

Chapter I



Chapter I

Introduction

South African literature is a complete expression of African culture, literary tradition, psychological aspects and conflicts in the African society caused by the colonial rule.

Africa, far from a homogenous community, has diverse people, cultures, geographical features and races and regional literatures tend to capture the peculiarities of this mosaic. The approach of examining minute aspects of society has proven to be effective in describing, illustrating and designating the graph of developments within the diversity of Africa. (Dugga 6)

African countries were exploited by the colonial rule for several years and after the revolutionary steps taken by the native people and the great leaders like Nelson Mandela they obtained freedom. The native people were made to live under the laws laid by the colonialists and they had to face psychological crisis such as loss of identity. As a result of colonisation the natives were forced to live as slaves in their own homeland. “In the colonial days African culture was adversely affected by the imperialist experience since everything was judged by western cultural standards and there was a tendency, in fact, to suppress those aspects of African culture which could not be reconciled with western culture” (Palmer 01).

Even though the colonisers dominated the social and political scenario they could not take away the native sensibility of the people. The colonisers misjudged the African people and failed to realize the latent skills of the colonised people. Hence, the African culture underwent gross neglect and was ruthlessly suppressed by colonial regime.

The introduction of European educational system benefitted the African people. It opened new panorama for development and provided scope for enlightenment. The western system of education increased the level of competence and awareness among the African people. The African people did not like the inhuman manner in which they were treated by the colonial powers.

During the years of resistance to apartheid, an alternative, revolutionary South Africa was represented – for we are here still firmly enclosed in the seam, in the crisis of self-representation- as a place of non-difference, a place of equality for all, despite race, class, or gender, and a place where difference is vigorously disavowed in favor of the one, seamlessly open society. (De Kock 283)

The colonial rule was bitter and hard so the native people fought with courage and determination, which in turn resulted in independence of the African countries. The native people were forced to stay in the rural reservations like homelands and camps where life was very difficult. Young men worked outside the reservations and they received low wages. African women suffered because of racial discrimination. Women were not allowed to get education. The rural settlements which they lived were controlled by white people who were in power. Hence in the camps and settlements women and children suffered from malnutrition and health problems due to poor sanitation. The native people were tortured and human rights were violated by the colonisers.

If the juridical practice of torture was abandoned precisely when our society began promulgating Human Rights, which were ideologically founded in the abstraction of man's natural being, it was not because of an

improvement in mores, which would be difficult to sustain given the historical perspective we have on nineteenth century social reality. (Lacan, Ecrits 113)

As a result the oppressed grew restless and strikes, boycotts, demonstrations became prominent. Many young people were beaten, arrested and even murdered. The African National Congress (ANC) was one of the groups to protest against apartheid. Their aim was to end the system of apartheid and to create a non-racial democracy. But the dry years of apartheid came to an end by the constant effort of Nelson Mandela who was imprisoned for twenty seven years. After his release he led the multi-party organization and became the first President of South Africa.

According to the Pass Laws Act of 1952, the South Africans above the age of sixteen must carry a pass book, known as dompas. The dompas was similar to a passport. It contained more pages and more extensive information than a normal passport. It contained the photograph, fingerprints, personal details of employment, permission from the government to live in a particular area of the country, qualification to work, or seek work in the area and employer's reports on workers performance and behavior. The government officials possessed the power to expel the worker from the area by giving negative endorsement in the pass book.

Forgetting to carry the dompas or misplacing it led to arrest and imprisonment. Each year over two lakh fifty thousand native people were arrested for technical offences under the pass laws. As a result, the dompas became the most important symbol of apartheid. "The African people in South Africa are oppressed as a group with a particular

colour. They suffer national oppression in common with thousands and millions of oppressed colonial peoples in other parts of the world” (Benson 31).

During the final years of apartheid era, there was a transition to democracy. The African writers captured the attention of the people in the other countries to the problems encountered by their people. “The Africans sorely need their modern revolution: profound and far-reaching in creative stimulus, unleashing fresh energies, opening new freedoms” (Davidson 317). The early fictional works were produced by the writers, who were settled in South Africa as immigrants. The colonial writers wrote many novels portraying the colonial people as heroes and the native South African people as servants.

