

Chapter I

Introduction

South Africa, the famed resolute bastion was incalculably debilitated owing to the social and the political altercation which led to an extreme desolation and negative collision between the African political parties. The powerful South African nation was hideously shackled due to European and Dutch colonisation. The Western settlers exercised their influential control over the minor and vulnerable natives of South Africa. According to the authentic appellation of the Europeans, South Africa was regarded as the affluent colonial enterprise which laid a passage for suppression and exploitation. The distinct motive of the colonisers was to confiscate the fertile land of the natives and to incapacitate the strong political structure and also to ransack the abundant resources of the continent. They aimed at oppressing the natives to fulfill their inordinate desires. The settlers such as the Dutch, Europeans and Portuguese impinged into the continent primarily as merchants and later as missionaries. These westerners were highly sagacious that they contrived to utilise the rich natural resources of the African nation for their brawny and sturdy economical development.

The White colonisers possessed high intellectual capability as they decided to employ the meek South African natives as their subordinates and assigned trivial errands to them, moreover they were regarded as wretched menials. The natives led a secluded and desolate standard of living in their own motherland. South Africa was intensely and highly prone to the colonial clutches of the tyrannical colonisers. The political and the economical arena were also thoroughly devastated which later created an impact in the field of literature. The origin and the

history of South African literature comprise several kinds of ancient forms such as saga, fable, folktales and narratives. The myth encompassed the purity and the fidelity of the deity and the saga consisted of the verbal tradition which is abundant and enormous that enabled the writers to incorporate it in their works.

By tracing the past history of South African literature it is evidently perceived that it consists of numerous classifications beginning with the original tradition of English and Afrikaan, later this tradition widened and created a great influence on the recent literary works. In the ancient period, the South African literature was related to the western colonisation which was vastly associated to the literature which originated from old dominions. In the year 1820, British migrants settled in South Africa, where they began to express their recognisable new real voices as a reaction to the new milieu. The Dutch relocation predated the British colonisation for a few centuries where, the native Afrikaners failed to produce literary works as they diverge from the settlers in their religious policies and also in their lifestyle. For the past forty years, Afrikaan writings were flourishing which finally enabled to develop a kind of international aftermath.

The major influential South African languages Sotho and Zulu were the medium of publication where the sources of translation included the European languages. The Portuguese never intended to exploit or destroy the country when they began their expedition to Cape. Till the sixteenth century, the Portuguese reigned the country without any opponent but the arrival of Dutch and also their establishment of East India Company developed a disconcerted and flustered sensation among Portuguese as the Dutch regarded the East India Company as their major source of economy for their permanent survival. South African nations experienced a deplorable predicament owing to the arrival of despotic British. In 1795, the British conquered

the Cape. In the beginning, similarly like the Dutch, they never inclined to captivate the Cape. The British endeavoured to resolve the frontier conflict between the Boers and the Xhosa on the eastern margin. Five thousand middle class British immigrants arrived to the Cape and their existence in South Africa was divergent. The natives of South Africa were specifically English and Boers, the English descent carried out trade and made drastic transformations in politics, whereas the Boers were ill treated and confined only in farms that led to the outcome of Boer war in 1880. The Boers won the first war against British, but in the second Anglo-Boer war they were defeated and as an aftermath the British self-government was formed with a motive of refurbishing the country and declared English as the universal and official language that led to the rise of Apartheid literature.

The culmination of Apartheid impelled the South African writers to reiterate the political commotion and disorder and also its negative consequences on the South African natives. They also parodied racism that was widely spread and scrutinised the issues of restriction. The writers severely interrogated the process of resolution and reconstruction. Literature that focused on ensues of Apartheid enabled to structure the cultural distinctiveness and national integration. Both Apartheid and Post Apartheid literature prioritised the political predicament by endeavouring to examine the concurrence of writing the moral values. Apartheid literature explored the stringent laws and rules that were passed and followed in South Africa which affected the psychology of Black People. The prominent White and the Black writers of Apartheid literature chose only a realistic channel to picture the negative ensues of the Apartheid system which they condemned vehemently. Under the system of Apartheid a human was crudely tortured by another human.

The prominent White writers prioritised Apartheid political laws and policies and tinted the pathetic plight of Black South Africans. The writers depicted the factual and authentic scenario of South Africa by investigating the aftermath of the Apartheid system. In an affluent country like South Africa, Apartheid mercilessly insisted on the permanent segregation of both White and Black races. South African writers also highlighted the actual cause for the enforcement of Apartheid. The Dutch and Europeans were considered to be the first colonisers of South Africa thus they were stigmatised as settlers and the aborigines of South Africa as natives. When the settlers attempted to capture the nation they began to ill-treat the natives by considering them as menials and inferior race. Notable White writers Nadine Gordimer, Breyten Breytenbach, Alan Paton and Andre Brink sturdily damned the system of Apartheid. The epitomised novels of Alan Paton's *Cry the Beloved Country* and Nadine Gordimer's *July's People* expounded the racial distress of South Africa. Through these works it is proved that the writers possessed the moral and social attitude to project the malice committed by the superior group. They also introspected on the factual picturisation of the political turmoil of the South African society.

Nadine Gordimer is the preeminent South African novelist and also a successful anti-Apartheid activist. Being the daughter of Jewish parents, Gordimer extended her support to protest against Apartheid system in alliance with Nelson Mandela, the leader of African National Congress. In addition to this she morally and actively aided her mother to establish a special crèche for the protection of Black children. Gordimer was closely connected to the African National Congress which was considered to be an unlawful association. Her residence was the hiding fort for the ANC leaders to flee from imprisonment. She was determined to rebel against the system and policies of Apartheid through her works and a few of her novels were banned in

the 1980s. Despite these obstacles, she was awarded the Booker Prize for her novel *The Conservationist* (1974) and also was rewarded the Nobel Prize for literature in 1991.

Gordimer's astonishing novels extrapolate the turmoil of Apartheid and her choice of characters are of both inferior and superior races and her novels highlight the impending scheme where power relations play a pivotal role as a result of which the inferior race attain the supremacy over the influential race. *Burgher's Daughter* (1979) and *July's People* (1981) are typical examples of power play where the major Black protagonists hold the clout to rule over the Whites. The novel, *Burgher's Daughter* produced in the middle of 1970's, expounds that a team of White activists of Anti-Apartheid endeavour to dissolve the political party which enforced Apartheid. *July's People* is produced when an illusory civil war existed where the Blacks aggressively reversed the entire Apartheid system. The novel is the account of Smales, w the head of a broadminded White family who is coerced to take flight off from Johannesburg to the home land of July their loyal servant.

