

Ambivalent Hybridity and Abject Intersubjectivity in Gordimer's *Beethoven was One-Sixteenth Black*

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Abstract

This paper attempts to study hybridity in Gordimer's *Beethoven was One-Sixteenth Black*. It will concentrate on hybridity as a means of empowering the colonized people's identity. Hybridity refers to the new-shaped identity in the colonized people's lands. This identity comprises both the original national identity and the new acquired socio-cultural traditions after colonialism. Therefore, the study will look at hybridity and its negative influences the colonized people's identity. It will reveal hybridity as an empowerment of the colonized people's identity due to two reasons. First, the colonized people encounter new cultural traditions that are different from their national traditions. These traditions elevate their national identity. Second, the colonized people interact with new ethnicities that might bring about modern life style to the colonized lands. Hybridity will be approached in this light of ambivalence and identity. Furthermore, the study will demonstrate women's oppression at the hand of the colonizers and patriarchy through Faludi's concept of subaltern; and their resistance this oppression. It will study tackles women's rejection of oppression by applying the concept of abjection. Thus, the study will argue that women gain intersubjectivity the colonizers and the patriarchal system.

Key Words: Abjection, Ambivalence, Hybridity, Identity, Intersubjectivity, Subaltern.

1. Introduction

The concept of identity has been introduced because it is pertinent to the concept of hybridity. This concept is theoretically discussed in post-colonialism. As a rule of thumb, this study will specifically focus on hybrid as it is the most vital aspect of the study's problem. Hybridity is very vital in postcolonial literary discourses. It refers to the binary similarities between two nations or ethnic groups. The conspicuous characteristics of the concept of hybridity entail the mix of two or more ethnic groups. Such groups interact and deal with each other on the ground of socio-cultural premise. Yet, post-colonialism accentuates the influence of a certain culture upon another one (Ghasemi *et al.*, 2018). To explain, the colonizers impose their power upon the colonized people's culture. Consequently, the colonized people's culture gets profoundly influenced by the foreign culture. This leads to the emergence of a new cultural manifestation within the colonized people's nation. As such, the colonized nations begin to adopt some foreign social, cultural or traditional norms that were not present in their national demarcations before the advent of colonialism. Being so, post-colonialism classifies such kind of adoption as hybridity; and the intermingled cultures become unified within one hybrid identity (Prabhu, 2007).

The hybrid identity exemplifies the amalgamation of the colonizers and the colonized people's nations. On the one hand, the colonizers bring their own traditions when they invade the colonized people's territories. On the other hand, the colonized people become affected by the new arrived traditions, but they maintain some of their ancestors' traditional residuals. Homi Bhabha (1994) tends to describe this hybrid discrepancy as ambivalence. The concept of ambivalence comprises the colonizers and the colonized people on the grounds of humanistic considerations, as well as the self-other relationship among them (Lammes and Smale, 2018). The colonizers invade the colonized people's national lands. They have power and advanced colonial means. However, they are oppressive and exert arbitrary action to subjugate the

colonized people. In this way, they have power which makes them hegemonic. According to Shalini Puri (2016), this is their positive colonial feature. But they are oppressive, which makes them negative. Notwithstanding, the colonized people do not have sufficient power to emulate the colonizers. Puri (2016) claims that this is their colonial negative feature. Yet, they have their own national lands that enable them to resist the colonizers. Such sense of belonging to homeland is the essence of their positive status i.e., they have the right to reclaim their homeland (Puri, 2016). Therefore, these colonial differences between the colonizers and the colonized people are the core of the concept of ambivalence; or as Bhabha (1994) puts it simply, there is not an equal equilibrium between the oppressed and the oppressors.