In the early 1880’s, Rider Haggard wrote many stories based on his adventure in the African continent. Novels such as *King Solomon’s Mines* (1886), *Allan Quartermain* (1887) and *She* (1887) portray the life of colonial people. The point of view is that colonisers portrayed colonised people either as dangerous savages or as faithful servants.

Many African writers deviated from their ethnic heritage and started to write in English. English language was employed to communicate with the native Africans. “The voice of Africa in the world of letters tries to emancipate Africa from its literary stereotype. To the insider and outsider, Africa is no longer a gloomy phenomenon, a dark continent and a fantasy world” (Khayoom 124). One of the best known English language novelists, Olive Schreiner wrote *The Story of an African Farm* (1883), which is the first South African novel. Schreiner’s experience as a governess in a farm house is the base of the story.

Most of the literary works by native South African writers emerged in the twentieth century. Thekiso Plaatje’s novel *Mhudi* (1930) gained great success and paved way for the other literary works. It is a tragic story about the military encounter on the

Tswana people. In 1940, there was a beginning of the flowering of literature by the native South African authors. Herman Charles Bosman, a South African writer of the 1940's is well known for his literary works. His collection of stories was published in 1947.

Among all the works, the most famous work is *Unto Dust* (1963).

Alan Paton captured the world's attention to the condition of native people in South Africa. The most famous novel of Paton is *Cry the Beloved Country* (1948). The novel made the western audience aware of the effects of racial discrimination on the native people. The novel explores the theme of corruption as well as compassion and also a humanist vision of South Africa's racial politics. "The émigré writers of South Africa, both in their novels and poems, paint the horrors of Apartheid in vivid phrases" (Sivaramakrishnan16).

In 1950's many native writers realistically portrayed the conditions of the lives of their people in a unique style. A platform for young writers was provided by The Drum magazine. It depicted the native culture for the first time. Writers like Peter Clarke, James Mathews, Richard Rive, Mphahlele, Can Themba, Arthur, Dyke Sentso, Alex La Guma and Maimance portrayed the changing picture of South Africa. "Decolonisation therefore involves a parallel process of the re-Africanization, or a discursive formulation wherein the artist, in a conscious act, is building or reconstructing an identity he was hitherto denied or deprived of. The very act of writing becomes a means of self- realization" (Pandurang 04).

Meanwhile South Africa's white writers created their works and spoke about the problems faced by the colonised people. "The South African books which appeared in the first twenty five years of the African Writers Series reflected the changing publishing

circumstances for writers in English in the country” (Currey 07). One of them is Nadine Gordimer, who was awarded the Nobel Prize for her contribution to literature in the year 1991. Her first short stories were published in the early 1950’s, which spoke about the sympathy of the white South Africans towards the situation of the native people, and also it brought to limelight the haunting picture of apartheid. In her novel *The Lying Days* (1953), Gordimer brings out the situation of a white woman in a small-town. Other novel, *A World of Strangers* (1958), shows the problems that occur between white and black people in Sophiatown. The novel *The Conservationist* (1974) won the Booker prize and portrays the Afrikaner’s hatred against the apartheid system. Gordimer’s most powerful novel, *July’s People* (1981), depicts the future of the final collapse of white supremacy. Her other works also explain the emergence of South Africa into a democracy.

Alex la Guma, African National Congress leader in his novel, *In the Fog of the Season’s End* (1972) brought out his views of South Africa’s oppressed community. His other novella, *A Walk in the Night* (1962) depicts the life to which slum people are exposed to. During 1960’s writers such as Andre Brink and Breyten Breytenbach emerged. Breytenbach, one of the renowned writers of South Africa came out with his work, *True Confessions of an Albino Terrorist* (1996), which narrates about the seven years experience, which he spent in a South African prison for having acted against the welfare of the state.

Andre Brink, a prolific novelist has published several novels in Afrikaans language during the 1960’s. His novel *A Dry White Season* (1982) depicts the death of a native activist and which causes chaos in an apartheid state. His novels were banned by the government. *Looking on Darkness* (1973) was the first novel to be banned. Bessie Head,

a woman writer wrote *When Rain Clouds Gather* (1968), *Maru* (1971), *A Question of Power* (1973) and *The Collector of Treasures* (1977). Her novels are based on the racial segregation and the suffering of the people in the apartheid country.

