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Chapter III

Discourse of Psychological Derangement

Every human's life is measured on the basis of emotional and psychological stability which enables them to lead a blissful and comfy life. A methodical and meticulous comprehension of psychology is imperative to accept and respond to the crucial events that occur in an individual's life. In most of the pleasant and unpleasant events fantasies direct by one's state of being. Psychological imbalances pave way for the weird behavioural attitudes which overtly result in disparity. It is medically and also scientifically proven that an existence of any kind of phobia within a person can lead to mental or physical retardant. In this chapter the copious dimensionalities of psychological derangement is fervidly explicated by anatomising the characters photographed by Coetzee in his foremost momentous novels.

Coetzee's illustrious epistolary novel, *In the Heart of the Country*, intensely expounds the conflict of psychic bewilderment which arises due to the colonial and psychological features. The chief elementary novel, *In the Heart of the Country* he annotates a White woman's embitterment and her cataclysmic reaction to a paternal governed society which cramped her motives and desires. Coetzee's Magda becomes mentally unstable owing to colonial and psychological paranoia as she is entrapped into a patriarchal power obsessed society where she is doubly encumbered. With reference to the Encarta World English Dictionary, the term paranoia can be construed as, "a psychiatric disorder involving systematized delusion, usually of persecution. An extreme and unreasonable suspicion of other people and their motives" (1317)

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The psychological paranoia leads a pathway for the occurrence of conflict between the 'Self' and the 'Other' which Coetzee highlights through his chieftain role of Magda, the White spinster. One's sense of Self entirely differs from the Other's discernment of one's self. Hence the conflict between Self and the Other occurs. The connotation of 'Self' in the context of psychology is illustrated as the unique mode of a person's inward thoughts, his or her opinions, beliefs and personality traits around his own world. The concept 'Other' specifies a member of an ideal mediocre ethnic community. This particular community is different from other superior ethnicities which are negatively evaluated opposing the typical standard of Self. Magda's mental malady can be analysed on the basis of psychological connotations as it is proven by Sigmund Freud the father of psychoanalysis, that mental illness can be treated with the implementation of psychoanalytical techniques.

Sigmund Freud is a preeminent psychologist who coined the term 'Psychoanalysis' in the popular country Vienna at the late nineteenth century. He is a worldwide acclaimed notable personality for the recuperation of nervous ailments. During his research on discovering the hysterical and neurotic symptoms he figured out the subsistence of the unconscious segment of mental thinking, as an outcome of his research in neurology where he concocted that in his *An Autobiographical Study the Institute of Psychoanalysis* that, “. . . it was not any kind of emotional excitation that was in action behind the phenomena of neurosis but habitually one of sexual nature whether it was a current sexual conflict or the effects of earlier sexual experiences” (41) ^[2].

Magda's neurotic semblance correlates to Freud's psycho-analytic theory. The term psycho-analysis indicates the cavernous segment of human mind. It explores interiorly into the origin and mechanism of human conduct. The unconscious segment of mind is the stool of

restrained inclination and requirement, which are against the societal norms. Sex plays a pivotal role in the characteristics of an individual's personality. According to the Freudian notion in the peaceful coexistence of mind, sex is the antagonistic element that destructs the peaceful circumstance. Freud demonstrates that the premature childhood experiences resolve the disposition of human attributions.

Coetzee has chiselled Magda's characteristic traits which are congruent to Freud's framework of personality. This is evident from the opening of the novel that Magda's childhood and the adolescent stages are vacuumed, where she persistently craves for true love. By tracing reprehensible incidents that occurred in Magda's childhood, it is clearly perceived that all her miserable and unattained desires are suppressed unconsciously. She seeks for an outlet to unleash lewd cupidity: "Today my father brought home his new bride. The old wife was my mother, but died so many years ago... I must have been very young when she died" (HOC 1-2). Sexism has extremely disfigured the psychology of Magda same as other women in Africa. Many African myths proclaim Africa as a land of fertility, congenial climatic condition, a glorious land of most icons. Nevertheless the disconsolate monologue of Magda perverts this idea by spearheading many excruciating veracities of the survival in Africa, which is photographed as the iconoclastic place of ruffians and fiends, lacking ethical values and benignity.

Freud vividly elucidates the three aspects of human mind which act at three stages. These three classifications of the personality structures are: "the Id the subconscious mind, Ego the Conscious mind and Super Ego (Developed by the Socio cultural constraints)" (qtd in EP.48) ^[3]. Although these three sections activate autonomously, they also intermingle as a group. From Freud's discernment Id is also termed as 'libido' which is the prerequisite psychic power. It comprises all the non acceptable wishes and discontented requirements. It remains insensible and

commands its hasty indulgence which can be called as 'delight principle' without considering the exterior aftermath. Freud explains the vigour of human beings controlled by two impulses labelled as sex and belligerence which direct to life instincts (Eros) and death instincts (Thanatos); hence he considers Id as the true factual source of personality through which Ego and Super Ego extend.

Magda's instability of inner psychosis forms a basis for her befuddled unethical actions which can be associated with Freudian subdivisions of mind. Freud's second subdivision of mind is Ego which he labels as the conscious mind which is absent at the stage of infancy. In the later developmental stages of the child, this ego fosters and distends from Id. Ego associates to the Self and also it superintends all the insidious impulses which ascend from Id. It officiates as an absolute arbitrator to modulate all the good and evil motives from the Id and pursue the restraints laid down by the Super Ego. Thus it becomes the managerial subdivision of personality by adjudging which individual deeds are suitable and which motives of Id could be allowed to explicit in one's behaviour.

The proceedings of this conscious mind are based on the 'Principle of Reality'. Coetzee's Magda in her conscious state reminisces all her past experiences and intrigues shrewdly to murder her father's courtesan since she is awfully disgusted to accept a Black in her mother's position. From her monologue it becomes very clear that she pays a great reverence towards her mother who belonged to a White ancestral community. The motive of committing a crime transmits from her Id (subconscious) to Ego (conscious) mind she also manipulates to involve Hendrik in the brutal act of murdering her father with a treacherous motive of causing the accusation over Hendrik: "The innocent victim can only know evil in the form of suffering. That which is not felt by the criminal is his crime" (HOC 141).

In the structure of personality the third segmentation of mind is Super Ego the constant and the superior system of mind. Its development blooms in an individual at the age of six, by integrating the parental and the ethical virtues of the society as professed by ego. It symbolises the inner mind which accurately reflects the moral and the social virtues and it draws a parallel segment closely to 'conscience'. The major task of this Super Ego is to steer the Ego in order to deviate the motives of the Id which are unethical and incorporates the moral standard in an individual's behaviour. It is stated that Super Ego propels an individual to secure sublimity in his communal comportment. Coetzee has artistically photographed the inner psyche of Magda, she is aware that committing parricide is an unforgettable sin, in spite, in an extreme wrath she accomplishes her murderous task. Filled with an extreme ferociousness she says that: "A mind mad enough for parricide and pseudo- matricide and who knows other atrocities can truly encompass" (HOC 11).

The conscious mind, Ego, restricts Magda from performing a barbarous act and also her conscience, the Super Ego lays as an obstacle for indulging in an aberrant act since it is controlled by the ethical laws of the general public. Despite her warnings from the two levels of her mind, she ragingly indulges in the loutish act of assassinating her own father. Magda's White supremacy and her confrontational spirit induces her to navigate in an erroneous trail that neither regrets nor feels guilty, instead retains her obstinacy in retaliating Hendrik fervently.

I elevate the barrel, close my eyes, and pull the trigger. At the same instant the rifle jerks out of my hands. The detonation is even flatter than before. The whole rifle leaves me, surprisingly. It snakes through the curtains and is gone, I rest on my knees empty- handed. I should leave now.

I have caused enough trouble . . . I will undoubtedly have to pay . . . The screaming has devolved into shouting. It would be best for all of us if I left.

(HOC 67)

Freudian's anomalous psychoanalytic theory gains its high significance in daintily picturing the conflict between ego and super ego, the conflict between these two mind levels are closely related to Magda's sexual instincts. In Magda's subconscious mind, Id urges a sexual motive of sustaining an illicit sexual coalition with Hendrik, her Black servant. A negative thinking, which retains in her subconscious fragment at an intense level, awakens swiftly owing to which she attempts to pacify Hendrik and his wife to reside with her in the interior veldt. Her sexual urge has glided from the subconscious state, Id, to the conscious state Ego, and it is publicly expressed when Hendrik's wife Anna also becomes aware of Magda's motive.

The conflict occurs between the Super Ego (the conscience) and Ego (the conscious) for destructing Magda's sexual motive which has aroused in her unconscious mind the Id. In spite of the conflicts in her structure of personality and deterrence in the circumstances, her sexual impulses are satisfied as she pursues to maintain an illegal marital relationship with Anna's husband Hendrik. He has no inclination towards Magda the White mistress in sustaining a sexual liaison, Hendrik being a Black, attempts only to conquer the aristocratic throne of supremacy to become an equivalent persona to Magda's superior racial group.

In an exceedingly frustrated situation Magda utters this statement, "I cannot say whether Hendrik and Anna are guests or invaders or prisoners . . . I have lived my life all alone, I have no experience to draw on" (HOC 122-123). Psychoanalysis has manifested that the specific division of mental process and explicit instincts identify an individual who he or she is. Magda is utterly disconcerted by experiencing the suppression owing to patriarchal dominion in her

environment. These psychological impulses engender her aberrant behaviour. Her antipathetic revulsion is an outcome of an impaired primary syndication. The deprivation of her father's love and warmth is the ultimate defilement of her picturesque conduct. It is universally predicted that the children hailing from broken families and the polyandrous familial background involve in an outrageous action. They inflict themselves to vent out their inward feeling of remorse and exasperation which they would have encountered in their pre- adulthood stage.

