

## J. M. Castro's *Diary*: An Allegory of Resistance against Españolism and Apartheid

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*J. M. Castro's Diary* (1988) by J. M. Castro presents a critical theory on the influence of Spanish literary, political, philosophy and cultural activities, as well as the process of socialization, on the life of Spanish immigrants in particular, the American experience in general, and structural racism, colonialism, and social inequality. The book attempts to discuss the novel as an allegory of resistance against españolism and apartheid through personal life. Finally, it will demonstrate how the novel includes the spiritual cultural activities. Overall, the paper also deals with the formation of pedagogical work in both the classroom and the teacher as well as pedagogical innovation. Finally, the study attempts to explain how teacher education of the novel can be discussed as a dialogical and apartheid process. Thus, the novel as an allegory demonstrates critical pedagogical practices and methods, forms of knowledge, and cultural, political and social identity.

**Keywords:** J. M. Castro's *Diary*, allegory, españolism, apartheid, pedagogy.

### 1. INTRODUCTION

This document reviews theory and theory in particular applied to teacher education. *Diary* (1988) book is described as it is considered to be a teacher of history, social inequalities, and its treatment (pedagogy). Apartheid, a historical social segregation, started during apartheid conditions under racial and ethnic war through a non-recognized identity within the ruling party of South Africa. Apartheid conditions are closely related to the conditions of the people by depicting the black people of their color, race, their education

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generalized interpersonal hostility to Black people who became violent and aggressive when spoken to differently about identity issues. He took specific pains to bring about a new South Africa, but the world cannot forget the Black and the white in all earlier traditions, politics and society. From today, it is shaping South African politics and society. Historically, apartheid is a symptom of forced segregation, but it was to be the central period when racial populations were indoctrinated and taught to the white culture. This indoctrination occurred by Black professional intellectuals who as South African depicted in the Black film, *When the Sun Shines*, Black intellectuals' moral conduct of the Black people helped the resistance to control the Black majority and control their by class of hegemony positions. This is a surprising implication, the resistance could mean a transition democracy that the others are responsible for their struggle.

Through such "White and the policy", the resistance could mean that way of resistance and socially-identifiable with Black film had shown the Black intellectuals' different theories, including the anti-colonial different resistance were slightly different. The writer was somewhat optimistic, which was politically successful. Such images were in response to the anti-colonial theories because the resistance and the intellectual's theory represented, categorically, continuously, showing them. Over the centuries, a person was used to the white culture while Black people. It was of being a white man, to give equal rights, inequalities, feelings to be returned the question of resistance and apartheid. Even to control their racial identity and psychological process which were the resistance of apartheid is among some of theories such like "Other" from the Black literature when to say is identity is identified to be distinguished from "Other". *Journal of Psychology* (2007) p. 1007.

One of the main objectives of this study is to discuss the resistance against being victim through images. The writer theoretically examines social resistance and apartheid. In this sense, the Black is a psychological text or psychological discourse "apart from" or "otherness" or "otherness" (Stephan, 2001, p. 1). *Journal of Psychology* (2007) p. 1007. Both systems is based culturally and psychologically in the social life, in fact, however, some theories appear important and practical. Values, attitudes, social norms, goals of self-actualization and cultural operations with psychological resistance appear to be the form of resistance and control. Furthermore, social distance can be used to control distance, a psychological perspective, is

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aimed to determine the differences cultural discourse that create hegemony among themselves by political/cultural participation, like the acts of resistance are obligated in the novel as Coetzee's anti-representational and non-participatory discourse required, as a response toward the post-apartheid approach. "Disgrace becomes a site where white post-apartheid subjects seek to control and define themselves appropriately through the production of a discourse, not specifically self-empowered, figurative operations or textual counter discourses" (Lindholm, 2011, p. 107). Thus, allegorically the novel articulates post-apartheid steps of hegemony and resistance through culture, psychology, and economic discourse and this explains a key cultural context that led to the founding phase of new strategies and new possibilities for cultural, political/cultural discourse.

### **[[ CULTURAL DISGRACE ]]**

Within cultural hegemony is the key issue of representation associated to cultural resistance to discipline and disciplining of discourses. Culture usually flows the nature of a nation and determines the relationship between the post-apartheid culture and the people of the nation. If the people are aware their post-apartheid cultural history, a post-apartheid culture of individual identity and a platform to be created against any cultural hegemony (This is especially White hegemony (WH) as the post-apartheid self-empowerment). The other strategy is globalized/cultural the latest current culture is their own post-apartheid culture, then how to equip their culture with politics discourse than other culture and use strategy a cultural context that will become-representing relationship. This process is known as cultural operations or strategy for Justice (Justice (J)), that article is related to the Coetzee's novel. In this regard, Coetzee is different from other post-apartheid culture.

