

**MISCEGENATION AND HUMAN AGONY: A  
FOUCAULDIAN STUDY OF THE  
NOVELS OF J. M. COETZEE**

A Thesis

Submitted in partial fulfilment of the requirements for the  
award of the degree of

**DOCTOR OF PHILOSOPHY**

in

**ENGLISH**

By

**VINOD KUMAR**

**(41700219)**

Supervised by

**Dr. MUZAFAR AHMED BHAT**

**Assistant Professor**



**LOVELY PROFESSIONAL UNIVERSITY**

**PUNJAB**

**2021**

## **Declaration**

I do hereby acknowledge that:

1) The thesis entitled “Miscegenation and Human Agony: A Foucauldian Study of the Novels of J. M. Coetzee” is a presentation of my original research work done under the guidance of my thesis supervisor. Wherever the contribution of others is involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgement of collaborative research and discussions.

2) I hereby confirm that the thesis is free from any plagiarized material and does not infringe any rights of others. I also confirm that if any third-party owned material is included in my thesis, which required written permission from the copyright owners, I have obtained all such permissions from respective copyright owners.

3) I have carefully checked the final version of the printed and softcopy of the thesis for completeness and the incorporation of all suggestions of the Doctoral Committee.

4) I hereby submit the final version of the printed copy of my thesis as per the guidelines and the same content in the CD as a separate PDF file to be uploaded in Shodhganga.



**Date:** 12 Nov 2021

**Place:** Phagwara

Vinod Kumar

Regd. No. 41700219

**Counter Checked by:**

Dr Muzafar Ahmed Bhat

Assistant Professor



### **Certificate by Advisor**

I hereby affirm as under that

- 1) The thesis presented by Vinod Kumar (41700219) entitled “Miscegenation and Human Agony: Foucauldian Study of the Novels of J. M. Coetzee” submitted to the Department of English, Lovely Professional University, Phagwara is worthy of consideration for the award of the degree of Doctor of Philosophy.
- 2) He has pursued the prescribed course of research.
- 3) The work is the original contribution of the candidate.
- 4) The candidate has incorporated all the suggestions made by the Department Doctoral Board of the university during the pre-submission held on 24 July 2021.

Place: Phagwara

**Supervised by:**

Date: 12 Nov 2021

Dr Muzafar Ahmed Bhat

Assistant Professor

Lovely Professional University

Phagwara, Punjab-144411

## Abstract

The thesis entitled “Miscegenation and Human Agony: A Foucauldian Study of the Novels of J. M. Coetzee” explores the body in the novels of John Maxwell Coetzee, and it becomes a mirror to understand and empathise with the conditions of colonised countries, especially South Africa. The novelist is labelled as a postcolonial and postmodernist author. In the modern period, the body has become more critical, and authorities apply several techniques to control the body. Punday, in his essay "Foucault's body tropes," describes the body as a site of power. The body is the normalised one, subjected to social, political, economic and scientific surveillance. South Africa has special conditions, and the life of the natives can be studied only regarding apartheid. Punday interprets Foucault and concludes that knowledge functions as a form of power, mainly when analysed concerning regions and domains. He argues that many of his critics claim that, "the body provides a central point of resistance and challenge to these discourses" (521). Michel Foucault treats the body as a spatial "site" according to him, "normalization depends on space to order and differentiate individuals, instrumental coding of the body" (*Discipline and Punish* 153). He opines that the body is real, and the body can be docile and culturally malleable. He postulates that, "the body provides fruitful tools for theorizing the body both as an effect of power and as a locus of resistance and freedom" (*Key Concepts* 97).

J. M. Coetzee is born in 1940 to Afrikaans family. At that time, Africa, Europe and America are passing through a critical phase. Intellectuals and political leaders explore interracial and cross-racial relations and adopt various techniques to segregate human beings based on colour. In the early novels, J. M. Coetzee draws the characters on the binary of model white-black. He portrays the white man-black woman relations, white woman-black man relations, police atrocities, subjugation and exploitation of women. Post-*Disgrace* period, J. M. Coetzee moves away from above

issues and focuses more on his biographical elements and problems faced by migrants and refugees.

The "Introduction," of the research gives the brief biography of J. M. Coetzee and South Africa's social and political conditions. It contains a review of the literature, the objectives and the relevance of the title. The chapter also explores the evolution of the term miscegenation and traces the division of positive and negative eugenics. The chapter gives the brief description of Michel Foucault and his ideas of knowledge, power, and biopower.

Chapter 1, entitled "Miscegenation as Sexual Consummation," explores the early colonial policies when authorities facilitated their men to settle at the Cape. The Dutch Company did not object to cross-racial relations as they have very few white women there. The Company did not take any action against brothels at the Cape. Brothels came up largely to satisfy the urge of their employees. Many white men visited those areas and established their relationships with black women, but very few entered into marital relationships. White men focused primarily to satisfy their physical urge. In the twentieth century, Union of South Africa passed legislations to discourage inter-racial and cross-racial relations. *The Immorality Act, 1956* declares cross-racial relations an offence.

Chapter 2, entitled "Miscegenation: An Aura of Shame," deciphers the second phase of cross-racial relationships. The cross-relations forced on white women in the rural Cape and viewed as shame in the white section of the society. The novels *In the Heart of Country* and *Disgrace* depict inter-racial relations. The chapter also explores how black people used cross-relations to bring demographic change in the population composition. Black men started to dominate, and they took advantage of their position, and exploit white women. White men and white women understood it as a humiliation.

Chapter 3, entitled "Phallogentric Sexuality," signifies masculinity and phallus. The colonisers used masculinity to expand their empire across the world and

exploited their women. The protagonists in the novels take a planned diet, wine and music to keep up their sexuality. The protagonists portray that black males are having an oversized phallus and more productive than the white protagonists. The novelist describes that aged males should desist from sexual relationships.

Chapter 4, entitled "The Archaeology of Torture and Punishment," explores criminal justice and punishment. The body bears torture and punishment. Governments/Authorities use several techniques to make them "docile". The power goes deep in the society and imbibed by everyone.

Schools and universities also exercise control over the students. Examinations, attendance and physical punishment are some of the tools used to exercise authority. J. M. Coetzee describes school and university days in his novels *Boyhood*, *Youth*, *Summertime*, *Disgrace*, *The Childhood of Jesus* and *The Schooldays of Jesus*.

Chapter 5, entitled "The Woman: A Panopticon Schema," sketches the conditions of the women in the novels of J. M. Coetzee. Patriarchal structure of family subjugated them and is given the secondary role in society. Biological processes like menstruation, childbirth, and motherhood limit their freedom. Men expected them to do makeup; they are objectified in the novels.

Chapter 6, entitled "J. M. Coetzee and the Discourse of Language," evaluates the relationship between author and authorities. The novelist concedes that authors do not enjoy the freedom and that control passes to their writing. *The Censorship Acts* tried to control authors and became moral police in South Africa. However, every society indeed controls the production, distribution of the discourse.

The "Conclusion," of the research explores the intellectual evolution of the novelist and portrays that J. M. Coetzee moves away from racial themes to the problems faced by the immigrants. The chapter concludes that political masters controlled the racial and miscegenation policies and segregated them into small groups. Segregation policies help them to retain power for an extended period.

The present research is the most relevant in present-day political and social conditions. Communication and transportation narrow down the distance between countries, and the world has become a village. Economic and technological changes affect all, irrespective of land boundaries. Political system devices the way and mean to separate and segregate people. Government and authorities use their knowledge and power to control the human body and its behaviour. Government is not having the same purpose as Coetzee's protagonists had. But political parties want to remain in power for a long duration and they are using present-day knowledge (technology) and ruthless power to be successful in their aim. Government and technology have moved a step further than Michel Foucault has imagined. Now, it keeps close eye on social networking sites. The United States of America has made it compulsory for all immigrants to provide details about their Facebook accounts and other social networking sites. The government peeps into private life on pretext of security or welfare and claims to be the guardian of human rights. Artificial intelligence is the new domain that reads the behaviour of an individual and restricts democratic rights in the time to come. Modern technologies further normalise human behaviour and consequently make them docile. The Chinese authorities use modern technologies in Hong Kong in 2019-2020 to crush their fundamental rights. The Chinese government empowered its police with high-tech equipment such as a high resonance camera to read and record individuals' subtle facial expressions.

J. M. Coetzee provides a detailed description of racism and apartheid practised in Africa, particularly in South Africa. Now racial discrimination is practised everywhere. The United States of America found more polarised in white-black during the term of President Donald Trump. In a live TV show, news anchorwoman Alex Housden, white, compared her black co-anchor Jason Hackett to an ape. The US President himself passed racial comments on the senators of African origin. *The Tribune* reported his words and states, "They comes amid heightened racial tension in the US following a series of remarks by Republican President Donald Trump directed

at lawmakers from the democratic opposition that have been criticised as racist" (13). Racial comments and racial hate also noticed against South Asians in America. An Indian origin Sikh man of 64 years-old stabbed to death in California when he went out for an evening walk. Several people have been attacked in the US recently. An English newspaper *The Tribune* reported and claimed, "There have been a number of attacks targeting Indian-Americans and Sikhs in the US in recent years" (18).

