, Harry, and George Harris are, in fact, stimulated by their liberal principles and ideologies. The Quakers' stiff belief in equality and justice constitute a crucial impulse that induced them to denounce the cruelty and oppression of the system of slavery. Through the New Historicist perspective, we can highlight the vital role of the Quakers' core principles in spurring their abolitionist perspectives and practices.

There is a salient anecdote in *CBC* that presents an important image about the cultural and social nature of the native South Africans. This story is recounted by Rev. Msimangu to Rev. Kumalo, a horrific tale of a white woman, who was physically abused by a white man. Fortunately, after this terrifying tale, this woman was helped and given shelter to by a native black couple, an acquaintance of Rev Msimangu's. In regard to this, Rev. Msimangu advances: "[w]ell my friend and his wife found an old dress for her, and an old coat, and boiled water for tea, and wrapped her in blankets" (42). After this, Msimangu's native friend headed to the house

of a white farmer, provided him with an account of the woman's tragic experience and asked him for aid and support. Once the woman has been carefully taken care of, she showed her gratitude to the native couple. The white farmer, out of amazement and surprise at the benevolent deed of the native South African, utters: "You are a good Kaffir" (42). This assertion is a very salient element in the novel, for it is correlated with the New Historicist preoccupation that seeks to uncover the different stories and histories that exist within one history.

This monumental act by the native South African couple presents another aspect and fact that defines the native South Africans, which is characterized by charity, love, tolerance, and care. This benevolent and humane character of the native South Africans differs from the whites' articulations regarding the black race's savagery and barbarism. To highlight this point from a New Historicist perspective, Dwight W. Hoover in his article, "The New Historicism" claims that "New Historicism argues that there is no universal meaning or truth in history and that the meaning imputed to history reflects power relations at the time of writing as well as the time of the events' occurrence" (356). Hence, the truths assigned to native South Africans reflect the dominating group's desire to sustain their hold over the native South African community.

### **5. Intertextuality in *Uncle Tom's Cabin* and *Cry, the Beloved Country***

Intertextuality refers to the interdependence and interconnectedness that exists between literary texts. This literary technique is explored in this chapter, for it is related to New Historicism. This literary device lays emphasis on the influence that literary texts yield upon other literary artefacts and on the mindset of the authors. Intertextuality is found in both *UTC* and *CBC*.

Stowe's *UTC* bears so many intertextual references. Shakespeare's *Hamlet* is among the literary works which found room in Stowe's *UTC*. The textual reference to *Hamlet* in *UTC* is included by Stowe in order to highlight the harshness and brutality that characterize the slave

states situated down the Mississippi River. The slaves who get sold to these regions regard it as the end point to their lives, as they are exposed to a merciless treatment and a ruthless labour. In this respect, she incorporates the following lines from *Hamlet*: “[t]hat undiscovered country, from whose bourn No traveller returns” (3.1.79-80).

In *CBC*, Abraham Lincoln and his writings constitute the primary source that cemented and stiffened Arthur’s anti-apartheid ideology. In the description of Arthur’s room, Lincoln’s portrait and the bookcase filled with his books, are recurrently referred to and highlighted in the novel. These elements prove that Arthur Jarvis was inspired by Lincoln’s achievements and influenced by his deeds with regard to the issue of slavery in America. The influence that Lincoln’s standpoints regarding slavery exerted upon Arthur Jarvis suggests that slavery bears a close relationship to apartheid. Arthur draws a close link between the poor social conditions of the slaves in America and the discriminatory policies imposed upon the black natives in South Africa. In a way, under the apartheid regime, the native South Africans experienced another form of slavery. Influenced by Lincoln’s assertions and engagements in the abolition of slavery, Arthur took into account Lincoln’s arguments and embraced the mission of defending the black South African race. This ideological influence that emanated from Lincoln’s writings and galvanized Arthur’s standpoints against apartheid, is closely tied to the New Historicist claim concerning the role of literary artefacts in shaping the ideological and cultural systems of beliefs in a given society.