Conservationist (1974) was a combined winner of the Booker MC Connell Prize for fiction. When compared to the other novels of Gordimer, this novel comprises multifarious techniques and patterns. It signifies the major themes, politics and restoration as they are the essential elements to culminate Apartheid. By adhering to the strict political policy of South Africa, Mehring the protagonist ignores the corpse of his Black Labourer as the life of Black is not valued at all. *The Late Bourgeois World* (1966) explicates the life history of a White South African self-centered woman who is highly frustrated due to an unhappy married life, and the political stratagem follows as a consequence. The censorship board of South Africa barred this novel.

The Lying Days (1953) is the first novel of Gordimer which is partially autobiographical, as the major character hailing from an interior mining town in Africa corresponding to Gordimer's own childhood. *The House Gun* (1998) is Gordimer's second post-Apartheid novel which deals on the subject of the increasing offense cases in South Africa and the guns are stored in all the family and the inheritance of South African Apartheid and the couple's consideration about their son's advocate, who belongs to an inferior race. *A World of Strangers* (1958) emphasises on the classifications and restrictions which Apartheid and international enterprises develop within South African society. The novel spotlights on moderation in South Africa and in the intercontinental community. *The Pickup* (2001) was awarded the 2002 Commonwealth Writers' Prize as the most excellent Book of Africa. It reflects the concern of dislocation, hostility, and migration, discrimination and monetary influence, religious trust, and the capability of people to witness and admire across the division.

A Guest of Honour (1970) is an epitome of a political novel that investigates the problem of radical judgments in African States. *My Son's Story* (1990) elucidates the poignant story of a family broken by an illegitimate affair, political ensnarement and Apartheid policies. Sonny, an erudite school teacher, isolated by South African law as a Coloured person is gradually involved into the strong protest against the White anarchy. *Occasion For Living* (1963) spotlights an outlawed romantic affiliation between a woman in the affluent White privileged South Africa, and, an African performer Irving Malon during Apartheid. The Kenyon Review explains this disagreement as one of the fundamental themes which include adornment and political affairs and private admirations and public limitations as a conflict and shatter.

Andre Brink is the most distinguished South African novelist who possesses the special quality of producing the novels in both Afrikaans and English language. Brink's preliminary

works are chiefly concerned with Apartheid; his successive novels occupy the new choice of problems experienced by Blacks in a self-governing South Africa. *A Dry White Season* (1979) emphasises on the bereavement during the confinement of a man who is erroneously alleged of being a protester for Blacks. The novel defies Apartheid, picturing the conversion of a governing class, Afrikaner's resistance to the governing, White supremacist system. The novel was primarily proscribed in South Africa, although Brink published 3,000 copies in the location of a secretive press.

Brink's *An Act of Terror* (1991) focuses exclusively on the life story of Thomas Landman, an Afrikaner who is intensely fanatical by an anonymous anti- Apartheid resistant organisation insecurely based on the African National Congress. Landman is exceedingly concerned in a scheme to slay the state president of South Africa, but he and his co-conspirators mismanage the attempt and in a coerced position. *A Chain of Voices* (1982) is an ancient novel which gives an account of the roots of the Apartheid system during the early part of the nineteenth century. The novel's focal point is about a slave rebellion centered in the country north-east of Cape Town. The novel puts across a league of voices, in lieu of the entire diversity of social groups in South Africa.

An Instant in the Wind (1975) spotlights the liaison of a White woman and a Black slave. *Kirkus Reviews* explains the novel as the one opening with argument, whereas swiftly sliding into physical, cerebral discourse on love and humanity. In *Adamastor* (1993), Brink has entwisted the Adamastor tale from a twentieth century discernment. *Imaginings of Sand* (1996) is produced in South Africa during the first democratic elections. It illustrates the story of a White scholar who returns to South Africa to reunite with her grandmother after an assailant by Black youths on the old lady owing to which she remains bedridden. Before she dies, she desires to tell

Kristien the factual story of their Afrikaner family, a mission which grandmother and granddaughter find very imperative.

A Rumours of Rain (1978) is the significant novel of Brink as it is shortlisted for a Booker Prize and its major themes are subornment and salvation. After a dreadful cruelty that brings South African Apartheid to a culmination, Martin plans to revisit the family farm for a weekend. An affluent successful entrepreneur and Afrikaans Nationalist, he wishes to sell the property to the government on a contract both for beneficial and fraudulent motive. *The Rights of Desire (2000)*, *Devil's Valley (1998)*, *Looking On Darkness (1973)*, *The Blue Door (2006)* are the novels wherein Brink has evidently photographed the dismal state of Apartheid South Africa.

Alan Paton is regarded as one of the well – admired South African novelists. His viewpoint on the political situation of South Africa was sturdy and he halfheartedly felt coerced into politics. Nevertheless he was elected as leader of the party in 1955, succeeding Margaret Ballinger. He retained in the same position till the disbanding of the party in 1968 owing to a new legislation interdicting racial political parties. He has become a successful notable novelist through his work *Cry the Beloved Country (1948)* which is a communal remonstrance against the constitution of the society which actually gives rise to Apartheid. Paton endeavours to develop a dispassionate and ideal view of the dichotomy which necessitates. He portrays peculiar events that as Whites are attacked by native felony while Blacks endure agony from social unsteadiness and ethical issues owing to the collapse of the ancestral system. It expresses most of the issues related to South Africa such as the confiscating of the land set aside for the natives, the crumbling of the tribal community, native offense, and the voyage to urban areas.

Ah, But Your Land is Beautiful (1981) is a novel that has several plots which interchange one another, all evocative of the real-life occurrences endured by Alan Paton and his political

contemporaries in opposing the National Party rule in South Africa during the 1950s. In *Too Late the Phalarope* (1953), Paton explicates ethical values as highly important, that are, present within and also as essential factors that are forced by the peripheral forces, such as church and government. *Towards the Mountain* (1980) is the second version of Paton's biography where he has dealt with detestable spirit about his perspectives of Apartheid laws and policies. *Lost in the Stars* (1950) comprises a musical book and lyrics by Maxwell Anderson and music by Kurt Weill, corresponding to the novel *Cry, the Beloved Country* by Paton. The musical composed on Broadway in 1949; it was the composer's final work which was planned to be staged the subsequent year before his expiration. *The Land and the People of South Africa* (1955), *South Africa in Transition* (1966), *Tales From Troubled Land* (1961), *South African Tragedy* (1965), *Journey Continued An Autobiography* (1988), *Save the Beloved Country* (1989), *Knocking the Door* (1975) are works of Paton that replicate the negative aftermath of Apartheid .