In present scenario, the political parties play a pivotal role to bring people together or separate them. Unfortunately, in a democratic setup, parties divide and polarise them to be in power for a more extended period. To understand this relationship, Michel Foucault can help us to understand the relationship between society and government.



## **Acknowledgements**

This thesis would not have been completed if I was not blessed with the exceptional people who supported and helped me throughout the research project. Firstly, I thank "the almighty" who showered me with so many gifts (people) in my life. I would not have been what today I am. I firmly believe that nothing takes place without his wish.

I am highly indebted to Professor David Attwell who congratulated me on joining the research work and labelled me as 'The Rank of International Coetzee Scholars' ("Guidance in Research"). Professor David Attwell established himself as the authority on the novels of John Maxwell Coetzee.

I am grateful to the Lovely Professional University on the two accounts. Firstly, the university offered me the scholarship that helped me to tide a lot to manage finances. Secondly, the university provided a blend of experienced and fresh faculty. This mixture of faculty extends opportunities to have a fruitful discussion. During interactions, I got a chance to discuss my topic with Dr John Elizer and Dr Jeet Singh. Both of them guided and shared their suggestions.

I would like to express my special gratitude to my supervisor, Dr Muzafar Ahmed Bhat (Assistant Professor) who is accessible and available to offer the best advice he has. He took keen interest in the project and rendered his support at seminars and paper presentations. I want to thank Dr Ajoy Batta (Professor and Head of the English Department), who has an untiring thirst for knowledge. He listened patiently and guided me at every step from finalising the topic to the final public presentation. I also thank Dr Sanjay Prasad Pandey, Dr Digvijay Pandya, and Dr Balkar Singh, who gave their valuable time and suggestions to improve the content.

I express my thanks to the librarian of the Osmania University Centre for International Programmes (OUCIP), previously known as Indo-American Centre for International Studies (IACIS) at Hyderabad, and the librarian of Ramesh Mohan

Library: EFLU, Hyderabad. I am grateful to the management of the British Council that offers online access to its library.

I would like to extend my thanks to my friends Mr Tajinder Pal Singh Saini and Mr Devinder Paul Gogna who helped me at my difficult times.

Finally, I would like to thank my family. My parents (Smt Krishna Kumari and Sh Harbans Lal) took keen interest in my education. They would never have expected that I would write thesis one day, but their prayers and hard work finally bear the fruit. I would also extend my thanks to my wife, Mrs Rajinder Jeet Kaur, who stood shoulder to shoulder and motivated me throughout the research work. I feel sorry to my son Master Aditeya Raj Singh for taking valuable time from his childhood. Sometimes, he wanted to play with me, but I could not devote much time to his games due to my busy schedule and research pressure. He has been very cooperative and understanding as he did not disturb me when I used to study.

Date: 12 Nov 2021

Vinod Kumar

## Table of Contents

<b>Sl. No</b>	<b>Title</b>	<b>Page No</b>
1	Declaration	ii
2	Certificate	iii
3	Abstract	iv–viii
4	Acknowledgement	ix-x
5	Table of Contents	xi
6	List of Tables	xii
7	Introduction	1-24
8	Chapter 1: Miscegenation as Sexual Consummation	25-48
9	Chapter 2: Miscegenation: An Aura of Shame	49-67
10	Chapter 3: Phallogentric Sexuality	68-90
11	Chapter 4: The Archaeology of Torture and Punishment	91-116
12	Chapter 5: The Woman: A Panopticon Schema	117-138
13	Chapter 6: J. M. Coetzee and the Discourse on Language	139-161
14	Conclusion	162-173
15	Bibliography	174-196

### List of Tables

<b>Sl. No.</b>	<b>Table</b>	<b>Page No.</b>
1	Number of persons entering registered marriages, and percentage of persons entering mixed marriages by race, 1946	169
2	Number of white marrying and percentage marrying outside their race, 1925-1946	170
3	Mixed marriages of white by sex, 1925-46.	171

## Introduction

The African continent has a long history of human origin and its evolution. The African continent is the second-largest continent in terms of land and inhabitants and comprises of diverse people, including languages, cultures, and nationalities. The continent was inhabited a million years ago. The remains of early man, *Australopithecus*, indicate the existence of early human beings. The Bushman and the Hottentots belong to the categories of the first South African inhabitants. Janet Witalec argues that mariners used to stop at the Cape of Good Hope from the early decades of the seventeenth century to replenish their water supplies and started cattle trade with natives. In 1652, Jan van Riebeeck led the Dutch East India Company to establish trade relations with the Khoikhoi. The settlers established fruits and vegetable gardens to supply the passing ships. The natives and Dutch came into conflict.

The Dutch Company had superior knowledge in terms of arms and modern economics. She reasons, "The Dutch had firearms and horses: the Khoikhoi did not, and the result of competition between them for resources (land and herds) was therefore inevitable" (*CLC* 218). The Dutch East Company imposed several restrictions to control and limit their employees' behaviour with the natives, the Khoikhoi (the Dutch call them the Hottentots) and the San (Bushmen). The exclusive white settlements developed northwards, inland from Cape Town and the lands immediately surrounding it. However, the colour bar, the distinction between people of pure European descent, and other races or mixed races could segregate and aloof them.

Dutch colonisers did not object to their sexual relationships with slave and free women at the Cape Colony in South Africa from the early years. As Dutch had very few white women at Cape, they had regular unions and some of them married to the women of other racial groups. Colonialism and racial discrimination called apartheid offered a plethora of opportunities to modern writers to highlight the people's sufferings. In the eighteenth and nineteenth centuries, the theories propounded by the great evolutionists like Charles Darwin, Herbert Spencer and Karl Marx revolutionised the thinking process in Europe. The people widely read them at that

time, some of them admired or criticised them. They influenced political leaders, intellectuals and scholars of Europe with their ideas. They used their ideas to justify colonialism and the slave trade. Critics and philosophers attempt to exclude people based on gender, race or any other criteria. A society identifies weaker sections and marginalises them systematically. Sexuality is one of the parameters which divide people; consequently, women are excluded and marginalised. Dean argues that many post-Foucauldians have taken up anti-historicist and anti-humanists bent for historicising sexuality. He opines:

Jonathan Dollimore, David Halperin, Eve Kosofsky Sedgwick, Judith Butler, and others have demonstrated, for example, how historians' reliance on a pre-discursive rational (usually male and heterosexual) subjects of history often implicitly exclude or marginalises women and racial and sexual minorities. (273)

Slaves, the black mainly, were transported to America, West Indies, and engaged in agricultural practices. Professor Lenta argues that slaves brought from the faraway islands located in the Indian Ocean. Nevertheless, she adds, "Men and women from other parts of the world were brought by sea from West Africa in the early days of the colony and later from Madagascar and Mozambique as well as from the east- Java, Timor, the Malayan Peninsula and the mainland of India" (173). The slaves brought them to conflict with the local population. The American Civil War of 1864 is one example—this rooted deep hatred-ness in society and cannot be rectified in times to come.

The early African culture found to exist in oral traditions. Western education and the system of governance bring change in the mindset of the people in the last decades of the eighteenth century. African slaves like Ignatius Sancho, Ottobah Cugoano and Olaudah Equiano are remarkable in an alien language. Equino published the exciting *Narrative of the Olaudah Equiano or Gustavus Vassa* in 1789. Onuora Nzekwu and James Ngugi were other early black writers. The second half of the twentieth century is more remarkable as literary output was more varied, vast and rich. They were able to draw the attention of other writers and gained a reputation. Cyprian Ekwensi, Amos Tutola, Chinua Achebe and Wole Soyinka widely recognised

for their work in literature. Africa is no longer known as a gloomy phenomenon, a dark continent and a fantasy world.

A large number of Europeans settled on the African continent and are known as settlers. Their regular interaction with the local population brought tremendous upheavals in their social, political, and cultural life. The changes are taken place in the field of education, language, and religion. The changes encouraged the creative imagination of the blacks. Consequently, a new category of literature in English emerged and reflected the conflict between native ethos and a strange way of life. White writers like Alan Paton, Nadine Gordimer, Dan Jacobson and John Maxwell Coetzee tried to portray the South African temperaments imaginatively. Paton's *Cry, The Beloved Country* (1948) a plea for freedom and equality. *Too Late, the Phalarope* widely noticed work. The physical relations between black and white are significant and narrated by several authors. Sarah Gertrude Millin, in *God's Step Children*, (1924) depicted inter-racial sex relationship. J. M. Coetzee reveals racial conflicts in his novels. Inter-racial relationships are now not new. The trade relationship between different countries in the late ancient and medieval period are primarily responsible for an interracial relationship, but 1864's elections for the post of American President highlighted this personal subject and debated it widely. The term miscegenation coined at that time.

The researcher studies the novels of J. M. Coetzee analytically and explores the origin, growth of miscegenation. The term miscegenation coined in the mid-nineteenth century. People are married across nationalities in the ancient and medieval periods, but it never viewed being abusive. The term miscegenation refers to the 'amalgamation/mixing/blending' of different racial groups through marriage, cohabitation and procreation. Sidney Kaplan, an African-American historian, has done a detailed study on the origin of the term miscegenation. This term has left its impact on the election (in 1864) of the President of the United States of America. Sidney Kaplan found a seventy-two-page pamphlet entitled "Miscegenation: the Theory of the Blending of the Races, Applied to the American White Man and Negro" sold in a sale in New York City. The pamphlet gave a new term to the English language, but the anonymous author did not come forward to claim the honour.

