

**RESEARCH ARTICLE****A STUDY ON THE NATIVES' STRUGGLE AGAINST SEXUAL EXPLOITATION AND GUN CULTURE IN NADINE GORDIMER'S *THE HOUSE GUN*****D.Gururaj<sup>1</sup>**

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**Abstract:**

The imperialistic attitude of colonization damaged the social relationship in almost many countries. Their domination in South Africa created several socio-cultural issues among the people. Because the South African were treated as their slaves, though Black people faced innumerable atrocities rendered by the Whites, they could not digest sexual harassment and injustice done to them. The sexual exploitation created mental agony and psychological effects. Therefore, the post-colonial period and their inhuman activities compelled some African writers to give a voice against those violent incidents through their influential writings. In this context, Nadine Gordimer's writings reflected the issues like social discrimination, injustice, and the apartheid system. However, this paper traces Nadine Gordimer's sexual harassment and injustice against Blacks through her novel *The House Guns*.

**Keywords:** Imperialism, Slavery, Atrocities, Sexual Harassment, Exploitation, Discrimination

Nadine Gordimer, in her novel *The House Gun*, illustrates the youth relationship and sexual exploitation and orientation. The Lindgards in this novel are incredibly distressed by their son's attitude on sexual orientation and cultural beliefs. They feel terrible that whatever is believed to be the truth is untrue. *The House Gun* vividly portrays the transformation in the value of society in the South African system. The parents are distressed by what they hear of their son. For instance, Duncan is observed to be a well-educated architectural engineer who is interested in bisexual. Bisexual and homosexual attitudes are considered to be the postmodern cultural blooming in apartheid South Africa. The psychological bisexual affair of, Duncan separates him from his parents. Finally, his moral beliefs provoke him to become accused.

The story narrates that Duncan and his homosexual friends live with integrity despite having different origins. It is noted, "They both belong to a different country, but they live in harmony and

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unity. This shows the country's integrity towards the strength, adopting other cultures" (Diallo 8). The author shows her patriotism in this chapter. The integrity of the murder case is about the bisexual behavior of Duncan that causes problems among friends. Their transformation of Duncan makes his parents search for his past to diagnose his childhood and the sexual activity of their son. This makes them understand Duncan's violation of morals and integrity.

And then, the activity of killing a man for bisexual reasons is shameful and makes the parents blame each other for Duncan's activity. Both parents are bewildered by the cultural activity they took for granted, reflected on their son. Therefore, the country is considered multicultural in the world, having a segregated society: the divided societies and the violence cause the psychological transformation of the youth. The author highlights the primary position to form new registration, pregnancy, to narrate the new change in society, and to build a strong interpersonal relationship. Harald explains to Claudia that prayer alone is the only solution to one's problems. The new conception of religion in the narration shows the importance of religion to the White even in the post-apartheid period, as it is considered valid in the period. Moreover, it is also practiced to find solutions for the problems and issues in the heightened society with the new conception of religion in times of trouble. Though religious activities are highlighted as failures in more traditional families, the sorrows undergone are essential in the apartheid, as per the narration.

In *The House Gun*, the author calls for the racial discriminators not to show religious differences as the author expresses the intercultural and interpersonal relationships. The story also illustrates many intercultural activities, including a multi-layered text consisting of different stages of the explanation. In the novel, *The House Gun*, the Gun is portrayed as a racial discriminator and protective equipment. The Gun is a self-protective weapon for protecting oneself from racial discrimination and facing violence in a divided socio-economic culture. So, racial discrimination prevails even in the gun control law system. In addition, the story has repetitive phrases and the line continuity in the story nightmare interracial vulnerability. However, the Black has limited access to gun usage and are not even allowed to enter school. The transition in Gordimer's writing is predicted in the novel. In this way, South Africa follows the segregation system in the society where the apartheid effects have increased, and they undergo psychological trauma.

As per the political system, the national party of the South African government instituted the system known as the apartheid (also known as apartness), meaning the divided society of the White and the non-White. Apartheid is not only separated by race but also by colored Asians and Black. However, the most privileged group in the apartheid society is the Whites. The novel also depicts the Black lawyer who is handling the case from the apartheid society. The Black were not offered agricultural places, schools, and hospitals, and all employment was closed for the Black in the South African apartheid era.