Magda's self alienation drives her to become mentally unstable; moreover from the start of the novel, it is perceptibly presumed that she is confined only into the pigeonhole household. She is also utterly deprived of paternal adoration and friendliness. This strange negation of paternity provokes a tremendous psychological effect on Magda. Her malaise for being colonially alienated aggravates in her by witnessing of a disgraceful situation when her father brings home a Black courtesan. Magda's hostility towards her father's new bride explodes through her utterance of this statement:

I am a conserver rather than a destroyer, perhaps my rage at my father is simply rage at the violations of the old language, that take place when he exchanges kisses and the pronouns of intimacy with a girl who yesterday scrubbed the floors and today ought to be cleaning the windows. (HOC47)

Magda's militancy against the inferior racial group is clearly emulated through her vehement vengeance towards her father's Black courtesan Klein Anna. By tracing the past history, it is strikingly promulgated that in African countries polygamy was not considered unlawful; instead it was flagrant in the underdeveloped countries. Coetzee has ingeniously incorporated the past marital issues that were widely prevalent in African nations, unearthing

Magda's father's retrogressing trait of indulging in an extra marital liaison. Though she repudiates her father's dissolute behaviour of extending his sexual relationship with a menial, later she herself aspires to pursue the immoral pursuit of indulging in a sexual relationship with Hendrik who is her servant and also the husband of Klein Anna. Magda's erotic idiosyncrasy is the depressing consequence of her abandoned and oppressed state.

Magda grows as a motherless child, strongly craving for parental affection and she grows she is impoverished of fatherly adoration; moreover her isolated position provokes resentment towards her father for his illicit relationship with a Black concubine. This ignominious behaviour of her father drives her to the point of becoming a lunatic. Her repressed thoughts of childhood admiration later transforms into a vibrant motive that she seeks an outlet to unleash all her repressed erotic desires. She raves as an insane when she recognises that Hendrik does not reciprocate her true craving since he regards his sexual coalition only to fulfill his aim of conquering her influential position and affluent wealth. Later, after realising Hendrik's cunning motive Magda starts to suppress him and also intrigues a plan to incarcerate him permanently.

Coetzee delineates his woman protagonist Magda as an African woman who is rigorously impeded and subjected to distress and disgrace. Wade in his *White on Black in South Africa- A Study of English Language Inscriptions of Skin Colour*, expounds this novel as, "It presents South Africans and their landscape as a closed system dominated by neurotic structure, of behavior and perception, from which no escape is possible" (122) ^[4]. As sturdily affirmed by Wade, Magda suffers from the indication of psychosis and neurosis.

The psychological imbalance in Magda is the aftermath of her cravings of paternal warmth and affectionate disposition as well as the vicious sexual assault of her Black servant

Hendrik. In a paternal influenced South African society, child sexual harassment is ecumenical. The aftermath of this social negative aspect, molestation leads to the uprising of numerous social, legal and economic criteria. Due to the prevalence of these unethical factors there crop up the issues of swarming housing units, poverty, child labour, terrorism and crapulence in South African society. The pitiful and agitating plight which Magda is coerced to is not dubious in a colonial alienated culture. The fiery issue of Magda's seduction is apparently perpetual and not publicised. Though there are many molestation cases which are lodged, some cases are not taken to the jurisdiction of the court. The depraved molestation of Magda is regarded as a typical example of sexual assault in which the secured survival of African woman is equivocal.

Magda's colonial paranoia leads to the antithesis of her psychological paranoia. From the theme and purpose of the novel it is noticeably comprehended that after the cessation of Magda's father, Hendrik upholds the cudgel of masculine predominance. He acts ravingly by intimidating his new bride Klein Anna and his new boss Magda. He also fancies of possessing all her wealth and fantasies to usurp her sovereign position. Through the utterance of Magda Hendrik's preposterous desire is clearly implicated. "Hendrik still rants behind me, throwing his heavy black words, but I cannot listen to more of this grudge from a man ridden by a sense of being wronged" (HOC 114).

Hendrik instantaneously anomalies into a boorish rapist and only just unleashes his lewd sexual desire. He never advances any kind of favoritism towards Magda, instead regards her only as an inanimate sexual object. Though Magda scorns his sexual affinity first, shortly she discerns it because of her sexual liaison with Hendrik she has transmogrified into an ideal woman. Besides she persistently yearns for Hendrik's love she also craves for a good camaraderie and desires to lead a blissful life considering Hendrik as her spouse. All her passionate erotism rattles

wholly and she suffers from an unrequited love as Hendrik's love is not recompensed towards her. Hence Magda is treated indignantly and contemptuously by yet another male chauvinist, Hendrik. Subsequently Magda becomes an absolute paranoid.

Magda's colonial alienation impels her to endure rigorous physical grievances and also psychotic derangement owing to which she undergoes dreadful chronic pain, mental disorders and discombobulation. Through this wretched plight of hers, Magda symbolises the entire feminine community of Africa, with reference to the flight of her imaginative world in which she aspires for a serene and solace terrain of her own. In reality she loses her influential power in spite of being a White and becomes socially abnegated.

Coetzee sculpts Magda as a convergence of enormous throes which immorally invade the African womanhood. Through Magda Coetzee initiates the empowerment of all women from authoritative repression. For the pragmatists, seclusion is an everlasting state but general universal fact asserts that human beings are indispensably self- alienated. Thus it is ineffectual to anticipate that an individual will unite himself with the societal affairs in a colonial system. An exhaustible account of Frantz Fanon a French psychiatrist becomes crucial to adjudicate the psychological derangement of Magda. It is evident from her childhood and adolescent stage that racial inequity is the factual cause for her emotional lopsidedness.

Fanon is considered to be one of the most erudite foremen. In his significant literary text, *Black Skin and White Masks*, Fanon adeptly explicates the Blacks experience in a colonised society; moreover he has endeavored to substantiate that Blacks willingness to obtain the influential status of White. They crave for the Whiteness since they are maltreated and oppressed in the colonial world. The popular strategy of the colonial concepts which comprise the racial group of Black and White, the Self and the Other are constantly intertwined owing to the racial

issues. He demonstrates the notion of the precarious aperture of historical transformations. The transfiguration has occurred in racism and sexism, culture and class, finally in psychology and socialism. He vividly affirms that, “the Black man wants the objectifying confrontation with otherness; in the colonial psyche there is an unconscious disavowal of the negating, splitting moment of desire” (Fanon 51) ^[5]. He endeavours to draw the distinction between the rectitude and utility, the uncertain proof of the colonial disruption and colonial transference of time and person and also its debasement of culture and territory that lead to identity crisis.

The confrontation of White and Black is artistically picturised in *In the Heart of the Country* where Coetzee sculpts the major figure Magda as the psychologically perturbed White adult. The colonial oppression that occurs in the life of Magda is the colonial alienation that is exercised on her by her biological father and also by her Black servants. Magda’s mental distress arises from her environment as she is enslaved by the patriarchal pressures of the African society. Magda in no aspect abides to the rigid policies of patriarchy; instead she attempts to overpower the masculine populace which includes both the Black and the White racial groups. In this context Magda is regarded as an authoritative personage of colonialism. Fanon vividly insists on the colonial subject that is “Over determined from without” (LC 43) ^[6].

Fanon also asserts that the coloniser segregates the society into Black and White and an influential position is assigned to Whites. Hence Blacks are separated as a disenfranchised group which leads to the development of an inferiority complex. Thus the psychological crisis spurts out from the sociological issue which can be termed as inequitable supremacy. Coetzee depicts the authentic colonial situation in his *In the Heart of the Country* by characterising Magda as a crusader who struggles for her equal rights in the patriarchal gripped social system.

The premier colonial separation results in social antagonism. In *Wretched of the Earth*, Fanon manifestly describes decolonisation and also about the numerous intricacies of the colonial world. From the perspective of Fanon, the colonial world comprises two different groups of people, the “Native” and the “Settlers”. According to him, the colonial world is considered to be the Manichean terrain. The Encarta World English Dictionary defines Manichaeism as, “Ancient dualist belief system. A religious doctrine based on the separation of matter and spirit and of good and evil that originated in the 3rd century Persia” (1147) ^[7].

By upholding the policy of Manichaeism, Fanon demonstrates the moral and immoral deeds that are exercised in the colonial world. Fanon’s significant mission is to explore how the Blacks develop an inferiority complex during their existence in the racist society. The natives are regarded as rebels for the settlers who considered them as their assailant. Fanon illustrates the humiliation of the Black man in his distinguished essay *Black Skin and White Masks*. He reciprocates in a miserable symbolisation that:

I had to meet the White man’s eyes. An unfamiliar weight burdened me. In the white world the man of colour encounters difficulties in the development of his bodily schema . . . I was battered down by tom-toms, cannibalism, intellectual deficiency, fetishism, racial defects . . . I took myself far off from my own presence . . . What else could it be for me but an amputation, an excision, a haemorrhage that spattered my whole body with black blood?. (Fanon 42) ^[8].

