

Chapter II

The Embroilment of Apartheid and Marginalisation

South Africa as a predominant nation constituted a powerful political structure which was later incapacitated with the introduction of Apartheid. Being the strongest nation it was predestined to face a social and political conflict which eventuated in the introduction of Apartheid. It was a dogma which insisted on the political, economical, racial and legal segregation of Blacks from the Whites and it was imposed by the National Party government in South Africa between 1948 and 1994. According to the Afrikaan context, Apartheid can be construed as separateness, this word is divided as apart and hood, in which apart indicates a separate living and heid refers to hood. The coinage of Apartheid traces the history of Black South Africans. This political system of Apartheid came into existence when Daniel Francois Malan the leader of the major Afrikaner Nationalist Party or the Herenidge Nasionale Party, won the South African general election in 1948. He advocated the policy of Apartheid to exert a pull on White South Africans in his election campaign. Eventually Daniel Malan became the first White Apartheid Prime Minister. The Herenidge Nasionale Party and the Reunited National Party amalgamated to form the National Party.

During the period of Apartheid, the South Africans were experiencing a pathetic plight owing to racial segregation. Under the system of Apartheid, the inhabitants of South Africa diverged into various racial groups which include 'White' 'Black', 'African' and 'Coloured'. Among these racial groups, Whites were held in a high esteem because of which they subjugated the people of other groups. The entry of Blacks and coloured was prohibited to the working and living frontiers of the White. To curb the Blacks liberty of locomotion '*dompas*' was distributed exclusively to the working class people. Black men were coerced to estrange from their own

family members in order to work separately in the areas that were allotted to them. They were also given a pass to enter into only one superior frontier. Any movement of Blacks without a pass was strictly controlled by arresting and trailing them by considering them as ill-legal migrants. The Blacks, those who were mistook as illegal migrants, were sometimes ostracised and also were arrested by the police. Moreover Blacks were not permitted to employ White people.

The racial segregation existed in the trade union movement also. It was in the early twentieth century the trade union was instituted for all the mixed colour groups including the Blacks. After the rise of Apartheid, the Blacks were restricted to carry out the trades. In 1980, the Black trade union movement was restructured which led to the successful execution of trades. Following the trade, education was highly impinged owing to the existence of Apartheid. Black children were deprived of education and were expelled from the schools owned by the Whites. Separate schools were run for Blacks, adequate aid was not provided by the government and it spent only a one- tenth of the sum to educate Blacks. Blacks were permitted to pursue their tertiary education in separate universities only after the year 1959. In the Bantu homelands, eight universities for Blacks were set up. In Ciskei, Fort Hare University enrolled only Xhosa speaking communities of Blacks. Sotho, Tswana, Pedi, and Venda were admitted in the newly established University College of the North at Turfloop whereas University College of Zululand was established in order to educate Zulu scholars. In Cape and Natal correspondingly coloured and Indian students were educated separately by setting up their own institutions. Besides these, every Black homeland managed its own separate education, health and police system.

Numerous below mentioned acts were implemented in the era of Apartheid which permanently carved up Blacks from Whites. Church Native Law Amendment Act came into

effect in 1957, this act disallowed Black South Africans from attending the churches of Whites. Population Registration Act of 1950 was the law of first Grand Apartheid. This act insisted that all the people who are above eighteen should hold an identity card mentioning their racial group. The above mentioned Act laid a pathway to the introduction of Group Areas Act, 1950. According to this Act, separate areas were allotted to each race to the diverse areas.

Though Blacks were isolated from Whites, The Prohibition of Mixed Marriages Act of 1949 proscribed the marriage between the people of different races and the Immorality Act of 1950 considered the sexual relation with people of other races as a criminal offence. Whites had a special privilege to utilise the separate buses, hospitals, beaches, schools and universities through the set up of Reservation of Separate Amenities Act, 1953. In connection with this Act, the Suppression of Communism Act of 1950 barred the South African Communist Party and the other political parties which the governments tagged as 'communist'. The political parties banned by the government instrumented the creation of Bantustan.

South African government had instituted reserves in 1913 and 1936 with a major objective of separating out Blacks from Whites. The Prime Minister of South Africa, Hendrik Frensch Verwoerd drew a sketch to redesign the South African society by giving demographic majority to Whites. Hence the government cogently removed Blacks from the White residential areas and collectively placed them in Bantustan. It was the fundamental element which led to the deprivation of voting rights and South African citizenship of non-White inhabitants. However the truncated Blacks were governed by the Whites. The establishment of Bantustan created a significant remark in the epoch of South African history. The foremost task of homelands was extended in 1959 with the passage of Bantu Self- Government Act, which focused on separate development. This permitted the homelands to ascertain themselves as self-governing, quasi-

independent states. John Vorster, the descendant of Verwoerd, carried out this plan as a component of his “enlightened” approach to Apartheid. Bantustan was revolutionised through many ways.

The Bantu Authorities Act of 1951 formed a separate senate forum for Black and White citizens and the first section of legislation was customised to activate the government’s plan of separate development in the Bantustans. The endorsement of Black Self- Government Act of 1958 ingrained the National Party’s policy of nominally self-regulating homelands for Blacks. ‘Self- governing Bantu units’ were developed which decentralised the administrative powers. The Bantu Investment Corporation Act of 1959 formulated a method to transmit capital to the homelands to provide employment. In addition to this, the Legislation of 1967 ordered the government to cease the industrial development in White cites and redirect such developments to the homelands. In 1970, the Black Homeland Citizenship Act manifested a new stage in Bantustan system. All the Bantu Acts entirely distorted the rank of Black people because of which they were not considered as the citizens of South Africa, hence they became the citizens of independent territories.

In the system of Bantu, education played a significant role. Bantu Education Act of 1953 aimed to implement a different curriculum for the Blacks. Black children were treated with a low esteem and also they were despised by the White children. Their syllabus was not qualitative when compared to Whites. They were imparted only in their regional language, and English was not taught to them. They had the difficulty to converse in English, since in the Apartheid era, English was the main language. These children were also not allowed to enroll in the other good schools run by Whites. In 1959, the Black, Coloured and Indian students had to pursue their territory education only in the separate universities which were established only for them. After

their college education, Black children were employed to work only in their own specific areas. Bantustan comprised of ten homelands for the people of Black ethnic groups. They include Lebowa, QwaQwa, Bophuthatswana, KwaZulu, KaNgwane, Transkei, and Ciskei, Gazankulu, Venda and KwaNdebele. Eventually these homelands were extirpated when attempts were made to end the racial discrimination.

After the abolition of Bantustan, Apartheid policy sputtered a noteworthy internal opposition. This opposition exerted a pull on the South African government, because of which it had to retort many uprisings and protests with viciousness of police. Various sectors of society were both directly and indirectly responsible for the internal resistance of Apartheid. The political parties which supported the policy of Apartheid were trounced by the creation of African National Congress. In 1949, the youth wing of the ANC campaign a radical Black Nationalist Programme. These new young leaders intended that the White dominance could be controlled only through the valiant remonstrations.

Confrontation to Apartheid within South Africa took many dimensions over the years from peaceful demonstrations, riots and strikes from political action and finally to armed resistance. Jointly with the South Indian National Congress, the ANC (African National Congress) pre-arranged a mass meeting in 1952, during which the participants burned their pass books. The members of the Congress group adopted a Freedom Charter in 1955 emphasising that South Africa should comprise all races of people. The government dissolved the meeting and imprisoned one hundred and fifty people, accusing them with high treachery.

In 1960, in the Black township of Sharpesville, the police fired on a group of unarmed Blacks allied with the Pan-African Congress (PAC), an offshoot of the ANC. The group reached

the police station, expecting arrest as an act of confrontation. Nearly sixty seven Blacks were murdered and more than one eighty were terribly injured. Sharpeville persuaded many Anti-Apartheid leaders because of which they could not accomplish their objectives by peaceful means, and both the PAC and ANC formed new military division, neither of which ever made a serious military threat to the state. By 1961, many opposing party leaders had been incarcerated and condemned for a long term exile. Nelson Mandela, the founder of Umkhonto Sizwe Spear of the Nation, the military section of the African National Congress, was behind the bars from 1963 to 1990. His captivity attracted an international attention and help, by gathering support for the Anti-Apartheid cause.

In 1976, when thousands of Black children in South West Township (Soweto), a Black township outside Johannesburg, protested against the Afrikaans language requirement for Black African students, the police began to fire with tear gas and bullets. The remonstrations and government attacks that followed, connected with a national economic fall, allured more international attention to South Africa and purged all false illusions which Apartheid had brought. In 1973, the United Nations General Assembly had denounced Apartheid. In 1976, the UN Security Council voted to enforce a mandatory prohibition on the sale of weapons to South Africa. In 1985, the United Kingdom and United States gave economic sanctions to the country.

To put an end to Apartheid, the first leader of African National Congress, Nelson Mandela protested against it. As a consequence of his protest he spent twenty seven years of his life in prison most of which was on Robben Island. Though being the only struggle leader in prison, he became a central figure for the human rights and Anti- Apartheid campaign all over the world. People held protest marches and made posters and badges for his release and 'Free

Mandela' slogan pervaded throughout the country. Eventually, in February 1990, President FW De Klerk announced Nelson Mandela's release and began the gradual eradication of the Apartheid system.

In 1992, a Whites- only referendum approved the restructuring process. In 1994, the first democratic elections were held in South Africa and during this period people of all races gained their right to vote. A government of National Unity was established with Nelson Mandela as President and FW de Klerk and Thabo Mbeki as deputy Presidents. Finally, Nelson Mandela won the elections in 1994 and became South Africa's first democratically elected Black president. He played a significant role by changing the country to a non-racial and relatively peaceful country. Nelson Mandela and De Klerk were jointly awarded the Noble Prize for Peace in 1993. Moreover he raised fund to support the underprivileged children and also assisted to bring peace to other conflict ridden countries. A new constitution, which comprised Blacks and other racial groups, came into effect in 1994 and elections of that year led to a confederation government with a non-White majority, marking the official end to the Apartheid system.