Kaplan finds miscegenation an unorganised, complex piece of work, difficult to sum up. He briefly remarks it:

The first is miscegenation (from the Latin *miscere*, to mix and *genus*, race) with its derivatives, *miscegenate*, *miscegenate* and *miscegenetic*; the second-more precise neologism- is *melaleukation* (from the Greek *melas*, black and *leukos*, white with its derivatives, *melaleukon* and *melaleuketic*), to express the idea of the union of the white and black races. (Kaplan 277)

According to the *New Shorter Oxford English Dictionary*, the word "Miscegenation" formed from Latin *miscere* (to mix) and *genus* (race). The tendency to read the term *cegenation* with the prefix *mis-*masks this etymology, not only submerging the idea of mixing but also giving the word the negative associations of "bad, wrong, faulty, perverse, misdirected". Blair finds, "the problem of miscegenation, as appeared to the racist mind, was two folds: that of the sexual act between white and non-white and that of the hybrid or coloured population in which it resulted" (583).

David Attwell states that J. M. Coetzee covers a wide range of topics in his novels, and patriarchy, violence and miscegenation are a few of them. He says, "A tour of all the excesses available to the fictional consciousness in South Africa (parricide, rebellion, miscegenation even, *heimwee* homesickness, nostalgia), none of them, of course, being adequate to an existence without a centre" (*Life of Writing*, 83). Attwell argues that before he wrote *In the Heart of the Country*, Magda undertakes all of the titles.

The second half of the nineteenth century was significant for two reasons. Firstly, the United States of America faced the Civil War (1861-65) and secondly, the election for President of United States of America in 1864. The issue of miscegenation has become a hot debatable issue. The issue divided biologists into two groups. Charles Darwin's theory of natural selection inspired Francis Galton and reasoned that health welfare programmes, including charity and medicines, help them protect their races. Galton invented the term *eugenics*, derived from the Greek *eu* (good or well) and *genes* (born). *Eugenics*' science became more important in the nineteenth century when the middle classes in Europe began to doubt that their race corrupted as they were not producing their descendants quickly enough, but lower



levels were producing too quickly. The fear was noticed in Britain when the health of soldiers studied in terms of their height and weight. Foucault argues, "European exploration of non-western countries also confronted Europeans with races they deemed inferior" (*The Key Concepts* 52). This division of intellectuals in "negative" and "positive" eugenics frames the people's minds. The purpose of negative eugenics aims to check the deterioration of human stock. Positive eugenics motivates or compels people to produce large families.

Michel Foucault studies biopower. He argues, "Eugenic thus attempts to improve the gene pool; however, what is meant by "improve" is inevitably socioculturally defined and has always been tainted by classism, racism and abilism" (*Concepts* 53). Dr Draper of New York University, along with Camper of Groningen, Aristotle, Galen, Dr Pritchard, Baron, led the positive Eugenic, and believed that mixed races are superior to pure or unmixed. Findley quotes Professor O.S. Heyns and claims that the world seems to revolve around interracial relationships and the mixing of races. He argues that miscegenation is between different species, black and white. He warns anthropologists and biologists who support miscegenation on the uniformity of human races and believes that they aim to achieve unity in man courts disaster. However racist eugenics opposed miscegenation. Laws were passed in America and African countries in the late 1800s and early 1900s to forbid the people of unsound minds from the wedding and permit their sterilisation in psychiatric institutions. Blair argues that eugenicists invoked the Galtonian Concept of Blending to oppose the degeneration of white stock, whereas Vinson finds miscegenation as, "worse than incest" (143).

Abraham Lincoln (Republican Candidate) abolished slavery in the United States of America in 1864. Political parties have the ambition to win elections, and the Democratic Party opposed the abolition of slavery. The democratic leaders took miscegenation as a political tool to resist him. Kaplan has found that people of all walks of life discussed the term miscegenation. He argues, "The word miscegenation a best suited to refine their cause, and at once declared themselves 'Miscegenationists'" (334). The term miscegenation has political, religious, social, biological, and psychological perspectives. J. M. Coetzee carries the theme in his early novels and sexuality in almost all.

Lesley Morrall observes that the Council at Cape issued a proclamation banning the practice of racial concubinage. She states that the legislation of 1685, "forbade marriage between slave women and white men. However, this legislation was not effective and interracial marriages continued to occur" (37). This situation did not continue for an extended period. The Cape Council, Orange Free State Ordinance, and the Natal Act passed and restrained European women from sexual relations with other racial groups. In the nineteenth and twentieth century, many anti-miscegenation laws passed all over the world. The primary purpose of the acts is to segregate and ensure the purity of their races. In 1685, white men and slave women marriages prohibited in Africa for the first time. After that, Cape Colony enacted the law in 1902, which made interracial physical relationships - a crime. A similar act adopted in South Africa in 1903. *The Immorality Act of 1927* made such relationships a punishable offence. This law further amended to make it more stringent. Making interracial relations a crime is not the only case of Africa or South Africa, but many American states and European countries enacted laws to preserve their racial purity. Oliver and others explain that the *Act of 1949* declared all interracial marriage illegal and stands void in the country. The *Prohibition of Mixed Marriage Act, Act of 55 of 1949* made the provision and states, "As from the date of commencement of this act marriage between a European and a non-European may not be solemnised, and any such marriage solemnised in contravention of the provisions of this section shall be void and of no effect ..." (207).

This Act has broader implications as it declared all interracial marriages illegal in South Africa, but mixed marriages outside South Africa were also declared illegal. It observed that all mixed marriages which took place outside the country would stand null and void. In 1957 the National Party government introduced an amendment to the *Immorality Act 1929, Act 23 of 1957*, of which Section 16 made all types cross-racial sexual relations an offence. To maintain segregation or racial purity responsibility, according to the Act passed to white women only. Section 16 of the Act placed all people in broad two categories white and coloured persons. Hardie and Hardford quoted the amended Act quoted as:

- a) Any white female person who
  - i) has or attempts to have unlawful carnal intercourse with a

coloured male person; or  
 ii) commits or attempts to commit with a coloured male person any immoral or indecent act; or  
 iii) entices, solicits, or importunes any coloured male person to have unlawful carnal intercourse with her; or  
 iv) entices, solicits or importunes any coloured male person to the commission of any immoral or indecent act; ... shall be guilty of an offence. (44-45)

The Act further implemented and clubbed all non-Europeans against white males. The Act placed various restrictions on coloured women, white and coloured men and offended all racial, sexual activity in South Africa. Now human beings are treated like animals; they or their offspring became the property of their owners. Doyle, an American sociologist, studies eugenic relationship and finds that women in the twentieth century in the United States of America are subjected to ill-treatment and are given inferior status. Doyle states, "We can see how eugenic thinking came to channel the more open discussion of sexuality (especially women's) into conservative agendas while still appearing progressive in its frankness" (528). A woman has no importance as an individual but plays a pivotal role, "as a reproducer of racialized working bodies" (530). Male members of society expect them to perform the work unconsciously, and they train them to be in their families where women are made to be submissive and follow patriarchal norms without ill-will.

Michel Foucault noticed that the administration of sexuality haunts the last two centuries. The thematic of blood and eugenics lent their entire weight and supported the political power. He argues:

Racism took shape at this point (racism in its modern, biologist, statist form): it was then whole politics of settlement (peuplement), family, marriage, education, social hierarchization, and property, accompanied by a long series of permanent intervention at the levels of the body, conduct, health and everyday life, received their color and their justification from the mythical concern with protecting the purity of the blood and ensuring the triumph of the race. (*The Will to Knowledge* 149)

Foucault finds Nazism the most cunning and creates racial utopia in Europe and particularly in Germany. He reasons that “the Hitlerite politics of sex” (*Will* 150) is considered unremarkable. Still, the most artful and the most naive combination of the fantasies of blood create a discipline power. Foucault argues:

A eugenic ordering of society, with all that implied in the way of extension and intensification of micro-powers, in the guise of an unrestricted state control (etatisation), was accompanied by the oneiric exaltation of a superior blood; the latter implied both the systematic genocide of others and the risk of exposing oneself to a total sacrifice. (150)

Adolf Hitler formed the hierarchy of races and placed Nordic-German Aryan at the top and followed by Polis, Gypsies, and Jews. Follmer finds justification for German people in their ideas. They were giving certificates to themselves of racial superiority.

In Follmer words, "Germans redefined their own selves through 'racial grooming' by procuring a certificate of 'Aryan' descent or becoming involved in a Nazi organisation" (1110). Thousands of Jews and Gypsies deported and killed to promote German culture. The Nazi government gave further education to girls and boys; girls asked to cultivate moral values. Girls motivated to maintain a gap between Jew and others and encouraged to marry Nordic-Germans only. Women who gave birth to 8 or more Nordic German children awarded the "Golden Mother Cross" (1113). Hitler viewed Jews very poorly; they were denied life and identified them with "dangerous bacteria" (1122). Hitler's ideology was popular in Germany and other European countries in the third and fourth decades of the twentieth century. Hitler could propagate his ideas because he occupied a powerful position, hardly could any challenge him. Follmer argues that Alf Ludtke, a doctoral guide of Elissa Mailander, coined the term "stubbornness" (1125) and drew parallel "on Michel Foucault' reflection on the productive character of power as well as on anthropological theorisations of violence" (1125).