Hendrik’s colonial exploitation is intimately connected to Fanon’s colonial theory which he has emphasised in his *Black Skin and White Masks*. The colonial exploitation of Blacks is distinctly proclaimed through the above stated passage. Homi Bhabha in his *The Location of*

Culture, annotates the discourse of colonialism with reference to the element of steadfastness which indicates constancy and stability. Bhabha emphasises racial, cultural and the historical problems. He holds the conceptualisation of ambivalence as the major factor of the above mentioned stereotypes. On the basis of tentativeness he delineates the distinction between the racial and the cultural disseminations. The marginalisation of the Blacks is the colonial stereotype. The authenticity and the inescapability of the stereotype depends on the colonial issues. The conflict between the coloniser and the colonised arise from acquiring the power and the domination as Hendrik endeavours to acquire hierarchical authority through his deceitful action. Blacks who are stigmatised as the inferior community are strongly resisted to attain supremacy and also they are placed in a lower stratum where their dependent status leads to a wretched survival.

The colossal component of the discourse of colonialism is 'Otherness'. The subaltern community is regarded as the members of other inferior racial groups. The term 'Self' indicates the self esteem and self reliance which directly refers to the superior racial groups. Hendrik belongs to the inferior group since he is regarded as Other. The factual confrontation of the Self and the Other lays a pathway to the psychological disproportion and instability. Magda is the offspring of the superior White lineage, she is categorised as revered personality. 'Self' interminably seeks its real origination and strives for the recognition and identification.

On the contrary, 'Other' craves for the power possession and to conquer the influential and the powerful position. Hendrik is a typical example for Other, as he desires for the acquisition of supremacy. Both Self and Other lead to the racial and sexual dichotomy and they arise from the establishment of the colonial subject by exercising colonial power. The desire and the delight are the bodily schemas which give rise to the authority of power possession. The

conflicting nature exists in our psychic system and the discourse of the desire and pleasure are its contradictory factors.

Magda develops an inordinate desire to involve in the colonial and the social discourse which are solely superintended by men. On one hand, she is highly vigilant to protest against the patriarchal governance and presumes clearly that if she fails to perform so she will be forcibly subjugated by the male chauvinistic society. With the inheritance of all these personal traits Magda proves to be an epitome of Coetzee's prototypical African liberated woman.

Magda's protest against the patriarchal predominance drives her to become a maniac and an insane individual. Although she envisions the patriarchal oppression as an ecumenical issue, she, being an isolated spinster, attempts to vanquish it publicly. Through her statement it is obviously evident that, "The colonies are full of girls like that, but none, I think, so extreme as I" (HOC 1-2). She is also bizarre, obstinate, aggressive and fanatical. Owing to her secluded environment she loses her ability of discretion to identify good and evil, moral and immoral which eventually propels her outrageous deed. Magda's colonially and culturally alienated situation can be correlated to Fanon's psychoanalytic idiom of requirement and aspiration.

Fanon purportedly proclaims that, "The direct access from individual interests to social authority is objectified in the representative structure of a General Will- Law or Culture- where Psyche and Society mirror each other" (qtd in LC.43) ^[9]. Magda's physical and mental hostility turns her more and more ferocious, malignant, venomous and treacherous. All these qualities of Magda sow the seed for the issues of racism and sexism in the paternal South African society. Feuchtwang strongly upholds the view that, "the epithets racial or sexual come to be seen as modes of differentiation . . . demanding a specific and strategic calculation of their effects" (qtd in LC 67) ^[10]. From the standpoint of Fanon, the saga of Man and Society is essentially

destabilised in the colonial situation. In the South African nation the common life of man illustrate the signs of stumbling upon which focuses on the societal associations of its colonial subject. The incredible epistle of Magda's account predicts a set up of New South African senate in which both the genders are emancipated from the political structures which have given rise to the suppressive masculine community and also to the tormented women's disorder which protests against the vices of harassment and seduction.

Fanon advocates the intricated sectors of Hegelianism and his petrified emphasis on oneself indicates the existence of the marginalised. Coetzee's Magda is sculpted as the marginalised and the oppressed woman in the patriarchal governed South African society. Fanon's notable framework instigates racist incursion, the negative influence of the politics and the mortification. Colonial dislocation is a unique technique adopted by him through which the transformation occurs in authenticity and valuation. Colonial oppression ceases the supplantation of time and person and the debasement of culture and territory. Similar colonial oppression is recorded in Coetzee's *In the Heart of the Country* as Magda the White spinster attempts to oppress her subordinate Hendrik, the Black.

Fanon also sturdily disproves the Dependency Theory formulated by Mannoni. Through this theory Mannoni attempts to prove that Blacks are oppressed because they have a tendency of naturally being inferior. Fanon argues that Blacks do not possess an inferior quality because they never consider themselves as Blacks until the White's racist society persists on the classification of racial groups. When Blacks encounter Whites, the latter enforces that they are highly superior to the former, hence a debilitating spirit of self-ingeniousness and self-distrust emerge inwardly. Magda and Hendrik's racial encounters are always fictional as Magda every time harks back

Hendrik that he belongs to an inferior race whenever they meet. The existence of Black in the colonial environment leads to the rise of colonial alienation.

The complex racial disputes of the inferior and the superior communities are artistically illustrated by Frantz Fanon in his *Black Skin and White Masks*: “The Negro enslaved by his inferiority, the White man enslaved by his superiority alike behaves in accordance with a neurotic orientation. Fanon’s demand for a psychoanalytic explanation emerges from the perverse reflections of civil virtue in the alienating acts of colonial governance” (43) ^[11]. He allegedly asserts that the “black soul is a white man’s artifact” (44) ^[12]. The transgression expresses the intense psychic improbability of the colonial structure itself, its diverse account symbolises the segregation of both the physic and mind that authorise the deceit of identification. A classification that bifurcate the frail skin or complexion- Black and White comprise the authority of individual and society.

Magda’s father is the archetypal personification of the South African patriarchal system of apportionment and he personifies the tyrannised emblematic formation of that culture. Magda rather being submissive to the stringent rules and laws combat against the enforcement of laws which are patriarchally biased. Her character is superfluous which can be regarded as an empyrean correlated to her struggle for her self reliance and the proclivity to narrate her own valiant accomplishment. On one hand, she encounters acute negative upheavals for being hideously enslaved by her paternal kinship whereas, on the other hand, she is highly exulted for attaining the influential position where she chastises her Black servants. She battles to transform as a negotiator of her own distressing situation by neglecting the discourse of culture and history based on her partisanship.

Coetzee features Magda as the precursor of the disenthralled woman who revolts against the cultural convention nevertheless retrograde by stigmatising the vulnerable traits of women. Freudian psychoanalytic justification can be traced for her woeful complexity by evincing her personal experiences and her public ambivalence. Her piteous ranking in the African structure of governance being a White is vice versa. With the inheritance of her ancestral authoritative province she should be a domineering master but she is terrorised to experience servitude in the entangled patriarchal governance. The ethnic conflict which occurs between Magda the White mistress, Hendrik and Klein Anna the Black servants permeate throughout the novel because of which this novel is explored to be the paradigmatic racist masterpiece.

Coetzee has productively depicted the Apartheid scenario with the portrayal of the characters of Hendrik and Anna, the Blacks, subordinates of Magda, the White mistress. After the expiration of Magda's father, her survival becomes ultimately desolate owing to the constant threat of Hendrik. He assaults her sexually and also attempts to inherit his boss's influential position. It is in this context boss refers to Magda's father. In spite of the sustained threat of Hendrik, Magda gradually becomes psychologically unstable owing to the fright for disavowal of her authoritative superior hierarchy. Magda is placed in a capricious state of affairs to struggle for her authentic identification. In this discourse, Hendrik and Anna are considered as the Black natives, while Magda and her father are regarded as White settlers. Hendrik feigned to be submissive as long as Magda's father was alive. Promptly after his death, he treacherously attempts to usurp his master's influential position. On the contrary, Magda is sturdily determined to rebel against him and is extremely rigid to retain her powerful position. Jacqueline Rose amplifies this appalling colonial situation on the basis of psychic interrelation with the psyche :

This process is visible in the exchange of looks between native and

the settler that structures their psychic relation in the paranoid fantasy of the boundless possession . . . When their glances meet he [the settler] ascertains bitterly, always on the defensive, “They want to take our place”.

It is true for there is no native who does not dream at least once a day of setting himself up in the settler’s place. It is always in relation to the place of the Other that colonial desire is articulated. (Bhabha 44) ^[13]

Hendrik craves to attain Magda’s influential position since he has been in her household for a long period. The struggle for White’s identification is aroused owing to the prospect of claim and delight. The native’s delusion of acquiring the master’s place while retaining his own inferior status in the servitude’s retaliating ferocity proves to be an uncharacteristic component. The otherness notion of the unconscious expresses the unsecured silhouette of dislodgment. The colonial otherness is established due to the nerve-racking detachment that occurs between the colonialist Self or the colonised Other. Fanon firmly upholds the notion that, “The White man’s artifice inscribed on the black man’s body. It is in relation to this impossible object that the luminal problem of colonial identity and its vicissitudes emerges” (Bhabha 45) ^[14]. He also accentuates that the identity crisis can never be regarded as a self- fulfilling prophecy.

Magda’s quest for efficacious identification in the mire of colonial hostile milieu emanates the issues of colonial paranoia. Her estrangement from her father and her own servants drive her mentally ill and in her utter distress she describes her pathetic plight as: “All my life I have been left lying about, forgotten, dusty, like an old shoe or when I have been used, used as a tool, to bring the house to order, to regiment the servants” (HOC 44). The existence of women in the era of Apartheid is miserable and Coetzee has skillfully carved his woman protagonist as a White who strives for her personal recognition. Moreover he candidly expresses his notions

about an African woman's lineage and how the transformations of her traits are related to neurosis by sketching the accurate scenario of South Africa. He also inventively inscribes the incidents which occur in a White spinster's life and the manner in which she narrates her story in the form of an epistle.

