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Title of Thesis: A Study of Nadine Gordimer's Post-Apartheid Writings

ABSTRACT

This research examines Nadine Gordimer's post-apartheid works in the light of her artistic capability, expression and innovation. Gordimer has, throughout her writing, managed to acquire a certain freedom from public conformity for political interpretations and morals but her artistic capability, expression and innovation were overshadowed by her political activism reflected in her apartheid fiction. This study of Gordimer's post-apartheid fiction reveals a gradual shift in thematic preoccupations where the author sidelines the socio-political concerns to study psychological, existential, environmental and postmodernist concerns. The present research places Gordimer's post-apartheid fiction within the perspective of interactions between art and society where the author creates her own style of creative ingenuity and integrity.

Gordimer's concerns as a post-apartheid writer digress in order to be more passionate, creative and committed to record the dilemma of the individual whose personal and public being is in a state of transition in the newly liberated nation. I have traced major developments and issues through textual references in Gordimer's post-apartheid writings in five chapters. The five chapters chronologically explore Gordimer's liberation from the status of an activist author and her subsequent arrival in the post-

apartheid era. The first chapter is an introduction to the political and literary developments in South Africa during apartheid. The second chapter introduces the aesthetics of literature as has been expressed by philosophers and scholars the world over and its interactions with culture. The third chapter examines Gordimer's works composed in the interregnum: *Jump and Other Stories* (1991), *None to Accompany Me* (1994) and in the subsequent post-apartheid state: *The House Gun* (1998). The fourth chapter focuses on Gordimer's works in the new millennium: *The Pickup* (2001) and *Get A Life* (2005) and the literary possibilities that they offer. The last chapter focuses on the story collections: *Loot and other Stories* (2003) and *Beethoven was one-sixteenth black* (2007). In the end the conclusion integrates the different findings made in the body of the thesis and brings the study to a close with coherent assertion concerning its declared scope and objective.