Van de Berghe advocates that it is the moral or legal duty of a White man to preserve his racial purity. He argues, "Preserving one's racial purity is now regarded by most white as a sacred duty and is linked, illogically enough, with the survival of Western Civilisation" (71). Slavery existed from the ancient period, and slavery

accepted as one of the forms of labour. However, in the fifteenth and sixteenth centuries, it became highly repressive. Slaves were exploited and given inhuman treatment. Lenta described segregation as customary law, but soon customary laws manipulated, and coloniser ruled the African continent at their will. She argues, "A degree of segregation had been customary in South Africa since the arrival of the colonists, but urbanisation, the need of the industry for black labor, and the labor shortages within the country during World War II had begun very gradually to erode it" (174). Dover argues that certain Eurasian classes believe they should choose the fairest colour wives to improve their descendants.

Peter Blair postulates that religion, too, played an essential role in justifying racial separation. European theologians propagated the idea that humans have common ancestry with Europeans in Adam and Eve but degenerated over time. Foucault traces that racial degeneration was a challenge to Europeans and argues, "The possibility of nationwide racial degeneration was thus posed, and anxiety mounted that European could descend to the level of those inferior races if procreation patterns were not controlled" (*Concepts* 52). Peter Blair argues that the idea of original sin visited upon his or her offspring and descendants. These ideas find that the original sin of miscegenation messes up and reverses creation. He posits, "Miscegenation, therefore, violates God's law by destroying divinely ordained black-white difference and replacing with a blasphemous sameness of color" (584). Nico Diederichs, a political philosopher and the secret Afrikaner Nationalist organisation known as Broederbond justified apartheid. Geoff Cronje, a leading figure in the Broederbond has inclined to a pro-Nazi Afrikaner paramilitary group. J. M. Coetzee, in his paper "Mind" argues that the mixed-races living are one of the main reasons for blood-mixing. Cronje argues for the complete segregation of residences and workplaces, the complete outlawing miscegenation. However, the notion of purity of genres is pre-Darwinian and found disturbed by evolutionary theories. Jonathan Crewe argues that the White Nationalist government's policies are increasingly intransigent to follow ethnic purity and segregation even between whites.

Malvern Van Wyk Smith, a Psychologist, relates miscegenation with schizophrenia and argues that it becomes an unresolved tension between the desire for racial hegemony and an intimate but illicit occupation. This desire is insidious but no

less significant attitudes to miscegenation than a contemporary discourse of scientific racism. Finally, Peter Blair argues that scientific racism in modern South Africa is an essential component of academic and non-academic life.

J. M. Coetzee highlights the sufferings and pains of the colonised people in his novels. He draws his reader's attention to the discrimination, they experience. Colonisers used their knowledge to intervene in the life of people. They made changes in their laws, customs and tried to introduce their own culture/education on the pretext of civilising them. The term agony derived from the Greek word 'agonia', which means "struggle". Psychologist Edwin S. Shneidman explains agony, which hurts human beings mentally or emotionally and has a long-lasting effect on his/ her personality. He says, "How much you hurt as a human being. It is mental suffering; mental torment" (173). In "The Body of the condemned," Michel Foucault describes the regime of punishment. The punishment of Damiens the regicide in 1757 describes the spectacle of punishment. Damiens was taken to the Place de Greve, and his flesh was torn from the breast. Foucault narrates the account left by Bouton. He states:

The sulphur lit, but the flame was so poor that only the top skin of the hand was burnt, and that only slightly. Then the executioner, his sleeves rolled up, took the steel pincers, which had been specially made for the occasion, and which were about a foot and a half long, and pulled first at the calf of the right leg, then at the thigh, and from there at the two fleshy part of the right arm; at the breast. Though a strong, sturdy fellow, this executioner found it so difficult to tear away the pieces of flesh that he set about the same spot two or three times, twisting the pincers as he did so, and what he took away formed at each part a wound about the size of a six-pound crown piece. ... Who cried out profusely. (*Discipline and Punish* 3-4)

The clerk of the court, Monsieur Le Breton, went to him several times to record his confession. The punishment caused him "indescribable pain," and repeatedly asking for "Pardon, Lord" (4). Foucault argues that torture is a technique and it must produce pain. The degree of pain may be calculated and have a hierarchy. Death through torture is not simply a withdrawal of right to live. Death-torture may include decapitation through hanging or quartering. The most brutal punishment is quartering

which causes pain almost to infinity. Foucault posits, "Death-torture is the art of maintaining life in pain, by subdividing it into a thousand deaths by achieving before life ceases the most exquisite agonies (33-34). Corporal punishment is a type of torture. It correlates with the quality, intensity of torture. He adds, "Torture rests on a whole quantitative art of pain" (34). He describes that in criminal justice, a criminal subjected to physical pain. The criminal appears the enemy of society, and penal codes are formed to standardise punishment. Therefore punishment is more or less a generalised function, co-extensive with the role of a society and its element. Foucault postulates, "This gives rise to the problem of the degree of punishment, the economy of the power to punish" (*Discipline* 90). Foucault argues that judicial torture took a legal shape nowadays and used widely to obtain the truth; it is undoubtedly cruel though there is a well-defined penal procedure, it appears as:

The search for truth through judicial torture was undoubtedly a way of obtaining evidence, the most serious of all – the confession of the guilty person. Still, it was also the battle, and this victory of one adversary over the other, that 'produced' truth according to a ritual. In torture employed to extract a confession, there was an element of the investigation; there also was an element of the duel. (41)

Michel Foucault's meaning of *pouvoir* is not limited to its English translation power. Dianna Taylor reasons that power must be understood in a dual sense; power is a kind of potentiality, capability or capacity. She argues, "Power, Foucault tells us, must be understood to be more complex than a term like *puissance* convey; it has multiple forms and can issue from anywhere" (*Concepts* 56). Power exercised through culture, customs, institutions and individuals. J. M. Coetzee highlights the sufferings and pains. The state and others who enjoy a position in society causes pains to the individuals. Jack Johnson (black) was an internationally acclaimed boxer who faced a trial and sentenced to 10 months imprisonment in 1920. He convicted of taking his white girlfriend across the States (United States of America) in 1913. Jack Johnson ran underground for seven years only because of his race; his relationship with white American was not acceptable to the people of America. The imprisonment of Jack Johnson is one case of an interracial relationship where an international celebrity forced to cry at home. What would one expect to happen to the ordinary African

people in America or Africa then? Johnson's pain is highlighted by the President of the United States of America when he tweeted on his clemency posthumously on April 24, 2018, "His trial (Jack Johnson) and tribulation were great, his life complex and controversial" (Trump). Pain here is not gendered specific; both genders in colonised Africa suffer it. Eligon talked about the same pain suffered by Johnson due to his miscegenation relationship, which published in the *New York Times*, "Often official police accounts of his run-ins with the law were simply parroted without any probing or deeper analysis of what truly had happened. This sort of blind faith in the police version, typical of the day, was particularly damaging to people like Johnson" (Eligon 1<sup>+</sup>).

The sovereign exercises control on a punishment system directly or indirectly and carry out punishment through the laws. Foucault observes that a society believed that God had left guilty man to the mercy of his fellow creatures. He posits that the spectators witness the spectacle of sufferings that one can decipher. Foucault argues, "It was a moment of truth that all spectators questioned: each word, each cry, the duration of the agony, the resisting body, the life that clung desperately to it, all this constituted a sign" (*Discipline* 46). Professor Elaine Scarry understands pain as something natural and real and says, "It seems to confer its quality of incontestable reality on that power has brought it into being" (27). The body moves out of the realm of human-made and reaches the world of technology and artifice. Civilisation defines the nomenclature for torture: the prolonged, acuter distress of the body, cultural events and nature or nature civilised.

John Maxwell Coetzee is born on February 09, 1940, to Zacharias (Jack) Coetzee and Vera Hildred Wehmeyer in Cape Town. His father, Jack was an attorney, and his mother, Vera, a school teacher. J. M. Coetzee provides this historical information in the introduction to *White Writing* (1988). Kannemeyer, a professor of Afrikaans, mentions Coetzee's origin in the following words:

The founding ancestors of Coetzee came to the Cape from the Netherlands. The vereenighde Oostindische G'octrooijeerde Compagnie (VOC) (United East Indian Chartered Company) established 'halfway post' between the Netherlands and the East where ships could replenish their supplies on the long voyage. (17)



His mother, Vera, did not have good terms with her in-laws. She was very fond of her sister-in-law Girlie and her husband, Joubert Olivier. Vera maintains good relations with this family. J. M. Coetzee admits that many of his characters in his novels are borrowed from his own life. His critics argue that the protagonist John in *Youth* thinks that his mother believes that Germans are the best people on the earth. Her brother, Norman came to visit; he disagreed and argued that Hitler had restored the dignity of the German. Nazi party dominated Germany in the nineteen-thirties and forties and influenced the National party leaders in South Africa. When J. M. Coetzee was of eight years only, the National Party emerged powerfully in 1948 and formed the government in South Africa. The laws passed during this period left their impression on the young generation. J. M. Coetzee is one of them.

