

Colonial Orthodoxy Fathers Neo-colonial Cultural Misunderstanding in Athol Fugard's "Master Harold" and the Boys

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This present dissertation deals with the post-colonial reading of Athol Fugard's "Master Harold" ...and the Boys and aims to expose the ways the white supremacy is being instilled within and stipulated by the colored people. It raises two central questions: how has colonization in post-modern world modernized itself on one hand on the other, it investigates how neo-colonial forms are the new-roots of old colonial phenomenon. This research aims at exploring neo-colonial strategies and tools employed by colonist, especially discourse formulations, to instill desired ideologies in the colonized subjects. Moreover, it also unveils and calls into question the intact façade of White supremacy, bringing into limelight cultural segregation on racial grounds. Given that this research paper unearths the mechanisms of lingual and social identities within the backdrop of colonial aftermath and its vicious hazards. Many critics argue that new social vices, either racial segregation or confined liberty, are the extensions of colonization. In the similar way, the black characters-Sam and Willie-unveil the ways white supremacist has plagued the black's community; racial discrimination, social marginalization and slavery are still common practices in the modernized and embellished forms. This paper will explore these social exigencies and their affects in cross-cultural misunderstandings in Fugard's "Master Harold" ...and the Boys.

Introduction

Colonization, commonly known as dominance of alien culture, is not only a political phenomenon, but rather it focuses on psychological transformation of the dominated culture. Undeniably, history has witnessed the socio-cultural segregation, behavioral eclipse and specifically, relations slippage under its dominion. Not only it plagues the suppressed ones for a certain span, but also furthers its agenda in the form of neo-colonial experiences such as alien cultural prevalence in general. For instance, the blacks either African or non-white natives, have always been subjected to inferior status owing to their colored skin; different constitutional bills such as the Universalization Bill 1790, the Prohibition of Mixed Marriages Act 1949 and politicized movements like Apartheid reinforced this racial and cultural bifurcation. The former bills comprised the political tools to confine the black community for white supremacy whereas the latter deals with institutionalized racist approach toward the blacks. Accumulatively, it is colonial orthodoxy, and in post-modern times, it persists in the form of cultural racism, ethnic marginalization, and racial subjugation of a particular race which dismantle cultural understanding of a community. In addition, it is apt to mention here that cultural perceptions and experiences are built on the dominant locaters of psychological dynamics which deal with filial and social aspects of a society.

Moreover, a racial doctrine of colonization disrupts the common perceptions of the natives in general and their self-expression in particular. For instance, Foster's *A Passage to India* wherein a physician, Mr. Aziz, unintentionally has to obey his colonist white lord or superior, Mr. Callender, like a slave and his self becomes shattered due to cross-cultural encounters between the dominant white culture and the native culture. [1] Thus, it is colonial orthodoxy which may transform into new costumes of neo-colonialism, common human welfare and shared human experiences to form new reality. [2] Another example of this immaculate description is the existence and concurrent acceptance of super-power status among United Nations Organization. Thus, colonial orthodoxy persists and transforms the cultural understandings by its evolved forms. By the same

token, Fugard's "*Master Harold*"...and the boys embodies this colonial faith by keeping in view black and white races in a broad spectrum and specifically, demonstrates their cross-cultural presentations and heritage.