Zakes Mda is a celebrated South African novelist, playwright and poet. He is acclaimed with many South African and British literary awards for his novels and plays. He is currently a patron of the Etisalat Prize for Literature. *Ways of Dying* (1995), experiments with the notion of nation-building after the public ordeal of Apartheid. It is an inspection of the interregnum phase in South African history. Mda introspects on magical realism utilising it to draw attention to the interaction of tragedy and laughter in opposing catastrophe and the combat between social classes and government. *New South African Writing* (1977), *We Shall Sing for the Fatherland* (1979), *Dead End* (1979), *Dark Voices Ring* (1979), *The Hill* (1980), *Banned : A Play for Radio* (1982), *Summer Fires* (1982), *Bits of Debris: The Poetry of Zakes Mda* (1986), *And the Girls in their Sunday Dresses* (1988), *Joys of War* (1989), *The Nun's Romantic Story* (1991), *Soho Square* (1992), *When People Play People* (1993), *She Plays With the Darkness* (1995), *Melville*

67 (1998), *The Maddona of Excelsior* (2002), *The Whale Caller* (2005), *Black Diamond* (2009), *Sometimes There is a Void: Memoirs of Outsider* (2011), *Our Lady of Benoni* (2012), *The Sculptors of Mapungubwe* (2013), *Rachel's Blue* (2014), *Little Suns* (2015), *The Zulus of New York* (2019) are some of his prominent novels. Through these novels Mda raised his flag protesting Apartheid.

Breyten Breytenbach is the most renowned national poet laureate who is of French origin and also an anti-Apartheid activists like Gordimer. His involvement in activism paved a path for a long exile. He produced his novels under the fictitious name, Jan Blom. He proves to be a writer who is able to put across incongruent notions in connection to one another. He has incorporated his own adversities in his novels and also his major themes are putrefaction and bereavement in the real world. His poems are produced in both Afrikaan and English languages. He has penned many poems in Afrikaan language recounting his prison life which he endured for seven years, which include, *The Iron Cow must Sweat* (1964), *Lotus Cape Town* (1970), *Sinking Ship Blues, Toronto* (1977), *Eclipse Emmarentia* (1983), *And Death White as Words* (1978), *Living Death, Emmarentia* (1985), *Lady One, Cape Town* (2000), *The Wind Catcher*, (2007). He has produced a few short stories and novels on Apartheid's callous laws which are *Catastrophe, Johannesburg* (1694), *A Season in Paradise* (1980), *Mirrordeath, Amsterdam* (1984), *The Tree Behind the Moon* (1974), *Memory of Snow and Dust* (1987), *A Dog heart Travel Memoir* (1998), *A Veil of Footsteps* (2008), *All One Horse* (2008), *Intimate Stranger* (2009). Breyten's contribution to the literary world undoubtedly illustrates the awful life lead by Black South Africans.

Racial abrasion is regarded as the central theme focused in most of the South African novels. Moreover the Apartheid policy perceptibly discriminated the Blacks as dissimilar and mediocre race when compared to Whites. In their own motherland, the Blacks were tarnished and labelled as atypical weird humans. The despondent and suppressed circumstances of the Blacks apparently stimulated the writers and the revolutionists to craft and produce the literature which could be classified as dissented genre of literature. South African writers who held the vow that Apartheid resulted in moral and legal upshot, developed an anomalous stance of remonstrance. The literature that illustrated on the browbeaten cry of the natives is termed as protest literature. The Apartheid writers rightly interrogated the confiscation of the colonisers and involved themselves in a world of supremacy. Both the Black and the White writers acted as dominant mutiny of the Apartheid system as they represented the combat and racial hostility. Especially, the South African novelists valiantly retorted to the political, economical, legal and the social catastrophe of the South African nation. Many extolled them and most celebrated writers such as Wole Soyinka, Ngugi waThiongo, Chinua Achebe, Peter Abrahams and Njabulo acutely dealt with the enforcement of Apartheid and the racial chauvinism of the Whites in opposition to Blacks.

The incongruence noticed in the sphere of the White and the Blacks were precisely and loyally photographed by the Apartheid writers despite the inspection and barriers of censors. As a consequence, most of them were imprisoned, expelled and deported. The South African writers were highly patriotic and owed a high sense of social and moral responsibility which they accurately expressed in their writings. They authentically comprehended that through literature they can impart the uneducated community about the ill-effects of the Apartheid system. The writers possessed strong valour and vigour to brazen out the racial calamities and also offered

solutions to abolish racism throughout the country. The horrendous and appalling experiences of the Blacks induced the writers to expose the vicious scenario of the country. Dennis Brutus, an eminent poet and an austere activist ceaselessly fought for the eradication of Apartheid. Andre Brink, the renowned critic, the most celebrated playwrights Alan Paton and Athol Fugard are the beacons who battled against the malevolence of racism. These writers underwent the suffering of identity crisis as their works had obscure censorship issues. The White writers were unknown about the experiences of the Blacks about whom they addressed and the Black writers were ignorant of the White's circumstances. As it is believed that, "The White writer . . . is cut off by enforced privilege from the greater part of the society in which he lives . . . The black writer is extremely limited in his presentation of White characters . . . because of those large areas of the White experience he is excluded from by law" (Cowley 1) ^[1].

Jason Cowley a distinguished critic exclaims that though the White writers are awarded with the Nobel and the Booker prizes, "yet there is also a feeling of hopelessness among many White South African writers, an increasing sense that to be a writer is to be condemned, through the absence of a local leadership or anything resembling an indigenous literary culture, to write endlessly into a vacuum of indifference" (2) ^[2]. The advent of Coetzee and his innumerable contributions to South African literature proved to be noteworthy as his novels are stigmatised as 'apolitical' owing to his indifferent style of narration as he never explicitly blatantly that the Blacks are the victims of Whites. Coetzee strongly believes that the novel should disaccord with the historical facts and should bring out the realistic features. He declares the South African literature as "a literature in bondage" and has reinforced the same feeling in his Jerusalem Acceptance Speech that, "South African literature is a literature in bondage, as it reveals in even its highest moments, shot though as they are with feelings of homelessness and yearnings for a

nameless liberation . . . It is exactly the kind of literature you would expect people to write from prison” (Coetzee 4) ^[3].

