

## SUMMATION

Literature is the ideal instrument that garishly exposes worldly life of humans where they endure insurmountable crisis in their life. Coetzee, the world lauded South African novelist, endeavoured to exterminate racial repercussions and unveil the trepidation as the African nationalities were oppressed by the rigorous and stringent laws of Apartheid. South African literature highly delineates the political and also the social vices till the dawn of Coetzee's inscriptions, exclusively on Apartheid. These political and the social catastrophes and calamities were majorly focused by the South African writers who attempted to expound the racial dissention between the Whites and the Blacks. South African novelists' documentation of these issues was incessantly published in topnotch journals. Many of the preeminent writers of South Africa mulled over these issues as well as unflinchingly expressed that through their writings and the literary medium opted by them was widely realistic and authenticated. South African writers staunchly believed that the literature is the proper conduit which mirrors the factual life of humans.

South African novelists predicted and explored the statutory version of the political milieu and the consequences of these political problems which were confronted in social life. The horrid institutionalisation of Apartheid aroused an idiosyncratic kind of bafflement and threat in the society. The Blacks horrid vanquishment by the Whites were paid no heed and were deadly mistreated and affronted by the Whites which can be regarded as a fiendish and callous act which eventually resulted in tribulations. The writers munificently etched out the poignant predicament of Blacks and exposed the overweening behaviour of the Whites whose feats were

contemptible. This hostile behaviour of Whites led to the opposition between them and the writers. As an aftermath of this altercation, there occurred the incarceration of the writers and their works were proscribed persistently. The writers, who questioned the Whites' dogma and principles, were convicted by the government. Subsequently the writers who inscribed the sadistic and pitiless act of Whites were affronted.

In this scenario's subsistence, Coetzee produced his first novel *Duskland* in 1974, which can be typically regarded as the appropriate critique of Apartheid. In this novel the emergence of Apartheid is recorded as an intellectual question owing to which the notification of the government failed which also created a protracted impact on the literary arena. Coetzee's incorporation of Apartheid in his novels is indirect and idealistic and also the condemnation of Apartheid is slyly and sneakily presented in all his novels.

Coetzee is extensively extraordinary from his contemporaries. In the history of novel production of the twentieth century the accurate account of Coetzee's novels can be demarcated as the benchmarking novels which divulge the Apartheid- stricken South Africa. Coetzee is justly symbolised as a philanthropist who has fastidiously picturised the frightful trepidations of Blacks, who were tantalised horrendously during the Apartheid regime. Coetzee's unique quality is that, though he has indisputably depicted the evil vices of Apartheid, he has ever yielded himself as a prey to the trappings of emotional schmaltziness.

The characters of Coetzee are very rational and are securely sculpted although they suffer from the stringent laws of Apartheid, they ingeniously and productively lay a path for their extrication as they themselves struggle to triumph over it. Characters are moulded uniquely in their own ways. They gallantly strike the chord and claim their rights moreover advocate

themselves for the crisis which they experience. Most of his characters are psychologically and also physically alienated despite their protest and on the other hand they sustain their serenity, docility and amiability. Coetzee's legendary characters from his first to last novel, Eugene Dawn, Michael K, Magda, the barbarian girl, Friday, Lucy, Mrs. Curren, all are dissymmetric individuals who desire to be misanthropes so they deliberately disengage themselves from the society. They endure agony by accepting their miserable and dreadful fate as they regard themselves as subservient to the aristocratic leaders of the society. They intentionally remain alienated from the societal life and attempt to tackle their problems in their own way for which their aloofness facilitates.

The active and also the passive protagonists of Coetzee prove themselves as the personification of endurance and compliance. His characters are perspicacious and they possess the potency to accept their miserable destiny with high remorselessness. The superlative worth of his characters is that, none of them accept neither consideration nor sympathy. They possess an intense desirable quality that they do not get themselves absorbed in a self sympathising situation. They pose themselves as self-determining and sovereign individuals who successfully survive in the universal metamorphosis of life.

In the introductory chapter the origin of South African Literature is explicated with a detailed indication to the history of literature. The inscriptions of Apartheid writers and the prominent literary works on Apartheid are elucidated broadly. The first hand experiences of Coetzee and his witnessing of racial abrasions are marked out intensely. It also provides a bird's eye view of the rise of Apartheid literature and the authentic purpose of the South African writers to record the factual political status of South Africa. It also sketches the reviews of a few other

dissertations which deal with significant themes recorded in Coetzee's fictional and non-fictional works.

The implementation of Apartheid and its reverberations in the South African political system is evidently incorporated with relevance to Coetzee's novels on Apartheid. Coetzee's characters are very strong as they protest against the dreadful hegemonies and also highly undaunted owing to the external forces that are imposed upon them. Through his characters, he radiantly states that passivity can be used as a powerful weapon to combat against injustices and unethical crimes. His chief characters explicate his precepts. In *Life and Times of Michael K*, the medical officer voluntarily assists Michael and abets him to overcome his mental crisis but he refuses to subjugate himself to the officer. Michael K's camp life evidently exemplifies his despicable attitude towards the camp's protocol. The characters of Coetzee are distinct and unique and they neglect to fit into any type of convention. In all his novels, the suppressed characters are pictured as isolated, disabled and reclusive. His prominent character in *Duskland*, Eugene Dawn becomes mentally sick owing to his documentation related to the aftermath of the Vietnam war project. In his incredible and astonishing novel *Waiting for the Barbarians*, the official Magistrate, being a White, is publicly demoralised because of interceding on behalf of the native barbarians.