Coetzee's Magda can be compared to E.M. Forster's Adela because they both are subjected to an analogous horrendous situation in their lives. Adela and Magda confront an emotional chaos when they are dreadfully squelched and forsaken. Magda is as multiloquent as the two tramps, Estragon and Vladimir portrayed in Samuel Beckett's *Waiting for Godot*. Nevertheless, unparalleled to the two tramps her declaration equates her deeds. She dauntlessly impugns the patriarchal supremacy, "by changing the very language of identity, by allowing the feminine to speak" (Gallagher 92) ^[15]. Magda's symbol of human identity, considering, vice versa the human identity as a symbol are the prominent reflection of self reliance which exude from profound Western custom. Every time when the confrontation of self identity takes place, the idiosyncratic calamities obliterate the ideal shape of the image. It elides the eye, retains the self null and void and most importantly it sustains a stable conduit, and an emblem of opposition.

The racial and the cultural hierarchical issues take its root from the political policies of Africa. The exemplar recognition of humanity lies in the symbol of selfhood which has its origin from the interior western culture. In Coetzee's *In the Heart of the Country*, the White woman protagonist Magda belongs to the western hierarchal society and her consciousness of self is based on the analogy which reflects her human nature. Rorty states about this special concept as, "the west's obsession that our primary relation to object and ourselves is analogous to visual perception" (49) ^[16]. Self actualisation plays a pivotal role in the selfhood. Magda's confrontation of the self identity emerges at a level from where some element increases beyond

the model image of the self. It can also be described as the illusion of the vision which delineate the self identity and the autonomy of self governance. Her mental instability is the key symbol for committing parricide.

Psychologically Magda is perturbed and her mental instability leads to the commitment of parricide and also it is obviously perceived from her communication with the sky God. Neurosis and its implications are exhaustively substantiated correlated to the oppressed colonial situation. Her suppressed situation results in the inhumane chastisement of the inferior group which includes her Black servants Hendrik and Anna. Paranoia is a psychological delusion which causes emotional instability and its consequences are critical which finally coerces a person to become an insane. As it is recorded in this novel, Magda is noticed as conversing with her dead father by holding his corpse. The existence of Magda's Black menials Hendrik and Anna becomes poignant because they are constantly battered by their White Master Magda. Fanon allegedly asserts that:

as the fixed phenomenological point opposed to self, that represents a culturally alien consciousness. The other must be seen as the necessary negation of a primordial identity – cultural or psychic, . . . which enables the cultural to be signified as a linguistic, symbolic, historic reality. (52) ^[17].

Coetzee inventively elaborates the complex issues of household atrocities in the South African nation. The issue is not exclusively connected to the African men but sometimes women also involve in scandalous tribulations. The displaying of the incidents in the novel is an important part of the style of the novelist who endeavours to substantiate the novel's essence and aesthetic form. The unique pattern is signified in Magda's contemplation at the start of the novel.

She craves for a dire requirement of anything which will promisingly bring solace to her mind, later which is persistently inundated by depression and neurosis. "I am lost in the being of . . . a poetess of inferiority, an explorer of the inwardness of stones, the emotions of the ants" (HOC 38). She is regarded as a sufferer of seclusion and sexual instincts; she endures mental agony owing to constricting compulsion of isolation. Coetzee's adept portrayal of Magda in the Apartheid pervaded milieu enables one to regard her as a psychotic and neurotic spinster.

Coetzee has chiselled Magda as an emotionally unstable personality who has neither received parental love nor her sexual partner's love. She also bears mental retardation by growing up with a burdened position of longing for her mother's affection and when she develops an animosity towards her father's demeanour she indulges in the commitment of parricide believing that it will bring a mental peace to her. Though Magda's killing of her father is considered as an unlawful offence, her piteous state stimulated her to indulge in an unmerciful crime. Through this ruthless conduct of Magda, Coetzee realistically depicts a desolated African womanhood who endures all harassments both physically and mentally to survive in the remote African veld.

Magda's distressful pathetic predicament leads to a psychic abnormality and as a consequence she has phatic communication with celestial bodies. She is befuddled with deformed communal integrity. Through Magda's character Coetzee captures the entire colonial world which is completely permeated with pandemonium, perplexity and turmoil. From the perspective of Stephen Watson, it is alleged that Magda is colonised by her father and servant Hendik. By enduring the tormentation and harassment Magda eventually becomes a paranoid.

Magda, being oppressed in her household by her aristocratic father and Hendrik, experiences a strange aloofness which is very poignant which makes her despondent and insane.

She helplessly sobs: “I am a hole crying to be a whole” (HOC 41). This forceful suppression and seclusion are the ensues of colonial paranoia. Magda’s self alienation and mental depression arise a stint of hallucination in her mind, in a state of disparity she utters: “I inevitably overvalue the imagination and expect it to make mundane glow with an aura of self- transcendence” (HOC 15). Magda becomes the spokesperson of Coetzee and through her he mirrors the awful consequences that colonialism has on human personality and natural world. With reference to this context Magda rebounds to the colonial adversities very turbulently.

Magda possesses an anti-social trait and as a result of it she confronts and repels the atrocities which she experiences in her household. On the basis of Magda’s and Hendrik’s master and slave acquaintance, Coetzee emphasises that there is a sequence involved in this kind of relationship from which neither of them can flee. There is a dependency in this master slave correlation that the master relies on the slave and the slave entrusts the master. On the contrary Magda endeavours to flee from the master and slave disunion by coping up herself to acclimatise considering uniformity, mutuality, affinity and authentic liberation. She presumes that it will jeopardise the universal harmony, she ventures to refurbish walls by concocting a hermaphrodite and culture on her farm. Her craving for a social, racial and gender congruence is unassuaged because the cultural and societal transformations can be made only as a group and not by an individual.

Coetzee has dexterously spotlighted the racial threat by drawing the distinction between the inferior and the superior racial groups, the Blacks and Whites respectively. His White woman protagonist is placed in a high trepidation and sheer supplantment in her father’s supreme household. Magda apprehends that if Anna the Black ascends to the influential status of mistress invariably she will retrograde to the inferior status of servility, owing to which she contrives to

commit parricide which can be regarded as the alleged source of imminent enslavement. Nevertheless her malevolent perception of murdering her father should be deciphered eugenically that, it is the affirmative causatum of conserving one integral race. It is the liability of an individual to uphold the status through any medium even if it is regarded nefarious. These tribulations and discordances are the key characteristics of any individual society which are perpetual and pervasive. Here Magda's plight is between the devil and the deep sea. Either of it will tarnish her own race's immaculacy. Nevertheless her travail to flee from the clutches of patriarchy is proved unproductive because of which she undergoes a mental distress permanently.

By enduring the exorbitant or insufferable ache Magda utters miserably that, "What are pain, jealousy, loneliness doing in the African night?" (HOC10). The conspired murder of her father leads to many issues such as the arrival of locusts, insects, pestilence of caterpillars, predators, wasps and other annoyances. By experiencing these hideous tribulations, Magda represents the community of African women who are subjected to perpetual peonage, military autocracy, enervated democracy and distorted autonomy. Magda can be compared to Raskolnikov the protagonist of Dostoevsky's *Crime and Punishment*, who is victimised as a murderer and is incarcerated throughout his life. Hence Magda's seclusion is highly metaphorical not only for the women who endure the hardships in the antagonistic environment and the division of the African society but also the mankind's aloofness universally. Magda rightly alleges that, "The land is full of melancholy spinsters like me, lost to history, blue as roaches in our ancestral homes" (HOC 3). Magda becomes the ideal antipathetic persona in the feminist-humanist African physiography.

Psychological paranoia is emblematically expressed in Coetzee's phenomenal novel *Waiting for the Barbarians* in which the unnamed magistrate experiences a paranoid fantasy both mentally and physically. There is an astringent rivalry between the civilised official and the unlettered barbarians and the fright of invasion from the outside lays a path for the horrendous assault on the barbarians. Coetzee, through his protagonist theoretically interrogates the factors of dissatisfaction of the barbarians and their requirements. The novel purports the conflict of possession over land between the empire and the barbarians who are deprived of their claim of their own land. The expropriation of their own possession induces them to invade, loot and assert their rights in their village for which they are ironically termed as barbarians. The colonial consternation of being assaulted hurls the empire to be vigilant and to protest against the 'Other' (barbarians) who are eventually incarcerated and obliterated. Boletsi in his *The Travels of Literary Troops: C.P. Cavafy's Waiting for the Barbarians and its Visual Restagings*, evidently states that, "civilization becomes a prison we have constructed for ourselves by violently imposing division between self and the other" (4) ^[18].

Coetzee has delicately traced the history of the South African Apartheid where the segregation subsisted between the racial groups. In this novel the indigenous barbarians are termed as 'Blacks' and are oppressed by the empirical officials. The confrontation between the natives and the settlers are aesthetically tinted through the picturisation of Colonel Joll, the official of the empire, and barbarians, the indigenous population of the African Veld. In this context, it is imagined that the natives are the barbarians and the settlers are Colonel Joll and magistrate. The settlers are flustered by the detestable threat of the barbarians who indulge in looting, devastating and molesting. As a defending act, the settlers indulge in the exertion of a detrimental attack against the natives. The horror of trepidation marks the boundaries on the lives

of the settlers, deducing them even for their fundamental existence. The magistrate of the frontier settlement is the protagonist who discharges his duties exquisitely and serenely amidst the existence of the callous barbarians. “I am a country magistrate, a responsible official in the service of the Empire, serving out my days on this lazy frontier, waiting to retire” (WB 8).