## **Conclusion**

This chapter discussed the major New Historicist principles through the analysis of *UTC* and *CBC*. To determine the impact of the whites’ colonial practices on the cultural beliefs and identities of the slaves and native South Africans, we have explored the New Historicist insights about self-fashioning. The acts of recalcitrance committed by this oppressed population are also

examined in this section through the New Historicist observations concerning the themes of subversion and containment. Through the Foucauldian-New Historicist formulations regarding the dialectic of discourse and power, we have revealed how the white people used religion to maintain their economic, cultural and political ascension. Additionally, the study of the major anecdotes in the two novels uncovered a set of shrouded and obscured historical events and stories. Moreover, by referring to the instances of intertextual references in the two texts, we illustrated the interaction that exists between literary texts and their impact on the individuals' attitudes and perspectives.

# **General Conclusion**

## General Conclusion

Throughout our study of the two novels, we can affirm that the New Historical literary theory is a pertinent tool that supported our analysis of *UTC* and *CBC*. The contextual study of the two books in the first chapter highlights the New Historicist tenet that accentuates the powerful role of the cultural and socio-historical backgrounds in influencing literary production. Stowe and Paton's choice of depicting the institutions of slavery and apartheid stems from the impact of the historical background upon literature. The fact that *UTC* was written as a reaction to the passage of the Fugitive Slave Law is a viable argument that can prove the interaction that exists between the text and the context.

Equally salient to the sociohistorical and cultural contexts, the author's mindset, personal experiences and beliefs are also of prime importance to the New Historicists. The dominance of the theme of religion in the two novels not only underscores Stowe and Paton's firm Christian attachment, but also proves that their political inclinations, attitudes, and mindsets exerted an influence on their literary artefacts and on their readers. The analysis of the set of affinities between slavery and apartheid, elaborated in the second chapter, also emphasizes the different socio-political and cultural resemblances that exist between these two institutions due to the same dynamic forces of racism, economic quest and power that the white people pursue in the New World and South Africa.

By exploring the New Historicist notion of self-fashioning through the personalities of Adolph, John Bird, Topsy, Msimangu, and James Jarvis, we affirm that the whites' statements regarding the black race's inferiority not only disrupt, disorder, and shatter the identities of the oppressed population but also lead them to develop complexes of inferiority and self-hate. Additionally, based on the Greenblattian observations concerning the issues of subversion and containment, we have exposed some of the subversive attempts undertaken by the slaves and

the native South Africans and the various mechanisms and stratagems that the white ruling class used in order to crush these seditious endeavours. Furthermore, with the study of the Foucauldian-New Historicist dichotomies of Power/knowledge and Discourse/Power, we have revealed how the white dominating culture used the religious discourse to reinforce its power and control over the oppressed masses. Lastly, by analysing the major anecdotes in *UTC* and *CBC*, we have unveiled some of the stories and accounts that yield neglected and unpopular information about given historical events and shed light on the unexpressed stories and experiences of the marginalized individuals.

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## Résumé

Ce travail de recherche entreprend une étude comparative entre *Uncle Tom's Cabin* de Harriet Beecher Stowe et *Cry, the Beloved Country* de Alan Paton. À la lumière de l'approche Néo-Historiciste, cette étude analyse les influences historiques, socio-politiques et culturelles significatives qui ont stimulé la production de ces deux œuvres littéraires. Ce présent travail révèle aussi l'impact des expériences personnelles et des croyances idéologiques de Stowe et Paton sur leurs styles littéraires adoptés dans les romans cités ci-dessus. Basé sur les formulations théoriques du Néo-Historicisme, ce travail dévoile également le rapport proche entre l'esclavage et l'apartheid. À travers les principes majeurs du Néo-Historicisme, cette étude examine les conditions et les circonstances qui ont entouré les thèmes de la formation de l'identité, de la subversion et du pouvoir. À partir de la théorie littéraire du Néo-Historicisme, cette recherche a pour objectif de mettre en exergue les histoires et les points de vue marginalisés et négligés de ces individus dont la voix a longtemps été réduite au silence par l'oppression et la répression.