Coetzee has chiselled Michael as a Black who has physical deformity, the hare-lip. Michael's mother Anna K is obdurate to accept her son with a deformity. Being an introvert Michael loves the solitude but possesses an intellectual capability. He is much determined to endure all the colonial exertions and despises those who commiserate him. The effort of the medical officer to explode him from his hard shell ends in vain and Coetzee emphasises the disappointment experienced by the medical officer and he is highly frustrated to hack up with the

browbeaten character Michael. On the basis of Michael's character, Coetzee strongly expresses the notion that will power plays a vital role in eradicating the supreme principles and philosophy. Michael can be authentically regarded as the Gandhian hero and with the similitude of Mahatma Gandhi's principles, Michael proves to be an epitome of Gandhi. Through his personality traits, Michael posits himself as a *Satyagrahi* who never retrogrades from his right path and expresses a kind of steadfastness which enables him to maintain his conviction and determine his strong position. Coetzee extolls his characters that are phrenic with robust condemnation.

In Coetzee's first novel *Duskland*, his major focus is exclusively and broadly on the deteriorating South African situation by explicating the genesis of the South African society, his first novel is regarded as the most historical and his character Jacobus Coetzee as solely fictitious. In his first novel Coetzee has employed a new-fangled conception about the expansion of the African national identity through his expression of moulding the personal traits and he has vividly picturised it through the portrayal of his chieftain character Jacobus Coetzee.

In Coetzee's second tremendous and inspiring novel, *In the Heart of the Country*, the woman protagonist Magda endures a psychological isolation throughout the novel. Coetzee's transfer from space and time is reflected in his exploratory novel *Master of Petersburg* which is set in Czarist Russia of 1869, the circumstances he illustrates in this novel are regarded to be analogous to the South African situation. The statement which Nechaev verbalises as a reply to the domineering official divulges the mode of death of both Dostoevsky's stepson and of Ivanov, he terribly reminisces the pathetic plight of the South African nation.

Coetzee expresses the predicament of Blacks through his protagonists who are sturdy and powerful individuals who remain as a cloister in a shell. All the novels of Coetzee create a

benchmark in novel writing of the twentieth century. David Atwell the distinguished critic and the sole authority of Coetzee asserts that, “Indeed, Coetzee brings to his work, a unique combination of intellectual power, stylistic prose, historical vision and ethical presentation” (1)<sup>[1]</sup>. Coetzee is a staunch follower of Kafka and Tolstoy. In all novels of Coetzee, his achievement as an ardent literary figure becomes more transparent, besides the novelist, he plays a multifaceted role as critic, translator, linguist and stentorian. The novels of Coetzee encompass the significance or the true value of time and political problems and are very spontaneous in nature and position. The coloniser and colonised classification is the connotation, about which Coetzee has explored in his novels and a rumbling enmity is present which arouses a threat amidst the natives and there occurs an uproar which has been suppressed.

The ferocious act which arouses a depressing impact on the human psyche is an important theme which Coetzee has tinted in his novels. The imperialist principle of South Africa is interrogated by him in all his novels. His novels explore the racial discrimination and the abhorrence that led to the exploitation of an individual and a group. In an Apartheid institutionalised society, the South African citizen is deprived of all his political, economic and legal rights. His novel reflects the imperial bitter experiences in the Apartheid era. The Black South Africans portrayed in Coetzee’s novel endure the traumatising and paranoiac sufferings which the primitive South African nation inflicted on them by enforcing the stringent laws of Apartheid.

Coetzee from the perspective of a humanist delineates in all his novels the White’s inconsideration towards the natural, social, legal, and economic stability. The natives were forcefully deprived from their civil liberties and lost their self esteem and dignity and were

treated impudently by Whites. The laws of Apartheid blow heavily on the Blacks. Being the native citizens of their own South African nation, the Blacks were treated as ostracised humans.

Coetzee's investigation of 'Self' in his novels is revealed through his characters. His source of analysis is based on the Apartheid emergence and enforcement which provided him a wide opportunity to engrave his writings exclusively and sympathetically that express the real life anguish and affliction of the Blacks during the Apartheid regime. By analysing the inflictions of Apartheid on human life, he has focused on Self. The characters of Coetzee involuntarily do not follow the imperialistic laws and rules but pose themselves in the same wearisome circumstances in order to seek and arrive at a stable solution. The South African natives place themselves amidst the world woven by them and are obtruded by Whites. They never solely capitulate themselves as slaves to the Whites. All the novels of Coetzee are produced in such a distinctive manner that his protagonists themselves identify a solution to answer their transcendental issues. All his novels delineate only the historical uniqueness indirectly however they also deal with the occurrences of events.

Coetzee clearly depicts the medium through which the Blacks strengthen themselves to combat against the Whites who had confiscated their native lands. As it is recorded in the novel *Age of Iron*, the Blacks transform themselves as belligerent conquerors. He illustrates the major transformation that occurred in the association between the Blacks and Whites. In the history of South Africa, the phase of decolonisation is a complete bedlam and atrocity. The Blacks develop high motifs to obtain their property. A transformation which is highly epistemological is sustained throughout his novels. The revolution emerges within and the external affairs are influenced only in a meager percentage. Coetzee considers that the medium of literature is not indirectly political which activates towards propaganda. He employs social and political

situations not to customise his novels as propaganda despite contemplating on the sole critique of literary piece of writing, on Apartheid. His integration of form and content expresses the socio-political milieu which appears as a magnificent task of fiction.

Peter Barry in his notable book *Beginning Theory* firmly declares that, “Sincerity (comprising truth-to-experience, honesty towards the self and the capacity for human empathy and compassion) is a quality which resides within the language of literature” (2) <sup>[2]</sup>. Coetzee’s novels austere abide by this rule and from the humanistic perception he presents and also empathises with his characters and depicts this under-privileged suppressed condition. His major concern is on the conflict of Black and White, however he expresses this issue in his novels in a detached way.