In the framework of this study, Coetzee’s biographical outline becomes fundamentally crucial. Coetzee was born in South Africa, Cape Town in the year 1940. His parents were literates, his father was a lawyer and mother was a school teacher. Coetzee’s parents insisted on the significance of English language though they did not belong to British descent. His elementary education was in Cape Town and Worcester subsequently secondary education in Cape Town in a school established by Marist brothers, a Catholic order. He was enrolled in the University of Cape Town in 1957 and in 1960 and 1961 and graduated with honours in both Mathematics and English. He started his career as an efficient computer programmer and simultaneously carried out his research on Ford Madox Ford. He married Philippa Jubber and has two children Nicholas and Gisela, but unfortunately Nicholas died in an accident. He travelled to Austin to pursue his Doctorate in the University of Texas and productively completed his PhD in English, Linguistics and Germanic languages. Coetzee’s doctoral dissertation was specifically on the study of Samuel Beckett. At the State University of New York in Buffalo he worked as an Assistant Professor of English since he was denied a permanent residence, he moved to South Africa and joined the University of Cape Town. John Banville in his famous article *Endgame* expresses his views about Coetzee and his writings that,

J.M. Coetzee is a very different writer, even though his novels are set in the same moral landscape that Gordimer inhabits in her fiction Coetzee has been careful to hold himself aloof from direct engagement with the issues of his time and specifically with the politics of his country . . . Like any serious artist, he is conscious that it is precisely

by virtue of its timelessness that art contributes to its time and times to come. (5) ^[4]

Coetzee was a diligent and dedicated writer and from his perspective, writing was meant to be a committed task. He had a different perception that a writer's thought is only partially reflected in his or her works. Thus he negated to comment about his works. Whereas many critics regarded it to be very elusive, this special attitude enabled him to escape from the censors. Though Coetzee's works reflect the Apartheid and Post Apartheid system, he has gained a special recognition as the best writer and most of his works are considered to be masterpieces. The greatest achievement of Coetzee is that he won the Nobel Prize for Literature in 2003. In a press release on 2nd October, 2003 in Svenska Akademien it is affirmed that,

The Swedish Academy in Stockholm honours the writer because he [Coetzee] is a scrupulous doubter, ruthless in his criticism of the cruel rationalism and cosmetic morality of western civilization. His intellectual honesty erodes all basis of consolation and distances itself from the tawdry drama of remorse and confession . . . Coetzee's novels are characterised by their well crafted composition, pregnant dialogue and analytical brilliance. (Coetzee 6) ^[5]

Coetzee immigrated to Australia in 2002 and resides in Adelaide along with his wife Dorothy and he holds a hierarchical position at the University of Adelaide. He has a strong admiration for the country and the people of Australia as he has decided to reside there permanently. James Magnuson, the director of James A. Michener Centre for writers at the University, remarks that Coetzee is the inspiring personality to positively motivate a number of scholars, "He was generous with all his students, very precise and thorough in his comments.

The students were in awe of him- as frankly, was I. He is a person of great integrity; someone you know will always come through one of his promises” (7) ^[6].

Coetzee had his first hand experiences of witnessing the disgusting and appalling state of the innocent Blacks during his stay in South Africa. The epoch of Apartheid reverberated a cataclysm which was globally scorned. The other colonies of Whites were utterly diversified from that of the South Africa. Among the settlers of the country, the Whites were solely responsible for the institutionalisation of Apartheid to keep apart the Blacks, the natives, from the Whites. They were highly concerned about attaining a powerful position and ruling over the fertile land and controlling the prosperous economy of the nation. Though the Blacks were the real citizens of the nation, the Whites neither allowed nor permitted them to enjoy their civil rights and liberties as they instilled an inferiority complex within them on the basis of their skin complexion. The Whites were conscious to keep hold of their supremacy and hence treated the natives as a subservient community as they asserted their rights over them. The Whites never experienced a sense of remorselessness to dwell in the land of the ignorant natives. The pitiless attitude of the Whites made the real citizens to be their slaves and they enjoyed all the lucrative privileges of the nation.

The Whites possessed an inordinate desire to acquire wealth at the cost of the natives, the authentic land owners. The natives of the nation remained to be acquiescent under the iron hold of the settlers. They were deprived of claiming their rights, both politically and economically. The existence of Blacks was only to slog for the economic betterment of the settlers, the Whites. The superior race never showed a sign of reverence or sympathy for the natives. Coetzee, being a White, witnessed this inhumane violence and battled against the Whites by protecting the Blacks. He directly confessed that it is his responsibility, not as a personage but as a White, who should

take part in the unpleasant situation. Coetzee was stupendous among many of the White South African writers who are compassionate towards the Blacks in South Africa and receptive to what the natives endured in their own place of origin. In the years of expurgation, as a writer as well as a critic he possessed a firsthand experience of what it should be, to be an indifferent writer in such a complex regime.

Coetzee, similarly like his contemporary fiction writers, penned about the Apartheid system vehemently which resulted in political turmoil. The miserable life under Apartheid expected a pragmatic documentation of the indignant suppression in South Africa. Nevertheless, Coetzee proved himself to be exceptional from his contemporaries who had recorded about the disgraceful circumstances of Apartheid South Africa. Coetzee's narration and writing were majorly laid down in the epoch of Apartheid. In all his significant works, he has overtly described and authentically portrayed the iniquity of the government. He brought novelistic dimensions in portraying the South Africans poignant and deplorable life. In all his works he has not clearly divulged the carnage of South African government. He empathised deeply for the Blacks and has a high resolution to protest against Apartheid system through his works.

Coetzee's novels replicate the dreadful psychic mentality experienced by petrified individuals. He spotlights the association of Blacks and Whites and the unsympathetic actions performed in the pretext of Apartheid. Coetzee's burly emphasis is on the blow of colonialism on the natives of South Africa. He investigates this reflection by foretelling the misfortune of an innocent folk rather than a group of civilised people. His novels are the warning sign of depicting the appalling situation of the oppressed in a well built nation. The major characters of Coetzee are hyper exciting as they bear the affliction and agony owing to the callous activities of Whites. Due to the maltreatment of Whites, the Blacks' system of life was horribly affected which

resulted in psychological disorders. As the natives of South Africa were coerced to live in a war tattered ambience which was highly dominant, they struggled to lead a serene and comfy life. Most of the novels of Coetzee positively stimulate the readers to retort to the suppression and trauma which an innocent experiences in a conflict stricken environment.