The eradication of Apartheid system paved way for the rise of Apartheid and post Apartheid literature. The post Apartheid literature encompassed the works written by Black and White South African writers in the last decade of seventeenth century. The authors responded to the prejudices of the Apartheid policy. They sneered at the existence of racism and examined the possibilities of resistance. Apartheid and post- Apartheid Literature were in the form of political descriptions which explained the juxtaposition of ethics and writings. Many prominent writers of South Africa gave a bounty of literary masterpieces to the world of literature. The writers such as Nadine Gordimer Zakes Mda, Peter Abrahams, J. M. Coetzee, Athol Fugard and Alan Paton belonged to the literary community of South Africa. Their major focus was on the

colonialism and the biased Apartheid laws which were formulated in their native country. The termination of Apartheid created a new transitional stage for South African authors. Writers who were once contented to address contentious political themes in their works were challenged to explore the innovative substance and visualise a new future for South African culture. Such writers are also repelled with the complex mission of neither disregarding nor concentrating in South Africa's racially-charged past.

Post-Apartheid writers started to focus on such contemporary issues as violence, crime, homosexuality, and the spread of the AIDS virus in continental Africa. Moreover, their works elucidate the ill effects of poverty and unemployment, Western-influenced materialism, the task of building a national identity and socio-cultural changes in the South African population. For example, Phaswane Mpe deals with AIDS and tribal migration in his novel *Welcome to Our Hillbrow* (2001), while K. Sello Duiker inspects the class struggles within the South African Black community in his two novels, *Thirteen Cents* (2000) and *The Quiet Violence of Dreams* (2001). In Coetzee's Booker Prize-winning novel, *Disgrace* (1999), the author brings out the personal crisis of a man whose life becomes very miserable because of South Africa's shifting cultural norms. Other South African poets like Breyten Breytenbach and Lesego Rampolokeng, have applied unique verse formats to convey the transitory stage of the post-Apartheid era and the contravention of modern life in traditional African society. The end of Apartheid had also stirred a blossoming activity in other genres, such as dramas, short stories, biographies, fiction and historical nonfiction.

The culmination of Apartheid era spotted the glare of publicity of the Black's suppression in the above stated genres. This kind of repression leads to the booming of Black and White

writing in South Africa. White writers centered on racism, imperialism, subjugation and fright. Many White writers such as Nadine Gordimer, Andre Brink, Coetzee, Breyten and Peter Abrahams, became very legendary novelists. Among them Coetzee occupies a well -deserved position by dexterously portraying the pre and post Apartheid South African nation. Coetzee's novels majorly project the marginalised and the oppressed characters. He insists on the illegal punishment and the sufferings undergone by the repressed Blacks and also he brings in the entire legal and political structure of South Africa. The suffrage of human beings and also the ordeals that a human faces when he or she is detained in the state of oppression is ingeniously portrayed by Coetzee. His first four novels which won the Booker Prize evolve around the themes of suppression, violence, humiliation, resentment and contemptibility.

Coetzee's main focus in the novel *Life and Times of Michael K* is on colonialism and liberal humanism. In this particular novel he artistically presents a picture of a less intellect human, Michael K who strives for his peaceful living under the clutches of colonialism. Michael also becomes the entity of pity and compassion for the other characters portrayed in the novel. "At the beginning, Coetzee introduces the issue of power in terms of relationship between the White South African authorities and the Black population, as the text refers to the civil war" (Michaela 98) ^[1].

Coetzee's four major novels emphasises colonialism and colonisation. In *Life and Times of Michael K* (Johannesburg 1983) the central character Michael K is colonised both physically and mentally in resettlement camp and hospital. Coetzee remarks thus :

He was inclined to see the South African situation today as only one manifestation of a wider historical situation to do with colonialism, late

colonialism, neo-colonialism . . . he added, ‘I’ m suspicious of lines of division between a European context and a South African context . . . This colonialism, he concluded, was evident in publishing in this country’. (Watson 23-24) ^[2].

Coetzee, being a White, inclined to prefer this challenging and dubious position of the most acclaimed writer of South Africa and has produced multifarious novels embodying Apartheid and Anti-Apartheid movements. The demonstration of verisimilitude and implication of how Blacks endure the vexatious predicament created by Whites exposed out on every page, commemorating its writer’s excellence, courageous creative power as it does, yet it spurns the energy of the will to oppose evil. This marvellous power exists with unrelenting and intractable persistence among the Black people of South Africa. With reference to Encarta World English Dictionary, Colonialism can be defined as, “A policy in which a country rules other nations and develops trade for its own benefit” (377) ^[3].

This chapter focuses on variegated prospects such as colonialism, imperialism and primitivism. The main feature of Coetzee’s novels enunciates Apartheid as the emphatic factor. Since his important novels are set in the Apartheid and post Apartheid era, they also delineate the colonial influences. In Albert Memmi’s *The Colonizer and the Colonized* the description of the colonial is stated as, “A colonial is a European living in a colony but having no privileges, whose living conditions are not higher than those of a colonized person of equivalent economic and social status” (10) ^[4]. The equidistant connectivity of the coloniser and the colonised is dexterously depicted in Coetzee’s works.

A wide similitude can also be drawn between colonialism and parasitism. Colonialism can be construed that the stronger country is strengthened by the utilisation of a weaker country’s

resources. The exploitation of Blacks by the Whites led to the evolution of the Black Liberation movement. Most of the White writers of South Africa rationalised the theme of colonisation and parasitism. Colonialism premeditated the effect of unequal relationships between the colonial power and the colony and also between the colonists and the primitive people. Colonialism also persisted on the segregation popularised by the Whites. They legally, politically and economically excluded the Blacks from their racial congregation. This kind of seclusion was executed in the South African nation with the development of the Apartheid system. Coetzee has not only focused on Apartheid but also on the human conditions in an oppressive state. Being a South African, he subjectively authenticated the exorbitant decolonisation of Blacks. Blacks unleashed their vehemence on the Whites which he has parodied in his later novels.

Of the most illustrious South African writers, Nadine Gordimer, Breyten Breytenbatch, Alan Paton, Andre Brink, it can be apparently perceived that Coetzee has substantiated the idea that the fiction should serve both the social and the political issues. His own detached, precarious nation is his thrust area in writing, its iniquity and its tyrannical impact on human personality is his fixated theme. Coetzee's restrained yet imperative bewail is for the wretchedness of South Africa which has made its patronages as parasites and prisoners. Moreover he also has made a plain noble ardent proclamation through his characters. The most distinguished contemporary novelist who had promulgated with same themes as Coetzee is Nadine Gordimer. She was the preeminent anti-Apartheid activist and also a secured compatriot of the protest leader Nelson Mandela. She was also a partaker in Mandela's anti-Apartheid protest. Similar to Coetzee, her writings also remain very indispensable to any reflection of the relationship between fiction and politics. Being a White, she commiserated for the woeful predicament of Blacks and battled for their liberation through her works. She acquired the inherent quality of being considerate towards

Blacks from her mother who instituted a day care primarily for the Black children. She supported Nelson Mandela's defense attorney during his trial in 1962. She reconnoiters the theory of power and plausibility of equitability in her novels. The South African inscriptions of Coetzee and Gordimer delineate the effect of Apartheid and examine how disseverment impacts the relationship between Blacks and Whites in South Africa.

Coetzee's momentous novel, *Life and Times of Michael K*, is a phenomenal work which explicates the social unjust crimes. This novel ranks to be highly astonishing and also remarkable. This novel accounts on various themes such as the value of human life, mother and son enmeshment, quest for truth, war and military authority, freedom and political status, human rights in the times of war. It accounts the story of the protagonist Michael K who is subjected to a mental and physical torment for rebelling against the supremacy of White Africans. This book answers the superseding political query of how to culminate the totalitarianism of Apartheid.

David Atwell has traced that in this novel, the Foucauldian notion, the principle of discipline is integrated. In the formation of partisanship the power is dispersed as an influence in every level of societal system. The central character Michael K is specifically differentiated by a 'disseminate circulation' across fences and unrestrained departure. He constantly breaks away from internment and yearns to shirk governmental and official control of societal and material space. As titled, Michael K's journey pervades throughout the novel with the image of South Africa's intransigent political system which begins with the outburst of civil war and ends with Michael's optimistic inclination to live in peace.

Franz Kafka's novel, *The Trial* is supremely interrelated to Coetzee's *Life and Times of Michael K*. The usage of metaphor is assimilated in both the novels. These two novelists let the

readers to infer the analogies on their own. Coetzee's foremost liability to Kafka appears to be his certainty that inequality and illegal political structures are well represented rationally and also indirectly through the usage of metaphor. In *Contemporary Literary Criticism*, Gordimer has asserted her review of *Life and Times of Michael K* as "the innocent in the hands of unjust state, a pawn in the hands of corrupt administrators of justice, who can only, whatever he does, makes his case worse" (253) ^[5].

The most legendary German Jewish writer Franz Kafka has produced the novel, *The Trial*, which was published posthumously. In this novel, the male protagonist is Joseph K and the story revolves around him. It accounts the wretched plight of Joseph K who works in a bank as a proctor, who initially led a dignified life was later labelled as a convict for an uninvolved crime. Neither K nor the readers are clued-up about the reason for his guilt. There is much correspondence between the characters Michael K and Kafka's K. Both are victimised by the negative external forces of the society, the reason for their victimisation is neither understood nor controlled.

Coetzee elucidates the distress of human beings to a grotesque acuteness through the portrayal of Michael K as a lone individual embodying the consistent loyalty with the capability to survive only with the greatest determination. Michael falls as a prey to the traps of tyrannical authority like Kafka's Joseph K in *The Trial*, who resists and confronts the invisible law and the impalpable court, finally turns into the dismal victim of the Austro- Hungarian bureaucracy and is ultimately killed like a dog. The hostile treatment in the labour camp and the excruciating picture of the subjugation rattle Michael's whole faith in restoration. Living within the surrounding of the aristocratic masters, he is coerced for a secluded stay and also to obliterate

White's hegemonic superiority through non-violence. His battle is against all the camps, the combatants, the imperialists, the colonisers, the White supremacy, and the total system which plans to imprison him and waits for him to die like a dog. Michael escapes from the camp for the second time confining himself into Visagie's house, he desiderates to live there eternally like an insect eluding out of all war. Here begins his defensive fight for existence. He thinks, "Whatever I have returned for, it is not to live as the Visagies lived, sleep where they slept . . . it is not for the house that I have come" (LTM 98).