Coetzee’s novels vary from one another in representation. His early novels spotlight the pathetic plight of the South African natives and his major concentration is on the trauma endured by the native individuals during the oppressive era. By presenting the vices of colonialism, he interrogates textuality and authorship. His works are typical examples of the exploration of the Self, by becoming historically self-conscious, the novels never inscribe blatantly. The novels dealt in the study divulge as a model; however the novelist analyses the South African nation under the Apartheid era.

The novel *In the Heart of the Country*, Coetzee exhibits the White paranoia and also the psychological estrangement of the White woman. This novel entirely and thoroughly paints the paranoid fantasy of the White mistress Magda, how initially she desired to treat the Black servants as equivalent and later realised that her White influential ancestries never allow such a racial coalition, so decides to isolate herself from the Blacks who are considered to be an inferior

community. After the commitment of parricide, her paranoid fright worsens and also her unanticipated brutal sexual assault by Hendrik the Black servant, leads to an extreme threat as she endeavours to overcome the trap of her paranoiac aspect. On the other hand, she possesses an inordinate desire to associate with people, but fails in it owing to her influential hierarchical status. Being a White, she strives to acquaint a marital status with Hendrik who is a member of an inferior race. As a result of her paranoia and psychological alienation she attempts to communicate with Sky Gods; Coetzee has sculpted Magda in different dimensions as a domineering and also as submissive mistress. When she determines to oppress her Black servants, she is portrayed as the aristocratic mistress, whereas when she craves to associate with people, she is sculpted as a submissive character that she implores Hendrik and Anna to dwell with her in her farmland and impels them not to desert her.

Coetzee's distinct novel, *Waiting for the Barbarians*, is more an investigation of both colonial embroilment and paranoid fantasy. The unnamed White protagonist, the magistrate is the righteous official of the Frontier Settlement who performs his professional duty peacefully amidst the barbarian's habitat. The unanticipated interference of Colonel Joll and his soldiers triggers a colonial paranoia within the magistrate. The magistrate shelters the barbarian girl who is stigmatised as a victim of torture and her restoration and reunion with her own community with the assistance of the magistrate, due to which a war breaks out within the Frontier Empire.

The magistrate's psychological volatility is vividly reflected through his seven ambiguous dreams. The barbarian girl is sexually mortified by the magistrate as he yields to the pleasure of his sexual impulses. The magistrate intercedes for the purposeless incarceration of the innocent fisher folk community, as a repercussion he is publicly maltreated and is dishonourably brow beaten which leads to the arousal of a colonial persecution and his seven

dreams correlate the tantalisation of the ignorant barbarian girl by Colonel Joll and her rescue by the magistrate the righteous saviour.

The novel, *Waiting for the Barbarians* records a very susceptible and perceptive study that focuses on the imperialistic governance of the frontier settlement and on those individuals who trespass it and on those who oblige and abide by it. From the perspective of the responsive novelist, he explicates the colonial ensnarement and paranoia which permeate throughout the novel. The colonial paranoia Coetzee demonstrates, insists on the pathetic plight of both the magistrate and the barbarian girl. The barbarians are forcefully forbidden to enter the town of the empire. Coetzee has ended the novel with a high philosophical notion that the magistrate visualises the children building up a snow man which implicitly and explicitly symbolises a prosperous future which the protagonists predict which would never be dreary and bleak instead would be blissful.

Time and space when Coetzee produced this novel *Life and Times of Michael K* there existed a war-stricken circumstance in the South African nation. This unique novel is known for its stupendous effect and the scrutinisation of the colonial ensnarement and the traumatising. Coetzee starts and ends the novel in the same city, Sea Point, which is the central city of South African Cape Town. The colonial traumatising plagues the deformed Black protagonist Michael K emanating from the outburst of the civil war and Michael is coerced and placed in an entangled situation to vacate from Sea Point and march towards Prince Albert, the native land of his mother, Anna K. The psychological alienation owing to the colonial ensnarement pursues Michael from his birth as he leads a detached and secluded life in his childhood in Huis Norenius. His abandonment of his possessions at Sea Point, reflects the war-stricken terrific and

horrific circumstances. He endures the psychological and colonial traumatising throughout his journey from Sea Point.

Coetzee, through Michael's camp life, reflects the real life situation which prevailed during the institutionalisation of Apartheid where separate camps were set up in order to shelter the oppressed Blacks. His psychological trauma elevates during his stay in the Jakkalsdriff camp. The pathetic standard of life in the camp arouses a trauma within Michael as he intrigues to flee from it. His unexpected enrollment in the rehabilitation Kenilworth Camp also creates a trauma in him where he deliberately alienates him from the public. His psychological and colonial trauma get exterminated when he decides to live a life of his own choice with complete positivity and extreme happiness.

Coetzee has willfully ended the novel *Life and Times of Michael K* with an optimistic notion of the future. His assistance to an old man by fetching the water with a spoon personifies Michael as an independent individual who renews all the strength to lead his life peacefully. South African society was once experiencing a devastating situation because of the anonymous outburst of civil war which Coetzee has skillfully depicted, how the state intentionally ceased to record the crisis. Despite his physical deformities, Michael possesses an enormous valour and vigour to claim his colonial right from the dominant Whites. His preservation of the seeds and his aim to cultivate them indicate a positive future not only for an individual but to the mass natives of South Africa. His firm decision to germinate the seed denotes his optimistic reiteration to nature. Michael poses himself as an example for the regenerating personality of the human world. He acquires victory over the colonial system which attempts to trap and entangle him in all aspects. His existence amidst the civil war reveals his placid and tranquil quality.