Coetzee is a vibrant novelist who very consciously weighs and selects his dialogues. All his novels open with striking sentence structures attracting the readers and inducing them to plunge into reading the novel curiously. His style of writing is concise with every sentence meticulously worded by disregarding the long drawn paragraphs instead of which he chooses a fine conclusion and this is universally acknowledged. South Africa rendered him a firsthand understanding of Apartheid and its pitiless maneuverings. Coetzee witnessed the reproachful implementation of the state, the manner it enforced rigid measures to augment the profit and how faultily it suppressed the natives. The affairs of the state which were strappingly established ruined the life of the Blacks. It was abysmal for a sensitive writer like Coetzee to observe the hegemony of the Whites to utterly govern the natives by being unemotional to be culpable towards the mental agony of Blacks. They were hardly anxious and concerned about the injustices and unethical acts executed on the natives.

Coetzee produced his first remarkable novel in 1974, when he was thirty four. He started his career very late because he strongly believed that a writer never attempts to produce anything substantial at a young age. The resources for his first novel were from United States between the years 1968 and 1971 from Buffalo at the University of New York, the period when the Vietnam War broke out. People had different misconceptions about Vietnam War as the real cause of the war was not divulged. In the United States and in other countries a war of debate aroused relating to the participation of the U.S. citizens in the Vietnam War. There were also many anti war

campaigns in U.S., specifically in the universities where the students propagated on anti-war. Coetzee also participated in the anti-war campaign when he was in the university and as a consequence he was deprived of citizenship in U.S. so he relocated to Cape Town and joined the university as a Professor of English. He produced his first novel, *Duskland* by recording all the phases of the Vietnam War. Since Coetzee was in U.S. when the war broke out, he had artistically described the causes and the aftermath of the war, he also questioned the negative impact of colonisation and its upheaval.

Coetzee's first novel *Duskland* (1974) consists of two parts which have two narratives: the first part describes the Vietnam War and the second part deals with the expedition into a mysterious land Namqua by Jacobus Coetzee. He has adopted a different method of writing, that is presenting two novellas in one novel whereas the themes are the same which are aggression and violence. The background of the first novella is California and the narration is by Eugene Dawn who contrives to suppress the Vietnamese through a radio broadcast that distorts the mind of the Vietnam natives. The second novella is an eighteenth century narrative of Jacobus who goes on an expedition into the interior jungles of South Africa inexorably taunting the natives which has a mutual effect. The two novellas are two hundred years spaced out but focus on the European imperialism. He attempts to oppress the natives but he is ridiculed and humiliated by the natives eventually, his urge for avenge and his monstrous attitude are typical examples of sadistic outlook of the White settlers in South Africa. Coetzee started producing his novels with an interval of three to four years. He took to novel writing with a deep concern and assiduousness, by recording the spiteful mayhem of racism. Coetzee's familiarity as an eminent writer, the Nobel Prize and the two Booker Prizes and various prestigious awards bestowed on

him are regarded as his supreme triumph. His unique quality is that similarly like other writers he acts in response to the time.

Coetzee's second novel, *In the Heart of the Country* (1977), is an introspection into the scheme of self realisation and the idiom of patriarchal hegemony. Magda, the White spinster is maliciously oppressed by both her biological father and her subservient maid Hendrik. She desires frantically to perceive and lead an independent life. Magda's monologue is on the basis of self actualisation and Coetzee complexes the feature of self in the novel. Magda's inclination to lead a solaced and peaceful life is ruined and eventually her condition becomes very poignant that she communes with sky God. She attempts to destabilise the position of subservience and dominance and is molested by her subordinate Hendrik. The entire novel is in the epistolary form as her language fails to picture the predilection she develops for the African land and the natives.

Coetzee's third novel, *Waiting for the Barbarians* (1980), serves as a concrete epitome of the conflict between the coloniser and the colonised. Although the frontier and the barbarians are never recognised, it can be palpably comprehended that the novel reflected the political circumstances of South Africa. In this novel, Coetzee discovers both the hostility and the fright inbuilt in a colonial system from the standpoint of an extremely divergent spokesperson of the system the unnamed magistrate who incessantly battles for the deliverance of the ill-bred barbarians. David Atwell asserts that, "*Waiting for the Barbarians* is a pivotal work in the development of Coetzee's oeuvre" (8) ^[7].

Life and Times of Michael K (1983), is considered to be an enormous work of art by Coetzee as it artfully portrays the confrontation of an individual against the imperialistic society. It illustrates the tedious and the hazardous journey of the protagonist Michael K from Sea Point Cape Town to the rural village Prince Albert during the civil war period in the Apartheid era,

investigating on the themes, significant of life, mother and son enmeshment, imperialism, primitivism that existed in South Africa. This astonishing novel is compared to Franz Kafka's *The Hunger Artist* and *The Trial* owing to the correspondence between the major characters and the laborious exasperating nature of the journey. Michael K values his liberty as something special and his personage protests against oppression. When he is coerced to stay in camps he attempts to liberate himself and ends up in living a life of an ascetic in Cape Town finally. The novel won the Booker Prize as it accurately photographs the authentic scenario of South Africa in a war-torn period.

Coetzee's next novel *Foe* (1986), is analogous to Daniel Defoe's *Robinson Crusoe*. From the perspective of Dominic Head, the notable critic, *Foe* is, "A meta fictional text, a postcolonial reworking" (Head 10) ^[8]. He startlingly asrgues that, "Coetzee's preoccupation . . . is the problem of the silencing and mutilation of the colonial other" (Head 11) ^[9]. The theme of imperialism and colonialism recorded in the preceding novels is more evolved and highly philosophical. In *Life and Times of Michael K*, the protagonist denies to speak, but in *Foe*, the Black character Friday is unable to speak as his tongue is mutilated. The novel revolves around the narration of Susan Barton who reaches the island of Cruso and entrusts Foe to draft and also publish her story.

Age of Iron (1990), was produced in the post Apartheid era when there was more uproar and bedlam in South Africa's political state of affairs. The lead character, Mrs Curren, a retired professor of Classics is diagnosed with cancer, as she anticipates her imminent death. She is stuck amidst wild and fanatical happenings in and around her. She leads a secluded life for a long period because of the brutal effects which Apartheid has impacted on the society. She observes many heinous incidents taking place in her town which disturbs her psychologically. Being a

White woman, she experiences an ascending sense of remorse and hatred because she witnesses the poignant stance of Blacks who were horribly oppressed by Whites. Similarly like other major characters of Coetzee, Mrs. Curren comprehends clearly that the society she lives in is responsible for her pathetic plight and also that of the innocent Blacks; nevertheless she is ineffective and incapable to confront the evil aspects of her society.

