Conclusion

There is no doubt that Gordimer’s relation to the country of South Africa becomes obvious in her novels. The present thesis throws ample light on her political ideology and re-establishes reputation into the black consciousness. This probing study of her novels reveals her confirmatory stance regardless of the violence prevalent in the society of South Africa. There is a continual interaction between the public and the private life of her characters. This interaction affects the characters and drives them to trespass the barriers which apartheid had created in their lives.

Private and public situations are permanent features of Gordimer’s fiction. Her novels bring out the pitiable experience of race right from childhood and also highlight interracial relationships to political activism in her character’s lives as mentioned in her narratives. She allows her characters to experience life that subsists across the racial divide. The social, political, cultural, and economic impact on her characters is projected in a number of ways in her fiction. Her characters are struggling between physical and mental blockade as demonstrated in her novels. In her later fiction, the construction of restrained state in the lives of her characters defines their commitment towards the struggle against apartheid.

Gordimer gives an archetypal portrayal of the enriched cultural background of South Africa. In Gordimer’s fictional narratives, the action becomes visible with the protagonist’s experience of a set of events, which pinches his or her conscience. This mental survey brings a greater awareness in the lives of her characters. Every character goes through a vigorous process that, in turn, introduces him with another standpoint of his life in South Africa. The novels allow her black characters to discover their marginal position in South African life. The tensions in the lives of her characters crop up because of the various conflicting issues of individual autonomy on the one hand and of the environmental influence on the other. The titles of her novels point out the functioning of a transitional world, which forms the action of Gordimer’s novels. There is an existing
relationship between the fictional world and the historical period in South Africa that is candid in Gordimer’s fiction. Her novels illustrate the social changes from the time of passive struggle against apartheid in the 1950s to the armed opposition and fight after 1960. Despite cultural diversities of the country of South Africa she focuses upon social and cultural dislocation that has led to the polarization of society into different races and classes in South Africa.

The novelist of national repute has shown a spark of rebellion in her fiction against the injustice prevalent in her society and even gone in opposition to the social obligation that interferes with her basic personality. The writer’s fiction has continuously faced the challenge of existence in South Africa. Gordimer’s fiction communicates the consciousness of her own era by narrating the history of South Africa in an orderly manner. Issues related to racism have always got special consideration in the fiction of Nadine Gordimer. Her fiction gives encouragement to the survival of indigenous culture. In South Africa, numerous social discrepancies and legally inflicted separation between the white and the black people created a rift during the apartheid era.

The main aim of this thesis is to study the political impact of apartheid on its white and black communities as it disturbed them and created a sense of trepidation. This affected their identity by enforcing different types of stern laws; it divided people into different races such as white, black, coloured, and Indian communities. The chapters analyze how Gordimer’s fiction creates an opening for these people to move beyond their constrained personality and explore a fresh outlook on their life in South Africa. The political action is an integral part of Gordimer’s fiction that has been analyzed minutely in this research work.

The novels of Gordimer show a hegemonic class compromise between the whites and the blacks, the rich and the poor. Her works take into consideration the hegemonic structure, which led to the evolution of human spirit as it came into sight and became united during the struggle years of South Africa. The class domination influenced the functioning of the capitalist economy in South Africa. Her characters wrestle between thought and action as they lead a suppressed life in a suffocated environment marked by
complex social knots. Gordimer’s writings come as a challenge to the political set up of her country. The classes and races in her novels share a complicated relationship where state stands as an instrument of class rule. In a hegemonic culture the bourgeois values became the ‘common sense’ values of all. Gordimer talks of a dualistic world, which exists in her novels where a minority bourgeois class exercises control over a majority proletariat class. In these class-rivalry-centered narratives we look at how life brings a change for all the characters involved as they struggle to gain a new order of power.

The main question of Gordimer’s fictional narratives is why class affiliation could not overcome the racial categorization. Also, her novels help in building up an understanding of class and race during and post apartheid period. However, there are social relations of assistance and harmonization among people of diverse sections of society in the novels of Nadine Gordimer. Various social conflicts have been used by Gordimer as her novel’s background. Her novels show that race or ethnicity is not a primeval condition but is generated by definite capitalist relations.