*Foe* is an incomparable novel, it is unlike the other novels and proves to be outstanding. In *Foe*, Coetzee has chiselled a Black character, the 'mute' Friday, who is partially a cannibal. It is referred to a caricature of the canonical novel Robison Crusoe. The setting and the backdrop of the novel is entirely different from his other novels because *Foe* focuses an island life. Coetzee has developed a new technique of introducing the world of cannibals, where Friday is also treated a member of that troop. The colonial trauma is clearly described as extenuated through the character Friday, the tongueless menial. The psychological impulses as well as the colonial paranoid fantasies play a significant role in the novel. The White woman protagonist Susan experiences both the colonial and the psychological distrust and fear during her stay in an island because Cruso and Friday are the only residents of the island.

Friday, the 'Other', struggles to acclimatise with the unusual circumstances in both places the island and England. Susan the protagonist endeavours to make Friday 'speak' whereas his tongue was mutilated during his childhood. A parallel correlation can be drawn between the silenced Michael and the mutilated Friday. For an instance, Susan's strenuous attempts make Friday talk, is closely corresponding to the attempt of the medical officer in the Kennilworth camp who implores Michael to speak. Despite his silence Michael claims to determine his identity. Both the medical officer and Susan's attempts prove unproductive. The colonial ensnarement is permeated throughout the novel *Foe*, during Friday's stay in Cruso's island, he is forcefully colonised by Cruso. Susan, the English descent, also is molested by Defoe and Cruso. Though she yields to the sexual instincts of Cruso, she craves to flee from the island.

Coetzee's women protagonists are spiritually very strong because Susan cleverly escapes the ensnarement of Defoe. Though she entrusts Defoe with the responsible task of drafting an authentic account of her island life, she never relies on him solely. During her stay in England,

Foe masquerades a strange young girl and negatively stimulates the girl to falsely act as Susan's daughter. Susan understands the sly mentality of Defoe so she denies to accept the girl as her daughter. Susan assists Friday and supports him morally after the death of Crusoe. She desires that Friday a mere Black should be transformed into a civilised individual. She wishes that Friday should communicate and also should lead a civilised life as other humans.

An investigation of Coetzee's novels like *Disgrace*, *In the Heart of the Country*, *Foe*, *Waiting for the Barbarians*, *Life and Times of Michael K* proclaim that Coetzee has employed the colonial persecution that lead to paranoia and trauma and its consequences on those who endure sufferings and also on those who are afflicted by it. The study explores the colonial persecution endured by the inferior racial group who are stigmatised as Blacks and they are directly exposed to paranoia and trauma because of the violent oppression impinged upon them by Whites, the hierarchical racial group. The inferior group is psychologically flustered owing to the merciless treatment implemented on them by the Whites. The weird act of subjugation of Whites arouses an enigmatic fear and trauma and complete distrust which lead to the increase of protest against the Whites by the Blacks. Coetzee is an ingenious writer for his unique techniques and has employed them proficiently.

The flash back technique is widely familiar which is highly traditional that interweaves time. This technique can be explained as the object of contemplating and examining the past in relation to the present situation. It is a kind of unique technique which is natural to the novelist's revelation. In the novel, the modern drama and specifically the motion picture, such elucidation is developed by flashback technique. For instance Arthur Miller's play *Death of a Salesman* (1949) and Ingmar Bergman's film *Wild Strawberries* (1957) make consistent and adroit utilisation of this device. Through the utilisation of this technique the reader is given a thorough

insight into the oppressive social situation outside the cubicle. An individual's progress is deterred by the disgusting reality of the constant spotlight of the South African life. "The protesting tendency of the Blacks' approach in South Africa is clearly picturised through the law" (Coetzee 30) <sup>[3]</sup>. Coetzee's primary characters Magistrate and Michael are highly connected to the political affairs. Both the characters through the mode of flashback express that they involve themselves in politics both implicitly and explicitly.

Magda strongly yearns and craves for her mother's affection since her mother expired when she was an infant; moreover the arrival of her father's new bride induces her negatively to reminisce her past memories. She develops a nostalgic reflection on the memories of her mother as feeble and placid, dying during her child birth. In the same manner her mother also has memories of her school days where her father and she were the students of the same school and the farm workers' children also had been from the same school. By employing this flash back technique Coetzee clearly effaces a vivid differentiation between reality and the fantasy. She develops hostility towards her father because she strongly believes that her father is solely responsible for her mother's death, his inordinate desire to deliver a boy led to her mother's miserable death.

Magda has an immaculate relationship with her mother which is permeated throughout the novel and for the cause only she disgusts her father. "The past. I grope around inside my head for the mouth of the tunnel that will lead me back in time and memory past images of myself younger and younger, fresher and fresher, through youth and childhood back to my mother's knee . . . but the tunnel is not there" (HOC 37). There are many other reminiscences of Magda's close association with her mother. Coetzee in his stupendous novel photographs Michael K who narrates his memoirs throughout the novel. Nevertheless Michael's political prospect is atypical.

He is estranged by race and class, never endures any possibility of adjoining the society's policies and begins to disengage himself very far from civilisation, however yet he indistinctly senses the disconnection and isolation : "His memories all seemed to be parts not wholes" (LTM 49).