Michael's confinement in Visagie's farm becomes indeterminate, similar to Jacobus Coetzee in *Dusklands*, here Michael becomes a civiliser of the boondocks, a cultivator of his own garden. He loses all his appetite and expends his days in the dam, structured like a cavern. His spiritual hunger supersedes his physical hunger. A stint of humiliation arises in him which makes him to feel unfit to live and compares himself with an insect: "I should have laid a bed of stones beneath the sand, he thought; and I should have . . . I am not building a house out here by the dam to pass on to generations" (LTM 101). He is disinclined to lead a life of incarceration. From the beginning of his journey starting from the Sea Point to Prince Albert, the colonial ensnares follow him which transforms him to become a misanthrope. Michael's personal traits resemble the traits of Ralph Ellison's narrator mentioned in *Invisible Man*. Similarly to Ellison's narrator, Michael intends to outlive without making any trace.

Michael's cardinal resistance for the colonial savagery embarks during his second arrest as he is suspected to be a spy for assisting rural guerillas. He is enslaved as a captive by the soldiers and is enrolled in the rehabilitation camp. He becomes very emaciated and is reported as an old man in the camp hospital. Being a misanthrope he insulates himself though he is drawn an

attention by the medical officer. His hunger strike sprouts out here, he perceptibly affirms that, “Do you think if you leave me alone I am going to die?” he said, ‘Why do you want to make me fat? Why fuss over me, why am I so important?’” (LTM 135) the medical officer endeavours many times and also tries all the strategies to make him eat. Nevertheless Michael is unflinching and determined not to eat and remains unflappable by not engrossing himself in any activity in the camp.

Considering Michael as a phlegmatic personality, Coetzee portrays the doctor in lieu for his protagonist. The more Michael keeps him cloistered, the more enigmatical liaison the doctor develops towards him. His hunger strike and seclusion bewilder the doctor and kindles him to extend his investigation to scrutinise the inner self of Michael. The doctor realises that Michael wants to be liberated from the system of jurisdiction and turbulence. Michael rebuts all the malformations of South Africa’s political system in a passive way. To the doctor, Michael justifies his isolation by reproaching the colonial world and describes his mother’s pathetic plight: “My mother worked all her life long,’ he said. ‘She scrubbed other people’s floors, she cooked for them, she washed their dishes . . . When she died they threw her in the fire. They gave me an old box of ash” (LTM 136). The doctor positively pacifies him with the biblical verses stating that the least living creatures, the sparrows are sold only for one farthing and they are not forgotten. With this strong declaration the doctor attempts to develop an intimacy towards him but he rejects. Michael is curtailed by the subjection of the state and insurrects against the Apartheid system through his hunger strike.

Franz Kafka’s artist’s hunger strike is the symbolic analogy for Michael’s hunger strike. Franz Kafka’s *The Hunger Artist* also has the homogenous elements as Coetzee’s *Life and Times*

of *Michael K*. The artist characterised in this novel theatrics an entertainment by confining himself inside a cage, his foremost motif is to fascinate the audience and inclined to prove himself as an artist hero. Even though the artist performs his task resolutely, the audience considers his act to be deceitful. His abstemious act of fasting lasts for a period of forty days. His process of fasting is a gradual process of self- destruction. His craving to attain a glorious position in career becomes ineffectual when audience ceases to witness him. Eventually a panther is replaced in his position by which the audiences are enthralled, on the contrary the beast gains more prevalence than the human. *The Hunger Artist* has a varied contrasting theme of Coetzee's *Life and Times of Michael K*. The hunger strike of Michael K is substantial but the hungry artist's hunger strike is ethereal. According to Coetzee, Michael with all his physical deformities pursues to resist the dominant authority through hunger strike. His isolation is compared to an albatross personified in Coleridge's *The Rime of Ancient Mariner*.

The most perceptible form of suffering for the artist in *Hunger Artist* ascends from the physical demands of his art. This novel by Kafka reiterates his crumbled physical structure as he forbears eating for a period of forty days. This physical suffering leads him to vacuous extrication which is the source of suffering. The artist is not perturbed by the catalyst of suffering although he desiderates to attain the zenith in his niche. The isolation experienced both by Michael and the artist represents the disaffection acculturated by anyone whose appeals are outside the norms. Coetzee's enigmatic interrogation of life's consciousness and existence in *Life and Times of Michael K* has a close ascription to Foucauldian ideologies. The novel categorically mirrors a social world which is systemised around a principle of discipline that widely retrospects Foucault's inquiry in *Discipline and Punish*. If Michael's life is attributably focused,

Foucault's theoretical reference can be correlated to the army, school, hospital which are ubiquitous in the world depicted by Coetzee in his novel.

Foucault lays emphasis on 'discipline' his standpoint is that discipline is essential for one to be a perfect individual. He refers to the historical period that the vagabonds and the paupers were guarded in the rehabilitation camps where they led a disciplinary and a monotonous life which in another term Foucault mentions as a great confinement. He compares the camp life illustrated in the novel with that of the camp life of South African people during the existence of Apartheid. He draws attention to, "The camps portrayed in *Life and Times of Michael K* stand for this disciplinary distribution and enclosure of individuals in space, evoking 'homelands' created by the National Party government in the apartheid period" (Lopez 113) ^[6].

Coetzee has exquisitely recorded the imperialistic repercussions through Michael in whom the Gandhian traits are stigmatised. Parekh in his book *Gandhi: A Very Short Introduction* has illustrated Gandhian principles and his policies of *Satyagraha*. Gandhiji's major idealistic discernment towards non- violence is correlated to Michael's passive resistance to colonial influences. According to Parekh, "Satyagraha was a 'surgery of the soul', a way of activating 'soul force'. For Gandhi 'suffering love was the best way to do this'" (68) ^[7]. From the perspectives of Parekh, a *Satyagrahi* will be tolerant and will possess the maximal tenacity. Similarly Michael is also a passive civil resister who protests against the colonial malevolence by following the Gandhian principles. In the prominent autobiography of Mahatma Gandhi, *The Story of My Experiments with Truth*, it is explained apparently that when he was in South Africa he witnessed racist discrimination and was also agonised as a victim of this discrimination owing to Gandhiji's complexion and patrimony. He condoned the anger of his opponent.

Similarly Michael also experiences the same status quo in Kenilworth camp and the Visagie's house. A *Sathyagrahi* will endure the onslaught from the opponent and will never retaliate.

Michael also voluntarily submits to the arrest and is never retributive. His silence inundates the White's sovereignty. Although throughout his life he has struggled, undergone tribulations, instigated and tormented, he still remains to be an unassuming simpleton who can be typically constituted as a Gandhian hero. Lastly, Michael decides to leave this retraining camp. The medical officer explains that he is a great escape artist. His last statement is a meaningful advice to him "Michaels, where you do not feel homeless. It is off every map, no road leads to it that is merely a road, and only you know the way" (LTM 166).

Coetzee has ingeniously spotlighted the essence and also the errand of both the colonised and the coloniser by entwining the host and parasite. Michael is endorsed as the parasite, whereas the dominant authority that enslaves him is deemed as a host. Coetzee in his lionised work, *White Tribe*, has insisted the distinction between a host and a parasite. Throughout this novel, Michael is portrayed as a parasite on whom the power is exercised and is hysterical of becoming the servitude which he is subjected to.

Gordimer is the most unsurpassed South African Anti-Apartheid activist and her influential novel *Conservationist* proclaims the idea of host and the parasite. Both Gordimer and Coetzee have contradictorily delineated their protagonists. *In Life and Times of Michael K*, Michael is a Black South African whereas in *Conservationist*, Mehring is a White South African through whom the story gyrates around. The parasitical features are detected in both these novels. The colonial paranoia is a dogma and also a paradigm percolated in most of the works of South African writers. In Coetzee's novels the colonised interrogates the means of impedance in

order to countervail the falsehood of congruity enacted by the dominant powers. In the year 1947 colonisation was emanated. Imperialism and colonialism paved way for the introduction of the Apartheid system. Coetzee's focus on parasite and the colonised is indubitably manifested in his major literary works.

In 1980, Coetzee produced his third incomparable novel, *Waiting for the Barbarians* which was set in an imprecise time and place. The principal character, the unnamed magistrate, heading a bureaucratic post in the remote borders of a masquerading empire is abruptly flustered by the arrival of Colonel Joll with his troops of soldiers who have premeditated to accomplish their practice of persecution. The novel's title upsurges an instinct of trauma and distress. This novel can be recognised as a masterpiece of allegorical representation of Apartheid regime. The magistrate's perspective of colonisation is unscrupulous and oblique because he inhabits amidst the barbarian community peacefully. In the battle of the coloniser and the colonised, the magistrate is circuitously chastised, Colonel Joll is a coloniser and the barbarians are colonised. However the magistrate is agonised mundanely as well as he endures the psychological trauma. In his essay, *Into the Dark Chamber: The Writer and The South African State*, Coetzee rightly remarks that *Waiting for the Barbarians* is, "about the impact of the torture chamber on the life of a man of conscience . . . he also employs an imagery of darkness . . . describes the torture chamber as "dark" and "forbidden" (6) ^[8].

From *Waiting for the Barbarians* it is comprehended that the magistrate is designated to work for the unnamed colony, which the magistrate does candidly besides which he develops a kind of commiseration towards the natives who are stigmatised as barbarians. He can be deemed as a typical symbol of humanity. Being a philanthropist he abets a barbarian girl who is the

victim of torture and he is degraded and penalised for restoring her over to her community. Similarly like Michael the magistrate also holds non-violence as his weapon and combats for the moral rights of the barbarians. In this novel the magistrate is portrayed as the bearer of light whereas Colonel Joll is concurred with darkness.

The magistrate suspects that Colonel has incarcerated the community of fisher folk to carry out the vicious act of afflicting them. By witnessing the anguishes of the prisoners he realises the mystery which befalls in the state. He accuses Colonel Joll for his unjust operation upon the gullible barbarians. Magistrate's righteous reign over the empire around thirty years set him as an unswerving identifier with the colonised. Colonel Joll's mission is to tantalise and excruciate the invisible barbarians. The encounter between the oppressor and the oppressed terminated in Joll's expedition. The antithetic and the task of deciphering torture are the main idiosyncrasies of this novel. The motive of Joll's pursuit is the evidence of culpability of the barbarian prisoners which clearly explains his animosity towards them.

The barbarians are labelled as foe and are castigated by the soldiers. The colonised barbarian's absence triggers the wrath of the imperial colonisers and their incessant search for them is spotlighted throughout *Waiting for the Barbarians*. As a causatum of the coloniser attacking the colonised, an old man and a small boy are wounded fatally by Colonel Joll; moreover a barbarian girl is also gravely blinded and crippled.