The Master of Petersburg (1994), revolves around a fictional character Dostoevsky, the major character in the novel. Coetzee has expertly portrayed the relationship between the father and the son in an aberrant manner. The father is stupefied when he learns about the unnatural death of his beloved son as the later has indulged himself in the terrorist assignment of Nechaev's group. Dostoevsky is portrayed as a reluctant elderly person whose journey of life is regarded as a journey of detection. Dominic Head asserts that, "Dostoevsky argues for the responsibility borne by the author of ideas, whereas Nechaev aligns himself with a vertiginous freedom in which history can be accelerated" (Head 12) ^[10].

Boyhood (1997), is rightly regarded as an autobiographical novel as it presents the life history of Coetzee. Though it is written in third person narrative, it comprises autobiographical events which transpired in Coetzee's life. The readers gain a wholesome idea of Coetzee's childhood, the dilemma he had about his Afrikaner ancestry, his pedantic and suitable frame of mind as a child and his estrangement from his father and his loyalty towards his mother.

In *The Lives of Animals* (1999), Coetzee utilises the fictional approach to assert the rights of animals. In his fable, a Tanner Lecture guaranteed at the Princeton University, Coetzee accurately presents a novelist delivering a lecture on imperative and crucial issues. The Tanner address is succeeded by rejoinders from leading analyst with various dimensions. The text consist of a preface by the foremost political philosopher, Amy Gutumann, and essays by the

scholars Wendy Doniger, primatologist Barbara Smuts, on religion and also by the popular literary theorist Marjorie Garber as well as the moral philosopher Peter Singer.

Disgrace (1999), set in post- Apartheid era expands majorly on the racial conflict that prevailed in the epoch of Apartheid. Though Apartheid had been legally abolished, its consequences tarry around in the country still. Burglary and sabotage occur most recurrently in the suburban areas. Moreover seduction has also become a widespread and awful incidence. The indignation from an account of repression and bloodshed cannot be censored. Coetzee explicates the racial tensions to the front line of the novel as David Lurie the protagonist takes shelter in his daughter Lucy's farmland at Salem. The African named Petrus, is the neighbour of Lucy who assists her in maintaining her farm. The racial conflicts become more overwrought when Petrus intrigues against Lucy's family by planning for a burglary. He disconnects himself from Lucy's family when the robbery takes place and returns to his place only after a few days of the burglary. Not only Lucy's house is robbed but she is also brutally seduced and as the aftermath she becomes impregnated and finally she entrusts Petrus and expresses her willingness to marry him. Coetzee demonstrates that the eradication of Apartheid has only culminated in the reversal of positions. The Blacks started to torment and persecute the Whites as they were oppressed by the Whites in earlier times.

Youth (2002), provides an exhaustive description about Coetzee's personal life as a young man, his education at the university and later as a studious worker in London as a computer programmer for IBM. This novel renders us Coetzee's biographical draft about his academics and work and the style is coherent with fine completion. Similarly the latest novel, *Summertime*, which is selected for the Booker Prize falls into the group of ingenious memoirs.

Coetzee envisions five of his acquaintances in conversation with his biographer about himself, expected to be deceased.

Elizabeth Costello (2003), is illustrated as eight lessons with an appendix. Two of the lessons were incorporated earlier in *The Lives of Animals*. This novel explicates the life history of Elizabeth Costello the major character who is an elderly Australian writer and is noticed as the more outstanding writer of a book she had written years ago. She has been encouraged to address at an American University where her son works. Coetzee introspects themes such as animal rights, the Holocaust, humanism, rationalism and the task of a writer and vegetarianism.

Slow Man (2005), is a novel about Paul Rayment, a man of sixty, who is restricted inside his household as one of his legs is amputated due to an accident. He is impressed by his nurse Marijana, a Croatian. A chaos arouses after the instantaneous arrival of Costello as he tries to corrupt Paul. This novel is embedded with various literary allusions, ironies, and fictive presences such as Lear, T.S. Eliot, Wallace Stevens, W.B. Yeats. Only an excellent writer like Coetzee could produce a novel amazingly without it becoming cumbersome.

Diary of a Bad Year in (2007) is in a distinctive narrative technique, where Coetzee artistically expresses his views on variety of resources, universities, Tony Blair, terrorism, the misery of animals, egalitarianism, Australia, lawlessness, the inappropriate language and so on all these are astonishingly articulated. Coetzee emphasises John C's intention for passing this by the straitlaced Anya. It is a compilation on the present state of the world from the most notable authors. This imaginative book comprises a plot which is very placid. The aforesaid elderly writer meets a young woman in the laundry room of his apartment. His attention in her thoughts makes her accurately clinch the fact that she is a person with a strong mind besides her attractive physical appearance. This novel exhibits a sturdy tenor and it has presented the present state of

affairs in Washington D.C. and London as well as pathetic story of a dying man craving eventually for love.

Coetzee has produced many non-fictional works which highlights many factors of his interest, his apprehension and erudition. *Giving Offense Essays on Censorship* is a sequence of scholarly essays on censorship and the writers who are categorised under this censorship whose works are left redundant by censors. He examines the blow of censorship on great writers such as Mandelstam, Solzhenitsyn and Zbigniew Herbert. The article “The Work of the Censor: Censorship in South Africa”, critically presents the censorship in South Africa which Coetzee renders as a sarcastic remark about the censorship in South Africa. Citizens in a free environment may not comprehend how appropriate freedom of speech is, whereas people who bear harsh treatment in oppressed societies will definitely realise the importance of freedom of speech. The non-fictional works also enable us to understand Coetzee’s novels as they serve as a authentication for his exhaustive reading.

“In White Writing: On the Culture of Letters in South Africa”, an incredible investigation of scholastic distinction, Coetzee accustoms us with the record of White writing in South Africa, about the literature of the seventeenth century and the farm novels of twentieth century. Coetzee has never attempted to politically relate White writing, but however he flays out how creative writers and artists fall short to imitate the coarse landscape of South Africa in their works. He also elucidates how the White man perceives the natives as dormant and indolent.

Doubling the Point, Essays and Interviews J.M. Coetzee (1992) comprises a sequence of articles and interviews of Coetzee with Atwell on an assortment of themes and topics such as Beckett, Popular Culture, Syntax, Kafka, Autobiography and Confession, Obscenity and Censorship and other South African writers. This exclusive book divulges Coetzee’s profound

knowledge, his intensive reading and his methodical frame of mind. The readers get a scrupulous understanding of Coetzee as an erudite personality who is reflective and thoughtful. In an interview with Atwell, he is exceedingly philosophical, accurate and apparent when he replies to the questions posed to him. He is not elusive and ambiguous, whatever he answers is it is with confidence, willpower and rationale.