The term barbarian is not a derogatory word, by mapping the etymological account it is clearly construed that it has its real origin in Latin as barbarous or the Greek term is “barbarous” which denotes the synonym foreign. *The Oxford English Dictionary* defines barbarian as “a foreigner” (181) ^[19]. The barbarians are the uncivilised people whose traditional practices, beliefs and language are utterly disparate from the natives. Gradually the people of the civilised community started to employ this term as a derogative word while referring to an unfamiliar native, land or the country. Coetzee has delineated the barbarians as an inferior and uncivilised community who are considered to be the Blacks. These barbarians are repulsively colonised by the supreme official Colonel Joll who is sculpted as a White domineering personality. By substantiating the confrontation of the tyrant official and the ignorant barbarians, Coetzee prudently depicts the imperial war of how the minority group is intended and converged and their struggle to endure and also overcome this frightful tribulation. Joll’s troop mistakes the fisher folk as barbarians and imprisons and taunts them menacingly.

The magistrate endeavours to rescue the fisher folk captives who are incarcerated by Colonel Joll. He also takes the victimised barbarian girl into his custody and fortifies her by providing good shelter. The barbarian girl is remorselessly harassed and left partially blinded and crippled. She is abducted as a captive by Joll’s troops. Her first sight develops an empathetic feeling towards the benevolent magistrate, which leads to an ultimate care and he also yields to his bodily impulses and indulges in a sexual act with her. After a stipulated period, he ascertains to

restore the girl to her own community. As a result of it, he is dreadfully wrecked and is also deserted and deduced to carry out mere errands only.

The term paranoia correlates to the mystic events that occur in the lives of the magistrate and the barbarian girl. Sex and desire play a vital role where the barbarian girl is sexually mortified by the magistrate himself. The magistrate becomes psychologically unstable because of being gravely muffled by Colonel Joll. His sexual impulses can also be delineated on the basis of Freud's Psychoanalytical Theory and his self denial and colonial alienation can be scrutinised on the basis of Fanon's colonial theory where he vividly expounds the struggle between the self and the other. The confrontation of self and the other pave way for the evacuation of magistrate's influential position and philanthropic tendency. Coetzee has employed the discourse of colonial tyranny through the portrayal of Colonel Joll. The old Magistrate is expecting his retirement and has a zealous craving in archaeology and hunting. Since the arrival of Colonel Joll the special official from the Third Bureau, the magistrate's serene and calm existence is highly disturbed as the official is very much gritty to captivate the enemies who are labelled as barbarians.

Colonel Joll's swinish and spiteful behaviour towards the prisoners creates a mental agony within the magistrate. A sheer distrust towards another leads to the development of paranoia, the magistrate distrusts Colonel Joll because of his brutal action towards the innocent barbarians. The colonial paranoia escalates up to an acute state when the magistrate is mercilessly incarcerated for safeguarding the barbarian girl. He is found convictable of intriguing a plan against Joll developing a coalition with the barbarian girl's community. Colonel Joll commences his arduous mission of seeking the barbarians who seem invisible, eventually he is infuriated and also physically exhausted because his expedition ceased in futility. Dominic Head elucidates this futile endeavour of Colonel Joll in his book *The Cambridge Introduction to J.M. Coetzee* as,

it is the magistrate who focuses the condemnation of Empire, principally through an involved, painful, and ambivalent process of self-evaluation and self-critique: the uncovering of the magistrate's own complicity helps him to a deep understanding of the nature of Empire's imperialism, and to a burgeoning ethical stance. (73) ^[20].

A chief official Joll from the third bureau is sent to prevent the impending attack of the barbarians. Colonel Joll is designated in order to investigate and captivate the barbarians who are suspected to inhabit the outskirts of the town. The devastation of the frontier by the barbarians is foreboded by the officials of third bureau. It subsequently appointed Colonel Joll to carry out the momentous mission of capturing the barbarians. Magistrate's peaceful status is shackled by the visit of colonel Joll and his troops. The fiendish act of Joll and his assistant Mandel flatten down the serene state of the town. When the magistrate apprehends that an innocent man is being savagely murdered during an interrogation, his mental agony ascends high and the symptoms of psychological paranoia lurk in the mind of the magistrate: "Here colonel, you are the specialist, see what you can make of them!" (WB 9).

At the instantaneous onset of Joll, the magistrate handed over two prisoners to him trusting that he would interrogate and investigate them and elicit the mystery that they conceal. Whereas, later, he realises that Joll has exercised an iron hand and torments the prisoners for which the magistrate regrets for subjecting the prisoners over to him under his supervision. Through this incident it is obviously perceived that the magistrate is the symbol of peace and deliberately detaches himself from the draconian policies of imperialism.

From the perspective of Dominic Head it is professed that the magistrate is an altruist and a righteous official and also an ideal Samaritan. The novel photographs the magistrate as the

personification of human quiddity. The magistrate's oppositions to the merciless practices and inhumane act coerces him to rebel against his own official group. Robert M, in his article *Oppression in the Fiction of J.M.Coetzee*, rightly asserts that, "By siding with the oppressed, he has become one of them" (72) ^[21].

Coetzee's prophetic and extravagant distinguishes novel, *Waiting for the Barbarians*, analyses the colonial power and also the paranoia that prevail between the suppressor and the suppressed groups. The coloniser Colonel Joll yearns for the power possession which leads to the philistine act of subjugating the blameless community. Coetzee has inventively depicted the authentic scenario of the suppressive abandoned group which remains to be the slaves under the clutches of colonial hegemony. The frontier empire pictured in the novel is a symbol of dependency on the other which denotes a crude barbarian foe to capacitate the patriotism of the state. In order to accentuate the psychological and the colonial fear, the notable poem of Constantine Cavafy's *Waiting for the Barbarians* can be considered as the masterpiece which correlates Coetzee's *Waiting for the Barbarians*. An intertextuality occurs both in the poem and the novel, not only the title is similar but also the motifs and the themes are similar, both the literary works analyse the mystery and the anxiety that arouse from waiting for the invisible barbarians, the term implicitly signifies the real expectation of something very eagerly sought after, whereas the consequences are entirely numinous.

Universal truth is intensely comprehended from Cavafy's poem that everything requires its opposite, example hot and chill, burn and freeze. Through the poem, Cavafy emphasises that it is the barbarians who proclaimed a sense of harmony, nevertheless it is gloomy for the leaders and public. Cavafy's poem rationalises that it is specifically scaring, authentic or fantasy, this propels the monarch to overpower his people of domain throughout the world. Hence Cavafy's

worldviews enable to form the racial identities. This poem classifies the opposing reliance on the other which indirectly persuades imperialistic conflicts and only this conception permeates throughout the novel. Coetzee espouses the global theory that a person who is strongly acclimatised with the dominant culture cannot accept himself as a member of the inferior group since the dominant culture's superior discourse has moulded him to consider that its dominance is an outcome of its authority. This can be illustrated with the nucleus perception of the novel. The barbarian girl and the magistrate stand as an opposition between the barbarians and the Empire. On the other hand, when civilisation is more dominant than barbarianism, the great magistrate is considered as a saviour of the young girl, whereas, when the barbarianism overweighs civilisation, the magistrate deduces from his position of a rescuer and indulges in a sexual act with the girl as a common folk. The encounter between civilisation and barbarianism results in the disgrace and humiliation of the uprighteous magistrate.

The insolent behaviour of Colonel Joll towards the colonised barbarians is extended to the maltreatment of the magistrate. When Joll's mission of searching for the barbarians ends in vain he exercises all his malevolent treatment towards the magistrate by immuring him in prison and debasing him, the magistrate's plaintive plight reveals the real paranoid fantasy where he says, "I sleep in a corner of the barracks yard; I creep around in my filthy smock; . . . I live like a starved beast at the back door, kept alive only as evidence of the animal that skulks within every barbarian lover. I know I am not safe" (WB 136).

The magistrate falls into the vicious trap of Joll. Joll grows more impatient when he fails to locate the appropriate destination of the barbarians and he eagerly awaits the arrival of the native barbarians in order to assault them shoddily. Similar incident is photographed in Cavafy's poem as the Romans anticipate the arrival of the barbarians owing to which all the routine

activities are abruptly ceased. In Coetzee's novel *Waiting for the Barbarians* Joll is appointed as the special investigating official representing the Third Bureau, to imprison the barbarians who conspire against the frontier settlement post. The soldiers of Joll exercise pernicious treatment over the barbarians and the magistrate. Coetzee has portrayed the soldiers of Joll as prowlers because they retrograde from their supreme mission, since they preferred destruction for protection.

The magistrate's suspicion about the innominate visit of Joll begins in the opening scene of the novel where their conversation begins with the sunglasses worn by Joll. The psychological paranoia slinks in the mind of the magistrate where he is mentally perturbed with the sunglasses of Joll. His glasses symbolise the divergence of the evolution and barbarianism and also he states that at home everyone wears them, this statement of Joll reveals that the sunglasses become the sign of his civilisation and the societal distinctiveness. From Joll's justification of wearing the glasses, the magistrate is muddled whether he is blind or is shortsighted. The peculiarity of Joll's sunglasses ironically conjectures that seeing through the glasses is connected to visual impairment.