Few native writers also started to bring transformation in the society through their literary works. They depicted the effect and after math of colonialism in the literary works they produced. To conquer a country the colonialist adopted different strategies. They practiced violence to conquer the native people. Their motto was to divide and rule. Due to this the native people suffered psychologically. The colonized people employed violence on the oppressors which ultimately made the white people to flee from the country. After the end of the colonial rule the traces left by the colonisers stayed in the minds of the colonised people.

Post-colonial era commences immediately after the end of colonialism. The literary works produced in this age were based on the post-colonial ideologies. Literature during this period mainly deals with the economic and cultural exploitation of the native people by the colonisers. Post-colonial literature also depicts the way in which culture has transformed during the colonial regimes. J.M.Coetzee pictures the critical period in a country where the power relations change from the colonizer to the colonized. In the post-colonial period the marginalized people got back their land and they are allowed to practice their own culture, follow their tradition and utilize their natural resources.

During colonial era literature highlighted the social, political and economic exploitation faced by the colonial people who were treated as subaltern. Post-colonial literature provides space for the colonized to speak for themselves. Famous theorists like

Edward Said, Homi K Bhabha, Gaytri Chakrovarty Spivak, Frantz Fanon have developed literary theories based on the conditions of colonialism and post-colonialism.

South Africa's most renowned white writer, J.M. Coetzee is widely known for his portrayal of his country both during and after apartheid. John Maxwell Coetzee was born in 1940, in Cape Town, Cape Province, Union of South Africa to the parents of Afrikaner descent. His parents were Zacharias and Vera Wehmeyer and they were of Dutch origin. Zacharias was brought up on a farm in Cape Town. J.M.Coetzee's parents migrated to South Africa and he was born in a colonised country. Even though they were white people they raised their voice against apartheid. Zacharias was dismissed from his job, for opposing the system of apartheid. His mother was a school teacher and her earnings were utilized to meet the demands of the family. Later, they migrated to their family farm where J.M.Coetzee spent his time in learning. J.M.Coetzee also developed a fondness to the farm, at the same time he poignantly understood the pain of marginalization.

J.M.Coetzee studied at St.Joseph's and went to the University of Cape Town, where he obtained B.A in English in 1960 and B.A in Mathematics in 1961. J.M.Coetzee went to England and worked as a Computer Programmer for IBM. In England, J.M.Coetzee worked on the novels of Ford Madox Ford and obtained his Master's Degree. In 1969, he obtained a PhD in Linguistics form the University of Texas at Austin in the United States. His dissertation was on the Stylistic Analysis of the works written by Samuel Beckett. Then, he started to teach English Literature first at the State University of New York at Buffalo and later, at the University of Cape Town.

J.M. Coetzee then developed a strong literary career. J.M.Coetzee began his writings during the post-colonial era. He has vividly described colonialism and

post-colonial situation in South Africa in his literary works. Marginalization, racial segregation, apartheid are implicitly described in his early and later novels. J.M.Coetzee has written twelve novels, seven Short fictions, four fictionalised autobiographies and eight non-fictions. J.M.Coetzee wrote his first novel *Dusklands* in 1974. Then, he published *In the Heart of the Country* in 1977 and *Waiting for the Barbarians* in 1980.

J.M.Coetzee published *The Life and Times of Michael K* in the year 1983 which brought him the first Booker prize. *Foe* was published in 1986. J.M.Coetzee also wrote *Age of Iron* (1990) and *Master of Petersburg* (1994). He then published *The Lives of Animals* in 1999. In *Disgrace* (1999), J.M.Coetzee speaks about the South African Professor who suffers from disgrace and loses his reputation. *Elizabeth Costello* (2003) brings out the cruelty done to the animals. *Diary of a Bad Year* was published in the year 2007 and *The Childhood of Jesus* was published in the year 2013.