2. Identity

Fanon (1967), in *Black Skin, White Masks*, claims that colonial identity accentuates memory as a fictional site where identity and the pertinent moments might take place. The fictional characters use their identity as power or identity in all situations, to express their ability to be free of imperial hegemony and its relative sequences. Racial segregation is reflected through the depiction of identity in the narrative structuring. Here, post-colonialism renders the implications of the concept of identity in the larger context of post-colonialism. Consequently, identity could be applied to analyze all fictional genres within colonial discourse. Yet, identity emphasizes another colonial issue. Fanon contends that “the access to the image of identity is only ever possible in the negation of any sense of originality or plenitude, through the principle of displacement and differentiation” (p. xxx). In Gordimer’s *Beethoven was One-Sixteenth Black*, the concept of identity includes the blacks’ native ethnicity: “At the university, new millennium times, he’s not one of the academics the student body (a high enrolment robustly black, he approves) singles out as among those particularly reprehensible, in protests against academe as the old white male crowd who inhibit transformation of the university from a white intellectuals’ country club to a non-racial institution with a black majority (politically-correct-speak)” (pp.1-2).

Cultural conflict is deemed one conspicuous token identity within postcolonial writing styles in postcolonial works. It addresses the complexities of colonial times with meticulous expressions conveyed by fictional quasi-real stories. Post-colonialism, accordingly, has diverse writing styles. It deals with real and imaginative settings that resemble the experiences of real people. These are delivered in fictional writings. Fanon (1967) ascribes the need for liberation from colonial oppression to the “desire” for resistance: “When it [identity] encounters resistance from the other, self-consciousness undergoes the experience of desire” (p. xxx).

The concept of double vision or double consciousness in the diasporic discourse of identity exemplifies the awareness of belonging to discrepant cultures in Gordimer’s work. The minority through the diasporic discourse feels itself as having no genuine self-esteem and views itself through the construction of the self in the new world. Thus, the disowned people experience a fractured sense-of-self because it has sunken in the host culture that is different from the original national identity and socio-cultural beliefs. Post-colonialism tries to keep these beliefs as parts of the original traditions that are devastated by colonialism and sustained by some black people who do not lose the sense of belonging to homeland. The concept of identity, in this sense is severely influenced by colonialism because colonial hegemony “deforms the image of identity, in the margin of Otherness” (Fanon, 1967, p. xxxiii). In Gordimer’s *Beethoven was One-Sixteenth Black*, such cultural conflict comprises the mixture between the natives and the European foreigners:

“The great-grandfather has the same stance in all the photographs whether he is alone beside a photographer’s studio palm or among piles of magical dirt, the sieves that would sift from the earth the rough stones that were diamonds within their primitive forms, the expressionless blacks and half-coloured men leaning on spades. Prospectors from London and Paris and Berlin —anywhere where there are no diamonds— did not themselves race to stake their claims when the starter’s gun went off, the hired men who belonged on the land they ran over were swifter than any white foreigner, they staked the foreigners’

claims and wielded the picks and spades in the open-cast mining concessions these marked". (pp. 3-4)

In essence, the themes of interconnectedness, displacement, homeliness, and alienation are the colonial body that emerges out of the disowned people's difficulty for the purpose of differentiating their sense-of-self-identity in post-colonialism's writing styles (Abu Jweid, 2016). This is because they are deep rooted in a certain place. In reference to the last point, the diasporic discourse of identity is relevant to an awareness of displacement as well as an issue of multi-local supplement. Therefore, Fanon (1967) says that diaspora represents the image struggle for those who are expelled from the status of settlement. In other words, the image of cultural politics that locates its objectives against nationalism and assimilation is considered within colonial awareness of displacement. Consequently, the word displacement is appropriate to most of the expatriate groups in any case of the purpose of their exile. Here, displacement is initiated to expose the importance of the place as a certain geographical location from the appearance of the discourse of self-identity. On that account, colonial displacement reveals the new diasporic places as a site of identity formation, "where identity and [colonial] aggressively are twinned" (p. xxxiii). Gordimer's *Beethoven was One-Sixteenth Black* deals with identity through the blacks' ancestors who still live on their inherited lands: "The great-grandfather has the same stance in all the photographs whether he is alone beside a photographer's studio palm or among piles of magical dirt, the sieves that would shift from the earth the rough stones that were diamonds within their primitive forms, the expressionless blacks and half-coloured men leaning on spades. Prospectors from London and Paris and Berlin – anywhere where there are no diamonds – did not themselves race to stake their claims when the starter's gun went off" (p.3).