The selected text "*Master Harold*"...and the boys is a paragon of colonial and anti-colonial mechanizations within backdrop of white-black racism during the apartheid era, an era of constitutionalized segregation of the colored people by white supremacists. A one act play comprised of three actors set within the St. George's Park Tea Room on a wet Port Elizabeth (South Africa) in 1950. This play enunciates the themes of racism, suppression, cultural pride and vanity, and opens with two black workers (Willie Mapolo, a middle aged 40-years-old black man and Sam, a bit older than Willie) rehearsing the waltz and foxtrot where former has had vehement for dance and struggles to learn dancing skills; latter demonstrates real black skills. Hallay, son of white owner of the tea shop, joins them after school. Both Sam and Hallay are amiable to each other; they indulge into cultural debate of black and white cultural heritage. Give that by doing so they explore variegated intricacies of white and African culture. In addition, this conversation nudges them to the reminiscences of their past. They reminisce about the Jubilee Boarding House where Hallay used to play and explore the black world of Willie and Sam during his childhood; they rejoice over the shared incident of kite flying. Most significantly, kite stands for the symbol of love, harmony and friendship. Additionally, this bickering leads them to heated debate of cross-examine the white and black supremacy in their respective forms; it results in spitting on Sam's face by Hallay. Surprisingly, this discomfort is resolved at the denouement of the play in the scene when Sam forgives Hallay taking it as a collective white consciousness. This provides the neo-colonial cultural understanding whereas the un-visual characters of Mother and Father remains off-stage; it presents colonial orthodoxy. So, Fugard has delineated the overt discomfiture in social dealings and experiences under the influence of racial marginalization and colonialist ideology.

Having provided the brief synopsis of the primary text, this research paper will endeavor to explore and mark the colonial tools and colonialist behavior adapted by the white dominant culture to suppress the black Africans. It will also investigate the ways colonization offshoots its imperial aims to subjugate the black community. Particularly, this paper will explore how racial discrimination is watered by the cultural heritage? Second, how do neo-colonial forms of colonization differs from colonial orthodoxy? Third, in what manners are cultural perceptions altered by the colonial experience? Apart from this research tendency, this paper restricts its tentacles into lingual and socio-communal tiers of a colonized community; it doesn't deal with anti-colonial tendencies or resistance toward colonial dominance. Therefore, it deals only with cultural and communal roots designed by colonists to colonize the subjects or colonized ones in particular and doesn't accounts for political resistances during colonization in general.

To foreground the basic idea of colonial racism within context of shared controversy between the white colonial heritage and black culture, this paper deals with a number of critiques, readings, and scholastic views. Particularly, it will employ critical race theory, specifically by focusing on racial issues burgeoned out owing to cultural homogenization and intra-racism; it would do so by stressing on number of critiques significant with critical race theory. Besides this, it will also utilize some critiques extracted from Tyson's Critical Theory Today. Most importantly, this paper is confined to literary exploration of Fugard's "*Master Harold*"...and the boys by only focusing on racial, colonial and behavioral issues keeping in view above mentioned theoretical frameworks. Additionally, the research methodology is focused on qualitative analysis and comprises of close reading of the primary text. This dissertation consists of four sections. First section establishes the basic foregrounding and significance of the topic; second deals with the relevant research background to strengthen to pinpoint the research gap; third provides the relevant argumentation and analysis of the selected text and fourth embodies the conclusive remarks and enlighten other dimensions for forth literary exploration.

Literature Review

Many critics and literary scholars consider Fugard's "*Master Harold*"...and the boys as an embodiment of post-colonial aftershocks in the form of racial discrimination, white-black controversy, race superiority, social segregation, slave/master stringent binary and above all, a critique of neo-colonialism and its role in transformation of common cultural perceptions. The aim of this section of the paper is to provide and explore the literary dimensions by involving different critiques of the critics to pinpoint the research gap and to delineate the purpose of this paper. A critic, Powell, asserts that the bifurcation between core and periphery involved in the recognition of social status is the cause of oppression of Black Africans. There are major chunks of community resides outside this periphery and dejectedly, the other masses sustain on the periphery of the community. [3] The selected text written during Apartheid period not only provides the staunch influence of racial segregation but also unveils the ways colonial dominance reneges the liberty of the blacks' community. Thus, the black characters are victims of this center/periphery theory and the white characters hold this center. In the same manner, another critic, Cummings, mentions the causes of the racial discrimination which are none other than this black-white controversy. For Cummings, Fugard's play dramatizes the colonial and anti-colonial encounter at various levels. It rather provides the aftermath of colonialism and its

expression in individualistic form. [4] In other words, racism inevitably gives voice to resistance promulgated under the enforced colonial rule. Sam's teaching and dismantling the camouflages of the reality to Hallay is the proof of race dynamics within stereotypic black culture. Both the critics contend that Fugard's plays are the expressions of racial discrimination and its expression in multifaceted versions.