Having been witness to apartheid, in which humanity was defined by one group, Coetzee's fiction often depicts the plight of the marginalized society by exposing human cruelty and insensitivity. With his style of writing, not only did he achieve commercial success with the reading public, he has also earned the respect of his fellow writers around the world. (Clark 03)

Most of J.M.Coetzee's novels are autobiographical. His fictionalised autobiographies include *Boyhood Scenes from Provincial Life II* (2002) and *Summertime* (2009). Some of his non-fictional works are: *White Writing: On the Culture of Letters in South Africa* (1988), *Giving Offence: Essays on Censorship* (1996), *Inner Workings: Literary Essays* (2007), *Here and Now: Letters* (2013) and *The Good Story: Exchanges on Truth, Fiction*

and Psychotherapy (2015). J.M.Coetzee has also published critical works from Dutch and Afrikaans. Two biographies of J.M.Coetzee titled *J.M.Coetzee: A life in Writing. Johannesburg and Cape Town* by J.C.Kannemeyer and *J.M.Coetzee and the Life of Writing: Face to Face with Time* are written by David Attwell. Along with his literary achievements, J.M.Coetzee also does service to the society through his teaching.

J.M.Coetzee was made as a Professor of General Literature and later, was promoted as the Distinguished Professor of Literature. He was also a visiting Professor at many Universities such as at the University of Chicago, Harvard, John Hopkins and Stanford. J.M.Coetzee retired in 2002, and he went to Adelaide, Australia, where he was conferred a honorary research fellowship at the University of Adelaide. At present the author lives as an Australian citizen. J.M.Coetzee married Philippa Jubber in the year 1963, while he was living in U.S.A. But unfortunately they divorced and they lost their son in a car accident.

J.M.Coetzee has received many awards throughout his career. The Irish Times International Fiction Prize in 1995 was given for the novel *The Master of Petersburg*. The Geoffrey Faber Memorial Prize and the James Tait Black Memorial Prize and was awarded to the novel *Waiting for the Barbarians*. J.M.Coetzee was also bestowed with the CNA Prize thrice. The Sunday Express book of the year was awarded to the novel *Age of Iron*. He has also won the Common Wealth Writer's Prize, the French Prix Femina Etranger Prize and the 1987 Jerusalem Prize. "The committed artist lives by his vision of order, of design, of pattern. The socially conscious writer does not set to work in a vacuum, but urges his society from what it is towards what it might be". (Cook 03)

J.M.Coetzee was the first author to receive the Booker Prize twice: first for *Life and Times of Michael K* in 1983 and for *Disgrace* in 1999. And he was shortlisted

for *Summertime* in 2009, *Elizabeth Costello* in 2003 and for *Slow Man* in 2005. In 2003, J.M.Coetzee received the Nobel Prize for Literature. The Order of Mapungubwe (gold class) was awarded to J.M.Coetzee by the South African Government on 27th September 2005. J.M.Coetzee was conferred with honorary doctorates from the University of Adelaide, The University of Natal, La Trobe University, The University of Technology, Sydney, The State University of New York at Buffalo, Rhodes University, The University of Oxford, and The University of Strathelyde.

Metaphorised in different novelistic narratives, South African democracy gets reflected and refracted. The two Nobel Laureates of the South African literary scene are Nadine Gordimer and J.M.Coetzee, who although belong to the same privileged racial stratum, approach their shared politico-historical context from different perspectives. Coetzee's stark distinction between rivalry and supplementary fiction best manifests the discrepancies between him and Gordimer. (Ai-Rubaiee 43)

While receiving the Jerusalem Prize in 1987, J.M.Coetzee spoke about the work of an art in South African society. He wanted the South African government to abandon its apartheid policy. When J.M.Coetzee moved to Australia, he had stated that the government's negligent attitude to apartheid has made him to migrate. But he states that he did not leave South Africa as he retains a strong emotional tie with that country. He was also attracted by the generous attitude of the people, and was impressed by the splendor of the Australian land. "Coetzee's close interest in linguistic detail is best illustrated in the chapter on various writer's attempts to catch the local idioms of South Africa in English and Afrikaans ... while the broader sweep of intellectual history is

traced in his study of the way in which European ideas of race have been adapted to the South African environment” (Green 394).