Michael's past memories are all strewn and scrappy. Throughout the novel *Life and Times of Michael K* the theme of Oedipus Complex is likely to haunt Michael. He is constantly reminded of his mother's visits to Huis Norenius. "Sometimes she had brought marsh mallows, sometimes chocolate biscuits . . ." (LTM10). Huis Norenius is a boarding house like camp where all the under privileged children were put together where Michael was also one among them. Through the flash back technique, Coetzee attempts to illustrate the private desires that can never occur in reality and also the characters gratify themselves through undergoing the same through imagination and memories. In all Coetzee's novels the reader discovers memories of the protagonists, not only once, but several times, since they portray their real life issues and struggles only through recollections. Coetzee indicates many of the protagonist's memories through Magda and Michael in his early two novels, *In the Heart of the Country* and *Life and Times of Michael K*.

Coetzee's imaginary mechanism of verified sources interrogates about the authenticity of true facts. He has produced his novels in the form of journal entries, diaries, letters, and travelogues. This form of employing the techniques in the numerous kinds of drafting acts as a stimulation of accumulating the historical facts and the retrospection of the past events. Coetzee incorporates the distinctive diary style of writing in *In the Heart of the Country* where Magda narrates her story, which is drafted in the first person. Her recordings are short paragraphs which are coherently organised and also which recollects the reader's thinking about the sequential time

that usually introduce each journal entry. In *In Life and Times of Michael K*, letter technique is used where the doctor drafts a letter to Michael in order to comprehend his inward thoughts.

Coetzee utilises the diary style of writing conceivably and most remarkably in *In the Heart of the Country* where Magda tells her life story which is again printed as a first-person a narrative account . All her recordings are short paragraphs which are chronologically catalogued and also which proves to hark back the reader of the chronological dates that usually introduce each journal entry. Letters are also a significant characteristic throughout Coetzee's writing, which consists one such in *Life and Times of Michael K* which is addressed to Michael from his doctor to express his incapability to comprehend the internal constrain of his former patient. Since the previous and larger part of the novel revolves around Michael, the medical officer's letter presents the reader another perception on the same circumstance thus expose the eventual plinth of the chronological statistics.

Historical information, one can analyse, is similar to the manufactured wooden slips imprinted with scrawled signs. In reality, these glide appear in *Waiting for the Barbarians* where the Magistrate construes them to be historical fact from a mislaid society. The incomprehensible slab of wood is discovered during the process of excavation which the Magistrate had administered in the preceding year. The excavation resulted in many outlines of a vanished civilisation with gray inscriptions of dolphins and waves ostentatiously, these engravings can be correlated to the Magistrate's aspiration to draft his memoirs.

In Coetzee's astounding epistolary novel, *Foe*, Coetzee demonstrates how the castaway endeavours to record her island life as her biography and the measures attempted by her is skillfully broughout through the form of letters. After retiring from the island, Susan Barton disarmingly decides to have her biographical account recorded regarding her time. She

enterprises into the genre of travelogue which emerges as an exposition journal marking which blend the imageries of her present situation with her island memories. Nevertheless these diary entries are essentially the letters to Mr. Foe, thus integrated with a notion of translation.

All the novels of Coetzee comprise numerous techniques and voices, segments which articulate together to put forth multiple meanings, than striving on the road to a single fact and purpose. His novels are highly exposed to interpretations on various levels which enable the readers to generate ideas on numerous constructions and productions of the novels. This study further leads a way for the summation.

Fantasy and Reality technique is best utilised in the novels of Coetzee and he has considered this as an accurate instrument to depict the appalling and alarming veracity of the illogical incidents which symbolises the piteous human condition. A distinction can be greatly drawn between Coetzee's novels and the traditional English novel. The major source is realism but the segments of daydream, imagery and stylistic innovations are formed around it. The new kind of realism institutionalised by Coetzee can be termed as African Realism bringing into prevalence in Coetzee's novels as differentiated from the proper novels. Coetzee's novels photograph the deepened and the mystical illustration of the conceptual thoughts, cryptogram and metaphors on the one hand whereas on the other, the involutions of the individual's psyche he explains how this kind of fantasy technique can be used as the best literary one and can be integrated to the native conditions also.

Coetzee expresses the likelihood and the potentialities very profoundly that the novelist of future generations will find it to be an effective weapon to highlight the dark part of realisation and enable to provoke a multifarious mental condition. His use of fantasy and reality technique is to enable man to realise his poignant plight of what it is and how it will influence.

He uses this technique to disentangle and ascertain the connectivity of man with the worldly life and his own inner mind. Man's choice of the weird creatures and the planet is intensely purposeful whether it is ironical with the comparison to the human life. The strange creatures presented in his novels are developed on the same philosophic notion which is highly contrasted to the human world. The movement of his protagonist to the unknown world only reveals their conception of what the human life represents for and the true human nature.

The strong blend of fantasy and reality can be explained as the intense description of the African situation. There exists a factual realism in Coetzee's novel which has made him as a major inspiration to the world. In order to make his technique very effective, Coetzee possesses a high control in his descriptions of where to write and write elaborately. In a deeply politicised society like South Africa, Coetzee's art of writing is a kind of self shielding. To highlight the authenticity in his writing, Coetzee makes the distinction between two forms which are reality and the fantasy.

Coetzee presents the narrator Magda in the novel as a spinster who narrates her experiences vaguely which makes the reader to suspect the veracity and the reader theorises in a different way of exactly what has happened. The manner Magda accounts her experiences of life events and abruptly interrogating the same by explaining a credible and substitute is presented consistently throughout the novel by confusing the reader to identify between the truth and false and such a narratorial approach ardently insist that the narrator is ambiguous of creating a clear distinction between the verity and fancy and periodical and fabulation.

Magda's own endeavours to testify that she is a living human only proves to represent the incongruity that the imaginary characters are obstinate to prove that they are the living humans

with flesh and blood, whereas they are not insane and real people and also do not emphasise that they are real living beings. From the utilisation of the fantasy and the reality technique in the *Heart of the Country*, Coetzee connects Magda's frenzied fantasies with the phenomenal myth formation of White South Africa which depicts his important dexterity.