Elaine Scarry, *In the Body in Pain* clearly explains that, "torture consists of a primary physical act, the infliction of a pain, and a primary verbal act, the interrogation" (18) ^[9]. The inter-relationship between the imperialist and the barbarians are very tenuous. This novel is an epitome of political as well as biblical allegory of the oppressor and the oppressed. Colonel Joll

contrives to extend his political power of control and influence towards the barbarians by capturing and conquering their territory. The colonised magistrate is regarded as an object of sympathy who is recklessly mortified publicly amidst the fisher folk community. The world of colonisation is parodied in an idealistic manner.

Colonialism and its prospects are widely perpetrated in the novel. This novel creates an abysmal impact on imperial paranoia, anticipatory harassment, and also prisoner's mistreatment. It was published during the crucial period of Apartheid. This novel's main feature is colonial oppression. Coetzee has sensationally accentuated how the natives are colonised by the authoritative colonisers. Similarly, like Kafka, Coetzee has created his own imaginary frontier settlement. Colonel Joll's unheralded expedition arouses a shift of perturbation in the magistrate. Imperialistic act of safeguarding one community of people but persecuting other groups is demonstrated in the novel. The frontier empire is not devastated nevertheless the magistrate is reproached and underrated. Magistrate becomes as an entrapped ironic personality, despite possessing the power to control the disparaging situation that exists in the colony, he remains powerless because of the Colonel's domineering traits. The connection between the coloniser and the colonised becomes disgusting or preposterous because Colonel Joll the coloniser begins to perform a vicious harassment over the fisherman community by misapprehending them as barbarians. When he was inquired by the magistrate for his unlawful act, he strongly embattles that a letter has been received by the third bureau frontier that the barbarians have conspired to dilapidate the empire completely.

The notable Greek poet Constantine P. Cavafy has composed a fictitious poem with the same title "Waiting for the Barbarians". In this poem, it is mentioned that the empire not only

assures but also resolves its persistence through the process of alienating the barbarians. In Coetzee's novel the barbarians symbolise the uncivilised society and also they become the ever sought barbarians because of their ruthlessness. Similarly in Cavafy's poem the Emperor of the Roman Empire eagerly anticipates the arrival of the barbarians. Relevant to Coetzee's *Waiting for the Barbarians* Cavafy's poem ends with an interrogating note that the barbarian's imminent arrival is ceased till the dusk "night has fallen" (3) ^[10]. The barbarians are smothered by Joll's soldiers with a suspicious motif that they have intrigued against the empire. This novel can be categorised as a religious analogy. In the Old Testament of Bible it is stated that Moses endured all the tribulations in order to liberate the Egyptians who are captivated by Pharaoh. The magistrate is compared to Moses the biblical character because same as him the magistrate tolerates all the humiliations in order to unbind the bondage of the barbarians from Colonel Joll. Since he is the representative of the third bureau he has begun his expedition in order to perlusturate the whimsical case of the barbarian's burglarising as they have conspired to devastate the Imperial Capital Frontier Settlement.

The magistrate develops a benevolent sensation while he witnesses the deplorable situation of the barbarians being tormented by Colonel Joll. The relationship between the oppressor and the oppressed becomes convoluted because here Colonel is regarded as the oppressor who attempts to oppress the barbarians by executing all his treacherous techniques. The Colonel and his entourage leave the empire and begin to navigate the remote veld inspecting the habitat of the barbarians. During their absence the magistrate takes the barbarian girl into his custody with an intention of sheltering her. It is evident that in the opening of the novel that the girl is partially blinded and left crippled by the heinous act of Colonel Joll. As the magistrate develops close proximity with the girl, he is negatively provoked which led to the indulgence of

a sexual activity. Later when she desires to unite with her own group of community the magistrate decides to embark his journey into the territory of the barbarians to restore her to her tribal community.

Instantaneously after the Colonel's return from the barbarian territory, the magistrate is imprisoned on a false charge that he has treacherously consorted with the enemies. Owing to this guilt he is instigated riotously and outrageously. The acute eagerness of waiting for the barbarians lasts only for a short span since no trace of the barbarians is found; Joll's troop evacuates the empire. The novel ends mystically with not only the magistrate's anticipation but also the aborigines' presumption for the arrival of the barbarians. Literary critic Rosemary explicates that, "Coetzee's Empire depends upon the operation of the imperialist manichean opposition, whereby it can identify itself as just (ified) by identifying the "barbarians" as the enemy . . . the description of the process of inquisition and its "dead-end," torture, certainly demonstrates the extent of violence required for the imperialist project to survive" (Jolly 124) ^[11].

Coetzee delineates the colonisation of South Africa in *Waiting for the Barbarians* by dexterously portraying how the barbarians are vehemently colonised by Colonel Joll the coloniser. It is highly proclaimed that in the rest of the population a higher official like the magistrate as recorded in the opening of the novel, accepts injustice, longing to live "outside history" (WB 154). The people who possess these characteristic traits, create a desire to pose themselves as liberal humanists; on the contrary never attempts to protest the brutal humiliation which Coetzee highly criticises in some of his significant works.

The official of the third bureau, Colonel Joll, is the representative through whom the direct relationship between an inquisition and colonisation is illustrated. He arrives at the

frontier, as an imperial officer and is utterly infuriated as the confrontation between him and the barbarians has ended unproductively. It is only the magistrate who expounds the encounter between the barbarians and the imperial officer. The opening scenes of the novel states that Joll captures two innocent people, an old man and a small boy, who are labelled as convicts for an uninvolved crime. During this investigation the magistrate explains to Colonel that, “These are the only prisoners we have taken for a long time . . . ‘A coincidence: normally we would not have any barbarians at all to show you’”. (WB 4) The magistrate plainly utters that there is no trace of barbarians in the empire.

The magistrate being the authoritative official of the frontier empire is constrained only to be a spectator to witness the heinous act of Colonel Joll his pitiless affliction exercised over the fisher folk who commands the soldiers to whip them to death. Joll scourges the magistrate through imprisonment and also by terminating him from his influential position. Coetzee has very stalwartly photographed the colonial superiority through these lines. “The colonel steps forward stooping over each prisoner in turn he rubs a handful of dust into his . . . and writes a word with a stick of charcoal. I read upside down: ENEMY ENEMY . . . He steps back and folds his hands”(WB 115). Coetzee sketches the mentality of the colonisers intensely. The hierarchal position of the coloniser persuades him to suppress the colonised. Through the inhumane behaviour of Colonel Joll, the fright towards the colonised is obviously comprehended. The colonialist’s concrete identities of becoming inferior to the natives increase the depraved quality of injuring the native barbarians.

Coetzee sculpts this scene of excruciation not only in this particular novel but also in his notable critique *Into the Dark Chamber* and Kafka has also carved a similar episode in his

distinguished novel, *In the Penal Colony*. Kafka has also employed the eccentric method of explaining the criminal act of torture in this novel. Both these literary works determinedly contend that the protagonists become the key observers of horrendous acts and their retortion when opposed with moral claim either to interrupt or not. In *Waiting for the Barbarians*, at the start of the novel, the magistrate is only the passive observer of discrimination. His flinching mindset whether to sustain his role as a passive observer or not is shattered by the unintrusion of Joll's callous punishment. As the novel progresses, it is strikingly stated that he firmly protests against Colonel Joll. He hassles for the liberation of the fisher folk from the clutches of Joll and as a causatum of espousing the barbarian girl he suffers mortification. However at the end of this novel the tender humane tendency of the magistrate is photographed.

The magistrate's poignant situation furnishes various dimensions of colonisation. He is also colonied since he battles against the eradication of mutilation. Although the magistrate expresses his detestation towards Joll, he has to act in accordance to his will because of his loyalty in effectuating the frontier affairs. An extensive comparison is drawn between the magistrate and Colonel Joll. The Magistrate is recognised for his philanthropic and unswerving quality on the other hand Joll's fantasy is only to aspire for high ennoblement because he presumes that trapping the barbarians would fetch him high upgrades in his career. The Magistrate possesses an altruistic trait which leads to the protection of the barbarians while Joll attempts to exercise a discourteous and turbulent control over them. Joll's band of soldiers terrorise not only the magistrate but also the whole empire.

Colonel Joll attitudinises himself as both a colonialist and also as an inquisitor. These two main features collide as he plays the role of an investigating officer and also as a domineering

personality in order to colonise the barbarians. The incitement of his search is the evidence of crime of the barbarian prisoners, for which he expresses his hostility towards the “barbarian”. On the other hand, the magistrate’s efforts of cataloging are many. He is wretchedly disgusted with the investigation of Colonel Joll. However he bears it because of his constancy and allegiance in carrying out the affairs of Empire.

The magistrate poses himself as the epitome of post modernism. He is bewildered as well as perplexed. In *Waiting for the Barbarians*, it is recorded that he is disconcerted because of the prejudiced action of Joll and drafts a letter to third bureau complaining the reprehensible actions of Joll but later he himself discards the letter. Through this incident it can be comprehended that he is irresolute. Through this he can also be observed as a cultured coloniser. He mourns for the death of the small baby of a prisoner: “Have we violated some custom of theirs, I wonder, by taking the child and burying it? I curse Colonel Joll for all the trouble he has brought me, and for the shame too” (WB 21). The perpetual confrontation of the magistrate against Colonel Joll transfigures him as a colonial other. The novel brings out the authentic vision of Coetzee which he has specified in his critique of *Western Humanism*. In Sartre’s words humanism is perceived as ‘racist’ it rationalises the perception of colonisation.

In Coetzee’s phraseology of narration the highest poignancy is strikingly expressed when Joll smears the charcoal dust and carves the word ‘Enemy’ into the naked backs of the prisoners. Michael Valdez Moses states that this particular incident portrayed by Coetzee, “rewrites Kafka’s story in the wake of Foucault’s *Discipline and Punish* . . . this scene shows how “the empire produces its own conventional truth through its power to inscribe” (qtd in Jolly. 98)

^[12].The presence of magistrate in the colony ascertains him as a coloniser as he utters this

statement: “I sleep in a corner of the barracks yard; I creep around my filthy smock; . . . I know I am not safe” (WB 136). Through this it is perceptible that the legitimate magistrate’s situation becomes deplorable and he is considered as a malefactor for assisting and confining the barbarian girl to her own community. Thus the magistrate bemoans by ventilating such distress and the divergence of Joll’s characteristic traits relating to the indignant and contemptuous manner the coloniser treats the colonised as he says: “I feel my heart grow heavy. I never wished to be drawn into this. Where it will end I do not know” (WB 8). By the purport of experiencing a contemptuous plight he envisages himself that he is ensnared in the venture of colonialism.