J.M.Coetzee grew up with strong anti-apartheid ideas. Because of his humanitarian zeal, he stands ahead of other writers. J.M.Coetzee developed a fondness towards South African people and his writings reflect the suffering faced by the native people due to colonialism. His writings are mostly influenced by European and American post-modernist writers.

J.M.Coetzee’s childhood experience of growing up in South Africa where racial prejudice was predominant has influenced his writing. In a unique manner he depicts the colonial oppression and through his characters he brings out the humiliation and pain experienced during the apartheid regime. His characters possess indomitable spirit and they are strong in their ambitions.

J.M.Coetzee sympathizes with the poor native people. He advocates justice for the injustice committed to them through his writings. J.M.Coetzee has stoically described the psychological trauma underwent by both white and native people during and after apartheid. J.M.Coetzee has travelled to many places right from his childhood. This diasporic experience and common features of diasporic writing such as search for identity, homelessness, and struggle for individuality and independence are expressed in his novels. J.M.Coetzee himself was a victim of racism and marginalization. He lived in United States of America and United Kingdom for many years. When he was rejected permanent residence in United States of America, he returned to South Africa. During his stay in United States of America and United Kingdom he started to write few works, but his literary career started in South Africa. After few years he migrated to Australia and joined as a Professor in a

University. J.M.Coetzee is physically detached from his motherland due to the continuous migration from his childhood but not psychologically.

When J.M.Coetzee returned to South Africa, apartheid was abolished but its impact was still vibrant. Post-apartheid socio-political situation is depicted in his novels like *In the Heart of the Country*, *Age of Iron*, and *Disgrace*. J.M.Coetzee has given equal importance to both native and white people in his novels. *Life and Times of Michael K*, *Dusklands* and *Waiting for the Barbarians* are the novels which focus on the aspects of colonialism.

J.M.Coetzee's novels find a major place in post-colonial literature. He is well known for his acute awareness of multi-layered social reality. He always speaks on behalf of the voiceless and oppressed multitude. Almost all his works, deeply examines the effects of racism and colonial oppression. Though he writes about South African social context the theme of humanism pervades his novels. His writings are widely acclaimed for exploring the effects on western imperialism on native culture.

Coetzee, born in 1940, is a highly trained linguist whose specialized scholarship, including early studies in maths and computer science, has shaped both his syntax and his overriding interest in language as phenomenon, as an endless but problematic resource, as a cultural barrier and as a site where privilege and power are deeply inscribed, especially in South Africa. (Clayton 154)

During colonialism the colonised people faced problems such as identity crisis, economic depression, separation of families, etc. After colonialism, the colonised people became dominant and they suppressed the colonisers. The white people became minority

and they were refused protection by the police. The attacks on minority white population became common in post-colonial South Africa. The violence with which they suppressed the native people became a tool for their own destruction. The trauma faced by the white minority people during post-colonial period and the trauma undergone by the native people during colonial era form the basic theme in J.M.Coetzee's novels. Many writers have dealt with this theme of apartheid, but J.M.Coetzee's novels stand apart because he depicts the aftermath of apartheid. J.M.Coetzee as a white man does not raise his voice for white people alone, he also brings out the trauma of the marginalized native people of South Africa. J.M.Coetzee also does not give solution to the problems that prevailed in South Africa; he leaves it to the readers to infer solutions to the problems highlighted by him.

Dusklands (1974) is the first novel by the author. This novel is a presentation of violence of the colonialists belonging to the western countries. The novel consists of two parts. The first one, deals with 'The Vietnam Project' and the second one, 'The Narrative of Jacobus Coetzee', deals with the hunting voyage into the interior part of South Africa.

The novel, *In the Heart of the Country* (1977) depicts the compound relationships between the coloniser and the colonised. The novel is set on a secluded farmhouse in South Africa and it is narrated through the perspective of a white spinster, Magda who takes care of her father. Magda narrates about her farm life and explains the psychological pain she underwent when her father takes an African mistress. This initiates vengeance, violence and disrupting her relationship with the farm workers. In an acutely depressed state she murders her father and seeks the help of her black foreman, Hendrik. Written in first person monologue, this novel reveals the psychological crisis of the protagonist.