3. Hybridity

Identity ambivalence is another conspicuous feature of identity. As the term suggests, ambivalence requires two sides. Such binary ambivalence is present in the majority of post-colonialism discourses. The internal structure of identity's narrative explores the congruent relationship between the colonized people and identity. The thematic representations of identity and colonialism that is relative to the postcolonial qualities in the bulk of postcolonial writings. The themes of colonialism and identity take the shape of ambivalence; whereby the relationship between the black people and their oppressor comes into the scene. In this regard, post-colonialism is highly concerned with the intrinsic mechanism of colonial fiction for the sake of discovering the narrative devices of fictional works. The narrative devices, consequently, provide identity with the appropriate critical judgments of the themes of colonialism and identity within colonial ambivalence (Prabhu, 2007). In Gordimer's *Beethoven was One-Sixteenth Black*, hybridity relates to the mixture of ethnic races: "Frederick knows as everyone in a country of many races does that from such incidents far back there survives proof in the appropriation, here and there, of the name that was all the progenitor left behind him, adopted without his knowledge or consent out of—sentiment, resentment, something owed?" (p.6).

The concept of hybridity delineates the radical differences between the cultural collectiveness and racial oppression. These differences are measured by the multicultural claims; whereby citizens can affirm their ethnical roots in the context of cultural history regarding identity and ethnicity. Accordingly, ethnicity is superior to race in the cultural history because ethnicity is an inherited trait rather than a biological one. Yet, this fact sharply contradicts with the appreciation of race as an equal trait among all ethnical groups. Therefore, post-colonial works deal with various cultural issues that are projected in colonial works. These works have a universal appeal as they reveal the most critical moments of colonized people's needs to be equal in stable communities. In this respect, the cultural collectiveness mingles with individual awareness to complete the necessity of individual pursuits of identity. On the other hand, the racial oppression is quite detrimental since it connects the colonized people's negative experience with the colonizers' oppression; especially "when this oppression is exercised in the form of exacerbated and continuous violence" (Fanon, 1967, p.51). In Gordimer's *Beethoven was One-Sixteenth Black*, the mixture of different races conveys the essence of hybridity:

"Most black and colour-mixed people, around the cities, still live. And that assumption? An old colour/class one that the level of people from whom came the

girls great-grandpapa used must still be out on the periphery in the new society” (p.8).

The concept of hybridity relates to the concept of identity in postcolonial studies. According to Hiddleston (2009) hybridity:

“questions of location their own, and those of their subjects which are historicized and politicized as postcolonial feminists enter the terrain of the reflexive that we call theory. The investigators’ identities and the regional places of speaking are marked by hybridity, in-betweenness; pure and authentic origins are rendered dubious; their intellectual trajectories are crossed with histories of arrival in the colonize lands”. (p.54)

Such reflected hybrids tend to be theoretically proposed to suit one more understandable motive, as being intersected with motives of poststructuralism, specifically those of Derrida (Prabhu, 2007). Yet, hybridity, is a specific leading theory of postcolonialism, which is also seen as having much hostility for its representation of the epistemologies of effective white-male by which the creative actions of the blacks are trivialized. The binary of White-Black, male-female, theory-literature/literary criticism, may in one way or another cause us as too schematic. There exist more forms of productivity that engage with theory, for instance, the way uses and limitations of the WWI are explored with their theoretical visions to read the texts of the Third World internationally. Even their actions appear to be most scientifically accepted by postcolonial critics (Huggan, 2007). In Gordimer’s *Beethoven was One-Sixteenth Black*, hybridity entails the amalgamation of various ethnicities that have “mixtures of so many following progenitors” (p.9).