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Hence, *The House Gun* talks about the transition in the government of the modern apartheid culture. The story is narrated differently, where Gordimer pictures the investigation follow-up differently without any punctuation marks. The parents are not heroes but fully benefited ones in the society, and they are well privileged. While they go on and on to investigate how their son indulged in this activity, they are also ashamed to face the privileged divided society having denials at various levels. Due to their son's activity as a murderer, the parents have to move out of the place and be in a different zone with a different race. However, the Black lawyer handles Duncan's case from a different zone. The critical aspect of being a Black is that he has to believe he is the best. The lawyer also proves to the privileged that he is the best in his profession. The lawyer has engaged the White parents the night in his mansion to prove the best of his professional experience. The White has adapted to the middle-class society, and they also enjoy the middle-class stay that night. This shows the transition of the Whites adopting the Black society. In the past, the Whites were successful lawyers in the apartheid, but the Blacks were not, so they doubted whether he would succeed in their son's case. The author creates a beautiful middle-class adventure because of the swinging characters over racial barriers.

This novel also explains that the White controls the Gun because of the violence in the segregated society; the people use them for protection. The story of a small quantity of guilt was felt over the Gun. The gun control culture has to be blamed, as its usage is taken for granted. The parent feels guilty because they kept the Gun inside the house, thinking their son would never indulge in this type of activity.

Meanwhile, the White privileged parents feel guilty for their son's taken-for-granted character over sex, Gun, and interrelationship. Their son's attitude has made him a murderer for his loving girl, and now there are no chances of saving Duncan. The story is fully designed to happen in the courtroom where the case is enquired about and investigated with the accused. The apartheid system has affected the lives of all Black children in South Africa. The consequences of the divided society have resulted in the psychological disorders children feel (Hickson 67). The punishment 'sentence' to the homosexual and the illegal sexual accuse comes to force on the act of *The House Gun* by Nadine Gordimer. She portrays Lindgard's son, who murders his friend as he is in love with his girlfriend, Natalie. Duncan does this to protect his girlfriend from a gay lover.

Duncan does not deny that he murdered Carl Jespersen of the controversy in love with Duncan's girlfriend.

The author narrates the injustice towards the murder, and the murder is the beginning of the story. As evidence, the sofa on which Carl died is unused, and there is no change in the surroundings. The story starts with Harald and Claudia sitting and watching the TV program where the news of Duncan's arrest is telecast. Barrister Hamilton in the court seems shaken on a large scale when he

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roughs Natalie in the court because, in the apartheid, the Black man is not bold enough to talk to White women in an unrespectable way, but this Black man is bold enough to do so. For example, Motsamai is a culturally whole race born of grandparents of a different race in the past. He has a history of his ancestor who could speak a known language.

Therefore, the case narrates that the dead man has no morals for living, and the sex was drinking water for him. "The controversies arise because Jespersen changes from homo to heterosexual with Duncan's girlfriend, Natalie. Carl's lover David does not talk about the play, but Khulu, a gay friend of Duncan, has been included in the play" (Hickson 9). Khulu helps Duncan's parents when they are confused about their son's brutal murder—the Black gay scenes in the court with the necklace and all such ornaments worn by the gay. David is portrayed as a positive character in the story that has no remark of any sexual complaint in the story of *The House Gun*. However, Khulu authentically judges the White. They were reluctant to accept Natalie, who was pregnant, stating the baby might be Duncan or Carl Jespersen. The second thought on the judgment has to be given to cultural ignorance. Motsamai also analyzed the ignorance of the parents toward Natalie's baby (Jones 1).

Harald and Claudia are different from those who would accept the happenings. They can even protest and march along with the opposition. *The House Gun* is about sympathizing humans, where the author narrates about humanity prevailing in post-apartheid South Africa and the people in the country are so pathetic. The author is a protagonist in the apartheid period (Jones 2).

The Gun in the passage of the house is the story's highlight, where the author links this Gun with the political vision of the country. The Lindgard often visits the Black lawyer's house as he is handling the case of the Whites' son. The visit and the relationship of the Whites show the country's integrity and the freedom of the Black lawyer to do his job, which is a transition in the cultural activity of the protagonist apart from apartheid.

*The House Gun* is not a thriller fiction story. Instead, it shows the authority of a Black lawyer towards the White parents who rely on the Black lawyer for their son's case to be solved. The Black smoothly handles a case saying they might be a defense not to kill, and it might also be considered a defense to give a threat for self-protection. It is also a social transformation story that deals with meditation, with a rational and psychological character narrating it. Further, it portrays racial and sex scenes where the apartheid has more advanced issues. First, the White parents hesitate to take the Black lawyer as their defense lawyer because he is Black. The author is the protagonist against White dominance over Black society. *The House Gun* is a transitional story based on the Black holding authority over the White. The Black lawyer Motsamai handles the case of the White parents' son, a killer of the privileged society.