During the conversation with Joll, the magistrate recognises that Joll's purpose of wearing glasses is to not to protect his eyes from the rays of the sun but only to defraud others. The peculiar notion of looking and the shyness of looking through the glasses develop a motif by which the novel can be considered as an allegory of reformation of the colonial conflicts. By looking at Joll with the sunglasses the magistrate questions himself as: "Is he blind? I could understand it if he wanted to hide his blind eyes. But he is not blind. The discs are dark, they look opaque from outside, but he can see through them" (WB 1).

When Joll starts his unrelenting act of smothering the barbarians, the magistrate intercedes on their behalf and pleads with Joll and his soldiers for the permanent liberation of the barbarians since they are ignorant and innocuous. However the barbarians are restrained to entrench the boundaries and the rampart of the frontier empire since they are regarded as the mediocre group. Nevertheless the magistrate considers them as human, despite their crude and uncivilised nature; besides he commiserates them since they are acutely deprived of their own land and experience a miserable standard of living. Though they are being embittered they develop good acquaintance with African culture. The magistrate pays a high reverence for them and supports them in their pathetic visitation. As Derek Wrights strongly alleges in his *Fiction as Foe: The Novels of J.M. Coetzee* that, “The barbarians . . . are really a mental fiction born of colonial paranoia and a political convenience” (115) ^[22].

The magistrate judges Joll as an autocrat who batters the barbarians callously. Coetzee inventively expounds the divergence between the Self and the Other through the magistrate’s relationship with the barbarian girl where the girl is stigmatised as Other. Sam Durrant also affirms that the magistrate inculcates a peculiar desire of being harassed in order to understand the mind and the heartrending plight of the tortured and to liberate his own conscience. He is utterly disheartened on witnessing the barbarian girl, he also wishes to endure the similar throe and pang since he adores the girl deeply. This development of his weird liking makes him forget his authoritative stance in the empire and only imagines about her transfiguration with, “a seemingly desire to be the barbarian girl” (WB 46).

Magistrate’s humane quality of being endearing and amiable conjures him as a real rescuer of the barbarian girl, he develops a kind of infatuation towards her so he wishes himself to be tortured in a similar manner since he craves to develop an intimate acquaintance with her

through the act of protecting her. Hence he is recognised as the arbitrator who acts as an agent between tormentor and the tormented. The barbarian girl is a member of the aboriginal clan which is portrayed in the novel as barbarians and the magistrate presumes her to be the native of the free state. Though he rebels against the brutal practices of imperialism, he also reveals his sexual desire towards the girl as he imagines her to be the personification of the prejudiced colonialism. Dover rightly states that his action of adjoining her with her community would instill optimism in her and also would enable her to erect a stable identity. It is evident that he becomes the rebellion of the empire. He abhors and spurns the vindictive practices of Joll and determines to estrange from him:

There is nothing to link me with the torturers, people who sit waiting like beetles in dark cellars. How can I believe that a bed is anything but a bed, a woman's body anything but a site of joy? I must assert my distance from Colonel Joll! I will not suffer his crimes! (WB 48).

The magistrate is sagacious and cerebral in playing an ideal dual role of being the official of the empire and also the saviour of the barbarian girl. The magistrate highly scorns and disdains the miscreant act of Joll because he endeavours to exterminate imperialism. Hence he informs the new officers that, "They want to be free to move about with their flocks from pasture to pasture as they used to" (WB 54). The magistrate assiduously supports them and his magnanimous act of sheltering as well as securely adjoining the barbarian girl with her clan, personify him as the rebellion of both Joll and the empire. Moreover he strongly discerns the principle that the barbarians are highly cultivated than the civilised officials, he appeals strongly

that, “These barbarians would rise up and teach us a lesson so that we would learn to respect them” (WB 55).

The tenable moral support of the magistrate has towards the barbarians results in labelling him as a traitor and also he is demoted from his hierarchical position to become a menial of the empire. The godliness trait of the magistrate is revealed through his noble qualities of enduring the deplorable circumstances as an aftermath of extending his support towards the barbarians; hence his altruism can be regarded as a great enlightenment from darkness to light. He acutely laments the unsympathetic act of Joll and bewails that the empire has ruined and shackled the peace of people instead of shielding them. He becomes more excruciating and is disconcerted to be a mere spectator of Joll’s monstrous and hideous act of smothering and murdering the ignorant old man of fisher folk, thus he transforms as a rebellion of the empire as he emphasises, “I have set myself in opposition, the bond is broken, I am a free man” (WB 85). It is recorded in the novel that the magistrate never treated the uncouth barbarians as foes; rather he regards them as humans with flesh and blood.

The psychological paranoia germinates not only within the magistrate but also among the prisoners when Colonel Joll vehemently proclaims his dominion over the magistrate and deduces him from his preeminent position into a subservient state owing to which the ideal setting of the empire is turned topsy-turvy. The magistrate is coerced to abide by the laws of imperialism. Joll edifies the magistrate that the barbarians are iniquitous as they are born criminals who endeavour to overpower and attain the influential position over the state. Fanon’s theory can be correlated in this context that the Blackness develops a mania towards the Whiteness as Blacks are regarded as inferiors. Colonel exhorts the magistrate that, “You think we are dealing with the small groups of peaceful nomads. In fact we are dealing with a well organised enemy” (WB 125). In spite of

austere cautions the magistrate hassles Joll and argues with him stating that, “You are the enemy, you have made the war” (WB 125). The colonial paranoia of the magistrate mounts the pinnacle when Joll labels him as a convict for contracting a relationship with the barbarian girl. The episode of colonised poignancy begins when the magistrate is incarcerated and is denied clean clothes; moreover he is coerced to remain in his shabby attire for a long period, his requisition for decent dressing is ignored. He is positioned between the devil and the deep sea similar to Magda in *In the Heart of the Country*, where he is endangered either to wear a woman’s smock or loiter naked like an animal.

The ideal aristocrat of the empire Mandel demeans and scoffs at the magistrate awfully by commanding him to run naked hundred metres long and also he was impelled to skip over a rope by fastening one end of it around his waist and the other end of the rope to a tree. Besides this desecration a rope is stretched over to the height of his knee and he was whipped and compelled to jump forth and back over it. Though on one hand, he experiences an odious humiliation which incapacitates his self esteem, on the other hand, he feels affronted when he realises that his punishment may negatively stimulate the children, since they are the spectators of this awful event who gaze at him weirdly.

The magistrate is highly downhearted when he utters this statement that, “let us only pray that they do not imitate their elder’s games, or tomorrow there will be a plague of little bodies dangling from trees” (WB 133). His starvation over exceeds for a very long period subsequently resulting in emaciation and physical ailments. The pinnacle of human melancholia is illustrated through this utterance of the magistrate, “I am not permitted to eat or wash, the flies follow me everywhere, circling around the appetising sore on my cheek, alighting if I stand still for a moment” (WB 127). The grandson of the cook who is employed in the empire is summoned and

Mandel orders him to hold one end of the rope and the another end is tied to his waist and he is compelled to skip over it, if he strips over or fails to jump, instantly Mandel's large cane tears his flesh from his naked body and he coerces him to jump further. All these despicable events depict the dissipate facades of colonialism.

Coetzee artistically expounds human pathos by photographing the benevolent traits of his chief character the magistrate, who despite enduring the insurmountable tortures pities the wretched predicament of the innocent barbarians. The magistrate is highly distressed when he witnesses the contemptible and reprehensible incident when Joll smears a handful of dust into each prisoner's naked back and inscribes the word "ENEMY" (WB 115) with a charcoal stick. Dominic Head has strikingly expressed in his book *The Cambridge Introduction to J.M. Coetzee* that, "As in Cavafy's poem the operation of the empire require the existence of the barbarian enemy, and here the beating away of the charcoal inscriptions is an ironic purgation of the Manichean difference upon which empire depends" (77) ^[23].

The magistrate in the discourse of cognizance experiences a psychological instability inwardly. The magistrate's role in the empire, in colonial politics as well as his intimate relationship with the barbarian girl, all these are justly reflected in his seven dreams. The dreams visualised by the magistrate play a significant role, since these dreams symbolise the psychic struggle of the magistrate who strides out to overcome the colonial repercussion. Sam Durrant in his *Postcolonial Narrative and the Work of Mourning: J.M. Coetzee, Wilson Harris and Toni Morrison* states that, "in the dreams, both [the magistrate] and the girl take up the question of reparation" (45) ^[24]. The magistrate considers the girl as a debilitated object since the evil torments are exercised over her where she is neglected as she is partially blind and crippled. Coetzee has dexterously incorporated the dream technique in his novel *Waiting for the*

Barbarians which symbolise both the colonial and also the psychological paranoia. Sigmund Freud's *Interpretation of Dreams* which expounds the Dream Theory can be considered as the ideal example for analysing the magistrate's dreams. Freud observed dream as the majestic conduit as it denotes a therapeutic technique widely known for the psychoanalytic treatment. According to Freud dreaming is a process which is an outflow all the suppressed impulses for a peaceful sleep, the dream occurs because of the inducement of mind.

The foremost function of the dream is to bring the collection of suppressed thoughts from subconscious to conscious state. In a human mind, the dreams are developed in the subconscious segment. From the perception of Freud, it is elucidated that an individual's personality is exercised through the principle of reality. One's personality is structured on the basis of three chief segments of the human mind which include conscious, preconscious and subconscious. Freud demonstrates that dreams represent the subconscious desires, thoughts and motivations. In this novel the magistrate's dreams reflect all his suppressed thoughts connected to his sexual impulses and also his struggle for the protection of the barbarian girl. Though he shelters the girl for the restoration of her health, unpredictably he unleashes his sexual pleasures towards her. All the seven dreams of the magistrate are correlated based on the protection and restoration of the barbarian girl and also his derogation for rescuing the barbarians from the iron trap of Colonel Joll.