Schwarz and Ray (2008) assume that:

“Hybridity has become invested with impossible conceptual promise, hope bound to be dashed, faith destined to turn bad, in the desperate drive away from race as it at once predicates itself on racial distinction, in the rush to theorize the betwixt and between of cultural expression, group formation, and social conditions. Hybridity itself is taken as conceptually catching the in-between, as the product if not the very expression of mixture, of the antipure, of Becoming in the face of Being’s stasis.” (p.72)

While Hybridity as Anne McClintock (1995: 299) “is a scandal, precisely because in the face of claims to the virtues of racial purity, of racial apartness and the imperative of racialized divides, it is deemed inherently, automatically transgressive”. Perhaps its cultural and political rejection shows it in some circles as fashionably-accepted, and avant-gardism-embraced (Jacobs, 1996, p.72). In Gordimer’s *Beethoven was One-Sixteenth Black*, the speaking of English and native African languages is the core of hybridity: “The means of expression of people who adapt and mix languages, exclamations, word-combinations in some sort of English that isn’t the usage of educated people like themselves” (p.53). It is likely that hybridity can undertake an epistemological and political burden. This is so due to its racial history and its long-timed renowned moment of late.

The extensive destiny of the legacy of hybridity gives evidence to necessitating guarantees, regardless how pure the heart is, the compassion of intents, the deep-seated nature of theoretical intervention (Prabhu, 2007). For such a history, not only conceptually but even materially manifested to engage its effects. This may give a hand in understanding hybridity as apprehended against the context of heterogeneity as well as its conceptual and material expression and delimitation (Johnson, 2009). In Gordimer’s *Beethoven was One-Sixteenth Black*, hybridity involves the diversity of people in the colonized land: “Someone calls out—*Chief* I want to ask you something – when neither the speaker nor the pal hailed, white or black (for the party is mixed) is tribal – as she knows the title to be, whether in Indonesia, Central America, Africa, anywhere she could think of” (p.53).

Hybridity includes ages of the past as heterogenetic that may be slower still steady to intermix peoples and interface cultures to have always produce its effects. It has been framed to be hidden from having longstanding variations that flow through the hearts of colonizing darkness. The colonial powers of the capitals at the very height of their imperial spread. (Prabhu, 2007). In Gordimer's *Beethoven was One-Sixteenth Black*, hybridity stands for the whites and their interaction with the black "when they emigrated for reasons nobody here is interested in; there have been so many waves of Europeans, whites moving in on the blacks' country" (p.89).

4. Ambivalence

Gera Burton (2004) discusses the concept of ambivalence in relation to identity in her seminal book *Ambivalence and the Postcolonial Subject*. The concept of ambivalence is associated with different humanity disciplines. It is also connected with the social representations among people at various global scales. The concept might connect one nation with another one on the basis of similar universal issues and national affairs. The concept of ambivalence originated in the critical studies of the interconnectedness between one ethnicity with another one within the broad conceptualization of the concept. To put it simply, the concept of ambivalence includes the ways by which each nation perceives other nations in the world. On the basis of this perception, the concept of ambivalence comprises the many nations within one unified field, like politics and ethnography. The typography could be considered as another aspect of the concept of ambivalence since there is a close affinity between the concept and the regional demarcations that unify or divide different countries. In Europe, for example, the regional borders do not divide the European nations, but in Africa the border are the definitive proofs of each country's borders. In Gordimer's *Beethoven was One-Sixteenth Black*, ambivalence encompasses the whites and the blacks: "Soon the country of adoption went through an overturn of regime of its own; victory and the different problems unvisioned that presents, preoccupied the population long programmed to see themselves only as black and white" (p.89).