Stranger Shores (2001), is a compilation of essays which Coetzee produced between 1986 and 1999. Coetzee exemplifies many novelists and authors ranging from Daniel Defoe, Richardson, Doris Lessing, Nadine Gordimer and Breyten Breytenbatch.

Inner Workings (2007), is another series of essays which Coetzee sketched between 2000 and 2005 in which he provides meticulous information about authors such as Italo, Stevo, Musil, Walter Benjamin, GunterGrass, Beckett, Whitman, Faulkner, Bellow, Marquez and V.S. Naipaul. Coetzee's proclivity for resources is more and more striking.

In all the works of Coetzee, one can perceive the historical facts about South Africa although he has never specifically recorded the time or the space. He becomes very conscious of the accurate stance of the natives which is fundamentally colonial. He has concentrated majorly on the modern-day concern in his non-fictional works. The considerations are on Apartheid, terrorism, censorship, and a few other predicaments. There is a departure for the first time from the usual style of writing by writers in South Africa. Coetzee has attempted to distinguish between the records found in U.S. library with that of the South Africa's factual circumstances. This inimitable effort of Coetzee is highly valued and treasured not only by the legendary academicians but also by the general public. In most of his novels, Coetzee remarks about the haughty approach of the Whites and the manner in which they subjugated the Blacks which can be termed as 'other'.

Coetzee's debut novel *Duskland* was austere criticised as it reflects the subsequences of Vietnam War. Hence he is believed to be a skeptical writer. Many learned scholars have the complexity in comprehending as well realising the theme of the novel. The novel portrays the idealistic state of affairs of South Africa. Nevertheless, it is highly difficult to disregard him as a writer because his works are the apparent mirror reflecting South Africa. After a short span, he becomes determined in producing novels within petite intervals and his third novel earned him a reputation across the world. His productions of novels as well as the critical recordings for his work are parallel to one another. The colonisation of Blacks under the governance of Whites is photographed in the works of Coetzee.

Rob Nixon, a teaching assistant in the Cape Town University from his keen observation states that, Coetzee's novels are very capacious, whereas the sentences are concise and the wordings convey intense connotated meanings. Dominic Head is an illustrious critic of Coetzee's works. Head's criticism lays a strong basis to Coetzee's works. Head scrutinises Coetzee's novels in relation to imperialism and colonialism. Head clearly substantiates the manner in which Coetzee integrates history in his novels. He also interrogates why and how Coetzee has chosen fiction to highlight social and political issues. He admits that the late and post colonial crisis of South Africa is the foremost apprehension for Coetzee. This study aims to spotlight Coetzee's involvement with the human circumstances, the aftermath of colonialism and Apartheid and its negative impact on the psychology of an individual. Head repeatedly accentuates Coetzee's concentration on the manuscript and on the inquiry of textuality. He firmly asserts that Coetzee has accomplished a colossal assignment by producing incredible novels on and about South Africa.

The requisite investigation to be carried out is, though his novels are on colonialism, Apartheid and Post Apartheid he has adopted a novelistic technique of incorporating contemporary issues. He vividly demonstrates that, to a great extent Coetzee has been influenced by the European historical convention. He is regarded as the first and the foremost novelists to produce works with the European background in a post-modernist approach and has also conducted experimentation with many other literary genres. He uses metaphor, pattern, monologues, references and caricature in his novels.

An analysis of the critical works of Coetzee divulges that the specific critical annotations are not discussed comprehensively. They are his narrative techniques, style, language and the effect of colonialism endured by the colonizers, a theoretical gradation of the unreceptive opposition of the colonised and the other narrative strategies.

The central criticism of Coetzee is his deviation from the authentic manner of writing. It is not obligatory that a writer has to involve realism in order to express his social rights and responsibilities whereas he has integrated South Africa's burning issues in his works. It is not compulsorily required for the readers to associate the incidents that are recorded in the novels. An exceptional style employed by him is not actually effortless, it necessitates a high rational ability. When the novel *Duskland* is taken into account, a discernment of the fine distinction included in the verbosity of both the oppressor and the oppressed is relevant. The verbal communication he puts across is abrupt, accurate and well selected conveying the content proficiently.

In Coetzee's novels, the coloniser is demarcated as a mutineer. Nevertheless, he himself is a pitiable victim of colonisation as he is frequently illustrated as a personality who discords to maintain a frontage of being highly dexterous. The colonisers are not justly portrayed as the

oppressors; instead they are delineated as the ones who are very acquiescent to the rebellious colonisers. The colonised passively frustrate them and are capable of preventing the negative persuasion of the colonisers. The inert confrontation is not Kafkaesque whereas it is parallel to that of the Christian conventional idea of endurance and the Hindu conception of utter submission without any speculation. The chief characters of Coetzee are exceedingly embryonic individuals who are emotionally evenhanded. There is an absolute acceptance thus they are balanced and have a clout over their sensation. Though their oppressors attempt to forfeit them, however they never yield to their pressure. He utilises enormous narrative methods in his works. He exercises his initial travel scripts from the chronicles. In the novels *Age of Iron* and *In the Heart of the Country*, he introduces an innovative narrative strategy of interior monologues and the epistolary form. The premeditated nonexistence of the description of the milieu or epoch in which the deed occurs is tactical. Every such aforementioned aspect until now is unfalteringly explicated and it is lucidly recorded in this study.

The principal objective of the present research is to elucidate the various dimensions of the affiliation conflict between the White coloniser and the Black colonised. The thesis sketches out the distinctions between the passive resistance of the colonised towards the intriguing of the colonisers. The focus of the study is majorly on man to man in acquaintance to community, man in association to family, man in parallel to society and man in interrelation to himself. In the framework of Apartheid, colonialism, post- Apartheid how the colonised are psychologically paranoid is a detestable question. What remedies can be suggested to permit them to get rid of paranoia? Has Coetzee produced his novels in a state of connivance or in a state of remorse? These are some of the most pertinent questions for which the reader and the society have to discover the appropriate responses.

The present investigation expounds the astute distress of Coetzee. He never endeavours to express his perception in his novels nor is his aim to evaluate or provide resolution. It is the responsibility of the reader to construe or interpret. There is an absolute spotlight thrown on the characters in the novel and their position. These characters who are passive observers of brutality with an attitude of acceptance, offer a reflexive confrontation. David Attwell investigates the theoretical and the historical concept transformed into play by his authentic South African fiction. The limelight is on the Apartheid, the repercussions of Apartheid, colonialism, post-Apartheid and decolonisation of the oppressed who were widely prevalent during that chronological period.