By the same token, Robberts establishes that this play is more an expression of racism and its contagious influence. To Roberts, the selected text is a paragon of Apartheid movement; rather than focusing on racial issues overwhelmed over the blacks, it also brings into light the repercussions the colonizer has to face in post-colonialism. [5] It is to say that Hallay's repugnant attitude toward his Father is due to this stringent infection of shattered-self caused by the colonization. Supporting this stance of intra-resistance created in colonials, Achebe asserts that the writing process or revival of the black culture is, in fact, resistance to the colonial dominance. [6] To present the black culture is to resist the white dominance. In other words, Sam's appraisal of his black indigenous culture is resistance against the white supremacy. Thus, the racial segregation can also be a channel of resistance in Fugard's plays, emanating the issues of the black community in the post-modern age.

By putting it in another way, another critic, Corllet, marks the cultural stereotypes responsible for racism and bias in the black community. [7] Race, habitat and biological origin become the source of the racial discrimination. Additionally, it's analogous to racism based on geographic origin in Forster's *A Passage to India*; an eastern is responsible for his poor fate because he took birth in 18' degree latitude on the globe. [1] Thus, it establishes that racism as in the selected text is built on geographical basis rather on rational grounds. In the similar manner, a prominent critic, Wallis, establishes that inevitable racism gives voice to prejudice, the natural tendency to divide and contrast which is taken as right by the colonizers and wrong by the colonized ones. [8] Rather the aforementioned both critics mentions biological, geographical and social imperatives as ingredients for misconception of opposite cultures. In this way, Hallay is the product of all the ingredients and Sam is the expression of all of these elements.

Moreover, the relevant research by Durbach establishes that the primary text also provides the possible psychotherapy of the black-white controversy. As the kite flying by both Sam and Hallay possibly enlightens the path for healthy cultural hybridity and mutual acceptance. [9] This also indicates that colonization can be resolved by healthy democratic policy; the heterogeneity between the whites and the blacks can be washed dissolved into homogeneity by mutual cultural representation, social acceptance, shared resistance against colonialist ideology and significantly, humanitarian prestige must not be mutated. With the same coin, Post, a critic, endeavors to bring forth the fact that racism in Fugard's "*Master Harold*"...and the boys is not confined to the black sector, but rather it has also plagued the white characters. Thus, racism in Apartheid period, a period prolonged from 1944 to 1994, was institutionalized not merely for the black community but the latter endorsed its prevalence to restrain the unbridled burgeoning of the colonial dominance. [10] Abovementioned critics and certain critiques provided that there is an evident research gap regarding cultural misunderstandings within the context of neo-colonial culture evolved out of strict colonialism. The purpose of this literary research will be to maintain the fact that resistance toward racism is universally appreciated and acknowledged. This paper will deal with the aforementioned gap and will endeavor to provide new research dimensions for forth literary research.

Discussion

Colonization changes the cultures it breaches in and rules over, yet in this post-modern world it exits in different new evolved forms, centering on the same issues. For instance, the ancient Celtic culture was altered when Romans occupied the British Isles; similarly Norman Conquest altered the cultures of Anglo Saxons. Significantly, this chronic colonial orthodoxy concurrently plagues the suppressed black community in general. With the outburst of the Civil Rights Movements and the Black Power Movement in 1950s, this colonial orthodoxy have become more adaptive by transforming itself in the forms of domestic racism, cultural heterogeneity and above all, white-black social controversies. Fugard's "*Master Harold*"...and the boys has candidly embodied the immunized neo-colonial perspectives, providing a broad spectrum of imbedded cultural and colonial orthodoxies. Specifically, the characters of Sam, Willie and Hallay enunciate these occult colonial forms. Firstly, Hallay has been represented as the funnel for the expression of neo-colonial tendencies albeit focusing on mere white supremacy. What this character depicts is the product of colonialist ideology and ingrained white superiority. In the very beginning of the play, he supports his cultural 'whiteness' by symbolizing his ancestors as the social reformers on one hand and on the other reinforces the altered tools for white control: 'There is something called progress. We don't exactly burn people anymore...we are social reformers; history book is full of them'. [11] In other words, it is to say that the dominant cultures orients or disorient all the races in the culture, but this dominancy acts as reality maker. [12]