The confinement of the coloniser hassles a high repugnant within the magistrate and he witnesses the problems of the colonised which he himself emphasises to the barbarian girl, after the arrival of the militant coloniser Joll, the magistrate loses all his powers and is considered deprecated. The replacement in the empire and the appointment of Joll as an investigator creates a stint of threat within the magistrate. Moreover he is also shoddily subjugated by him. A seasoned high eccentric loss of mental ability makes the magistrate to take an effort to alter his identity and also to sustain his stability in the empire.

Power dominance plays a colossal role in the indecisiveness to the magistrate’s identity. The theory of power is lucidly substantiated in Alied Fokkema’s 1991 article *Postmodern Characters* as a “strong manifestation of the modality of being able to” (184) ^[13]. The power dominance has created a cavernous impact in the divergence of magistrate’s identity which is correlated to sincerity in either position. Joll devises a plan to start his expedition in searching for the barbarians, while the magistrate confines himself in his frontier region attending the official affairs of the empire. Magistrate presumes that he is highly authoritative and believes that Joll

will not intrude in his professional affairs. Nevertheless he grows more aggressive when Joll passes a decree to incarcerate the fisher folk and publicly labels him as ludicrous.

Colonial oppression is another central criterion which is the foremost component abundantly present in the novel. The frontier settlement remains uncorrupted until the arrival of Colonel Joll. The subjugation of the native barbarians reverses the position of the magistrate into a topsy turvy status. As it is recorded in the novel, the magistrate also becomes one among the colonised group as he is publicly debased. Coetzee exquisitely depicts the confrontation of the coloniser and the colonised. Colonel Joll as the representative of the third bureau marches towards the frontier settlement in order to safeguard it from the native barbarians. Ironically Coetzee has inscribed in this novel that the fisher folk community is mistaken as barbarians. The actual barbarians are invisible throughout the novel except for the presence of the tortured barbarian girl. There is a vast discrimination between Colonel Joll and the magistrate as Joll is regarded as the coloniser and the magistrate as the colonised. Colonial suppression permeates from the beginning till the end of the novel as the event takes place which begins from torturing the prisoners and deforming them in a truculent manner.

Colonial oppression takes place in Gordimer's remarkable novel, *Conservationist*. Most of her novels are flavoured with intense political, psychological and literary perception highly expounding the Apartheid regime. The central figure of this novel is Mehring, a White personality who is tagged as a conservationist. The characters Colonel Joll and the protagonist of Gordimer Mehring possess similar personal traits as oppressing the under privileged community. The portrayal of both the characters is similar to Joll, Mehring also brutalises his own workers. Joll's domineering qualities outweigh the qualities of Mehring. It is very detestable that

Mehring evades the death of the Black person whose corpse is buried in his sprawling and the fertile farm. The most crucial part of the novel is the debasement of Blacks in the Apartheid regime. The poignant state is that the Black who is buried in Mehring's farm is an outlander and his corpse is completely decomposed which led to an improper burial. The life of this Black man is parallel to the life of Coetzee's barbarians since the survival of both is very despicable.

The protagonist, Magistrate, in *Waiting for the Barbarians* is the embodiment of defilement and the authority of the tortured soul. The magistrate acknowledges that he is incessantly tainted by the monstrosity of Colonel Joll because of which his survival becomes dangerous. He is fatally conspired by the mind of the torturer. The "prologue" to Alex La Guma's *In the Fog of the Season's End* consists a repulsive and distressing event in which the corporeal agony tolerated by a prisoner is illustrated in overt terms: "He cried out in pain- pain from his legs, from his battered body, from the manacled wrists by which he dangled" (59) ^[14]. The replica of this particular incident occurs in Andre Brink's *Looking on Darkness* Joseph Malan calls attention to the pain of his body: "To preserve this body with all its parts – including the bruises and the scars, including the persistent pain – and keep it intact, virginal for its inevitable death" (60) ^[15]. Coetzee's picturisation of colonial repression is a prototypical demonstration of the South African situation during the epoch of Apartheid. Zoe Wicomb's *David's Story* is one of the most distinguished Post- Apartheid novels. It portrays a woman character named Dulcie similar to Coetzee's barbarian girl who is also afflicted, blemished and excruciated, her story is also not documented like that of the barbarian girl which is regarded as an indescribable anecdote.

Coetzee's the most outstanding novel *Disgrace* earned him a great accolade through which he became the world lauded topnotch novelist. This novel is entitled to be more complex because the novelist has implicated the concept of imperialism and post-imperial heredity. In South Africa's former political system, Apartheid was one of the most important laws which developed the categorisation among the racial groups. Since this novel was produced after the epoch of Apartheid, the cataloging of racial groups lost its significance. This novel is a typical epitome of South Africa and its political structures. Racial issues can be postulated to be its central theme. The major characters such as the protagonist David Lurie and his daughter Lucy are White, whereas, the minor characters Soraya, Melanie and Petrus are Black South Africans. The novel *Disgrace* deals with plentiful themes which include family, violence, old age, sex, men and masculinity, women and femininity, suffering, contrasting regions, and justice and judgement.

Renowned critics have ardently reviewed this novel by expressing the fact that despite the highest rational convolution, grave articulacy and unencompassed courage it deals with an extensive series of issues which include animal misery, colonial suppression and racial influences. Peter McDonald rightly asserts that, *Disgrace*, "is not wholly contained by its South Africanness," since it circulates "simultaneously within public spheres" (qtd in Jolly. 159) ^[16]. *Disgrace* not only highlights unrelenting inheritance of centuries of hostility, inequality and felony but also the fact that interracial divergence existed in the South African system. This novel analytically symbolises the confrontation and lack of compatibility between Whites and Blacks. In the year 1994, Bishop Desmond declared that a great transformation dawned in South Africa. According to Bishop Desmond Tutu and Nelson Mandela, it was labelled to be a

‘rainbow nation’ with a motive that people of different racial groups and different kinds had a calm coexistent livelihood before colonisation.

In the novel, *Disgrace*, the colonisers devise their selfdom prominently coterminous to Blacks. This kind of distinctiveness is symbolised by ambivalence, which comprise a tinge of tremor and fervour as Bhabha remarks that, “the coloniser himself is caught in the ambivalence of paranoid identification alternating between fantasies of megalomania and persecution” (61)^[17]. The term ‘egotism’ indicates megalomania which denotes that the colonisers recognise that they are dominant either culturally or racially tormenting the native Blacks. On the contrary the trepidation of expulsion persists among the Whites with the motif that Blacks masquerade as a strenuous threat for them.

Disgrace enunciates as well as expounds most austere the intensive human pathos. The protest of an individual with one’s own whims and fancies, disparity on one perspective and most significantly the social, economical, legal, cultural and political inconsistency between the domineering and the overriding authority, the suppressor and the suppressed in the existing post Apartheid regime. Apartheid and its repercussions are universal in this distinguished novel *Disgrace*. The ill-effects of racism, ethnic bigotry and achieving supremacy are inseparably connected to this novel. The colonial paranoia of Whites and also the psychological ordeal of both White and Black communities are vividly pictured. The novel *Disgrace* divulges the racially prejudiced aspects which arouse the paranoia among the Whites. The central characters Lurie and his daughter Lucy, are succumbed to be inflicted owing to this cultural and colonial obsession. The protagonist David Lurie is a typical incarnation of a White South African, despite the fact that he acclimatises with the unsympathetic Black entourage. He muses over the past

Apartheid period and firmly upholds the momentous notion of White supremacy which is reflected through his attitudes and activities.

The correlation of both the colonial and the gender discrepancies is one of the vital images presented in *Disgrace* which is very evidently discerned as Lucy undergoes the physical and mental agony of being sexually instigated by three Black intruders. The predicament of liability which all Afrikaners are obliged to accept is engraved in the character of Lucy. The novel is a paradigm for the institution of the Truth and Reconciliation Commission, the 'tribunal' controlled by Desmond Tutu which insisted that there could not be any recompense to the inequality imposed by the Apartheid system. This aspect is imbibed in Lucy's traits that being a White woman she is very indomitable in possessing her land and prepares herself to confront the atrocity she is subjected to. Lucy apparently expresses her opinion to her father David Lurie

What if that is the price one has to pay for staying on?

Perhaps that is how they (her attackers) look at it; perhaps that is how I should look at it too. They see me as owing something.

They see themselves as debt collectors. Why should I be allowed to live here without paying? Perhaps that is what they tell themselves" (D 158)

Lucy justifies her desire to possess the land by deciding to bear the child which is being developed as an aftermath of her rape. Despite David's endeavours to deter her, she is very firm to bear the child. Through this steadfast intention, she transforms herself as the spokeswoman of

a new Apartheid era and the child she bears is considered as the insignia of a new generation. This incident clearly reinforces Coetzee's aggression on the typical leftism.

The culmination of all the deprivation of high civil liberties, Lucy and David Lurie are victimised throughout the novel, their demotion to the task of Animal Welfare becomes a resource of deliverance. Lurie strongly agrees to assist Bev Shaw in her clinic but his daughter discloses that she has decided to marry Petrus the Black. She justifies through her utterance that "I have no brothers. I have a father, but he is far away... there is only Petrus left . . . Yes I agree, it is humiliating. But perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level" (D 205). Making an allowance for the post- Apartheid revolution in South Africa, Lucy leads an indistinct life, comparatively on one aspect she is desirous about her countrified bucolic life on the farm. She is also tyrannised to a deep-seated, reticent patriarchy by her Black vicinage against whom she struggles to safeguard herself. Her protective tools are dogs and weapons but rapidly these pre-emptive measures and the self discretion of White protagonists appear futile, when the callous young men assault her sexually and also brutally kill her dogs.

David endeavours to attribute the savageness and the brutishness the Black men have wreaked upon his endearing daughter to their pegging away to recompense for everlasting racial bigotry. A discrimination between White and Black, their aggressiveness to avenge for the misdeeds specifically by the Europeans who encroach on the chattels of the Black women demanding to the disbanding of the whole African population. Lucy depressingly snivels that, "It happens every day, every hour, every minute, he tells himself, in every quarter of the country.

Count yourself lucky to have escaped with your life. Count yourself lucky not to be a prisoner. . . Count lucky lucky too” (D 98).