J. M. Coetzee's parents belonged to two different nationalities, namely Dutch and Polish, respectively. Racial ideology at home and in South Africa has influenced Coetzee at a very young age. J. M. Coetzee was very fond of his mother and realised that his father occupied a subservient position at home, "to him the husband is no more than an appendage, a contributor to the economy as a paying lodger might be" (*A Life in Writing* 39). John Maxwell Coetzee lived in several small towns in rural Cape Province and the suburbs of Cape Town. Many half-truths and falsehoods are being shared on surfing websites that J. M. Coetzee is born as John Michael Coetzee but later changed the middle name to Maxwell. Professor Kennemeyer finds that Maxwell, the name of a family friend and carried this name till this time. He says, "The author states that Maxwell was not a family name but a friend (if Frederik Laurens Johannes Coetzee) who was a partner of the old firm Maxwell and Earp in Cape Town" (23). Frederik was so impressed by his friend that he christened his son Gerrit Maxwell. John started his education journey at the age of 5 years at Pollsmoor Primary School and attended the Rose Bank Junior School and Primary School for Boys in Worcester. Professor Kanneyemer traces social differences based on race. He noticed that this left impression on the tender mind of Coetzee, "By the age of twelve John had developed a strong sense of social marginality" (59). J. M. Coetzee studied at the University of Cape Town. He finished his undergraduate degrees in Mathematics and English at the UCT in 1961. R. G. Howarth ran imaginative writing's classes, and J. M. Coetzee attended his classes. J. M. Coetzee published his

poems in University magazines. Moving to London, Coetzee worked for International Business Machines (IBM) as a computer programmer. He spent most of his time in the evening reading at British Museum. J. M. Coetzee walks in the cold streets of London, finding the meaning of life. J. M. Coetzee married Philippa Jubber and has two kids, namely Nicolas and Gisela. The University of Texas offered him the scholarship. However, he failed to understand why "American taxpayer money" (*Doubling the Point* 53) spent on the fellowship. J. M. Coetzee argues that if the system had spent that money, then the thousands of petroleum engineers and political scientists would have benefitted humanity. He left his computer programming job and travelled to the United States. J. M. Coetzee completed his graduate course in English at the University of Texas and he earned a PhD in 1969. He completed his dissertation on Samuel Beckett. The Vietnam War and the assassination of South African Prime Minister Hendrik F. Verwoerd troubled him. J. M. Coetzee was arrested in 1970 and convicted for the Hayes Hall incident in Buffalo; consequently, his appeal to extend visa rejected. J. M. Coetzee decided to return to South Africa, and the University of Cape Town appointed him as a lecturer in English in January 1972. In his first published work, *Dusklands* (1974), J. M. Coetzee deciphered neo-imperialism in Vietnam. He sensed the Vietnam War and applied its ongoing socio-political conditions in South Africa. At present, J. M. Coetzee and Dorothy Driver settled in North Adelaide.

John Maxwell Coetzee is a writer of international fame and a living legend in literature. He is credited with many national/ international awards/prizes, which includes the followings:

CNA Literary Award for *In the Heart of the Country* (1977)

CNA Literary Award for *Waiting for the Barbarians* (1980)

James Tait Black Prize for *Waiting for the Barbarians* (1980)

The Geoffrey Faber Award for *Waiting for the Barbarians* (1980)

The Booker Prize for *Life & Times of Michael K* (1983)

CNA Literary Award for *Life & Times of Michael K* (1983)

Prix Etranger Femina Prize for *Life & Times of Michael K* (1985)

Jerusalem Prize for *Foe* (1987)

The Sunday Express Award for *Age of Iron* (1990)

Irish Times International Fiction Prize for *The Master of Petersburg* (1994)

The Booker Prize for *Disgrace* (1999)

The Nobel Prize for Literature (2003)

Order of Mapungubwe (2005)

M-Net Literary Award for *Diary of a Bad Year* (2008)

Queensland Premier's Literary Award for *Summertime* (2009)

Only four novelists are awarded the Booker prize twice to date. John Maxwell Coetzee is one of them. Except for him, the other three novelists honoured twice with the Booker prize are Hilary Mantel, Peter Carey, and Margaret Atwood. His works *Summertime* and *The Childhood of Jesus* shortlisted for the Booker Prize in 2009 and 2016. He is the only author nominated the third time for the Booker Prize. He also recognised for his intellectual works. In 1999, the University of Cape Town promoted John Maxwell Coetzee to the position of Professor of General Literature and Distinguished Professor of Literature which he held it till 2001. He migrated to Australia in 2002, and the University of Adelaide offered him the post of honorary research fellow at its English department. Professor Kannemeyer posits that J. M. Coetzee has received rare honours for his contribution to English literature. He argues that the acting Amsterdam Mayor, Carolien Gehrels praises J. M. Coetzee for his role in connecting South African and Dutch literature. The Netherland Monarch confers “knighthood as Ridder van de Nederlandse Leeuw,” (613) royal distinction very rarely bestow upon foreigners. The South African Mint issued a series of Protea coins bearing Coetzee’s head in March 2011. Professor Kannemeyer terms it, “an extraordinary honour” (614) to a South African writer and states, “Three hundred silver coins were struck: this is the first time that a South African writer has been honoured in this way” (614). He is currently active in animal rights and working as a patron for Voiceless, an Australian NGO.

Michel Foucault refers himself as an experimenter. He challenged the western philosophical fundamentals and asserted that, “thinking differently and self-transformation, rather than validating what is already known” (*Concepts* 1). Foucault claims that he has nothing new to add to the field of knowledge. Turkel concedes that other scholars have been a source to build his conflicting ideology. He says, "He used the works of other scholars for developing his unique line of enquiry without being

especially concerned with establishing consistency for them" (171). It is his approach to the subject that makes him a unique and controversial philosopher of his time. Power and knowledge are inter-dependent, intersect with one another, and inter-penetrated to form a unity. Discourses construct knowledge once it defines and develops body, experience and thought, which excluded from reason and science. Foucault finds that rules of formation operate in the consciousness of individuals, "they operate, therefore, according to a sort of uniform anonymity, on all individuals who undertake to speak in this discursive field" (*The Archaeology of Knowledge* 63). Once knowledge forms humanity as the subject and object of inquiry, the discursive practices exclude aberrant and deviant thoughts and develop humanity topics of investigation and articulation. Turkel construes, "Humanity becomes an object of knowledge through categories of knowledge that stress self-production, reproduction, and human as living, labouring and speaking being" (172).

According to the *New Short Oxford English Dictionary*, the term knowledge derived from the Greek episteme means knowledge, and 'logos' implies reason. Sometimes the terms are referred to as the theory of knowledge. An English philosopher and statesman, Sir Francis Bacon, believed that knowledge must be universal. Humanity will be benefitted if educational resources are made available to the public. The phrase "Knowledge is power" is generally attributed to Sir Francis Bacon though there is no direct link to his writing. Marrison, in his work, traces a close relationship between knowledge and power. Marrison concedes that human beings owned knowledge, and men at power make the use of knowledge. However Marrison argues, "Bacon's well-known identification of knowledge and power does not mean merely that knowledge is or can be useful, that it gives men power to control and change the nature" (8). From ancient times, scholars have attached great importance to knowledge. Michel Foucault belongs to the lineage of Voltaire, Zola and Sartre, who belonged to the French tradition of a great intellectual paladin of justice and truth. Foucault is one the most read philosopher of the twentieth century, especially since the tenth volume of his writing has translated within the last dozen years. John Scott argues that the works of Michel Foucault forced scholars and philosophers to understand the power structure. Scott finds that the power structure of Foucault has a seismic impact. Scott argues, "Foucault's work has had a seismic

impact in such fields as criminology, cultural studies, history, philosophy, political theory and psychiatry, as well as sociology" (81).

Dianna Taylor summarises Foucault's concept of power to be understood in both English and French. English speakers understand it as a power, but French speakers understand it as force, but it is "a kind of potentiality, capability or capacity" (*Concepts* 56). Power is difficult to understand as it is complex multiplies and "can be issued from anywhere" (56). Power operates through culture and customs, institutions and individuals. Knowledge and power work with the active support of arrangements. No person or body claims to own power. Foucault delineates the five core principles of power. First, the body becomes the object of imperious investigation in the eighteenth century. Second, the body is under the strict rule in all societies, exercising constraints, prohibitions. Third, Foucault postulates that the mechanics of power play an essential role and hold controls on the bodies. He argues, "The human body was entering a machinery of power that explores it, breaks it down and rearranges it" (*Discipline* 138).