In addition to this, the racist behavior is the channel to uplift this social hierarchy. Willie and Sam are true embodiments of the black collective consciousness which is subsided owing to white colonial orthodoxy; it has been artistically encaptured by

Fugard. Both black characters have been subjected with acknowledgement of lack of their black history; undeniably it is neo-colonial cultural perceptions being rooted in the natives. 'where's our history?.. may be has not even born yet. Or still only a baby at mother's arm'. [11] Rather it is not wrong to argue that it decries the common colonialist ideology and establishes that to be black is to be less human. [13] Surprisingly, it's analogous Conrad's *Heart of Darkness*, wherein Marlow depicts the colonial orthodoxy by symbolizing the natives as the brutes, half animals and lesser humans with no history. [14] So, this racist conception contends that socially constructed whiteness in Hallay who though intermingles with Sam and Willie, yet he has had apparent orthodox colonial understanding of the colored people. Former behavior shows the neo-colonial approach whereas the latter depicts the institutionalized cultural perceptions.

Moreover, colonial rule is pillared on the dichotomy of universal and inferior in general and it but it also rests on the cultural heritage being presented as universal. As Hallay acts as the new 17-years-old offshoot of colonialism, he provides this euro-centrism; thus, he gives voice to old enrooted colonial slogans by bragging over the World Wars, the British Settlers 1820, by mentioning intrepid British Premier, Winston Churchill, and particularly endeavors to revive the Eurocentric slogans of colonization [15]: 'we freed your ancestors in South Africa long before America'. [11] It is pertinent to mention here that Hallay unintentionally enlightens the colonial orthodoxy by pinpointing the role of white reformers in particular. [15] Therefore, the colored people, albeit given place in white society, have been subjected to incessant colonialist belief that blacks are recognized owing to the civilized whites. [16] Similarly, it would not be wrong to argue that this whiteness has always been referred as super-civilized race while on the contrary, blacks are always presented as struggling for proper rights; it is due to colonial discourse which reinforces, instills and stipulates the hybrid whiteness in the minds of non-whites. [17] Language or literature, significantly, plays an integral role in the perpetuation of the neo-colonial perceptions of the cultures stipulated by modern colonial lords as Hallay puts it as 'but I've educated you blacks'. [11] As far as religion is concerned, there is a stark difference between pre-colonial and neo-colonial conceptions as artistically presented in the selected text. Willie and Sam demonstrate the pre-colonial indoctrination of religion to pacify the natives: 'Jesus Christ, The Messiah our savior', [11] it's similar to the Roman missionaries who institutionalized colonialist ideology. Contrarily, Hallay denounces religious orthodoxy and relies on liberalism and atheism, it succinctly underscores the neo-colonial understating of religion: 'No. Religion is out! I'm not going to waste my time arguing about the God; I am an atheist'. [11] So, it furthers cultural misunderstandings.

In Fugard's "*Master Boys*"...and the boys, significantly, Hallay is upheld to the status of the 'Master' due to his race, but Willie and Sam are signified as not 'men' but as 'the boys'; it also reveals the way blacks' community has been subjected to inherent racism and inequality. [16] In other words, it brings forth the fact the colonialism snatches the rights of the natives, especially by institutionalizing the colonial agenda of segregation in common ideology. Furthermore, Hallay has authoritative tone and superior role as compared to the blacks due to his race; as there is no appearance of other white characters (Father and Mother) on stage, it is Hallay who depicts collective white supremacist, a common ingrained belief that white is racially and rationally superior to all other races. [18] Below mentioned dialogues depict this white authoritarian role Hallay displays throughout the play:

Hally: Mind your own business and shut up!