Waiting for the Barbarians (1980), has won several awards and has brought laurels to the author. J.M.Coetzee has taken the title from “*Waiting for the Barbarians*” a poem written by the Constantine P.Cavafy. The novel describes the life of a magistrate. The magistrate lives a peaceful life and his existence in the town was disturbed by the arrival of the Third Bureau, led by Colonel Joll. The Colonel conducts an expedition to capture the barbarians. The atrocities committed by the Colonel and his men form a base for this novel.

Life and Times of Michael K (1983), is a story of hare lipped, gardener Michael K, who undertakes a journey from civil war torn country to his mother’s birth place, during the period of apartheid. Michael K suffers from the abnormality of a hare lip. Michael K’s role in the novel is highlighted by his appearance. His mother, police and Visagie’s grandson all treat him as a less important human being. But when his freedom is refused, Michael K flees from the society and seeks solace in the mountains.

Age of Iron (1990) is a novel, where J.M.Coetzee has depicted the social and political tragedy in a country confounded by violence and racial segregation. The title refers to the period of brutality and segregation. In *Age of Iron*, J.M.Coetzee depicts the cruelty with which the whites treated the native during apartheid. Mrs. Elizabeth Curren an aged old lady who is a cancer patient leads a lonely life. She gets attached to her native servant Florence. It was through them Elizabeth attains realization that native people’s demand for the respect and dignity should be granted. The author brings together the themes of aging, the importance of freedom and the condition of the white people with liberal stance in apartheid South Africa.

The Master of Petersburg (1994) depicts the life of Russian writer Fyodor Dostoyevsky. The novel is based on a chapter written by Dostoyevsky in his novel *Demons* (1872). This novel depicts the death of J.M.Coetzee's son at twenty three in a car accident. The protagonist tries to accept the death of his stepson Pavel. So, the novel contains an autobiographical element and it is a profound, intricate work relating to the life of Dostoyevsky.

The Lives of Animals (1997) is a collection of essays and fiction dealing with the question of animal rights. The main theme of the book is man's cruelty to animals and being oblivious to the cruelty they commit. Men misuse their right to exploit animals for food and habitat on the grounds that human beings are more intelligent and have more valuable lives. J.M.Coetzee criticizes animal cruelty. As a vegetarian, J.M.Coetzee protested against the modern animal husbandry industry. Not only *The Lives of Animals*, in his other novels like *Disgrace* and *Elizabeth Costello*, J.M.Coetzee has dealt with the evils of animal cruelty.

Disgrace (1999) offers a realistic picture of the brutality of South Africa and deals with the individual life of a Professor disgraced by the society structured by racial discrimination. David Lurie, a Professor loses his reputation due to his immoral act. He faces disgrace when he seduces his student Melanie, a native girl and then does nothing to protect himself from the consequences.

Slow Man (2005), depicts the story of a man who adapts to the situation after losing a leg in an accident. Paul Rayment, a middle-aged man loses his leg when his bicycle is hit by a careless young man. He feels secluded and withdraws to his flat, where he is cared by

nurses. But only Marigana, a care taker suits him, with whom Paul shares his European childhood. This novel brings out the relationship between the author and the characters.

Summertime (2009) is a fictionalized memoir by J.M.Coetzee. The novel takes place in the mid to late 1970's in Cape Town. Many similarities and some differences can be found between J.M.Coetzee and the protagonist of the novel John Coetzee. One major difference is that the John Coetzee in the novel is reported as dead. So, this novel can be called as fictionalized biography of J.M.Coetzee.

J.M.Coetzee's fiction represents a unique moment in contemporary literature where the postmodern and postcolonial meet within a specific milieu and finely drawn locale- the historically fractured and still divisive history of South Africa, set in the varied landscape of the Cape Province. Within this juncture, Coetzee's fictions announce their sympathy with European modernists and their affinities to post structuralism but restrain those features of post-modernity which lead inexorably to political suspension or ethical paralysis and find instead, with rigorous skepticism about authority and authenticity, a place from which to speak. (Colleran 578)

Using his native South Africa as a backdrop J.M.Coetzee explores the impact of oppressive societies upon the lives of their inhabitants. J.M.Coetzee's early novels portray the brutalities and racial discrimination that existed in South Africa during the apartheid regime. The basic tenet of his novels is the representation of the trauma of being oppressed and marginalized.