The exploration of sexual hostility and women’s mortification ought to be the crucial aspects of colonisation. The issue of aggression against White women imposed by Black men as well as White men’s sexual mistreatment of Black women, exist not only in the epoch of colonialism but also in recent years. It is vividly stated that, “In *Disgrace* the forced possession of the White female is the non plus ultra condition feared by the racist colonisers in South Africa but practiced by the latter on the land and on female Black women” (Bonnici 9) ^[18]. Lucy’s retortion to men’s belligerence are meekness, stillness and the compliance of her own self and possession to the Black man, Petrus.

Nevertheless David avows his vigorous remonstrance against his daughter’s mortification and disgrace. David being a European scholar, erudite academician, bestows to the entangled relationship between White and Black South Africans which is more apposite to his sexual ill-treatment of Black women. Explicitly his exploitation and physical molestation of his student, Melanie Issacs is analogous to Lucy’s sexual degradation. The variation is that Melanie the Black scholar eventually trounces the ignominy and transforms into an amateur actress whereas Lucy surrenders herself to Petrus which David despises being her father “How humiliating”, he says finally. ‘Such high hopes, and to end like this’ (D 205). When considering these two disgraceful events in the lives of both daughter and father, it is evident that the colonial stereotype subsists in the colonial and post colonial eras.

David is injudicious to realise the misery and agony which the native women and the colonised bitterly experienced owing to the infringement of Europeans. The ignominious

circumstance that occurred in Lucy's life the overturned repressing situation, phenomenon of male scoffing and slander, unconcealed the colonial saga: "A history of wrong. Think of it that way, if it helps. It may have seemed personal, but it wasn't. It came down from the ancestors" (D 156). Lucy's amenableness and susceptible state of mind during her rape homogenise the colonised female convention. From the perspective of the extraordinary critic Marias, all the novels of Coetzee pervert the state ship of ethics. Nevertheless Coetzee advocates that Lucy formerly belonged to the oppressor class but when she reveals her willingness to marry Petrus the Black, she develops an intimacy with the subjugated class. The racial accountability emanates in the prolegomenon of the new South African political situation. Lucy encounters a troublesome situation by accepting physically the saddle of the misdeeds stanchied in the past by White colonisers and oppressors.

Lucy's adroitness in getting accustomed to the new political policies of Africa, has a concurrence to the new life she bears. In a parallel situation, when David's argues with Lucy for her marriage with a Black man, Lucy clearly states: "Do you think I hate children? Should I choose against the child because of who its father is?" (D198). This optimistic retort of Lucy may divulge her acceptance of a new life politically in the racist scenario of South Africa. Through this incident it is evident that Lucy righteously apprehends that, which the White man behooved to tolerate scrupulously the perpetual events which the Blacks traditionally passed between the fifteenth and twentieth century. This unquestionably explains that the Europeans and their posterity confronted the same situation of conventionality in the country which indigenously does not appertain to them. Hence it is presaged that if the White man desires to sustain his survival in Africa, he should be deprived of his own terrain and possessions. He has to pester the Black African for fortification and abide by the laws which are foisted by the

Europeans, specifically those pertinent with marriage and sexual behaviour which Lucy firmly utters that, “If he wants me to be known as his third wife, so be it . . . As for the land, say I will sign the land over to him as long as the house remains mine I will become a tenant on his land. “A byowner” (D 204). Lucy’s obstinacy in possessing her land and willingness to marry the Black African Petrus noticeably exposes the bleak predicament of the native South Africans.

Coetzee is positioned adjacent to most other post colonial writers, conspicuously Gordimer and her predilection for pragmatism, her candid verification of incidents. Coetzee’s inscription is rigid to be identified and represented regardless of its utilitarian framework. The delineative configuration of *Disgrace* works contrary to a factual reading. Gordimer’s momentous novel, *July’s People*, reflects the similar events and incidents which are recorded in Coetzee’s *Disgrace*. Both these novels correspond to the contradiction of the colonial and consequently the racial influence pervaded in the South African nation. Its history can be traced from 1990 which registered various features such as racism, slavery, colonial oppression, bloodshed and the exploitation of the native Blacks by the colonisers. By analysing these two novels based on the context of imperialism and colonialism, it can be construed how the inversion of power shift has highly affected the Smales family; the prosperous White descents are concealed in July’s village. It also advocates the Hegelian dialectical collapsing of White’s former position of being the master and July’s previous position of being their subordinate through this the decolonisation of South Africa is presaged.

Michael Foucault the luminary theorist applies the allusion of the historical sources and asserts firmly that, the features of power that are at play underwent a transformation over the past centuries. *July’s People* is a pre- eminent novel which luridly foreshadows the inversion of the

colonial and consequent racial power play subsisting in South Africa with the emergence of colonisation. The plot palpably conveys that the Smales family belongs to the suburban upper middle class strata of Whites, suffering in the tumult of South African society. They befall as the victim of the state of affairs and also fall a prey to the racial war, which coerced them to flee from their native country. However the rebellious Black armies in Soweto and other parts of South Africa dissented against the government and the White minority by devastating the radio and television stations and sacking their houses, Smales have obliged fleeing rapidly.

July, their reliable Black servant enabled them to escape from their native areas. Smales family scuttles swiftly to the famine village. They were conscious of the foremost substitutes they would have to endure in order to lead a mediocre lifestyle in July's bucolic village. It also dissects the real repulsion and frights these people experience, specifically the deposed Smales in the destructive situation. Moreover, the controversy rises only with Maureen when she justly apprehends that her role is transformed owing to the topsy turvy situation of the colonial and the racial power play. Sardonicly, on the basis of societal level the current affiliation of the Smales family with their servant July entails the connection of reliance, insolence, communiqué and miscommunication. It also sensationalises the lodger of political, fiscal and sexual clout dynamics accentuating the White's ethnic rule of 'Apartheid' and the Black's confrontation to it.

In the parallel context the landlord and subordinate liaison decipher onto the analogous dealings of power. Based on the Marxist perception, the ethnic or culture group is resolute to be dominant in the requisites of 'money'. Thus, the monetary distinction generates the class dissection and the predictable power resistance arises. On the basis of this milieu, the Whites are highly traumatised at the undesirable circumstances where they have lost their influential

position as colonisers and are demanding to get accustomed to this contradiction of power play. Centrally the power alliances of the social order are in a conservative detection.

The contrasting traits between the women protagonists Lucy and Maureen, in both the novels Coetzee's *Disgrace* and Gordimer's *July's People*, are in various dimensions. Lucy receives alleviation and bulwark in the fortress of the Black native. On the contrary Maureen fears imperilment and discomfiture in the guardianship of her Black servant July. Lucy, being a White, realises that South Africa's major population is Black; therefore as a price of her stay she has to undergo a distressing situation of accepting this defilement as her predestined fate. This sort of Lucy's obstinate confrontation in disclosing her sexual assault by the three Black trespassers and taking any measure to protect against it positively has a political aspect. Lucy plainly utters that, "What happened to me is purely private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not. It is my business mine alone" (D 112). In *July's People*, the effect of power- inversion and wherefore the asset divestiture and hardship of acclimatising with their former servant July, drives Maureen to lose her self esteem as liberated, benign and unbigoted citizen. Lucy, in an unhesitant manner, consents to exist amongst the Black community, whereas, Maureen retracts to hideout in Black's terrain.

Bam and Maureen are exorbitantly thwarted over their disinheritance of ascendancy and regimentation and their authentic racist prospects are unveiled and made highly discernible than the place where they are located. In defiance of the fact that the Bam Smales are the most scholarly people betwixt the Black community in which they presently reside, they prevail very acquiescent to the villagers and do not have a dominion over them. Bam transforms himself from

the dynamic and influential persona to the submissive and beaten solitary person.

Correspondingly Maureen chooses for a fundamental refutation of her existing situation through her scurry for the “helicopter” as a sign of insurgency and flight, abandoning her family and disregarding her obligations.

The power corruption plays a pivotal role in both *Disgrace* and *July's People*. David Lurie, the White protagonist, seduces his own student Melanie Issacs and quits from the University as a retribution for his unethical act. Swale makes the point that,

Any attempt to read David's exploitation of Melanie as allegorically expressive of White exploitation of the Black population does not carry much conviction- not least because Melanie is White". But is Melanie white? Coetzee fails to make it explicit".

(Dooley 128) ^[19].

In the text, David describes her complexion as dark, but it can be taken as a reference to her hair and eyes.

The Apartheid Law passed was passed in lieu of the population Registration Act, according to which only the people of White community should live in one particular area and the people of other races should live separately. Whereas, in the novel *Disgrace*, the central figures Lurie and Lucy are Whites but they share their living area with the Blacks. Is it a sacrament, one which Lurie can agree since it is self- imposed and he willingly carries out his task of disposing the corpses of dogs. He does this job with utmost satisfaction. Lurie yields to his sexual instinct and enters into the sexual relationship with Bev Shaw at her instigation. To Bev Shaw, he shares all his heart felt thoughts that Petrus becomes more and more prosperous;

on the other hand Lucy has almost becomes very frustrated and defeated and also refuses to abandon the farm despite the insistence of Lurie.

Ryan's statement sharing preference of staying with one's kind draws a reference to the statute of Apartheid. Evidently this was the conception that Apartheid aimed to teach, as it accentuated on a distinct and standardised national identity based on whiteness. Apartheid advocated that one's race represented one's kind and considered it as the most sacrosanct obligation that of acquainting with one's own racial kind.

Lucy's rape and her future child imply, then, a violent undermining of the 'genealogical schema' and there is no celebration of miscegenation here; the union between two families or 'kinds' has occurred at the expense of rape and as fundamentally related to questions of land and property . . . 'Staying with one's own kind' to the peaceful coexistence and intermingling of different 'kinds' will be a long, painful and violent process. (Jolly 168) ^[20]

Coetzee expresses his condemnation of the emergence of the Apartheid system through his novels. After the crumbling of the White supremacy in the year 1994, Coetzee published this novel. *Disgrace* highlights more on the ignominy of Whites in new South Africa where they have become defenseless. The novel scrutinises the ensues of the White South African repudiation. Authentically remarked by Charles Sarvan, "*Disgrace* can be read as a political text, a post apartheid work that deals with the intricacies confronting the Whites in South Africa" (26) ^[21]. A close acquaintance to the farm and land is skillfully explicated through Lucy because she

has loyally devoted her life being at the farm in the Outdshroon town in Eastern Cape. She leads a peaceful and harmonious life amidst the Black neighbours. However the arrival of her father David Lurie subverts a topsy turvy situation where reprehensible situations occur in her life. She is being viciously molested by the native Black men and also subsequently gets impregnated. She considers her seduction as a “private matter” and eventually develops a close acquaintance among her Black neighbours. Her reminiscence of the odd days under the rigid belligerent White ascendancy coerces her to accept the Black native Petrus as her spouse. This event can be considered as an archetypal element of the power displacement.