Dianna Taylor argues that modern power conceives disciplinary power and biopower, "as an interactive and shifting" (*Concepts* 3). Personal relations concerning individuals, groups, institutions and structures are also changing. Foucault describes that biopower is a part of a significant concept of power. Power controls bios or life on both an individual basis and a group basis. Foucault declares that institutions mainly exercise disciplinary power while the state rests with biopower. The state nevertheless has control of the body with the active help of many institutions. He argues that life mechanics such as "propagation, birth, mortality, life expectancy" (*Will* 139) are intervened and regulated by the biopolitics of the population. The biological processes rest the responsibility on the shoulders of women. Ideology constitutes the abstract course in which general theory constructed. Foucault asserts that the social body and power techniques joined to form a concrete arrangement to deploy sexuality. He proclaims that women are admitted to the highest class with men if they maintain selective breeding and rigorous education. Michel Foucault notices that the middle classes in Europe began to suspect that if procreation is not controlled, the population would increase exponentially. Social Darwinism and Eugenics uses biopolitical movement to serve their purposes. Nazis in Germany implemented the

concept of racial purity. Nazi government carried out two campaigns simultaneously: they segregated Jews and killed them in gas chambers. Secondly, they motivated Nordic Germans to produce more kids, and such mothers are honoured publically. He argues, "Eugenic uses of science also arguably continue the cases of pro-family financial, social and political incentives, designer babies, genetic counselling, pre-emptive abortions and the creation of genius sperm banks" (*Concepts* 54). Foucault finds the portrayal of women as inferior physically as well as intellectually. Women are described as deceptive. Foucault describes Achilles Tatius's character in Leucippe and Clitophon and states that a woman's world is deceptive; she has false ways. He argues, "False are the ways of a woman, word and deeds alike" (*The Care of the Self* 222). A man is supposed to guide, advice, and instruct a woman—both genders endowed with different qualities by nature. John Scott says that one of Nietzsche's key themes was the idea of the 'will to power' that criticised and insisted on progress. He insists, "humanity inevitably proceeds from one form of domination to another" (84). Social life today requires the existence of a power to manage the population. The use of modern-day technologies gives it a sharp eye and firm hand to control the population. The ancient Roman Empire had a good number of slaves. During the Augustus period, Italy had 7.5 million people, and out of this population, there were three million slaves only. Still, when the cost of wage labourers cost them dear, they turned up to "slave breeding" (*Themes of World History* 68).

Michel Foucault was born in 1926 at Poitiers (Vienne) France to surgeon Paul Foucault and Anna Malapert. He was named Paul-Michel Foucault. It was a family tradition to carry the first name of the grandfather and the father. Foucault's mother submitted to the practice that hyphenated the Paul with Michel. Mudimbe finds in the review and states, "According to his mother; he disliked the fact that the initial of his name were identical to those of Pierre Mendes France, Beautiful!" (122). He attended both state and private schools and entered the Ecole Normale Supérieure in Paris in 1945. Michel Foucault received a degree of *de philosophie* in 1948 and the *licence de Psychologie* in 1950. He began series of teaching jobs in Uppsala, Warsaw and Hamburg. In 1952, he granted the *diploma de psychologie* from the University of Paris.

During his career, Foucault joined the communist party but quit it in 1951. Foucault's association with Marxists traced in the papers published in Counterpoint. Foucault concedes that he was, "initially attracted to the Marxist interpretation of history; Foucault even became a member of the Communist Party of France (PCF) for few months" (Appendix B 240). He kept sympathy to socialists. Foucault submitted his thesis for the degree of Doctor of Letters: *histoire de la Folie a L'age Classique* (published in English under the title of *Madness and Civilisation*) in 1961. Foucault, in his thesis, proposes that "a historicity of madness can be approached as a study of the relationship between power and knowledge" (Appendix B 242). Foucault's first published works was a monograph written in 1952 entitled *Maladiementale et personnalite* (Mental illness and personality). He accepted the prestigious Chair of the History of Systems of Thought at the College de France in 1970, which he held till his death. He died at the age of 56 on June 25, 1984.

## Literature Review

A critic, Teresa Dovey, undertook a book lengths study of Coetzee (*The Novels of J. M. Coetzee: Lacanian Allegories*) and is appeared in 1988. She observes in her introduction that his work "as criticism as fiction, or fiction-as-criticism" (182).

Associate Professor Debra A. Castillo, at Cornell University in 1990 concludes that his fictions lack the commitment to the reality of South Africa. People of South Africa expect that their novelists to highlight their sufferings in their works, but is, "ambiguous, anguished narratives are often criticised as too tenuously connected to the specific social and political issues" (*The Mythic Punctum* 1109).

The essays and interviews reveal his intellectual formation and understand of modernist writers such as Kafka, Musil, and Beckett. The book, *Doubling the Point* (1992) unravels his interaction with Afrikaans and modern culture and makes it a literary biography. J. M. Coetzee argues that it is not possible to deny the suffering of South Africans. Power exercised on the body, and authority is responsible for the nightmares. J. M. Coetzee claims that all writing is "autobiography" (391) and narrates his life in the book. He became speaker of Afrikaans who does not enjoy any authority in the last decade of the twentieth century and, "writing as a white South

African into the latter half of the twentieth century, disabled, disqualified- a man-who-write reacts to the situation he finds himself in of being without authority, writing without authority” (392).

Margaret Lenta in (2002) “Special commissioned entry on J. M. Coetzee” finds scholars who have a different opinion about rural life in South Africa. They thought that J. M. Coetzee idealised rural life to assert that reality is very different, for which Coetzee has been criticised. History has been taught in a partisan way and glorified the parts played by colonising whites. Coetzee, in his novels, primarily the first three, depicted what was happening in the past. He demonstrated that official history narratives represent a distortion. Lenta finds Coetzee's novels form a history of colonialism, and he accepts in an interview that, “his major interest is colonialism and sees the South African situation as only one manifestation of a wider historical situation to do with colonialism, late colonialism, neo-colonialism” (215).

In her paper *Three White Responses to the Soweto Revolt* (2002-03), Dr Arpa Ghosh states that John Maxwell Coetzee was criticised the enlightened white community for not focusing on the political issue of the Soweto Revolt. He stems from modern novelists, “who repeatedly dismantles the categories of power and oppression instead of taking them for granted” (110).

In his essay, "That Ugly Miscegenation and The Novel in Preapartheid South Africa," (in 2003) Peter Blair explores miscegenation in the works of Sarah Gertrude Millin, Perceval Gibbon, William Plomer and J. M. Coetzee. He states, "Miscegenation was intrinsic to the elaboration of the biological fiction of racial identity in South Africa" and examined the ways in which South Africa fiction that addressed miscegenation was complicit in and resistant to this elaboration (582).

J. M. Coetzee awarded The Nobel Prize in Literature in 2003. The Permanent Secretary on October 02, 2003, made this announcement. He states, "There is a great wealth of variety in Coetzee's works. No two books ever follow the same recipe" (*The Nobel Prize in Literature* 2003). J. M. Coetzee is so versatile that no novels are alike in plotting or characterisation. The versatility of his books has also been reflected in the Swedish Academy's press release.

Associate Professor David E. Hoegberg (2006) of English at Indiana University observes Coetzee's intellectual growth in his work. Coetzee gained



prominence as he covers varied themes in his novels. He states, "The idea of the public intellectual has been central to Coetzee's work, either explicitly or implicitly, from the beginning. As Coetzee has gained prominence, he has increasingly thematised within his writing the problems attendant upon that prominence" (130).

Professor Elleke Boehmer (2009) of World Literature at the University of Oxford finds closeness with Coetzee and agreed that the abuse of power menaced him. Nevertheless, J. M. Coetzee carried his influence in his fictions and drew strength and courage from them. Professor Boehmer states:

It is instead the expression of that affinity with others which the individual writer experienced during the years when menaced by a single enemy- the abuse of power expressed in the form of apartheid- all of us, of all cultural, social and racial groups, found comfort in solidarity from which we drew strength, energy and courage. (13)

Dominic Head in *The Cambridge Introduction to J.M. Coetzee* (2009) contests that J. M. Coetzee's ethnicity has left its mark on his literary identity. He distanced himself from his language Afrikaans and reformed Catholic Church and, above all, from all those writers who seek to form to develop pan-Africanist identity. He claims that his mother language is English. Head places him in the category of post-coloniser and occupies the margin of postcolonial writing. J. M. Coetzee himself faces an ambivalent position in the society, as his writing is a blend of European and local discourse. Now, he is not European anymore; he is not African yet.

Carrol Clarkson (2009) investigates the ethics of writing in the novels of J. M. Coetzee. Clarkson finds a gap between his preoccupation with language from the linguistic sciences and ethical forces. Carrol Clarkson explores topics across his entire oeuvre. He traces a shift in Coetzee's focus to aesthetical and ethical issues.

Maria J. Lopez, (2010) traces the role of space in the works of J. M. Coetzee. She finds J. M. Coetzee works depict power relations in particular conditions where another group subjugates one. It draws a clear distinction between exploited and exploiters. She states:

My point is that the spatial categories of penetration and visitation bring together all of those different historical, metafictional, and ethical approaches, as they operate, in Coetzee's novels, not only on a

social and public level but also domestically and textually, so that the importance of the house or the writer's room or the violence attached to the figure of the coloniser and invasion of the land from the figure of the writer and his invasion of the private life of his characters. (XXV)

J. C. Kannemeyer (2012), a professor of Afrikaans and the first biographer of John Maxwell Coetzee, finds that racial conflict is the central point of his fictions. Professor Kannemeyer finds coherence in the review work of Irving Howe and states, "The problem faced by the South African writer is thus, as Irving Howe suggested in his review of *Waiting for the Barbarians* in the *New York Times* book review of April 18, 1982, that the racial conflict is so central that it infiltrates his whole psyche and leaves space for other themes" (412). J. M. Coetzee accepts that the power prevents him to be vocal against injustice. Power dictates him and ultimately infiltrates in his imagination.

