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dents of the Law are connected to law field and they are up to date of the various rule and regulations and acts as well as the consumer rights. The students of the Art are least aware than both groups, because they are either not taught the consumer rights or they don't update the knowledge.

#### RESULTS:-

On the basis of this study the result is that, the students of commerce faculty are more aware about consumer rights than the students of Art and Law faculty. The students of the law and Art faculty are lesser aware than the students of Commerce. So the Consumer Rights should be included in the syllabus of Art group.

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## Cross-Racial Relationship in Nadine Gordimer's My Son's Story

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Nadine Gordimer as a white liberal preaches for the harmony in Africa. She assumes that African writing in its modern sense began in the 18<sup>th</sup> century and developed inevitably as a protest literature. The primary impetus was derived from the dehumanizing institutions of slavery. Whether he is African or American by place of birth, the black writer, by the condition of his existence, has been made intensely aware of his white civilization which, whatever its virtues nevertheless does impose its domination on the black mind and body. This domination may be of the openly aggressive sort, such as the jailing of black leaders or the socio-economic imprisonment of black people in ghettos, or it may be of the covert sort whereby values accepted by whites are invoked by them in opposition to important black values.

Even at its most militant, black South African writing is basically liberal in lamenting the loss of an integrated multiracial society. In South Africa the socio-political life presents the kind of challenge that produces writers. (The Black Mind :A History of African Literature)

The white liberals of South Africa who are internationally known are Jack Cope, Dan Jacobson, Olive Schreiner, Doris Lessing and Nadine Gordimer. When these writers refer to black protagonist, they do so as outsiders with an even more limited knowledge of the native's everyday experience than the black writers have. But the black writers are always between "The



fear of expression and the need to give expression." (Writers in South Africa)

Nadine Gordimer as a native-born South African, elected to stay in a country ruled by a single political party, whose policies shattered all her beliefs and feelings, and she experienced the consequences of that choice. A lifelong interest in politics led Gordimer through modifications of an essentially liberal and leftist position. When the Black consciousness movement rejected the involvement of whites, she registered her reaction in the essay "Where Do Whites Fit In?" while she always publically denied any political ideology, she today describes herself as "Socialist" in outlook.

Nadine Gordimer's apartheid has been her main subject throughout her career. She explored not merely its and dehumanizing effects on blacks, but also the cost of that cruelty and dehumanizing for the whites was superficially benefited from it by law. She also examined the negative effects of apartheid even on those who supposed it, such as white liberals, who dedicated themselves for the cause of blacks, the white revolutionaries, who gave their lives to this mission. Apartheid has provided so much material for her fiction that cross-racial relationship became main theme of most of the stories. While Gordimer has brilliantly mastered the sort story, her novels, given the greater scope of the novel form, stand out for their exploration of life in South Africa in particular and newly emerging African nation in general. Her first three novels and her early short stories document the inception and early years of apartheid. The works explore the insidious effects of an ideology grounded exclusively in skin colour and demonstrate its impact on all South Africans. In these texts we experience the traditional relationship between Shakespeare's Prospero and Caliban of the drama *The Tempest* I the acceptance within the European world and the native African margin.

As a white liberal, Gordimer has always

found herself an outsider in her own country. In her *The Late Bourgeois* which had been banned in South Africa and got Noble Prize in 1991, she has attacked apartheid. Gordimer knows that any form of slavery degrades oppressor as well as the oppressed. She says that, "It would be uncritical to study the works of African's and non-Africans without reference to each other and neither group has a monopoly on the truth" ( *New Approaches to African Literature*. P-37 )

Her white characters in her fiction, are questing for their individual identity and their western-European selves as well. They are not lucky enough to found gain and glory in Africa; but graves. They all are taking a self-preservative flight into exile, isolation and alienation. Her Booker Prize winner novel *The Conservationist* is about the longing of Mehring, whom "no one'll remember where she is buried." (*The Conservationist*- P-177)

She shifts her focus from dilemma of whites in South Africa to the experiences of the coloured South Africans and their cross-racial relationship in *My Son's Story*. In the novel, Will recounts how his adulterous father, Sonny, betrays both his family and the resistance movement when he has an extramarital affair with Hannah Plowman, a white activist. Will's accidental discovery of the affair draws him both into his father's deceit and into the limited but safe harbor of storytelling. However, Will is also loyal to Aila, his mother and Sonny's wife; he also gradually assumes the central position in the family as they become increasingly involved in the resistance movement independently of Sonny. Worse yet, Sonny has lost touch with the family so greatly that state is able to destroy the unit before he realizes that they are at risk. In addition, he loses Hannah when she accepts United Nation's position outside South Africa. Sonny's isolation and marginalization is significant. His ultimate condition speaks to the utter suffering of the black community. Sonny's early orientation towards colonialism, his initial de-



tachment from the anti-apartheid movement, his liaison with Hannah and his increasing loyalty to her at the expense of his family and the resistance indicate the conflict and dilemma of cross-racial relationship in *My Sons Story*. However, the need for personal and political commitment of the idea of the healthy and unified state is also, a hidden message of the novel.

Nadine Gordimer in her novel *My Sons Story*, the narrator is not established as a black but as a member of the 'Coloured' community, which occupies a kind of 'middle condition' between those of the black and the whites. This symbolizes the split situation of Nadine Gordimer herself. She is by race and upbringing white, by conviction of the black cause. To Will, her character, it offers the possibility for maximum contemplation. He is in a position to experience both the false sense of superiority of the whites and the outcast sense of being black, but also to regard both black and whites as 'other'. It also stands for the divided vision of South Africa in general.

*My Sons Story*, the novel depicts the active involvement of 'coloured community' in the freedom movement. The father Sonny is a liberation leader who became involved with the woman, a human rights worker, when in prison. The affair continues, causing suppressed tension among all members of Sonny's family. The son, Will, is struggling to reach sexual maturity, is filled with bitterness against his father. Will's sister, Baby takes drugs, attempts suicide, then finally leaves home to join the armed struggle. Surprisingly, when the security police at last raid the family home, it emerges that even Sonny's wife Aila, the shy and submissive woman has become freedom fighter.

Until blacks and whites stand on the same level, healthy cross-racial relationship is impossible. Nadine Gordimer makes continuous efforts in this novel to touch the white people's conscience. She gives hints in the novel that in the liberated South Africa both black and white could live in harmony. The end of racism would be the outcome of this struggle and the equality in practice. And amazingly we see colonial

masters withdraw to Europe and the whites of South Africa gracefully accepted a democratic setup of the country. Prediction of Nadine Gordimer of racial harmony seems come true. The novel is not entirely without its moments of tension, of heightened emotion, of insight into the complexity of human condition, but it is perhaps appropriate for Gordimer to contemplate for a society having divided vision but at any cost unified and harmonious in relations.

Nadine Gordimer leads the story to the event of the burning down of Sonny's family home, can also be seen in this light. The temporary home of the native, which features prominently in several well-known post colonial novels, serves both a symbol of insecurity and displacement, and as a sign of a personal integrity and comparative well being which is both contrasted with public degradation and to some extent infected by it. In *My Son's Story* the conflagration has a complex significance as well as being an act of white racism it serves as punishment of Sonny for his misdeeds. It also stands for the earlier break-up of the family.

Of course the old rhetoric took the opportunity. We can't be burned out, he said, we are that bird, you know, it's called the phoenix, that always rises again from the ashes. Prison won't keep us out. Petrol bomb won't get rid of us. (*My Son's Story*- P.276 )

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