The magistrate is being informed that an old man and his daughter are captured by Joll for the purpose of investigation. They are interrogated to know about the destination of the barbarians. During this process of scrutiny Joll harasses and assassinates the old man; subsequently the girl is utterly deserted and also is brutally tantalised which results in her partial blindness and crippling. The first dream deals about Joll and his troop's incendiary action

towards the coarse barbarians. The occurrence of his first dream develops a tinge of sympathy within the magistrate towards the barbarian girl. He visualises himself in a town square where the children play by building a castle out of the snow. The place is misty whereas the boundaries are completely covered with snow and the sun has disappeared into the mist: "Walls, trees, houses have dwindled, lost their solidity, retired over the rim of the world" (WB 10).

Children are happily building the snow castle while he draws closer to the children, they vanish but only one girl who is hooded perches on the snow but spurns to face him. This dream visibly elucidates the psychological reality of the magistrate. He not only aspires to remain very dedicated in performing his duties in the empire but also he empathises for the barbarians for their poignant positioning of being viciously colonised. He clearly perceives the atrocities of Joll and Mandel hence he is flustered nervously and speculates about Joll's normality of leading an untailed life despite tormenting the ignorant fisher folk community:

I find myself wondering too whether he has a private ritual of purification, carried out behind closed doors, to enable him to return and break bread with other men. Does he wash his hands very carefully, perhaps, or change all his clothes; or has the Bureau created new men who can pass without disquiet between the unclean and clean?. (WB 13)

When Joll's soldiers summon the forsaken barbarian girl to the barracks, the magistrate glances at the girl for the first time and associates his first look with his first dream. The magistrate's benevolence is comprehended when he shelters the girl in his room and is disheartened by looking at her broken ankles. He probes the girl earnestly to elicit the real method of Joll's scrutiny, but the girl never divulges the truth but by learning the assassination of

her father he perceives the bestial technique of Joll's investigation. The magistrate is highly stupefied when he learns of the nefarious and the mystical procedure of Joll's scrutinisation and reports about it to one of the soldiers of the empire.

The magistrate's second dream occurs soon after his conversation with the soldier. In his second dream he envisions a group of children playing by building a snow castle, he is in close proximity to the children. Again all disappear in the air except one girl who does not have a pretty face which he utters as:

The face I see is blank, featureless; it is the face of an embryo or tiny whale; it is not a face at all but another part of the human body that bulges under the skin; it is white; it is the snow itself. Between the numb fingers I hold out a coin. (WB 40)

The magistrate willingly thrusts a coin into her hands but she negates to collect it from him. This incident clearly proves the girl's paranoid gesture not only towards the magistrate but also towards the empire. Head brilliantly illustrates the dream as, "The logic of this dream is to expiate the ambivalence of the magistrate's earlier reading of the scene: The figure is a child . . . the face is still resistant to the expectations and projections of the onlookers gaze" (90-91) ^[25]. The magistrate's third dream emerges as the immediate consequence of his recalcitrant behaviour towards Mandel and the empire's system. In his third dream the magistrate fervently approaches the children and he is astounded by witnessing the child who grins at him. Nevertheless it is the barbarian girl, "a smiling child, the light sparkling on her teeth and glancing from her jet-black eyes" (WB 57). This dream deems to be mystic and peculiar because the snow is widely pervaded where the land is chill and as an upshot he is in a frozen state where he can neither speak nor smile.

The barbarian girl is engrossed in building the snow fort and beckons all the people to disembark inside the fort, and the magistrate's whole body is plunged into ice as he stammers to talk. Through this dream he comprehends the factual psychology of the barbarians. The empire and the bureau suspect the barbarians to be their foe and destructors since they endeavour to wage war on them, whereas the barbarians assert their rights to obtain their possession by trespassing the boundary of the frontier empire. After realising the essence of his third dream, he vows to be dutiful to the empire. Simultaneously he endeavours to cease the violent attack and the maltreatment of Joll towards the guiltless barbarians. He becomes highly perturbed and frets to withstand anymore mortification executed on the barbarians. Eventually he determines to restore the girl to her own community because he wishes the girl to experience the same happiness which he has witnessed in the dream, since the happy face of the girl is reflected in his dream. Head describes this incident as, "The detail in his the major development: the snow fort the girl is building is actually the replica of the magistrate's walled town, though the model is empty of the people" (91) ^[26].

The magistrate's wretched and acrimonious predicament embarks when Joll learns about his expedition into the barbarian territory for the restoration of the girl, he speculates that there is a coalition between the magistrate and the barbarians. The magistrate is accused as a convict of conspiring along with the barbarians against the devastation of the empire. Before visualising his fourth dream, he is entrapped in a venomous and vicious ill-treatment from the iron trap of Joll. After restoring the girl with her own clan, the magistrate gradually attempts to forget the girl and her looks. In his fourth dream, the image of the smiling girl fades away and for his astonishment he could see a girl who kneels on the floor and her face is completely hid by the cap of her coat which he exaggerates as, "The feet lie before me in the dust, disembodied, monstrous, two

stranded fish, two huge potatoes” (WB 95). In order to sooth her sore feet the magistrate gently raises her feet and massages them with an emollient. The look of her crippled leg disheartens him when he unrolls the bandages and looks at the terrible sores which indicate the morbid action of Joll and his men.

The magistrate reminisces his first intersection with the girl where his attire was only a big coat. In his dream he visualises the same image of the girl wearing the same attire. The tormented physical body of the girl negatively stimulates the magistrate to battle against these sordid atrocities of oppressing the inferiors. He empathises for the girl and imagines the agony undergone by her during her affliction. In order to heal her wounds he touches her broken ankles and smears oil and rubs his hands over them. The magistrate’s human qualities are signified through his real affection, predilection and protection of the girl. Hence he is deemed as an embodiment of human adoration and peace and the true implication of the novel is exposed through this statement, “I enter the barracks gateway and face a yard as endless as the desert. There is no hope of reaching the other side, but I plod on carrying the girl” (WB 95).

The colonial cruelties ascend to the pinnacle when Joll audaciously attempts to murder a member of the fisher folk community with a hammer and is interrupted by the magistrate who rebels against him. This event evidently expresses that the magistrate is transformed into a revolutionised hero and it also incites the valliant soldier to protest against the injustices of Joll and empire. The magistrate instigates Joll when he attempts to murder the prisoner with a hammer. Invariably he is dreadfully smacked and his fragile skin is torn and his nose bleeds heavily and unstopably. The magistrate’s fifth dream occurs when he endures the dreadful woes of being physically injured. In this dream the girl does not build a snow castle, instead she has built a clay oven. Later he associates his dream with her preparation of bread in an oven, “a loaf

of bread still hot”(WB 120). The bread appears to be a “shapeless lump” at first, later he recognises that the girl once served him bread very pleasingly and this modest act of hospitality reveals the girl’s humane tendency. Coetzee has constituted allusion by correlating the magistrate’s magnanimous trait with that of a biblical character Magdaline Mary. The magistrate’s act of washing the girl’s feet by rubbing the oil indirectly denotes a religious act. In the *Bible* it is authentically recorded that Magadeline Mary wipes the feet of Christ Jesus with a precious and treasured oil.

The magistrate benignly performs this act in order to cure the sore of the barbarian girl’s broken ankles. On the other hand, Mary performs the same action in order to pay a high veneration to Christ since he is predicted to be crucified. A parallel connection is drawn between the past and the present that, in the past when once the girl was closely acquainted with the magistrate, she baked the bread and served it hot to him. The barbarian girl is in clean attire while serving the bread, by glancing at her he is greatly overjoyed that she appears very resplendent and looks rich. He describes her magnificent appearance as she wears a decorative cap with golden embroidery, she is perfectly kempt with heavy braids she puts over her shoulder. “Why are you dressed in your best? I want to say: ‘I have never seen you looking so lovely” (WB120). The magistrate’s dream about the barbarian girl being very blissful and healthy reflects his fruitful struggle for protesting against Joll and the empire for the fortification of the barbarians. Head describes the protection and happy life of the barbarians as “a basic image for community, a kind of vision of basic human endurance” (91) ^[27]. The graceful act of the barbarian girl baking the bread illustrates something rather precious in the thorny places of the desert. Head denotes this as “a beacon of hope” (91) ^[28].

The magistrate's sixth dream takes place when Mandel vacates the empire while the former is recuperated and regained his influential position in the frontier settlement. The event is the replica of the "snow- covered square" (WB 3). He regains his valour and vigour to execute his duties flawlessly in the empire. He starts his routine physical activity of walking around the rampart where he is, "driven forward in a cloud of whirling snow" (WB149). He endeavours to visualise the girl's countenance resembling an infant's blemishless face. He approaches closely to sense the touch but he tries, "to look back, but all is lost from the sight in the whiteness of the snow" (WB 149). Eventually the magistrate is positioned in a solace and calm state after experiencing mental calamities and turmoil. He is greatly convalesced to his hierarchical position being positively energised bubbling with alacrity. His last dream crops up and is proved to be joyful and consequential since he transpires himself into a heavenly blissful world. This dream is an immediate occurrence after the expulsion of Joll, Mandel and other officials of the empire, as they are fearful about the ferocious attack of the native barbarians. He visualises his last dream about a group of children building a snow man. Head explicates the magistrate's dream sequence as:

The dream sequence amounts to an accreted narrative of sublimation and human advancement which belies the negativity of the final 'nowhere of the novel, and which is validated by an appeal to a mimetic moment in which lessons drawn from the dream visions can be 'actualized' for the character: the magistrate awakes into a new present in which the traces of the Empire are eradicated from his identity. (92) ^[29].