“Words will not speak and the silence freezes into the images of apartheid: identity cards, police frame-ups, prison mug-shots, the grainy press pictures of terrorists”

(Bhaba14). The Apartheid era commenced from 1948 to 1994, which was declared as an official policy of South Africa. During apartheid, the rights of natives were limited, and the white people dominated the native people. The colonisers were completely in charge of every aspect of governance of the country. The native people of South Africa were not considered to be the legal citizens of the country. They were ostracized from the mainstream society and were sent to separate schools and treated in separate hospitals. Even public services were segregated between whites and the natives.

Hence, the native people started to fight for their rights and also they wanted the country to obtain freedom. People started to indulge in strikes, protests and everywhere there was chaos and commotion. During that time emergency act was declared in South Africa. The South African government allowed the police to control the situation by firing and it also imposed curfews and the press was censored. The rebel groups were arrested and imprisoned. This state of emergency and civil war situation is depicted in J.M.Coetzee's novels.

The native people were not permitted to enter the locality of whites. If they happen to enter they had to face dire consequences. Later the native people took upper hand and became assertive. "Man is human only to the extent to which he tries to impose his existence on another man in order to be recognized by him. As long as he has not been effectively recognized by the other, that other will remain the theme of his actions" (Fanon, *Black Skin* 168-169). The native people remained passive to an extent. And when their freedom and dignity is tested they became aggressive and start attacking the whites. These issues of apartheid are brought out authentically in J.M.Coetzee's writings.

The colonial people like parasites exploited the resources available in South Africa. The colonized people were left with economic instability, psychological chaos, homelessness, separation of families, poor wages, degradation of moral values in the society, etc prevailed even after the colonial era. The natives were made to accept that they are inferior to the white population and they were also mocked for their physical appearance.

J.M.Coetzee opposes the inhumanity imposed by one race upon another race. In his early novels he describes the torture faced by the colonised people. In the later novels he depicts the subjugation of the colonisers who have become minority in the post-apartheid situation by the native people. The author wants equality among people. He strives to achieve universal brotherhood. According to him apartheid which emphasizes racial discrimination should be abolished. The characters in his novels like Michael K, The Magistrate and Lucy withstand the cruelty and remain strong in their principle. J.M.Coetzee's character possesses strong determination and the courage to overcome the difficulties. "It is from that tension—both psychic and political—that a strategy of subversion emerges. It is a mode of negation that seeks not to unveil the fullness of Man but to manipulate his representation. It is a form of power that is exercised at the very limits of identity and authority, in the mocking spirit of mask and image" (Fanon, Black Skin 34).

Due to the political changes in the society people suffered physically and psychologically. Many characters in the novels like Michael K, Magda, feel alienated from the society. The magistrate, barbarian girl, Mrs.Curren and Lucy suffer physically as well as psychologically. The colonisers exercise their power to change the political system that prevailed and traumatized the native people. They also changed the system of

education, culture, values, custom, etc. Colonised people accepted the changes for a certain period of time and later they started to revolt against the corrupt and oppressive system.

This dissertation depicts the theme of marginalization that prevailed during the colonial and post-colonial era in South Africa. J.M.Coetzee's plea for humanism gives a sense of universality to his writings. He insists that humanism and compassion should be the motto with which the people in power should govern a country. In South Africa political power is used as a weapon to oppress the marginalized. The wheel of fortune turns during the post-apartheid situation but violence overrules the socio-political scenario. The hierarchical power relation has been interchanged but violence and oppression continues. J.M.Coetzee brings to limelight the authentic political turmoil during colonial and post-colonial South African era. This dissertation titled "Representation of Marginalization in Select Novels of J.M.Coetzee" aims to bring out the marginalization and the suffering of the people by substantiating the theories of Edward Said, Jacques Lacan, Frantz Fanon, Althusser, Karl Marx and other critics.