In the novel, *Life and Times of Michael K*, the hero is traumatised by suspicion about himself. The social circumstances are transformed into a story of fantasy and in the quest for moral. In reality, Coetzee's investigation of Apartheid - stricken South Africa and Michael's fanciful South Africa is a country where it can be dreamt about the hallway, curve, and direction. The real prevalence is the explosion of camps. Coetzee's mixture of fantasy and reality enable to explain the themes that are purposeful. The utilisation of this technique in this novel pictures the floorboard which directly immerses into the crucial problems confronted in present-day life. To battle against the realities, the models of all Coetzee's characters are destroyed. The upshot of it is some surrender themselves to reality whereas others attempt to flee from it. Similarly Michael is portrayed as a typical escape artist as the medical officer labels him so, he successfully escaped from the war, camps, hospitals, finally from the society, by choosing to lead a secluded life. He desires to lead the life of animals or insects in a burrow. Hence Michael is an allegorical hero presented by Coetzee.

The willingness towards fancy in *Life and Times of Michael K* delineates the real socio-political conditions in South Africa which brought the Africans closer to fantasy and has reduced the cleave between fantasy and reality. The occurrence of racial issue, colonialism, and Apartheid made their life an utter desolation and delusion. Thus, fantasy becomes an authentic medium of the representation of life. South Africa is a categorised perilous country and the cruel injustices and its outcome on human's livelihood is the major theme. This particular subject and

his craving for the existence of peaceful survival are clearly depicted through Michael as an guiltless sufferer of Apartheid. During Coetzee's stay in U.S.A in 1979, where the international debate on torture was a fiery issue, Coetzee wrote his novel which is allegorical in nature, picturing the real South African situation. Through this technique of fantasy and reality Coetzee presents persecution and the cross-examination of power through the portrayal of the major characters, Colonel Joll, the barbarian girl and the magistrate. The novel's realm is both popular and unpopular because the similar situation existed in Africa and the other parts of the world, it is actually the present, endeavouring to convert the past in the expectation of future. The magistrate's sexual fantasies and impulses are unleashed by considering the barbarian girl's body as an object whereas he fails both in sexual liaison and linguistic tasks which describes his failure in authorisation.

Charles Bressler coins a best term to the novel relating it to 'logo centricism'. Bressler defines, "logo centricism there is an ultimate reality or centre of truth which can serve as the basis for all our thoughts and actions" (5) <sup>[4]</sup> Coetzee's novels deal with the generalised fact that of the problem of Apartheid and its consequences. In this novel, the magistrate attempts to flee from both the history and reality. He fails to save the barbarian girl before she endured torture which resulted in crippled leg and partial blindness. The magistrate endeavours to visualise the barbarian girl before endured torture. His painstaking attempts are showcased as the frequent dream about the snow castle and children playing with snow. Here, fantasy seizes the element of transformation of reality. Coetzee's *Foe* is inwardly connected with the development of utopia. This novel is a fanciful rendering of the condition of the colonial personality and colonialism.

Coetzee's novels are the best exploration of how the protagonists react to the colonial embroilment. The Black protagonists represented in Coetzee's novels, do not avenge, instead

passively endure the wretched desolation. They maintain passivity and serenity. This submissiveness conquers the Whites. The Whites attempt to torment the Blacks but they do not yield to their pressure. As an outcome the Whites become frustrated when they learn that the Blacks never acted in response. Nevertheless in a few of his novels, the Blacks act violently against the callous act of Whites. For an instance, in *In the Heart of the Country*, Hendrik the Black servant reacts vehemently against the oppression of Magda, by mercilessly assaulting her sexually, where his end is highly tragic when he is imprisoned.

Coetzee never directly recorded the time and place of the action in his novels, it is apparently evident that he detests the pitiless enforcement of Apartheid system. The resolution he provides in his novel is the execution of reconciliation and integrity. Coetzee's protagonists possess a high realisation of life which is the outcome of their bitter and awful experiences. They passively accept the sufferings which they are confronted with. As mentioned in Coetzee's novels, some retain their passivity and some protest overtly and some become rebellious.

The psychological precariousness endured by Coetzee's characters is investigated based on the Freud's Psychoanalytical Theory. The depravity of good and evil characteristic traits of Coetzee are dissected based on the three segments of personality which are id, ego and super ego. Coetzee's chief characters have a mediocre existence in the interior veldt of South Africa which leads to psychological imbalances in both their personal and family life. Freud's different perspectives on psychoanalysis are used as an assessment tool to scrutinise the behavioural aspects of Coetzee's characters.

The present study revolves around the strong perspective of the encounter between the coloniser and the colonised that has been analysed as a result which lead to a mysterious

correlation on the human psyche. The study also deals with colonial persecution and trauma recorded in the novels *Disgrace*, *Life and Times of Michael K*, *Foe*, *In the heart of the Country*, *Waiting for the barbarians*. An anatomisation of the novels has divulged that the connectivity between these issues, is highly dangerous. The coloniser desires to exercise their power and control against the Blacks to prove their supremacy by making the colonised feel that they are substandard. There arises a methodology of contrivance to develop the concept 'Other' which indicates the inferior group. Nevertheless in the novels examined, the Blacks never voluntarily fall as a victim to the crafty trappings of the Whites. The Blacks are the strong individual groups who are not susceptible to the influence that is exercised on them. They form a space for themselves and never allow Whites to encroach their boundary.