The preceding analysis tries to suggest that Nadine Gordimer is a novelist, who was sincerely involved in the South African affairs throughout her career as a novelist and addressed the various issues of her age. There is no denying the fact that Gordimer throughout her novels has given shape to her own private and public vision in an unexpected direction. Her work reflects her quest for a society free from apartheid. As a result, her everlasting works have strongly established her in the heart and soul of African literature. Her fiction evolves themes rudimentary to South African writing, carries an extensive model of meaning with savvy use of landscape, characters, and themes. Gordimer’s fiction includes a universal meaning of humanism. Gordimer has grown as a novelist, with every novel, her protagonists seem to brazen out their opponents and themselves with amplifying self-esteem and power. Each of her novels, as the previous chapters disclose, highlights the scar of racism, intermingling of public and private lives, the impact of the history, and the clout of the social environment over individual resolve. In every novel Gordimer has dexterously used her improved knowledge of the personal relation between the black and white encounters in the history of South Africa. Her
choice of characters, themes, and her life long interest in political history has enabled her novels to reach the heart of its readers.

Straight from the first novel as the study has exposed, Gordimer’s protagonists are touched by the racial disparity between the whites and the blacks. Her first protagonist is a female, an agent of the corrupt white aristocracy. In this novel Gordimer highlights the effect of racism, which touches Helen Shaw’s life as she becomes aware of the African society. She comes in contact with young blacks that steers her into murky relationship of emotion and reaction in a culture of disputation. The first chapter, The Lying Days, is about a young woman’s personal, sexual, and social advancement as it crashes with the political world. The splintering experience of the protagonist adds force to the themes of hegemony and misdemeanor. Gordimer’s first novel is autobiographical and relates to her own political development. Helen Shaw is shown in search of her place in a social world that is still shaping up. Gordimer has mainly focused on the dilapidation of the society, by hinting at the relation between the white and the black people and the subjugation of the latter.

In the second chapter, Occasion for Loving, Gordimer focuses on a family, the Stilwells, and their relationship with another couple irrespective of the colour of the skin. She scrutinizes the white South African society through a liberal lens, which eventually breaks down while fighting the racial politics. The novel underlines the interracial love affair between Ann Davis and Gideon Shibalo that at last becomes the target of unfounded hatred, intolerance, and violence. Finally, without any warning, Ann departs from the country with her husband Boaz, leaving Gideon heart-broken and helpless. Jessie Stilwell’s sympathy with Gideon proves that there are a few whites that are compassionate towards their fellow blacks. This work of fiction display Gordimer’s broad outlook of a whole society, parading how social and racial taboos can affect an individual.

Gordimer’s third novel, A Guest of Honour, is again a novel on political issue. The novel opens in an illusionary country, which is celebrating its independence from the white rule. Space and time play an imperative role in the novel. The main protagonist,
James Bray, is an English colonial administrator who was forced to leave the country for supporting the Black Nationalist leader’s struggle for freedom. James is intensely involved in coercing politics, joins his old friends, Mweta and Shinza. The novel also throws light on how James is parted from his wife Olivia without any rancor once they are geographically separated. The turning point comes when Bray is venomously killed in a state of confusion. This fiction attempts to explore general African issues like black African camaraderie and leadership - examined through the row of Mweta and his political colleague, Edward Shinza. There are traces of schmaltzy lyricism that is exceptional in Gordimer’s work. The combination of love and politics is evident in her fiction. Also, the landscape is presented in a magnificent and deserted manner.

The fourth novel, *A Sport of Nature*, represents Hillela as a revolutionary tenet hard-pressed to its edge; in this way becomes an essence of power that is envisaged upon bodily characteristics. The protagonist is seen violating social norms, and testing with intense mental and physical states. The most notable connection is, however, the rebellious impulse. Like other novels of Gordimer, this novel also focuses on the political facet of the personal life. Hillela’s political career begins after the assassination of her black husband, Whaila. She actively participates in the anti-apartheid struggle and later marries the general, soon to be president of South Africa. Hillela comes as an exception in white South African society. Like other heroines, she is also in expedition for freedom and self-knowledge. The novel talks of race relation, the ordeal of isolation and desolation, the legacy of guilt and the power of fear. In this novel, a kind of heroine is presented. Gordimer has asserted the possibility of human freedom by bestowing Hillela with a space to rise above the humiliation and erase the racial distinction.