Lucy Valerie Graham in *State of Peril: Race and Rape in South African Literature* (2012), postulates that *Disgrace* started a national debate in South Africa. President Thabo Mbeki noted that J. M. Coetzee represents the white people's perspective of the post-apartheid black man. This perception deciphers that Coetzee portrays the white racist opinion, and he is accused of racism. Graham saw the post-apartheid era as a new war on women and children and the discourse on rape created awareness about gender issues and expressed the transition to black governance.

Dr Emily Johansen (2013) finds a contradiction in J. M. Coetzee work. She observes that his writing strongly influences power structure, and characters are equally affected by the power centres:

This tension between literature as socially transcendent (a view generally posited by the European tradition of kulturkritik), and literature as immanently enmeshed in power relations, particularly those of class (broadly associated with cultural studies), pervades Hayes' lucid discussion of Coetzee work. (205)

J. M. Coetzee being a mathematician, computer operator and linguist, has been straight forward in his novels. Coetzee expresses melancholy, if ironic, regret the fate of postmodernist writers. Salman Rushdie, John Barth or Thomas Pynchon has postmodernist characteristics. Macfarlane (2013) explains Coetzee's linguistic style in

the following words, "It becomes clear from reading any one of Coetzee's novels that textual is highly apparent in his work, even if it keeps a straight face and remain plainly saddened by its playroom" (20).

Critics explore the novels of J. M. Coetzee, which falls in the category of his emigration to Australia. Elizabeth Costello (*Elizabeth Costello*), Paul Rayment (*Slow Man*) and JC, (*Diary of the Bad Year*), are white and settle in Australia. Though his protagonists, J. M. Coetzee elaborates the tale of immigrants. They have embraced the Australian way of life and identify themselves with the Australians, though they disclose their real identity. J. U. Jacobs (2015) posits, "Immigrants have to acknowledge two histories, of home country and of the new country, and own both pasts" (274).

Professor David Attwell (2015) deciphers the unrealised book "The Burning of the Books" after *Dusklands* and before *In the Heart of the Country*. This unrealised work throws new light on the story of Coetzee's relationship with censorship and his struggle with Publisher Tom Rosenthal at Secker & Warburg to publish the novel *In the Heart of the Country*, "Since the book deals with miscegenation, 'the ultimate moral crime in the republic', it would be unwise to submit it to the directorate" (*Life of Writing* 70).

In *Poetics and Politics of Shame in Postcolonial Literature* (2019), David Attwell explores the theme of shame in the literature. He observes that portrayal of the theme in literature is limited and remains wedded to Anglo-America works. However, gender-specific books are added recently. David Attwell investigates the books, namely *The Female Face of Shame*, *Embodied Shame: Uncovering Female Shame in Contemporary Women's Writing*, and *The Events of Postcolonial Shame*, to understand the theme of shame. He argues that shame is a complex emotional, psychological and ethical state. An individual becomes an object and appears to be a litmus test. He/She is degraded and fixed at the particular point where one observes the feeling of an original fall.

### **Research Objectives**

The present research investigates the origin, evolution of miscegenation and understands the sufferings of the people. The term has social, political and economic

implications in Africa and the United States of America. Precisely, the thesis shall have the following objectives:

1. To explore miscegenation in the novels of J. M. Coetzee
2. To analyse human agony in J. M. Coetzee's novels
3. To comprehend African culture in the novels of the selected author
4. To apply Michel Foucault's theory of knowledge, power and biopower in the novels of the selected author
5. To illustrate cross-culture interaction in the novels of J. M. Coetzee

### **Research Methodology**

In the contemporary period, racial riots are noticed in the United States of America, Australia, New Zealand, and many other countries. White People target the people of Asian and African origins. They are abused and assaulted there. The conflict between natives and migrants creates insecure environment where humanity suffers. J. M. Coetzee portrays inter-racial relationships in his novels. The racial policies in the first world countries and the apartheid policy in South Africa created a trust-deficit that the present democratic governments cannot be bridged. Political parties and governments make a trust-deficit to consolidate their votes, and once they created, it becomes challenging to bring different groups together. The gap between local and immigrants is expanding and becoming more visible at the time of economic crisis, epidemic, or others. The review of the literature helped to formulate the hypothesis and the objectives. The research is qualitative and based on the textual analysis of the primary and secondary sources. Michel Foucault explored the history of the power structure, and his theories of knowledge, power, and biopower are helpful to unfold complex power structure. Different online databases, like JSTOR, Project Muse, ProQuest and ProQuest-Ebook Central, have been consulted to collect secondary sources. Libraries are also visited to gather helpful information. MLA 8<sup>th</sup> edition is strictly followed in formatting, citing and referencing of the thesis.

## Chapter 1

### **Miscegenation as Sexual Consummation**

Miscegenation represents one of the most controversial aspects of African literature and culture. Apartheid and miscegenation interweaved closely. One cannot study in the absence of the other. In late nineteenth and twentieth-century, exploration of miscegenation's place started gaining popularity and South Africa has "the long history of exploitation" (*Disgrace* 53). Professor Graham emphasises the complex historical "relationship between race and gender" (148). Traders have trade relations across continents, and sometimes these relations culminated in physical relations or marriages. With the advent of colonialism, the change has been observed. Human bodies became consumable objects. Bodies have consistently become commodified and consumed. Peter Brooks interprets the body's role in modern literature, where the body has emerged as "the agent and object of desire," a desire to be understood as a sexual relationship. Brooks also finds "a nexus of desire, the body, the drive to know and narrative" (5). The philosophers, linguistics and biologists incline to map the human body, particularly the female body, in their way. Professor Lucy Graham argues, "Mapping female bodies onto the landscape; colonialism propagated a myth of desirable territory as virgin land" (148).

Miscegenation represents a critical theme, emphasising interracial and sexual relationships. The problem of miscegenation was twofold: Peter Blair argues "that of the sexual act between white and non-white and that of the hybrid or colored population in which it resulted" (583). J. M. Coetzee's fictions deal predominantly with the first type of problem which is not limited to white and non-white but vice-versa. Sometimes, it crosses racial boundaries and becomes a part of nationalities. The fear of the hybrid/coloured population or the procreation of black children is visible in some of his novels. *Waiting for the Barbarians*, *In the Heart of Country* and *Disgrace* have episodes of racial relationships. *Dusklands*, *Foe*, and *Slow Man* depict relations between the people of different countries. To be very frank, People did not have any problem with coloured or racial relationships. Since time immemorial, ties across races or nationalities existed. However, in the nineteenth and twentieth-century racial

relations became a tool in the hands of political masters to win elections: racial subjects influence elections, the vital process of electing a democratic form of government. In the ancient and medieval period, people who lived away from the urban settlements were named tribals. Few of them belonged to the category of aborigines. In an interview in 1978, J. M. Coetzee's *In the Heart of the Country* uses the term 'desert archetype' for the tribals. Witalec interprets that desert archetype society is lacking in culture and human ties. She argues, "This society is about a lack of social and a lack of culture, a feeling of anomie, a feeling of not having human ties with people around one" (179).

Wattenberg opines that J. M. Coetzee has a unique storytelling method and often sets in unspecified or unnamed locations or else in the distant past. His South African upbringing and family background are the primary sources of his themes. She says, "His novels are paradoxical, allegorical, open-ended and resistant to interpretation" (72). *Dusklands* records the interior image of the colonial conquest. It has a crucial subject in which the mind is dominant. Protagonist Jacobus Coetzee and Eugene Dawn are committed to raping the world to satisfy the needs of their people. The novel has two novellas: 'The Vietnam Project' and 'The Narrative of Jacobus Coetzee'. The Vietnam Project narrates the American-Vietnam War of the twentieth century, and The Narrative of Jacobus has an exploration attempt in the eighteenth century. In the first part of novella, protagonist Eugene Dawn remains unhappy with his wife Marilyn Dawn and finds it as his sperms are not of any use. However, he claims, "My seed drip like urine into the futile sewers of Marilyn's reproductive ducts" (*Dusklands* 12).

Semen is related to masculinity and vitality. Foucault states that, "It is the semen when possessed of vitality, which makes us men, hot, well-braced in limbs, hairy, well-voiced, spirited, strong to think and to act, as the characteristics of men prove" (*The Care of the Self* 116). J. M. Coetzee has been very vocal against exploitation. However, he comprehends human sufferings but chooses women to depict colonial misdeeds irrespective of locations. The protagonist, Eugene Dawn, carries "the twenty-four pictures of human bodies" (*Dusklands* 15) in a briefcase. The first picture depicts open sex under the heading 'Father Makes Merry'. It shows an American sergeant Clifford Loman, copulating with a Vietnamese woman. She

appears to be tiny, slim, possibly a child. He seems to be masculine and smiling broadly. The woman turns to be sleepy and trying to balance herself. A critic Poyner finds many questions in the readers' minds, like the rape of a woman/ prostitute or the scene can be staged. The picture paints patriarchal relations that structure Vietnamese society. He argues, "The woman is caught between two screens, the camera lens and the blank television that not only reflects the flashing bulb but also mirrors the blankness or depthlessness of the woman's expression, rendering her a readerless text" (28). Poyner further argues that Vietnamese girl is dehumanised and made an object. He says, "In the process, she simultaneously dehumanised by the 'consumer' of the photograph" (28). In the novel *The Schooldays of Jesus*, the protagonist Simon comes to know that Dmitri has obscene pictures. The first picture depicts, "a blonde woman with garishly red lips sitting on a sofa with her legs apart, gripping her rather large breast and thrusting them forward" (159). The protagonist finds half-dozen pictures of same kind. He concludes that he needs the privacy to open the pictures.

