**Abstract**

 J.M. Coetzee is the most celebrated South African novelist. He has engraved the feministic persona in a variety of dimensions. The emergence of postcolonial feminism is due to the direct repercussion of colonialism, imperialism, and primitivism. It can be regarded as an invasion into the intricacies of thoughts in the societal hegemonic set up. The term colonial feminism echoes the word equality in gender perspective. It follows a different conduit of diversity; true feminism finds a channel to cease the implication of sexism, racism and servitude in their totality. Coetzee’s prime novels, *In the Heart of the Country, Disgrace, Waiting for the Barbarians, Foe,*encompass the theme of women and femininity. The women characters in these novels are positioned differently being pertinent to the Apartheid era. In the former South African society the governance of patriarchy led to the pathetic plight of women. The portrayal of women characters in Coetzee’s novels visibly exhibit the dark side of masculinity where women are ill-fully taunted and marginalised. Magda in *In the Heart of the Country,* Lucy and Melanie in *Disgrace,*Barbarian girl in *Waiting for the Barbarians,*Susan Barton in *Foe* are the emblematic illustrations of indignity. In*Disgrace,* both Lucy and Melanie undergo a mental instability because of seduction, whereas the barbarian girl and Susan Barton suffer an identity crisis in *Waiting for the Barbarians*and*Foe*respectively.