Burton (2004) argues that the concept of ambivalence also involves the colonial history of world nations. The co-existence between one country and another depends on the ambivalence relationship. That is, each country becomes accustomed to and familiar with the other country's customs and traditions. Here, colonialism comes into prominence. When any country tries to colonize and subjugates other country, the newly colonized country is obliged to adapt and go along with the colonizer country. This is because the colonizer country exerts hegemony and colonial power over the colonized country in the same regional peripheries. As such, colonialism plays an integral role in defining the customs and traditions of the colonizers. Consequently, ambivalence could be defined as the relationship that governs those socio-political grounds between the occupied country and its foreign colonizers. Accordingly, the relationship might be asserted as that the colonized perceives and judges the other country on the ground of colonialism and cultural traditions. In sum, how the colonizers treat the colonized people and vice versa. In Gordimer's *Beethoven was One-Sixteenth Black*, the relationship between the emigrants and other people on South African lands exemplifies the notion of ambivalence: "In the obligation of natal solidarity, someone of an older generation of immigrants, whose children were conceived and born in South Africa, arranged for the member of new immigration to be employed in the prosperous sons' supermarket" (p.89).

The colonial aspects of the concepts of ambivalence depend on the colonial manifestations of ambivalence into colonial contexts, such as literature and political discourses. In this manner, the concept of ambivalence embodies the colonial circumferences that unify the common and discrepant political viewpoints in the world. The significance of the concept of ambivalence lies in its representation of colonialism in literary texts. Being so, it enables critics to argue that the concept of ambivalence could be applied to interpret and study many literary works. Moreover, it facilitates the understanding of politics and its practices which are depicted in literature, especially the literature that treats politics from colonial perspectives (Burton, 2004).

An obtrusive example of ambivalence, in Gordimer's *Beethoven was One-Sixteenth Black*, is that the while colonizers in the novel exploit and harness the blacks for economic purposes. The political

exploitation of the black contradicts severely with the human sense of freedom and self-discipline. Just so, political colonialism puts the Blacks in critical conditions where they find themselves pressured to get rid of this political colonialism in order to obtain freedom. For this reason, they begin to find suitable and appropriate ways to eliminate colonialism in their homelands. The blacks are exploited for labor purposes in South Africa. They are victims of racial segregation: “They grew up enough to leave whatever they had been told was home, the parents. They worked as waiters in a restaurant, he gave music lessons in schools, they found a bachelor pad in the rundown part of town where most whites were afraid to live because blacks had moved there since segregation was outlawed” (p.102).

5. Susan Faludi's Concept of Subaltern

Susan Faludi (2010) defines the concept of female subaltern together with failure. In *Backlash: The Undeclared War against American Women*, she (2010) discusses the concept of subaltern in relation to women who undertake domestic affairs: “housewives suffered from ‘a rather poor self-image,’ ‘passivity,’ and a ‘sense of inferiority’” (p.261). She adds that inferiority is close to failure to find an ideal husband: “The ‘80s female trends ... were the failure to find husbands” (p.93). In feminist fictional discourse, both inferiority and failure denote the essence of inferiority. Women are treated in a way that makes them feel inferior to males. The sense of this feeling incarnates the feminist subordination (i.e., they are subordinate to males). Consequently, women are considered inferior at the hands of males. The male “subject” embodies the superior power over females. In the context of feminist discourses, the males are responsible for female inferiority as they exert their masculine power. There is no limitation for their power. For this reason, they do not take females into serious consideration. Women become the causality of this inferiority. They are not given full consideration. In Gordimer's *Beethoven was One-Sixteenth Black*, women are treated as inferior people at the hands of patriarchal society. Fred's wives embody this subaltern state: “His enterprising, hard-working wife had more women coming to be clothed by her than she could ‘take on’ as she said in quick-witted acquisition of their turns of phrase, their vision of themselves, their scattering of the word ‘darling’ as punctuation of what neckline, what brief scrap of skirt, there in the mirror, would ‘make the best of what I’ve got to show, darling’” (p.91).