Gordimer’s last novel, *None to Accompany Me*, is both estimation and a culmination because it is not only an absolute novel in terms of chronology but is close to the development of writer’s own life. Vera Stark, the protagonist is a lawyer fighting for blacks in an effort to recover their land. The period of time during which the novel is set coincides almost closely with the novelist’s own life. There is an abundant use of flashbacks that give the fiction an incredibly rich and dense structure. Vera is entangled in a relationship with her partner and family. Her country is undergoing a transformation,
which was impatiently anticipated. In this novel, Gordimer broods over politics and recreates it by way of individual impression of it. Vera like other characters of Gordimer’s novels understands properly the anguish and misery of South African blacks that are seen as mere disposable objects to be used for the profit of the tormenter. The personal transition of the protagonist is reverberated in the political transition that is the backdrop of the novel. This novel is quite different from Gordimer’s earlier works. Another family in the novel returns to South Africa from exile. Didymus Maqoma was an active member of ANC and his wife now rises to a prominent position in the administration.

Gordimer’s characters are people who undergo renovation, so they are not correlated with the procedure of branding identities, which is pertinent in the context of South Africa because people are identified as white, black, coloured, and Indian. Her novels cultivate a fresh perspective. It helps in building a strong relationship between fiction and theory that works affectively in Gordimer’s narratives. She knows that the twentieth century’s most notorious and protract oppression is only the racist concept of apartheid. The political climate is excruciatingly cruel and agonizing. She has exposed the intrinsic servitude of the blacks that has infiltrated deep into their conscious. The awareness of the racial oppression at a personal and public level, promotes a deep-seated redistribution of the black identity. Through her fiction, Gordimer attempts to bring a moment of change. The history of her nation shows a natural path of advancing culture. The characters in her novels educate the reader about the change in the nation, though they are not didactic in nature. An assortment of political and philosophical voices in her fiction traces the writer’s pursuit for identity and place in her own country. She questions the shape and composition of the society in a newly independent South Africa.

Gordimer foresees a future for her nation based on cultural harmony. According to her, concord between different cultures helps in attaining national liberation easily. The entire range of Gordimer’s narratives are pictures of South African society. She interprets the social reality of her country in these pictures. Therefore, it could be said that Gordimer’s political ideology is reflected in her social realism. Being a subsidiary part in the society, her inspection had the precision that was unfeasible for those
forthrightly engrossed in the political struggle. This lucidity facilitated her to envisage a South Africa that was neither a clean battle to white dominance nor a hegemonic notion of national integrity. Gordimer recommends the unity of all cultures and races that have been a part of the South African history. Ultimately, through the exploration of this multifaceted society, she tries to search for her own identity.

In a society with cultural diversity, Gordimer makes an effort to create an atmosphere of mutual forbearance. Her marginal position unfetters her soul from the contamination of the black experience, but it allows her to weigh upon the entire issue with open-mindedness. The novels exhibit a whole range of characters both black and white whose lives are near to moral way of thinking, as they could not have performed any better in that given situation. Gordimer’s novels are fine and discreet, that the readers have complete freedom to choose the message and enjoy the creative delight. Her social awareness permeates through the voice in the fiction. Her political purpose is to challenge the social evils by attaining a revolutionary character. Her narratives do not compromise on truth to hide the shortcomings of the people on her side. She remains aloof from all the characters and focuses only on total reality.

Gordimer has coalesced in her literature, the originality and the social responsibility of her scruple. Her work is a premeditated effort to create an opening for an extensive understanding of apartheid in South Africa. She endeavors to enlarge the limits of fiction both subjectively and methodologically. The present thesis concludes that Gordimer’s writings are infused with her political ideology, which strives to provide an equal chance for the blacks and the whites as well. Her uncompromising nature to fabricate the society as equal becomes the validation of her own political conviction. Nadine Gordimer smacks an exceptional equilibrium between the worlds of reality and fiction.