The magistrate is highly afflicted of colonial paranoia owing to the anonymous and unexpected visit of Joll and his intrusion in the empirical affairs of the magistrate. The magistrate endeavours to overcome his colonial fear where he glides and experiences the development of psychological paranoia, for not only sheltering the barbarian girl but also supporting the barbarian community and as an aftermath of his actions he mournfully endures Joll's brutal torments. Joll's expedition is a fruitless mission; despite his tenuous efforts the barbarians are never captured. The eager anticipation towards their arrival can be regarded as a stint of criticism for the civilised and colonially insecure world. In both Coetzee's novel and Cavafy's poem, the barbarians remain to be ignorant folks. Neither of the literary works picturises the appearance of the barbarians and therein appearance results annulled.

In the start of the novel *Waiting for the Barbarians*, the magistrate is portrayed to be an ideal hierarchal official who represents the empire as his sole identity, accomplishes his official responsibilities impeccably, and thereby leads a serene and peaceful life. After the arrival of Joll from the Third Bureau, the magistrate's peaceful status is shackled as he exercises his malicious iron hand over the barbarians. As an immediate effect of Joll's unsympathetic persecution towards the barbarians, the magistrate disentangles himself away from the empire and transforms as an opponent against it. At the end of the novel, the magistrate is at his path of constraints and pursuit for the liberation. Finally he refuses to vacate the place whereas he is ready to protest against the injustices of Joll. He articulates his stance of his loss of cultural possession and his status: "This is not the scene I dreamed of. Like much else nowadays I leave it feeling stupid, like a man who lost his way long ago but presses on along a road that may lead nowhere" (WB 170).

Colonialism and civilisation are rigid entrapments which are developed by an individual and have enforced taxonomy between the Self and the Other. As represented in the novel and Cavafy's poem, the barbarians are not the rescuers because either the ancient explorers or the colonialist ancestors exterminated the barbarians. The 'Others' of civilization are outside the boundary, hence disassociated from civilised people. Coetzee's novel and Cavafy's poem *Waiting for the Barbarians* endeavour to extirpate the subjugation as Louis Althusser reinforces that, "The peculiarity of art is to make us see, make us perceive, make us feel something which alludes to reality . . . what art make us see is the ideology from which it is born, in which it bathes from which it detaches itself as art, and to which it alludes" (203) ^[30]. Coetzee has innovatively photographed the racial, judicial, legal, economical and social injustices and also the exploitation and massacres of the colonisers. The resolution of the magistrate against the brutality of the torturers and his aspiration for enlivening to lead a peaceful life amidst the barbarian aborigines will assuredly emerge a peaceful world with new ideology and also with unrivalled ruler.

Coetzee has brilliantly delineated the White paranoia in his momentous novel *Foe*. He has resourcefully reinvented the story of Robinson Crusoe and has incorporated a new technique of writing by portraying Friday the weirdest character who remains silent throughout the novel. This novel can be regarded as an epitome of White paranoia where the woman protagonist, Susan Barton and the male protagonists Cruso and Daniel Defoe are Whites.

Coetzee's exceptional choice of characters which include a White woman and a disfigured Black slave express racial discriminations. Both struggle for their own colonial identity; fortunately because of her skin's White complexion, Susan takes dominion over the Black slave Friday, but the Black servant attempts to take authority over the White woman by

not divulging his story to her. Through this formula of reversal principle undoubtedly Coetzee realistically reconnoiters the African experience on the basis of colonialism. Susan is a White, deserted by the members of her family and she herself admits that her father is a Frenchman who has to flee to England in order to dodge the imprisonment in Flanders and her mother is an English woman. Her daughter is abducted by an Englishman and she is desperately seeking her in Bahia. She is marooned on a desert island owing to the mutiny and is landed ashore by the Portuguese crew. It is a universal fact that generally when a woman is abandoned she either sobs or voices out; here Susan does both. She is landed on an island where she encounters a Black man with whom she converses but he remains silent and she suspects the Black, because of his utter silence. Finally she is carried to Crusoe's island by Friday the Black slave. After reaching Crusoe's cabin she elucidates the account of her story: "My name is Susan Barton", I said. 'I was cast adrift by the crew of the ship yonder. They killed their master and did this to me . . . and all at once . . . I fell to crying (Foe 9). Crusoe does not heed to Susan but imagines her to be a fish that is cast ashore by the waves.

The only inhabitants of the island are Crusoe and his subordinate Friday. Susan's paranoia buds from the moment of drifting herself alone on Crusoe's island. Crusoe's physical appearance is a severe threat to her and Friday's silence arouses an enigmatic feeling as she is completely perplexed and suspects Crusoe to be a cruel invader of the island. She has a great complexity in getting herself acclimatised to the island since she is the only woman left alone with the company of two Blacks who appear to be weird. Her colonial fear extends when she witnesses the strange behaviour of both Crusoe and Friday. Coetzee has portrayed Crusoe as the colonial settler of the island and also as the domineering personality who corresponds to eighteenth century communist society. Since he is pictured as the only settler of the island, Susan

determines to flee from there and decides to pursue the search of her lost daughter, she also fears that she may be victimised as a colonised creature. Frantz Fanon rightly asserts that, “the colonized is either doomed to be a mere reflection of his master . . . or he must fight through his master through active struggle” (277) ^[31]. Susan’s quest about Friday’s origin begins when she suspects whether Friday is mutilated by Cruso or by the revolted soldiers. She speculates that Friday the Black is colonised by Cruso.

Susan’s suppression symbolise the deliberate suppression that the liberal White South Africans endured during the Apartheid era. Coetzee’s brilliance in depicting these predicaments enables one to comprehend the superior responsibility the Whites exercised in supporting the Black South Africans. Some Whites supported the Apartheid system which confronted against other inferior races and the liberal Whites suffered experiencing investigation, retribution, economic and political threat. In Coetzee’s *Foe*, Susan the White liberal protagonist undergoes tribulations in supporting Friday, whom she abhors but it is her responsibility to protect him. Susan is not considered as a mere oppressor of Friday because he neither heeds to nor obeys. By analysing the postcolonial theory of Edward Said, Friday’s mutinous behaviour towards his oppressor has a different context in examining the oppressor and the oppressed confrontation. Said in his *Culture and Imperialism* states that:

After a period of “primary resistance”, literally fighting against outside intrusion, there comes the period of secondary, that is, ideological resistance, when efforts are made to reconstitute a shattered community, to save or restore the sense and fact of community against all the pressures of the colonial system. (209) ^[32].

Susan empathises with and also is panicked by the peculiar appearance of Friday. She has a psychological fear that Friday's past cannibalistic qualities may reiterate to him and he may devour her. Nevertheless she considers it as her lumber of responsibility when she attempts to enslave Friday the cannibal. She does not possess any inclination to oppress Friday as she targets only in researching his factual origin. Susan devises some tactics to desert Friday but for her task of storytelling she decides to retain him with her. Through this it is clearly perceived that the Whites experience the conflicting encumber of fright and liability. They are deviated between the ambivalent criterion of feeling sympathetic for the source of the oppressed Blacks. On the contrary, they develop a stint of panicking towards Blacks for the acquaintance with the unknown group. Eventually the Whites are placed in a complex position of oppressing the Blacks. To disengage the Whites from their support towards Apartheid they should quest for the real motto and purpose of the submissive nature of Blacks.

When Susan attempts to obtain Friday's story, Foe, the superhuman oppressor, endeavours to captivate both Friday and Susan. Both Foe and Susan converse about the mystery of Friday's silence exhaustively when they coerce or vigorously train Friday to speak. It is evident from this incident that both Foe and Susan the Whites, possess a desire to colonise Friday. The event proves that racial prejudices prevailed in South Africa during Apartheid. Nevertheless Foe depicts colonisation intensely:

We deplore the barbarism of whoever maimed him, yet have we,
his later masters, not reason to be secretly grateful? For as long as
he is dumb we can tell ourselves his desires are dark to us, and
continue to use him as we wish. (Foe 148)

Susan confronts and trains herself to be intellectually stable to outface a far more severe suppression. Friday's deliberate silence and compulsion of extended imprisonment of Susan in Foe's abode is crucially heartrending. Susan and Friday solely rely on Foe's charity for their fortification, food and money. Foe agrees to afford for the accommodation of both Susan and Friday, but he manipulates her story as he desires. In narrating the inappropriate story of hers, Foe considers this as an advantage of overpowering Susan and Friday.

Coetzee aesthetically illustrates the notion of employing psychological and colonial paranoia as a hammer to battle against the vices of colonialism. In the above discussed novels, *In the Heart of the Country*, *Foe*, *Waiting for the Barbarians*, the inferiority of Blacks paves way for the oppression of Whites. The psychological instability and colonial disintegration plays a pivotal role in the aforementioned novels that are lucidly anatomised. The characters portrayed by Coetzee in these novels photograph the colonial fright which permeated in the South African nation during the Apartheid era.

The subsequent chapter titled paradigm of colonial trauma, vastly expounds the trauma which is the evident outcome of psychological retardation. Overbearing an excess anxiety for a long period may lead one to endure severe traumatic deformities emotionally. Coetzee's novels have explicitly detected the detriments of colonialism which pave way for colonial trauma.

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