Sam: Okay... the way you want it.

Hally: All that must concern you here is, Sam, do the job you get paid for cleanliness. In plain words, just get on with your job (Fugard 53).

Besides this, Willie and Sam, being the blacks, are employed as servants to the boss or white family. And 'the white bench' [11] only conditioned for Hallay or whites symbolize the differential racism the colonial orthodoxy gave birth in its evolved forms. Moreover, it also, surprisingly, eulogises the Black-White controversy (1950) in America where no black passenger could sit beside a white American in any local transport or public gatherings due to institutionalized racism. [22]

Additionally, the willingness of Willie to call Hallay as 'Master Harold' is based on Hally's conception: 'we are better than you, Willie' [11], is analogous to Friday's objectification in Defoe's *Robinson Crusoe*, where Crusoe has improvised and appropriated the optimum colonialist version; he not only names the black as Friday but also teaches him to call Crusoe his master [19]. By the same token, Hallay appreciates Willie's recognition of him as a master. It not only presents master/slave relationship developed between Hallay and the black fellows. Under the atmosphere of colonial rule, it also signifies that ex-colonists have subjugated the inferior races and cultures and endeavored to socially construct their realities as slaves. Remarkably, this analogy pinpoints the difference between colonial orthodoxy and neo-colonial tactics utilized by the colonizers for desired cultural expressions [18]; Crusoe formulates the patterns for indoctrinated colonization and Hallay is the expression of the tactics in post-modern form either cultural hegemony or racial discrimination.

Fugard has dramatically used the memories and flashbacks to look deep into behavioral dynamics and cultural conceptions alteration within black-white nexus. The scene of kite flying depicts the estrangement of the white community to the black

power. As Hallay witnesses the kite making capability of Sam, his curiosity and misconceptions dipped into colonialist ideology becomes apparent. ‘Sam is making a kite? What a hell does a black man know about flying the kite?’ I shit scared we are going to make fool ourselves [11], in other words, ‘whiteness’ reinforces the concept that ‘blackness’ is innately inferior to euro-centrism [13]; it explicates the ingrained cultural misconceptions take place due to dominant alien culture and dominant discourse. Thus, in the similar manner, western self or colonial culture is based on the universal structuring of the movements and other cultures to despise ‘blackness’ to uplift the embellished posture of its whiteness. Hallay misconceives his black fellows owing to his misconception about the blacks’ culture, because his colonial ideology is the branch of ex-colonial orthodoxy. And this neo-colonial behavior changes all his social behaviors and leads to misconduct with Sam, his mentor and guider, due to racial disposition. In other words, it asserts that social construction of race has plagued this post-modern world. [18] Dejectedly, this disregard becomes apparent when Hallay demands Sam to acknowledge him as his ‘Master’ with no remorse: ‘You are only a servant. Don’t forget that, Call me your Master’. [11] This condition with Sam and Hallay endorses the blacks’ subjugation, objectification and marginalization under the colonial cultural atmosphere. Thus, family relations and status recognition slip due to racial recognition; color complexion decides and transforms the humanitarian patterns accordingly. [20]