The similar milieu of the power permutation occurs in Gordimer’s *July’s People*. The anterior masters and the anterior servant ought to undeniably reorganise the development of their new association. The Smales have an altercation of communication between both the racial groups the White and Black. On the basis of this, Gordimer operates on an incomprehensible combination of ‘prolongation’ and ‘substitution’ perhaps to institute the Smales’ disconcerting engagement into a distant group structure. In addition to the supplanting of power, Bam realises himself being bewildered and distressed. However he makes attempts to habituate himself to grapple with the adverse situation very cautiously than the other members of his family. On the contrary, Maureen the most despondent sufferer of perturbation would have the difficulty to overcome her fear of inferiority. Nevertheless, being estranged and deracinated, both forever develop an impression of fleeing from this demeaning and reversed position.

The characters in *July’s People* are photographed in a peculiar manner of coercing themselves to traverse with each other concerning their present status. Gordimer utilises the embarrassed communiqué between the Whites and Blacks that fallout as the ultimate barricade of

both the language and the dominance. In Gordimer's words: "There was the moment to ask July for the keys. But it was let pass" (60) ^[22]. Again, the contradiction of the power play is apparent from July's affirmation of self supremacy regarding the bakkie key.

I'm still worried that someone . . .

The bakkie? You Know I'm tell them.

I get it from you in town. The balkkie

It's mine. Well, what can they say?. (73) ^[23]

July conceals all his depressed state and also does not yield to the pressure of both Maureen and Bam. July facades his insurrection against the Smales influence by talking about it. Since July has snapped the keys of their bakkie which is a small truck, they misconstrue that he alleges his right over their possessions. Hence the key epitomises the transposition of the power affiliation between the Blacks and Whites. Through this incident it is evident that July pursues to infiltrate into the new-fangled power constitution. July desires to obtain his power over the White's family of Bam. Both July and the Smales family lead their life in a different manner. It was highly impossible to deconstruct the ideologies that were formulated anciently. In this regard the most distinguished twentieth century French theorist Albert Memmi expounds on the distinction between the inequity and fright of colonisation. He envisions two kinds of colonizers, the self- accepting and the self-rejecting.

Memmi in his notable book, *The Colonizer and the Colonized*, describes the self- accepting colonisers as the South African natives who premeditatedly exercise others possession and people through unethical imputation. Conversely, the self- rejecting are those who

acknowledge the infringement and barbarity of it and connote to extricate themselves from the despicable system. They navigate in the midst of the contravention of retracing to their congenial terrain to alleviate themselves of the penitence and confining in the colony charged with remorse and resentment. Albert Memmi tenaciously states that the self-rejecting coloniser, “discovers that there is no connection between the liberation of the colonised and the application of a left-wing program. And that, in fact, he is perhaps aiding the birth of a social order in which there is no room for a leftist as such, at least in the near future” (34) ^[24]. Authentically the Smales family apprehends that there is no quarter ages for them either in the Apartheid regime reigned by the White minority or the Post-Apartheid syndicate governed by the non-White majority. Hence they take refuge in the ‘interregnum’ of Antonio Gramsci which Gordimer encompasses in the epigraph of *July’s People*.

The novel *In the Heart of the Country*, is constructed in the form of a diary and segmented into two hundred and sixty six numbered paragraphs. The novel compasses the unusual features of colonial fright and trepidation. The antithetical section of the history of colonialism is reflected in Magda’s narration. As the layout of the novel is in the form of a diary, it is professedly inferred that it exemplifies the life of a White spinster named Magda, the woman protagonist who is of intermediate age. Magda’s internal hassle to triumph over her fear of colonisation is luminously proclaimed by Coetzee. She is excruciated that she is strenuously caught between the clutches of despicable patriarchal dominion and colonisation.

The novel *In the Heart of the Country* begins with a yearning tone which a White spinster desiderates for adoration and warmth from her biological father. The father’s iniquitous stance of illicit relationship with a Black concubine, induces Magda negatively who succumbs to both a

mental and physical exertion. Her heartrending bewilderment impels her to compete for her royal and autocratic identity since she is a White woman. She grapples to eradicate the past colonial debilitation which provokes to lay the constraints and moral virtues on women. Being a deserted young woman, she is obliged to confide in her Black servants by renouncing her role of powerful mistress. Magda is portrayed as an oppressor who determines to afflict her Black servants Hendrik and his wife Klein Anna. Magda is predisposed to be mentally unstable when she is impugned physically and brutishly molested similar to Lucy in *Disgrace*.

Magda becomes very quirky because of the lack of solace and comfort and unlike others she does not lead a contended life since she is mercilessly shunned by her own father. She is too agonised to spend her days in complete vehemence and assailment. She is circumscribed only in the lonesome Veldt of Karoo in South Africa amidst her dictatorial and repressive father and a few Black servants. She is forsaken by her authoritarian father and neglects any comradeship with the external world. She is unleashed out of her apathy and is dejected of a null and void situation existing in her life. This caustic state of Magda leads her to suppress her own desires and subjugate her menials. She becomes maniacal and her psychological fear betides from and within her. She endeavours to transpose her foreordained destiny, from this statement it is clear that, “one of the forgotten ones of the history” (HOC 3).

Magda is squelched by her father because of whom she loses her magisterial identity as a White young mistress and leads a desolate life. Her colonisation has led to colonise others and her oppression has led to oppress the impoverished. Since Magda is subjugated by her own familial member she transforms into an oppressor of the inferior community. Though Magda’s poignancy is mystified and inexplicable, simultaneously the incidents which take place in her life mortify the coloniser’s identity. By tracing the past history of South Africa, it is palpably

validated that the Afrikaaners in the boondocks Karoo farm, located themselves very rampant from the rectilinear colonising nation and scuffled perpetually to constitute a very persuasive distinctiveness. As an outcast in a colossal, cloistered, unexplored territory, beyond the horizon from their own inherited habitat they were enforced to pursue their perquisite to assert their citizenship. Their motto of attaining citizenship ends in vain and they incessantly wrestle for achieving their endemic liberation. Nevertheless belonging to the superior community of Whites and also ordained with high intelligence and wisdom, they affiliate themselves with a higher position from which they attempt to suppress the inferior racial groups. Hence to legalise their domineering authoritative power, they design a weird typecast of the Blacks. They confiscate their property, land and drive the other ethnic groups beyond the periphery. Their superior rank order enables them to admeasure various errands to other racial groups.

Coetzee has adroitly represented these corresponding events in this novel where Magda's father Johannes, the White farmer, exercised his supercilious powers over his non-White servants Hendrik, Anna and Jacob. Analogous to the situation prevailing in the Apartheid system, Magda's elevated quarters with numerous large rooms was isolated from their servants elfin lodging, the White master lived an affluent comfy life; on the contrary the Black servants lived in a compacted quarters which were exclusively allotted only for them. In this White man's building, "with rival mistresses the servants go about their duties with hunched shoulders, flinching from the dregs of bad temper that will be flung at them". (HOC 7) The Blacks are exposed to interminable drudgery, while their White masters squelch them illegally. From the perspective of Johannes, his Black servant Hendrik is a mediocre: "Hendrik is going to open the back door, and while it is true that the essence of servanthood is the servant's intimacy . . . Hendrik is not only essence but substance, not only servant but stranger" (HOC 15).

Magda and her father are demarcated as the epitome of White hegemony and their servants are diabolically down cast. Moreover they become the victim of Magda's crime. She bespeaks an extreme vexation and vacillation about the position which the African history has bestowed on her and also the emulated patriarchal society instigates her to repress the non-White community. Buboltz in his *The Search for Wholeness in J.M. Coetzee's In the Heart of the Country* states that, "As a representative colonizer, Magda should feel in control. She should feel she has power. She should know who she is and where she came from . . . Instead she feels empty and uneasy with her existence"(10) ^[25]. Magda encapsulates the inordinacy of a colonial predicament. She constantly undulates between a coloniser and a colonised. She acts simultaneously as a persecutor and also as a victim. Her equivocal approach towards her servant expresses an intricate concoction of an attraction and repulsion, dominance and fear, aggression and narcissism, and also indicates to the ambiguity regarding her position. When she is abandoned on the farm after performing parricide, she actualises to play the role of a master. She indirectly starts repressing them: "a good mistress, fair-minded, even-handed, kindly" (HOC 25).

Magda, the White spinster is the sovereign authority of the colonial monarchy. Moreover feminine gender is measured very inferior in indefinite terms. In Apartheid South Africa the structure of the social system chiefly depends on the patriarchal influence. Though Magda being a White woman enjoys all the privileges, she is also marginalised by the patriarchal supremacy by experiencing all the agony and reclusive confinement. She is terrorised to subdue herself to the authoritative White colonialist men, presupposes the gender responsibilities which were constituted by the society in order to adhere to the ideals of White supremacy, Magda performs her task, confines herself to inner rooms and carries out the domiciliary duties and also she indirectly overrules her native servants by exercising her imperious colonial powers.

Magda's nonpartisanship draws a correlation to the other poignant incidents that occur in the novel. Her colonial similitude is mutilated and swerved by her Black servants Hendrik and Klein Anna who extirpate her autonomy and also her sheer intrepidity by replicating her practices and percepts. Homi Bhabha noticeably states in his book *Location and Culture* that the colonised and the coloniser's identity phenomenon are contingent on each other. By the process of intertwining each other, their identities are stacked very sturdily and also are fortified on the basis of the concept of multi racial modification. However the colonised subjects replicate the persona and the customs of the colonisers to ennoble themselves to the coloniser's place; however the colonisers can very undetectably remain uncluttered. They honestly or dishonestly comply the other ways in many aspects.