For an instance, in *Life and Times of Michael K*, the Black protagonist Michael never provides an opportunity to Whites to treat him as 'Other'. He never lets the Whites to oppress him as he flees from the camps in order to lead a cheerful and blissful life of his own choice. The barbarian girl in *Waiting for the Barbarians* never reacts when she is positioned and tyrannised to endure torments. It is recorded in the novel that she accepts her circumstance with denunciation. Coetzee has majorly implicated the commotion and the worn torn South Africa and the miserable plight of the humans in such circumstances, he desires to emphasise that colonial persecution and trauma can be squelched with unreceptive acceptance.

Coetzee attempts to redress the colonial paranoia inflicted on the Blacks by the Whites. He recommends the techniques such as non co-operation and the submissive protest. According to Coetzee, silence also proves to be a proficient tool. By expressing passivity, Coetzee divulges through his novels that passivity conquers the executor of the violence and the one who endeavours to repress the Other. With the execution of passivity the Blacks never let the White

to colonise them. The White man decides that he is defenseless attempting to repress the Blacks. The study has explored that empire is intermediate and the colonised group is positioned at the edge of the protest from the margin, passively conquer the power of the intermediate. This is artistically recorded in the novels *Waiting for the Barbarians* and *Life and Times of Michael K*.

Coetzee, with reference to the investigation of the study of coloniser and the colonised rationalistic approach has emphasised on the personality traits. The coloniser is presented as an uncivilised and ambitious person with a determination to oppress Blacks for his own requirements. The sympathetic Whites like the Magistrate, doctor and Susan, because of their supreme race become a part of the injustice, committed against Blacks. The colonised is portrayed as benevolent, considerate, and stabilised accepting his plight without repudiation. The protagonists of Coetzee are individuals of high intellectual capability despite being ordinary humans.

Coetzee's demonstration of colonial paranoia and the protagonist's reaction to it is analogous to the Gandhian policy of non-violence. Except in *Age of Iron*, in the other novels, the Blacks resist passively and never protest the colonial ensnarement. Through his novels he presents that justice can be the effectual weapon to battle against injustices. The highly remarkable novels *Waiting for the Barbarians*, *Life and Times of Michael K*, *Foe*, successfully explicate the truth that the Blacks can conquer by acting in an apathetic way to control the colonial persecution. Coetzee's protagonists are extremely unflappable and are not easily susceptible to the persecution as they are lionhearted dauntless heroes. The coloniser is conquered owing to the passive resistance of the Blacks.

The methodology in which Coetzee has described and limned the colonial persecution which leads to the colonial paranoia and trauma presented in his novels, vividly express that he upholds non-violent conception. The method of non-violence was adopted by Mahatma Gandhi during his stay in South Africa. The study discovers that Coetzee is seemingly been inspired by the Gandhian values and principles. All the protagonists who are positioned to endure the colonial persecution, resist passively. Silence is used as an effective device to confront the persecution. The barbarian girl in *Waiting for the Barbarians* maintains passivity when the magistrate probes her persistently. Michael in *Life and Times of Michael K* retains passivity, when the medical officer attempts to make him converse. By remaining passive Michael obstructs the medical officer to oppress him. This similar mode of resistance is practiced by the 'Other'. However Michael never expresses any insolence. He never yields to the pressure of the coloniser hence opposing to remain as the Other.

The dialectic of the coloniser and the colonised can be analysed by employing an innovative technique that Coetzee reveals as an exposition of human nature. Universally and abstractly it is believed that when humans are placed to suffer tribulations their innate qualities will be exposed. The Whites in the mode of exercising their influence on Blacks exhibit their inhumane qualities which are not only unlawful but also unethical. In *Waiting for the Barbarians*, the suppressing of the natives by the White official Colonel Joll and his troops, express the negative traits of the coloniser.

The magistrate expresses his compassion towards the barbarian girl and he performs so because of his culpability about the torments afflicted upon her by the officials of the empire who belong to the empire for which he is also responsible. He assumes that he also belongs to the torturers' troop as he is very conscious on knowing her marks of torture. The novel

emphasises that humans possess the psychology of both good and evil qualities. The magistrate in *Waiting for the Barbarians* and the doctor in *Life and times of Michael K* advocate the concept of dual antagonism as they appear themselves to be entirely different from the 'Other'. The Black protagonist is photographed as a sympathetic object. Nevertheless Michael in *Life and Times of Michael K* infers that behind the doctor's humble pretense there hides a coloniser who assumes him as 'Other'. The doctor is unlike Jacobus in *Duskland* because the doctor is not as malicious as him.

The study reveals that the characters of Coetzee though subjugated, are the individuals who possess a sturdy integral personality of their own. They are spiritually strong and can never be deceived. The Black characters in his novels presume a clear notion about the circumstances but never yield to the pressure of Whites. The White characters who empathise with the Blacks are vulnerable to intrepidly concede their connivance. Most of the protagonists of Coetzee's novels are secluded and they desire to lead a life of their own choice. There is a lack of communion between them and the other characters in his novels and also they never attempt to converse or intermingle.

The major novels of Coetzee revolve around the isolated characters who desire to be a recluse. The protagonists especially the Whites have a desire to be acknowledged and renowned by the Blacks. The doctor in *Life and Times of Michael K* and Susan Barton in *Foe* wish to be recognised with the Black characters Michael and Friday respectively. The doctor's attempt to enable Michael to break out from his cloister ends in vain; similarly Susan's endeavours to make Friday speak proves to be fruitless. These White characters challenge to re-erect the natives whereas the natives never succumb to it. Hence Coetzee presents the White man as yearning for

identification. Neither the dominance the White man exercises on Blacks nor the sympathy that he shows towards him verifies his persistence with other.

