

## Gordimer (3): Spoilers!

[Gordimer:] Here is this woman, Maureen[,] and she again is handed from father to husband. But she has two husbands, because Bam, her real husband, looks after her, but the black man, July, who is the majordomo in the house, she is also totally dependent on him, without realizing it of course. And she also has this illusion that she has this great friendship with him. In other words, she is a combination of dependent and liberal attitudes. This is the ultimate neocolonial white woman. She doesn't realize that she indeed has two men, that she doesn't exist without them. The white man without his business, and without his gun—when the gun is gone, he can't look after her. And then the black man—she is amazed to discover that he doesn't belong to her; she doesn't belong to him either, but he's got his own people there and there is that scene when he actually tells her that fact.

Biodun Jeyifo, "An Interview with Nadine Gordimer, Harare, February 14, 1992," *Callaloo* 16, no. 4 (Autumn 1993): 928, [JSTOR](#).

Q. So in the novel, as in the filmscripts, the men in the helicopter are black?

A. Yes. She'd rather take a chance on blacks.

Nancy Topping Bazin, "An Interview with Nadine Gordimer," *Contemporary Literature* 36, no. 4 (Winter 1995): 582, [JSTOR](#).