The feminist sense of inferiority carries out the negligence of females (Faludi, 2010). Women are not treated fairly. They only are asked to do the domestic and agricultural affairs. When they do not obey the cultural regulations of their male masters, they would be deprived of their rights. As such, they would be deprived of family passionate care. The lack of care represents the foundational premise for the concept of inferiority. Inferiority makes women less important than males in patriarchal societies. This is due to the fact that women do not have sufficient power to gain independence. Their sufferings begin as a result of this inferiority. The concept of subaltern, therefore, incarnates these sufferings in the course of feminist social peripheries (p.83). In Gordimer's *Beethoven was One-Sixteenth Black*, Zsuzsi is not only oppressed by the patriarchal society, but also she suffers from the colonizers: “Zsuzsi caught a certain touch of European fashion flair that couldn't be bought off the peg. She had a little assistant to iron the seams and tack the hems, a young black girl, as he had his black team of muscle to man the trolleys” (p.91).

Faludi (2010) claims that female become inferior when they are deprived of their ideal marriage. Women who think of certain husband do not want to be engaged with other husbands who do not suit their aspirations. Subaltern women share the same experience at the hands of males who subjugate them for their own benefits. Female becomes frustrated when they hear of some recounts about the tragic suffering of women. As such, the concept of subaltern feeling intensifies as women fall in reciprocal relations regarding their failure. Once aging, failure and inferiority become inseparable factors of the concept of inferiority (p.82). In Gordimer's *Beethoven was One-Sixteenth Black*, black women are oppressed and marginalized as inferior citizens in their societies. Zsuzsi's case in an illustrative example of this subaltern inferiority:

“As the women for whose image she sewed were inclined to take someone outside their social circle into confidences over their lives she was herself beguiled in turn to confess, with alert precaution of assuring she enjoyed the privilege of making beautiful clothes for the confidante present, that she was tired of working at home. It wasn't what she was made for; she let it be imagined what that might be. Circumstances kept her shut away from the

world. She had ‘had enough’—just as the women phrased it, for her unlikely ear alone, of their drug-addict daughter or the second husband who was more difficult than the first. The mother of that daughter was one who had no complaints about a husband, indeed proud of getting a man she believed her own qualities deserved. One of these was her willingness to help others, which her capable husband in the building industry indulged”. (pp.91-92)

6. Julia Kristeva’s The Concepts of Abjection and Intersubjectivity

The concept of abject, or abjection, is associated with Julia Kristeva. In her seminal book *Powers of Horror: An Essay on Abjection*, Kristeva (2010) claims that the concept of abject refers to the human reaction. This reaction comes in the form of, for example, vomit, pain or horror when persons, especially women are threatened. The threat is connected to disappointment or breakdown. As a result, the personality (female) loses the differentiation between the self and the other; between her personality and other personalities. This subjective oddity is the central feature of the concept of abject (p.86). Gordimer’s *Beethoven was One-Sixteenth Black*, Eva rejects Michael’s exploitation of her for sexual desires: “She’s always refused to believe the meek sexist acceptance that men’s desire is different from women’s. When they went through the repertoire of caresses real desire was not present in her body; for her, as it must be for him, desire must belong with another woman” (p.117).

Kristeva (2010) argues that women, in patriarchal society, suffer from tiredness. The concept of abject includes some whimsical physical responses to the social surroundings. Yet, tiredness comprises other feelings, like fright. Women with fight are subject to exploitation by patriarchal society. The inferior position of women in their society makes them afraid of their responsibilities as women. The feminine characteristics of the concept of abject, says Kristeva (2010), denote the inherent negative disposition of women. This is because they are given new responsibilities when they become mothers. To simplify, women become a bit frightened when they suffer from painful experience when they marry and have children to take care of. The abject reaction becomes the subjective painful responses to such family responsibilities. The concept of abjection includes the feeling of offense. When women are introduced to new social peripheries, they encounter new conceptualizations regarding their feminist status. These conceptualizations make women more aware of their inferior status. Such inferiority comes out in the form of offense that is another peculiarity of the concept of abject (p.91). Gordimer’s *Beethoven was One-Sixteenth Black*; Eva was waiting for the moment to be independent of Michael’s patriarchal authority: “She was looking for the right moment to come out with it” (p.117). In this way, she objects her social patriarchal system.