Most importantly, the offstage characters, Mother and Father, have artistically been depicted the gaudy expression of the colonial orthodoxy. Hallay’s Father and Mother never appears on the stage, yet they act as the boss and thought framer for him. Specifically, Hallay’s is the outburst of his parents’ colonial ideology. On one hand, Mother ‘is the boss’ [11] and on the other Father is the peace usurper. As Hallay puts it as: ‘Mother! You are the boss’ [11] and his Father as the ‘master of the old tricks’. [11] In plain words, Hallay acts as new generation of colonial dominance, in other words, if Father and Mother are ex-colonialists with imperial beliefs, then Hallay is their outcome in the form of neo-colonial dynamics, essentially comprising of white supremacy, subjugation, ideological indoctrination and above all, ideological recognition of opposite cultures. Given that everyone’s identity is the product of multifold product of his/her cultural roots [21]. For instance, the colonial orthodoxy of Father is revealed in variegated ways, essentially in the form of Hallay’s revulsion for Father: ‘I know he is my father...I am tired of emptying stinking chamberpots full of phlegm and piss’. [11] Surprisingly, it presents the intra-racism within white culture; as if white supremacists struggle to forget their old history of cruel and treacherous rule over territories when, specifically, white culture can attain its colonial purposes by inflicting cultural imperialism and economic dominance [12]; it implies that neo-colonial means act as colonial objects to reinforce its mission in particular. [18] Symbolically, it establishes that Hally’s racial prejudice becomes apparent at the denouement of the play when the beliefs of Father come into action.

The play “*Master Harold*”...and the boys vividly explicates in bright light what happens in the society stipulated by the ingrained cultural misconceptions and institutionalized hatred (Apartheid). It succinctly provides that how enforced segregation within colonized societies subjects them to racial prejudices in general and lower social status. Most significantly, the selected text turns the concept of stipulation of new modes of colonization in the natives’ mind on and it ironizes that these neo-forms are based on mere cultural misconceptions. For instance, though Afro-Americans and the Whites live together in United States of America, yet blacks are known as ‘niggas’ and the white community still remains the whites. Indeed, Fugard has artistically dramatized the aforementioned conflict in this play and asserts that colonization, imperialism and social marginalization are still rampant in the form of biased cultural expressionism, confined liberty, economic suppression and racial colonial discourse.

Conclusion

Quite evidently, the study of Fugard’s “*Master Harold*”...and the boys through the lens of post-colonialism brings forth the fact that colonialism can’t be nipped in the bud, but rather it evolves into new contagious forms. Commonly known communal issues such as cultural imperialism, social alienation, marginalization and above all, commodification of one particular culture or race are neo-colonial or post-colonial forms which are embellished to such an extent that natives remain subjected to continuous bias and other colonial tactics. This dissertation endeavors to explore the evolution of colonialism and its effects, particularly, within historical black-white controversy. Given that in the selected that the white characters: Mother and Father-depict the orthodox ways of colonization where there are rampant enforced subjugation and dehumanization whereas Hally provides the partial otherwise reality. It is pertinent to mention here that it is Hallay who provides the broad spectrum of contrast between ex-colonialist tendencies and neo-colonial or transformed pot-colonial cultural dynamic.

The elevation of Hallay from the status of a young man to that of ‘the Master’, his authoritative tone and rule, his whiteness, his euro-centric conception of the White heritage along with misconception about the blacks’ community, his transformation from amicable fellow to racist lord, his repulsion for his father yet acknowledgement of his great history, his appreciation of white ‘greatness’ and most importantly, his unintentional willingness and penchant to attain his white cultural greatness resonate the neo-colonial or post-colonial cultural misunderstandings took birth within the backdrop of the institutionalized

racism against the colored people in 1950s.

Additionally, the characters of Sam and Willie provide the variegated image of the blacks' community. Former depicts the rationale, resistance and sobriety of the black community and latter demonstrates the after-effects of colonialism. Yet both the characters act as a glass to mirror the overt and imbedded agenda of colonial orthodoxy and call into question the new slogans of cultural supremacy like universal Californian culture versus native Nigerian culture. In a word, this research paper explores the tactics and tools employed by colonizers, and it traces the roots of neo-colonialism provided with the orchestration of cultural misunderstandings as provided by Fugard's "*Master Harold*"...and the boys. In addition, it enlightens new dimensions for forth literary exploration regarding the new modernized forms of neo-colonial dominance and its evolved forms. ■

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