Coetzee's novels are produced in South Africa hence they delineate the social and the political circumstances that existed in the Apartheid South African nation. His novels were never banned and never testified under the surveillance by the White officials whereas his contemporaries experienced all these bitter issues moreover some of them were imprisoned. Coetzee proves himself to be exceptionally unique and took flight off, from all these bitter encumbrances. All his inscriptions about Apartheid never stimulated the government officials negatively. He only sympathises with Blacks and thus proves himself to be an altruist and philanthropist, despite never voiced out any interviews and declined to be a versatile icon.

Coetzee has produced novels by carving the enforcement and ensues of Apartheid and its unjust laws, for the stalwart novelist like Coetzee the profession of writing was considered as heavenly and pristine.

Coetzee has employed in his novels the aftermath of Apartheid and post- Apartheid which many other writers also have represented. This study divulges that Coetzee is highly inimitable because being a White he has majorly contemplated and focused on the miseries of the Black population. Coetzee is not conscious about the political and the social reflections about the vices of Apartheid system. He has employed Apartheid as a milieu and curtain to put across many issues correlated to it, mainly the interrelation between the individuals in an exploitive circumstances and the mode through which the marginalised and the subaltern community overcome their dismal and pitiable predicament. Though Coetzee possesses his first hand experiences of the social and the political affairs of South Africa, his novels are neither

journalistic nor propagandist but by nature they are truly literary. Coetzee's novels plunked unparagone as he has sculpted his Black protagonists to attain a pinnacle of self reliance and self esteem.

The present study explores the modes how Coetzee has reinvented the non-violence and the passive protests as effective instruments for his protagonists to conquer their gruesome hostility exercised on them by their iron handed dominants. Mahatma Gandhiji's experience in South Africa and the process through which he rescued and assisted the Indians who were heinously treated by the Whites as menial and inferior racial group has kindled Coetzee's humanistic tendency. He protests against these evil crimes with his powerful instruments of non-cooperation and non-violence, it can be comprehended evidently through this that Coetzee is highly influenced by Gandhian principles and his treatment in South Africa. He has never recorded his inspiration of Gandhian values in any of his interviews. Coetzee's characters come out as those who are highly inspired by Gandhian policies of non-violence, non co-operation especially his Black, simple minded protagonist is the typical embodiment to prove himself to be a Gandhian hero as he realistically applies the policies of Gandhiji to overcome his colonial persecution and trauma.

Coetzee has magnificently portrayed his characters and their painstaking endeavours to overcome their trauma and paranoia, amidst the fiendish approach during the Apartheid regime. Their protest is equivalent to the protest of all the aborigines of South Africa who raised the flag against the enforcement of Apartheid. The characters of Coetzee develop both philosophically and piously as his protagonist deals with the colonial persecution with a spiritualistic approach by the mode through which they encounter their forceful oppressor. During Coetzee's stay in

South Africa, he witnessed the poignant plight of the Blacks which motivated and created a spark in him to expose it to the world outside through his inscriptions.

The imperialistic atrocities are presented by Coetzee from the humanist perspective as he is deeply flustered by the ruthless crimes. He has realistically exhibited the under privileged and the down trodden inferior communities' niggling and bothersome plight. The survival of Blacks is highly insecure but they remain morally strong. The specific quality of Coetzee is that he does not overtly provide any verdict and ethical solution. All his novels are open-ended and are left to the discretion of the readers for their own construal and analysis.

The pitiless enforcement of Apartheid is the fixed and vital theme of Coetzee's novels. His novels explore the restrained incursion to be the outcome of the ferociousness on humans. He stalwartly advocates a passive non-violent approach to colonial persecution. Coetzee has chosen most of his protagonists as people who belong to the lower strata of the society, but he has transformed them as revolutionised human beings in his novels, like Michael, Magistrate, Friday, Susan and Lucy. Although some of them are physically disabled, they possess a stable and good sense of insightfulness. It is comprehended that Coetzee is inspired by the Indian freedom struggle policy that was adopted and practised by Gandhiji's *Satyagraha* (Truth) and *Ahimsa* (non-violence) It is clearly perceived from his Black protagonist to protest non-violently against the oppression impinged on him by coloniser. As David Attwell reiterates "Coetzee in fact represents no one but himself — after all, he is distinguished not only by a Cape-specific background but also by a degree of intellectualism unmatched by any other South African writer" (5) <sup>[5]</sup>. It can be demonstrated that his stance as the twentieth century novelist he has addressed the crucial issues of his time, which is Apartheid.

J.M.Coetzee is a proficient and a laudable novelist bestowed with exceptional and prodigious skill of writing audaciously and dauntingly about the gruesome period of his country and produced novels which ricocheted the Apartheid system with profound remorse. He evolves as an exhilarating South African icon as he drives home the concept, to value the precious life of humans. The outcome of Coetzee's novels can be concluded in David Attwell's words, "In hindsight one can see that Coetzee's struggle has always been to find appropriate points of entry into the narrative of colonialism for the specific interventions of which a self-consciously fictional discourse is capable" (4) <sup>[6]</sup>.

Through his novels, Coetzee reinforces the factual perception that the humans are fallible and gullible to cause troubles to their fellow beings. He eventually expounds that the ignominious act afflicted on others can be exterminated through the practice of nonviolence and passive dissention. Through Coetzee's stupendous and nonpareil kind of writing, he is acclaimed to be the topnotch South African novelist of the present world.

Racial conflicts prevail immensely in most of the urbanised territories which intrinsically and extrinsically result in the deterioration of a country's integration. An exploration on the equivalence of mankind, illustration of gender discrimination based on racialism, sectarianism, anti-semitism, race snobbery can be centralised for further study. A comparative or a contrastive study can also be attempted on the novels of Coetzee and other prominent South African writers like Gordimer, Alan Paton and Andre Brink.