The concept of abjection is the premise of the concept of intersubjectivity. Kristeva (2010) contends that the issue of being socially interconnected and how valuable intersubjectivity is as noticeable in the ethics of present-day feminism. For example, the concern – in Anglo-American conventions of care – is given to a trustworthy climate that showcases a vital background that suit all forms of actions; by which no ethic of voluntary would consider such trust. The capability of having empathy with others and to reconstruct the exceptional subjective visions is regarded as fundamental to morals and choices. However, these ethics that marginalize this skill is the basic ethical judgment on a universal conception of the person or abstract rules. In Gordimer’s *Beethoven was One-Sixteenth Black*, Eva could gain her intersubjectivity from Michael when she neglects him and decides to live her life without his care: “EVA recalled that time, the Tuesday when he came home from the woman and said about his fellows at the squash court where he hadn’t played with them – Sorry, Mr. Tate is not here tonight – he was getting bored with the club, ‘All my contemporaries working out. Most of us past it’” (p.119).

To develop women’s narratives of intersubjectivity, an individuals’ social relationships and values as well to be shared with an individual’s associations, life with moral meaning and integrity, yet the morals of rationalism that direct such a process of self-disclosed and interpersonal-mediated. As being responsible for those who is now and how shall respond to informal personal relationships, yet justice-oriented ethics focuses exclusively on being held responsible for what one has done and the credit or blame one’s actions

may deserve. Appreciating the inescapability of dependency and the need for care demonstrates the poverty of conceiving justice exclusively in terms of individual rights not to be interfered with and the urgency of developing a liberal theory of justice that includes provisions for care. In each instance, Anglo-American feminist moral theorists revalue that which is traditionally deemed feminine - feeling, intimacy, nurturance, and so forth. By highlighting these contexts and values, they reclaim the venues traditionally associated with women as morally significant sites, and they reclaim the moral agency of the individuals whose lives are centered in these sites (Kristeva, 2010). In Gordimer's *Beethoven was One-Sixteenth Black*, Eva becomes totally intersubjective as she lives without her husband: "Eva never confronted Michael with the smell of the woman scented on him. She did not know whether he saw the woman some other time, now that he had given up the Tuesday night squash club; when or whether he had given up the affair. She did not know, nor return by the means she and the dog possessed, for evidence" (p.119). Now, she could depend on herself without the need of her patriarchal men.

These visions of feminist intersubjectivity slowdown the steadiness between identifying the damage that subservience causes to senses of women to respect the measure of autonomy gained by women though this subservience. It is the jeopardizing that is caused by subordinating the social autonomy of women. It is even not the effect caused by the internalized oppression that molds desires of women while alienating them from themselves. It is also offers the subordinated ones of all forms of motivations to decrease resistance and ease their lot by placating those with power. Likewise, well-meaning friends are all too likely to counsel the course of least resistance: namely, compliance with convention regardless of one's personal values and aspirations. Another effect of systematic subordination is that women's autonomy skills may be poorly developed or poorly coordinated and exercising them is more often discouraged than rewarded. Deficient autonomy skills compound the threat internalized oppression poses (Kristeva, 2010). In Gordimer's *Beethoven was One-Sixteenth Black*, old Grete becomes independent. She lives by herself. She rejects colonialism. she gets her intersubjectivity by satisfying her life's needs despite the colonial's harsh conditions: "She couldn't abandon either, the wonderful old family retainers – not Jews, fortunately for them – the faithful gardener handy man inherited from her own father, the peasant woman who had been wet-nurse and nanny to the children and stayed on in some undefined capacity in what was her only life" (p.2).