Furthermore, the crucial area under discussion is the effect of the political and social circumstances in South Africa, particularly on human beings and globally on society. The propelled part of the study is chiefly on how the characters resist to uphold their self and distinctiveness in the awakening of hostility, tyranny and repression. The study swivels around the notion of coloniser/colonised and lays emphasis on persecution, supremacy, and its negative outcome on the colonised and examines how the unreceptive battle is accessed by the colonised.

The venturing on Coetzee's novels is in the perspective of the territory as the midpoint, the coloniser as one side, and the Blacks are the subjugated as other. Nevertheless, an intense scrutiny of the individual's circumstances is completed not similar to this situation. Coetzee, however, addresses the suffrage of humans in a global judiciousness. It can be regarded as the wretched plight of what 'man has done to man' and Apartheid is only an unlawful justification. This remains to be the significant basis of the thesis.

The chapters of the thesis are as follows: The introduction, highlights the emancipation of Apartheid, its consequences and downbeat approach on people. The focal point of the second

chapter titled, “**Embroidment of Apartheid and Marginalisation**”, coherently deals with the emergence and the aftermath of Apartheid and the colonial ensnarement. The third chapter, “**Discourse of Psychological Dreangement**”, probes into the psychological paranoid fantasies, and emphasises on the protagonists in the novels and their opposition to coercion and subjugation. The mode of stillness and unreceptive battles in the novels of Coetzee are dissected. The misery and mortification of the characters are an indispensable element of this study. In the fourth chapter, “**Paradigm of Colonial Trauma**”, the implausible novels of Coetzee *Foe*, *Waiting for the Barbarians* and *Disgrace* are explored. There is an exemplar modification in the standpoint of these novels in which Coetzee cross-examines the coloniser-colonised rhetoric on archetypal approach. The “Summation”, integrates from connecting all the strings collectively, is an endeavour to provide a unified discernment on Coetzee, the erudite personality and his fiction. This chapter includes the findings and also the future scope of the study on innumerable aspects.

Coetzee’s ingenious caliber is authentically proven as many other scholars have investigated on an intense reconnaissance about his salient phenomenal novels on various magnitudes. A few significant research works are mentioned promptly.

The thesis entitled “My Truth: How I lived in these Times, in this Place: Reading the Body-Soul in J.M.Coetzee’s Fictions” comprises Coetzee’s realism in his novels and the intimate congruity of body and soul which can ever be estranged from their personification.

The research work titled as, “Critical Study of the Novels and Writings of J.M. Coetzee” is an exclusive introspection on the violence depicted in Coetzee’s novels. It also encompasses the dynamics of violence, anatomy of violence and studies in the self on the recent novels of Coetzee.

Close examination on “J.M. Coetzee’s *Ethnics, Subalternity and the Critique of Humanism*”, explores the mystic in the epoch of globalisation where postcolonial studies are brazened out with the interrogation of western humanism. The research mainly contemplates on the intentional reconstruction of postmodern novels in relation to mythical lineage from colonial till the post colonial periods.

The dissertation titled “Deconstruction of Different Forms of Apartheid in the works of Edward Said, J.M. Coetzee and Jabra Ibrahim: A Comparative Study of Violence, Resistance and Alienation”, is a unique exploration of various factors which include feminine cultural, economic and political activism. It is an extensive analysis on the divergence and correspondence in the mode of female nationalism and distinctiveness.

The thesis entitled as “Conceptualisation and Exposition: A Paradigm of Character Creation”, aims to venture out a conjectural method of reflection. This study exceptionally delineates the human relationship since it explicates the human portraits through various presumptions in relation to socio-political circumstances.

The critique titled as, “J.M. Coetzee’s Constructive Ambiguity: A Close Reading of *Disgrace* and *Elizabeth Costello*”, is a distinctive approach on the two momentous novels which divulge a secretive space where Coetzee discovers the ethical ambivalence and the uncertain source of the novel *Disgrace* concludes in mixed reception as the characters battle to have a communion with the world outside them through language.

The research entitled “Colonial Encounters in J.M. Coetzee’s Early Fiction: Two Tropes of Intertextuality” spotlights inter-subjectivity, specifically the confrontation between the coloniser and the colonised. On the other hand it also argues firmly that the foundation of all subjectivity leads to the traumatic rationale of inter partisanship.

The above recorded supposition form the basis for the authentic configuration of the present research which is, enforcement of Apartheid system that lead to the colonial oppression of Coetzee's characters and their endurance of paranoia and trauma are analysed on the basis of Freud and Fanon's psychoanalytical theory. The characters overcome their psychic struggle through passive resistance. The hypothesis proves that the human spirit is highly resolute and is capable of overcoming adversity.

The aim of the study is it intends to explore the upshot of the Apartheid policy institutionalised in South Africa and its repercussions imposed on the people of inferior race. It also delineates poignant and the traumatising fright of the Black South Africans who strive to overcome their woeful predicament through non-violence.

The following objectives are employed to accomplish the aim of the present study:

1. To investigate the colonial aspects in the select novels of John Maxwell Coetzee.
2. To examine the wretched plight of the colonised portrayed in Coetzee's novels.
3. To demonstrate the insurmountable ordeal confronted by the Blacks who are highly repressed and their resistance against the atrocities exercised on them.
4. To investigate the colonial aspects in the select novels of John Maxwell Coetzee.
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Hypothesis draws upon the psychoanalysis which is a result of the colonial paranoia imposed by the coloniser on the colonised. The present study can be the appropriate yardstick for the future research scholar who can endeavour an investigation on the premise of colonial alienation in the novels of J.M. Coetzee. Hitherto, Coetzee firmly relies and draws attention to the development of human affiliation. An exploration of the aforesaid theme would be an ideal benchmark which would implicitly and explicitly enhance this research scrutiny. The images of women and marginalisation can also be regarded as the major themes for future research which would highlight the racial prejudices and also the dismal and desolate affliction of womanhood as they are doubly marginalised in an oppressive country.

The political fiasco in the South African nation has an impact on the divergence of races which directly leads to the emergence of Apartheid. The following chapter vividly marks out Apartheid's enforcement, laws, policies, effects, aftermath and its interconnection with Coetzee's novels and his first hand experiences of witnessing the similar situation in South Africa.

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