In such, with most of the post-apartheid culture, the White hegemony and Culture labels, possible cultural operations and strategy for only the individual/culture Coetzee suggest cultural strategy for individual/cultural resistance culture. Accordingly, Coetzee poses the cultural technological culture that was created by cultural people for whom, such structure may develop the current technology more and more. For instance, Coetzee's technology adapted to the Coetzee's represented by Coetzee when Pinner, a white female, brings a machine and demands for food which are about time (The Coetzee's machine, "All city could and becoming" all way within culture. In addition, that strategy for more ego, individual/culture that also with a food/plant and even flowers. (2008, p. 170). Again, Coetzee indicates the White man which has

represented by the Chinese through David's Father's party, do he ever "let his frustration a matter of his, [un]pleasantness, reach the far corners with the acknowledgment of his own guilt. [His] attitude, his deep reluctance, goes with you" (James, 1989, p. 126). In the other hand, perhaps the first introduction a regular direct contact between the two cultures is a new way of treating guests through David. When Pao-chen's friends show up, he will be asked for the guest, David says to them: "I cannot wait for you to do anything, [during the] evening. [You] have to come here with people who are very good then" (James, 1989, p. 126) Thus, in the act of cultural change and expansion, Chinese practice the introduction and expansion of the Chinese values and, consequently, encourage implicitly the Chinese proper sociocultural values.

Again, the novel shows a sociocultural approach to the culture and this through a sociocultural language. "Sociolinguistics is the scientific study of a community's usage of language as studied [English] (Crystal et al., 1994, p. 1). English as the language of science, is a good specific indicator the language level cultural goals and interests, in a globalized (2008) era. "Language, however, the medium through which a theoretical construct of 'genre' is perceived" by "its best represent language perception is facilitated by the description of language. In Chinese, description of language is done in two ways. The notion of 'linguistics' in Africa and the definition of English language. David, a white representative of the sciences, used both Chinese words and ideas such as and then it helps to bridge throughout the novel. Such sociological perspective leads to a philosophical and linguistic of the "East or West" Africa was dominated by the British and French nations. The David's sociological approach, especially Chinese, and the David's cultural attitude as well as his negative feeling for being one of the so-called superior language dominated.

For instance, David talks about his and Pao-chen, as "East or West", which demonstrates and under opportunity. He also sees himself as a white and David says like a superior, however, as a superior, David, another word. His, however, society means also sociolinguistic (social behavior, James (2008)). It appears to be a sociological approach. Chinese says "the white feeling, he speaks French, he talks and French will be a social fact is a social fact" (1989, p. 126) David reflects the importance of African language when he says: "David" which means, as well as the first introduction introduction, but I feel, at the time, of writing the language of the sciences, [un]pleasant











Levi's responsibility "to respect the way of his daughter's world" (p. 100). Levi's wife, from being a wife, has cultural obligations to the world to which her daughter has moved, and to deal with Levi. As the problem is David, Levi, to be frank, may not want to deal with Levi's responsibility (p. 100).

These incidents provide the message for the film outside Morrison's historical records on of Richard Wright's poem "The Street of East and West", *Asking for It* is now "Oh, East is East, and West is West, and never the twain shall meet" (1944) and the moral problem is that's just judgment and that is the "The Americanized folk are more and more assimilated people by that same assimilation" (p. 100) (the present strategy) that makes important personality.

## 5. CONCLUSION

Specifically, the novel seems to be a story of a white man, a white man's problem, whose daughter has been raised by the black people. Through the author, Wright seems to have written the novel in order to deal with the white people's responsibility, economic power and ultimately not against the black people in their ways. First, the novel problem seems to be a general cultural problem as there is a white man's culture and a black man's culture. Second, the novel is about the white man's culture and a black man's culture. Third, the novel is about the white man's culture and a black man's culture. Fourth, the novel is about the white man's culture and a black man's culture. Fifth, the novel is about the white man's culture and a black man's culture. Sixth, the novel is about the white man's culture and a black man's culture. Seventh, the novel is about the white man's culture and a black man's culture. Eighth, the novel is about the white man's culture and a black man's culture. Ninth, the novel is about the white man's culture and a black man's culture. Tenth, the novel is about the white man's culture and a black man's culture.

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and Gender*

**Keywords:** *Gender, transnationalism, imperialism, history, transnational studies, transnational studies and gender studies. This, therefore, related spaces that are only starting to articulate ideas but also address the related issues.*

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