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The case is explained in *The House Gun*, where the White fears the black lawyer. However, the Black pleads to get justice for the crime. The house is a transition like Black having authority over the White as they rely on the justice of the Black lawyer who took up the case. The primary issue is that Duncan, the murderer, has committed a crime. Crime is transgression, violence, and opposing human relationships based on mental, moral, and social law. Motsamai, in his argument, says that Duncan is not that violent. When he sees him, he observes a lot of Christian and religious humanity in him. Duncan is not that violent, he states again. He also defines criminal responsibility as "to have the criminal capacity to perform an act, when he can appreciate the wrongfulness of the act at the time of committing it" (65). Motsamai says that Duncan cannot be concluded as an abnormal man just by a single incident. The murder happens because of a general cause of the love he has for his girlfriend, Natalie. The violence would not have occurred if Duncan's girlfriend did not stick to Carl Jespersen. Duncan kills Carl and is going to bear the punishment. Crime can be debated in the court of law; several crimes are grave and brutal but remain unnoticed, causing an impact on the environment.

Therefore, the novel depicts moral values and betrays the offense. The parents of Duncan believe that their son would not have done such a criminal offense, but Natalie Says about Duncan.

In the above passage, Natalie, Duncan's girlfriend, explains that Duncan's father is a pure Christian, and he confesses to wrongdoing. Duncan's mother is a rebel who knows the happenings in the country. The author also portrays a double standard behavior in the story where Duncan chooses a Black lawyer to argue his case. Claudia and Harald understand Duncan can get a racial concession if the judge is Black. They also wonder whether their son has been noted for expenses also. The Lindgard considers themselves to be non-racist by accepting the Black lawyer. According to them, if a person is different from them in religion, color, and morality, he is considered inferior. Initially, they do not believe that Duncan has committed the crime. Another Duncan would have committed it. The lawyer, Motsamai, suggests superior racism and compliance. The narrator explains that Motsamai has specific authority over the White community by handling this case even though he is inferior with some attitude. In this way, the sexuality, age, and parental status of the contributors enhance the value of the essay as a whole. The occupations span merchant, sailor, miner, electrician, trucker, machinist, and commercial fisher. Included are those who have completed union apprenticeship programs and entered a trade through informal means, those who are self-employed, and those who work in private and public sectors. Overall, the essays successfully speak to the goal of expanding women's choices to embrace White-collar and high-wage, skilled blue-collar careers—paving the way for sexual harassment and the experience of isolation in women's non-traditional occupations.

Many workers create occupational identities that may mediate divisions of gender and race. Moreover, what is terrible here is a murder, and the reader experiences its aftermath mainly through

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the muted reactions of a White, South African, middle-aged, middle-class couple, Claudia and Harald Lindgard, whose only son, 27-year-old Duncan, is the murderer. Lindgard's struggle to comprehend the chaotic passion leads Duncan to kill his friend. On one level, the novel is a courtroom drama where Hamilton Motsamai, the high-powered Black defense lawyer, dissects and reconstructs Duncan's life. However, this is a Gordimer's novel, and, as expected, its power lies in a deeper level of socio-political insight. As the Lindgards politely pass through the stages of grief-disbelief, anger, and eventual acceptance-they feel "a need to re-conceive, re-gestate the son." They scrutinize Duncan's childhood, attempting to understand how the violence has taken root. They ask what they did to make this terrible something happen, and the novel answers nothing. The passivity of the first sentence reflects the passivity of the Lindgards, who, during the old regime, "had not dared to act against the daily horrors of the time." Duncan's crime is part of the legacy of the violence of South African apartheid. In his brilliant closing argument, Motsamai says, "The climate of violence bears some serious responsibility for the act the accused committed, yes because of this climate, the Gun was there. The Gun was lying around in the living room, like a house cat on a table, like an ashtray." *The House Gun* is similar to Philip Roth's American Pastoral-tragedies of parents whose children murder climates of violence. Though stylistically and geographically miles apart, both masterful novelists create compelling portraits of unraveling middle-class lives.

In summary, the novelist Nadine Gordimer vividly portrays truth and reconciliation in *The House Gun*. He narrates the results of a divided society where the Gun becomes the self-protective weapon to fight against racial discrimination, sexual exploitation and injustice, and so on. Finally, he picturizes a social change among people who paved the way for a great social transformation.

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