Still, feminist social accounts of intersubjectivity enable us to understand why women do not completely lack autonomy and how women's autonomy can be augmented. The self-discovery, self-definition, and self-direction skills that secure autonomy are commonplace. Indeed, some of them, such as introspective attunement to feelings and receptiveness to others' feedback, are gender-compatible for and often promoted in women. Although others, such as rational planning and self-assertion, are coded masculine, many women in fact have considerable proficiency in these areas. All too often, however, they exercise these skills only in narrowly restricted, gender-appropriate contexts. For example, a homemaker may demonstrate remarkable instrumental reasoning skills in running her household, or a mother may exhibit effective self-assertion skills in dealing with a teacher who has mistreated her child. Yet, these women may come off as inept, helpless, and meek in other situations (Kristeva, 2010). Gordimer, in *Beethoven was One-Sixteenth Black*, old Grete survived the imposed negatives circumstances by the colonizers. She appeared with strength and fortitude to confront colonialism: "From this came one of the impossible old Grete incidents. The room did not have an adjoining private bathroom, she trailed sociably in flounced dressing gown and flowered plastic mobcap to a communal one. There was only a hand-basin with running water in the room. The boardinghouse also did not employ maids; it was usual in those years for 'bedroom boys' to serve instead" (p.31).

Thus, augmenting women's gender intersubjectivity is often a matter of emboldening women to extend the range of application of their existing autonomy skills and fostering the development of weak skills. It is evident, then, why feminist practices of various kinds are conducive to women's identity.

Therefore, by inviting women to Marshall their autonomy skills and reinforcing women's determination to carry out their decisions, they function as tenets of the concept of intersubjectivity (Kristeva, 2010). In Gordimer's *Beethoven was One-Sixteenth Black*, Grete gains her intersubjectivity by work. She also constructs her own home as a shelter from colonialism and patriarchy. In doing so, she gets rid of them and becomes independent. Such independence incarnates her gender intersubjectivity: "Her social life, like her time, was constructed in accordance with its diminished scale on the old model she knew. No post-opera parties – not much opera around – concerts and, of course, nightclubs. As dancing partners, she had her one or two regulars" (p.32).

7. Conclusion

This study will concentrate on the manifestation of hybridity in Gordimer's *Beethoven was One-Sixteenth Black*. Therefore, the purpose of the study is to shed light on the function of hybridity which will be analyzed as an empowerment of the colonized people's national identity. The study is going to delve into Gordimer's depiction of colonialism and its pertinent issue concerning hybridity, ambivalence and identity. Consequently, Prabhu's concept of hybridity and Burton's concept of ambivalence are going to be applied to explore the relationship between the colonized and the colonizers; and Fanon's concept of identity will be applied to discuss the colonized people's national identity that is greatly influenced by colonialism. In addition, Faludi's concept of subaltern, and Kristeva's concepts of abjection and intersubjectivity will be applied in the course of the analysis.

This study attempts to enrich the scholarship of Gordimer's *Beethoven was One-Sixteenth Black* by applying post-colonialism. It will study hybridity to analyze its position influence upon the national identity which is rarely tackled in the selected works. Furthermore, the study focuses on two collections of short stories from different African backgrounds, namely, South Africa. The study has investigated hybridity and its effect in the selected texts. The concepts of ambivalence and identity are also applied together with hybridity; and these concepts are going to be elaborated in the light of post-colonialism in the selected works. Thus, the study provides a new reading of identity formation in terms of hybridity and ambivalence. In addition, the study's significance lies in its interdisciplinary application of Faludi's concept of subaltern, and Kristeva's concepts of abjection and intersubjectivity together with post-colonialism. These theories would embellish the academic scholarship of the selected works.

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