It is apparent from the start of the novel that Magda, the White protagonist from her birth, till her adolescent stage is detained only in a secluded farm amidst the non-White menials and acquiesced seclusion through non-interaction with the White superior groups. Thus Magda develops to be an amalgam of a colonial subject who suffers mortification by accepting to subsist between two different cultures. She apprehends that she is colonised first which has led her to colonise the inferior ethnic groups later. From the following monologue of Magda it is clearly perceived that her peculiar ways of growth and development have an impact on her transition of personality:

I grew up with the servant's children I spoke like one of them before I learned to speak like this. I played their stick and game before I knew I could have a doll's house with Father and Mother and Peter Jane asleep in their own beds and clean clothes . . . I searched the veld for khamma-roots, fed cow's milk to the orphaned lambs (HOC 7).

Magda deems her status to be very cryptic that the perplexity lies in her reliability. Even though she was highly detached with her White kith and kin, she is firm not to denounce her White ancestry. She is perpetually oscillating between the two ideologies of Black and White. She maintains a close acquaintance only with her two servants, the husband and wife, Hendrik and Klein Anna, but her superior status is interminably endangered by them. The Black servants of Magda are the impersonators who counterfeit their master's characteristic traits in their absence. By acclimatising with White people for many years, Hendrik returns to imitate the master's manners in all facets. Through Magda's utterance it is intensely comprehended that, "Hendrik wore the black suit passed onto him by my father with an old wide-brimmed felt hat and a shirt buttoned to the throat" (HOC 18).

Hendrik possesses an inordinate desire even to spruce up himself same as that of a White gentleman. He speculates that when he grooms himself in his master's attire, he may receive the partial essence of White's power. Klein Anna also attempts to masquerade her master's customs and activities in her in an indistinct manner. In a very clumsy way, she decorates herself with new expensive attire and shoes like an ecclesiastic White woman and imitates the bizarre Western table manners while feasting with her White mistress Magda.

Coetzee has very inventively portrayed his White protagonist Magda in this illustrious novel *In the Heart of the Country*. Magda is forced to accept her 'woman's foreordination',

which she later transposes into the act of concurrence to the demands of the male prospect. Immediately after her brutal act of committing parricide, her Black servant Hendrik assists her to dispose his corpse and utilises this deplorable situation to unleash his sexual desire with Magda. One of the burning issues is that the aristocratic Young White woman being sexually assaulted by a mediocre Black subordinate and also the White Master's sexual molest of the Black woman. Hence it is not shocking that Hendrik specifically expresses his wrath to Magda, preceding her seduction, that his heinous act of seducing her is a vehement vengeance.

Magda's consequent extenuation of ignorance falls on his deaf ears: I am not simply one of the Whites, I am I! I am her people' I, not a people. Why have I to pay for other people's sins? (HOC 128). In the beginning stage Magda insists on infliction, distress, and agony but later she exults in the fact that this sexual act of Hendrik has finally transformed her into a woman. Although Magda is born into the higher aristocratic descent, she enjoys no relative liberation from drudgery that is the normative routine of the impecunious condition in South Africa.

Magda is racially superior but her gender propels her to a life of subordination in a dominant patriarchal society. The novel also conspicuously begins with the absence of her mother, and this real fact trails Magda and her father into an idiosyncratic relationship which is marked by sexual transgressions. Envisaging about her relationship with her father, ultimately Magda concludes that colonial daughters are enticed by their "masterful fathers". Magda's utterances reveal her White supremacy over Hendrik's behaviour "What more do you want? Must I weep? Must I kneel? Are you waiting for the White woman to kneel to you? Are you waiting for me to become your White slave?"(HOC 128).Magda's haughtiest qualities of suppressing the inferior community are clearly expressed through this statement.

Coetzee has photographed Lucy in *Disgrace* as he has represented Magda in *In the Heart of the Country*. Magda can be compared to Lucy, as both have a close affiliation with farmland. While Lucy is receptive to accept Petrus the Black servant as her spouse, Magda develops an enmity with her Black servant Hendrik. Yet she craves to evolve a sexual relationship with him. After Lucy is seduced by the unknown intruders, she is made a proposal of marriage by Petrus the Black farm worker whose familial member is one of the rapists, the young boy. The strong bondage with the land and farm is violently pervaded in the post- Apartheid South Africa. As it is expounded by Coetzee in his *White Writing*, the readers are presented with a notion of the 'husband-labourer' as the restorer of the feminine earth.

The consent of Petrus to accept Lucy as his third spouse plainly harmonises with the antiquated and also the patriarchal system of procuring and asserting the property of the spouse. Both the novels, *Disgrace* and *In the Heart of the Country* enunciate that the women are considered only as a material property and they rely on men for protection. As it is reiterated by Lucy that, "In this place, at this time", the violation she suffered from is not a public matter" (*D* 136). Moreover Lucy disaccords with Lurie to lodge a complaint about her sexual harassment. Instead she argues with him asserting that the brutal act was only a crime against her womanhood but not against a White woman. Magda is molested by her Black servant Hendrik whereas Lucy is sexually beguiled by the three Black intruders. The dissimilarity between these two White women is that Lucy accepts to start a new life by accepting Petrus, whereas Magda expresses her distress to accept Hendrik. Instead she strives only to repress him and possess control over him. Magda and Lucy are colonised in the Apartheid era which is formed on the basis of the patriarchal dominion. Coetzee's two women protagonists demonstrate both the

‘Black Pest’ typecast and the inferable threat of the ‘White Pest’ that permeated in the political structure of colonialism and the Apartheid.

Gordimer’s *July’s People* and Coetzee’s *Disgrace* substantially elaborate on the issues of the racism, ethnicity, gender and colonisation. These novels also have indicated the assorted political, cultural and social phases of both the Apartheid and the post- Apartheid South Africa. In *Disgrace* though, Coetzee has investigated the racial denouement but he has not ingrained any explication for it whereas he prepares the readers to inwardly transact these kinds of issues. Coetzee detaches himself from his major protagonists, their predicaments. He is judicious in upholding any type of authorial distinctiveness in his book and is disinclined to ascertain any key with an impression that the other literary texts have an influence on his novels. Coetzee in his interviews inscribed in *Doubling the Point: Essays and Interviews* (1992) asserts that: “Whatever the truth, I feel that questions of influence upon my novel writing are not for me to answer: they entail a variety of self awareness that does me no good as a storyteller, as a site where fantasy should not be hampered by unnecessary introversions and doubts” (Coetzee 105) ^[26].

The authentic phenomenal interpretation of Coetzee’s novels provides a substantial justification of the colonialism, imperialism and primitivism. The rationalisation of post-colonial disquisition collapses the incidents which occurred during Apartheid. From the disintegration of these promulgate trademarks such as the suppressors-suppressed, coloniser- colonised, preponderant-subordinate, it is plainly evident to comprehend the partisanship and the dis-positioning of individuals differently. By juxtaposing Gordimer’s novels the analogous subjects are elucidated.

The subjugated characters undergo paranoia, the mental conflict which is validated with the apposite events. In reality, the diction of perspicacity arises in the artistic scenario or the “Third –Space” in the center of irresoluteness and complications. The individuality is never stagnant and absolute; it is persistently dissected and re-established. On corollary, the calamitous, yet inexorable repercussion of colonisation leads both the oppressor and the oppressed transform into “Others” where dualism arises. In the process of encroachment, the egocentric quality of obtaining the control of supremacy undeniably plays a vital role. The discourse of colonial concept to accomplish the execution or completeness of self - identity regularly obstructs the power influence. The colonisers simply do not possess a desire for the possession of power and authority. Coetzee’s *Life and Times of Michael K*, *Disgrace*, *Waiting for the Barbarians*, Gordimer’s *July’s People*, are novels that exteriorise this subject of power retraction. Coetzee, Gordimer, Franz Kafka, are highly acclaimed writers who deal with the nationwide issue of the pre and post- Apartheid ethnic divergences in different ways in their inimitable writings and they argue the predetermined concept of individuality. Self- Other - this twofold concept is the static model of power constitution.

Most commonly these indigenous novels investigate the situation of both White men and women in the post- colonial system. By reconnoitering the major characters of all these novels, it is implicit that the disclosure of the predicament of the White women on the elevation of colonial power, are obliged to ingrain the archetype canon and the ideals of their race, yet driven wholly to the margin of power. Regardless of being a part of the influential group, they endure internment, subjugation, repression, and bigotry; they are never included in the governing discourse, but only used as a dissemination of culture and the upholders of White supremacy. Lucy, Melanie, the barbarian girl, Maureen are all coerced to forfeit their individualisation,

aspiration and autonomy in their extreme anxiety to get recognition from the system. They restrain themselves under their male peer and repress their own desires.

The White women deny understanding and also self-reliance and identification due to the lack of action and liberty. Their mediocre feminine position eventually makes them feel very vulnerable, desolate and bare. Although the African political structures aim them to be submissive and compliant, it is professed that none of these women have experienced it. They battle against the subservient patriarchal predominance and also attempt to entrench the racial and gender restrictions to reanimate as imperious women. On the contrary, women pose themselves as vulnerable and delicate personalities to protest against the rigid system which increases its potency through influential patriarchal section. Their contravention is retaliated with chastise, refutation, agony, humiliation, seclusion, repulsion, instigation and even assassination. Even their resentment suspends the dichotomy which is classified as Self and Other and indicate a modification in the tyrannical system.

With the perspective of upholding such values and principles the African novelists would not be inexorably considerate towards the undervalued Blacks. The deep-seated deadlock of the contraposition of the post-colonial period forms a basis to depict the infirmity of the Apartheid system. The South African, Indian, and the Caribbean writers concentrated majorly on ameliorating the cultural distinctiveness which had been deteriorated by the colonial experience. To expunge the colonial convention, most of the novelists are presently dispossessed of the fraternal colonial attachment with their terrain, which endow them an undemanding figure of uniqueness; they strive to acquire a legalisation of their distinctiveness by tracing the past history.

The novels *Life and Times of Michael K*, *Waiting for the Barbarians*, *In the Heart of the Country*, *Disgrace*, evaluated in this chapter manifest the vices of Apartheid which the major and the minor characters encounter with. They strive vigorously to recuperate from this traumatic affliction nonetheless their endeavours become futile. These novels exemplify the deplorable situation of South Africa during the Apartheid era. Coetzee through these novels unswervingly employs the existing struggle in South Africa, a constitutional transformation in the society, incessant act of suppressing, so legal, economical and literary domination. Coetzee advocates from these novels that responsibility cascades strangely on the White South African writers.

The subsequent chapter sketches out the psychological and the colonial caprices the protagonists confront in the hegemonic South African society. Apartheid's stringent policies have sown seeds for the psychological turbulence within an individual.

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