In patriarchal society, Man has the edge over woman. Foucault finds power as a dense web. It is one of the most complex attributes strategically situated in a particular society. Foucault adds, "It is the dense web that passes through apparatuses and institution without being localized in them. Power is, for Foucault, inaccurately described as issuing "from above" and "outside"; instead, it is more instructive to understand first the way it "comes from below" (*Concept 59*). Biopower has access to the body, and it functions through norms internalised by subjects. Sexualities are also circulated through social norms and imbibed by citizens. Sexualities are produced in discourse and acquire social meaning. Jeffrey Weeks, in his paper, defines that, "Sexualities remain hierarchically organized and are still shaped by complex relations of power, with some forms dominant and others subordinate and marginalized" (196). Professor Graham supports Jeffery Weeks's statement when she posits that the protagonist, Dawn, describes the photograph as "a memento," (150) possibly copulating with a child. The American exercised brutal force against the Vietnamese. Protagonist Eugene Dawn, who works as cipher for the American, narrates how Americans reacted to the villages/ people of Vietnam that they terrorised them with fear. They had a free hand to whatever they want. The protagonist describes, "We forced ourselves deeper than we had ever gone before into their women, but when we

came back, we were still alone, and the women like stones” (*Dusklands* 27). Patriarchal societies keep such notions where women consider themselves, units of reproduction and protagonist Magda finds herself to, “breed him six daughters” (*Heart* 24). They accept their secondary role in the society and pay more attention to their physical appearance. The ideas are rooted deep in the community, and Foucault called it “normalization” (*Will* 89). The protagonist, Magda, argues that women remain attractive as long as they do not bear any child. Once they bear one or two children, they lose their physical attraction. She conveys it to Klein Anna. Magda continues, “You will still be beautiful, I say to myself until the second child comes, and the childbearing and the ailments and the squalor and monotony exhaust you” (*Heart* 32).

Many scholars construe that menstruation limits their physical worth. Women cannot use their strength to their full potentiality. In his work, *The Subjection of Women*, John Stuart Mill, an economist and philosopher, finds women unfit for university education. However, Anne Mozley contradicts Mill. *Dusklands* has a narration of the Hottentot camp, which has separate huts for menstruating women. Hottentot camp “Consisted of perhaps forty huts arranged in a rough circle with outliers, plus five-set quite apart across the stream. These would be the huts for menstruating women, who during their flux are permitted congress with neither husbands nor cattle” (*Dusklands* 109-10). J. M. Coetzee devalues women in his fictions. He depicts them as unhygienic or means of sexual pleasure or procreation. In the primitive period, women portrayed as 'Other' by drawing our attention to their biological processes. English philosopher Showalter finds a philosopher Henry Maudsley who believes that women could never be equal to males due to menstruation, and it is a significant handicap in their progress. Showalter postulates, “Women could never hope to equal masculine accomplishment because their physiology acted as a handicap” (87). The protagonist, Magistrate in *Waiting for the Barbarians*, states, “The girl is bleeding, that time of the month has come for her. She cannot conceal it, she has no privacy, there is not the merest bush to hide behind. ... a woman’s flux is bad luck, bad for the crops, bad for the hunt, bad for the horses” (75). McWhorter believes that the only purpose of such a notion is to establish male superiority:



Some scholars point out that the strong tendency among various cultures to link human biology- particularly female functions such as menstruation, pregnancy, and childbirth, but also standard processes such as ageing and death- with a feared, hated, and devalued natural realm devalues women unfairly and results in masculinistic or male supremacist societies. (610)

In *Waiting*, The barbarian girl does not come and mix with other people at the time of supper. She keeps her separate from the rest of the people. The Magistrate protagonist states, “She keeps to herself all day and does not join us for the evening meal. After I have eaten, I take a bowl of beans and dumpling to the tent where she sits” (75). Even she asked the Magistrate to follow the process of purification. Magistrate concedes, “I go through a brief purification with the girl” (76). This binary concept of purity/impurity is deep-rooted in society. Women, too, imbibe the concept. Foucault terms it as “Normalization” (*Will* 119). Colonel Joll and his men camp for the barbarians, but their wait comes to nothing. Professor J. C. Kennemeyer terms their stay as the black peril. He posits, “The anticipated barbarians do not materialise because they are in truth an ideological convenience, like the black peril” (337). Colonel Joll and his unnamed white empire, portrayed barbarians as a threat in the novel *Waiting*; similarly, the black narrated as a threat to the white population in the *Disgrace*. J. M. Coetzee always wanted an international market for his literary works; he failed to find an American or British publisher, but at the time of the second novel, *In the Heart of the Country*, Secker & Warburg announced their intention of publishing Coetzee’s novel. Their strategy was clearly to focus on “black-white sex” (*A Life of Writing* 296). In the post-colonial period, the “roles are reversed” (337), blacks take advantage of the countryside and exploit whites residing there. In *Disgrace*, the protagonist finds himself in “a foreign land”. Bill Shaw and Ettinger come close to him because they find themselves threatened by black peril.

J. M. Coetzee adopted two schemas in plotting his novels. Firstly, he opted for characters of either different races or nationalities. Secondly, he subjected women to be oppressed in his schema. They accepted it as their fate. The protagonist, Susan Barton, received the advancement of Cruso because she was all alone female on Cruso's island. Ms Barton nurses Cruso at his island when he was sick. He

misunderstood her care though Ms Barton resists his advancements but finally submits to his advances, “I pushed his hand away and made to rise, but he held me.... So I resisted no more but let him do as he wished” (*Foe* 30). Back in London, Susan and Friday met Foe; Susan tells him that she faces difficulty writing the island's story. Foe invites her to spend a night with him. She imagines her poets being at the Muse. Susan states, “Foe kissed me again, and in kissing gave such a sharp bite to my lip that I cried out and drew away.... Then he was upon me, and I might have thought myself in Cruso’s arms again” (*Foe* 139). Like Susan Barton, Magda finds herself all alone to fend herself. Her servant, Hendrik makes advances, “I cannot do more than I have done. I lie down on the bed with my back to him, hugging my mean tiny breasts” (*Heart* 116). In his work *Care*, Michel Foucault posits that nature has endowed sex organs to animals and humans. Reproduction or sex organs make them complete. Protagonist Paul Rayment finds his nurse physically strong enough to be a mother to his children. He states, “A woman built for motherhood. Marijana would have helped him out of childlessness. Marijana could be a mother of six, ten, twelve, and still have love left over, mother-love” (*Slow Man* 34). Paul Rayment, the protagonist in *Slow Man*, believes that his nurse Marijana would help him to be immortal by becoming the mother of his children. Protagonist Susan Barton accepts that she must bear the pain to have children. She continues, “I replied- she must do whatever lies in her power to father her offspring” (*Foe* 140). The unnamed intruder in London narrates a dream that a women's body lies in a house. A man and woman are in bed together, Friday is sleeping on the floor. Professor David Lurie, the protagonist, spent his childhood in the company of women and made him "a womanizer" (*Disgrace* 7). Earlier, he had relations with Soraya, a prostitute. Now he imposed himself on his student, Melanie Issacs. The novel *Disgrace* has three sex scenes with Melanie in which David thrust himself upon her:

He takes her back to his house. On the living room floor, to the sound of rain pattering against the windows, he makes love to her. Her body is clear, simple, in its way perfect, though she is passive throughout, he finds the act pleasurable, so pleasurable that from its climax, he tumbles into blank oblivion. (19)

She could not resist but remained passive in the act. This act focalised David. As Graham posits, "The act is referred to as "making love", yet the text also mentions Melaine's passivity and the "frown on her face" afterwards" (145-46).

In the second scene, the protagonist, David Lurie, emerges at her flat without any notice or warning. Melaine is surprised at his appearance as an intruder who imposes himself upon her:

He takes her in his arms, her limbs crumble like a marionette's. Words heavy as clubs thud into the delicate whorl of her ear. No, not now! She says, struggling. My cousin will be back! But nothing will stop him. ... She does not resist. All she does is avert herself: avert her lips, avert her eyes. She lets him lay her out on the bed and undress her; she even helps him, raising her arms and then turns her hips. (*Disgrace* 24-25)

The protagonist takes advantage of the situation and makes physical relations with his student. It is challenging to label it rape, but it appears clearly "undesired to the core" (27). Ms Melaine uses the terms "no or not now," (25) but her desire is suppressed by the predator and goes according to his own choice. Graham, in her book, offers support to Ms Melaine, who tries to resist her teacher unsuccessfully. Graham argues that Melaine says "No" to the protagonist. David Lurie holds her, she struggles to free herself from his clutch, but he picks her up and takes her to the room, and "there is an acknowledgement that for her, their intercourse is undesired to the core" (147).

In the third scene, Ms Melaine appears at his house after a week-long absence from the University. Her face strained. But Professor Lurie took a sigh of relief:

He makes love to her one more time, on the bed in his daughter's room. It is good, as good as the first time; he is beginning to learn the way her body moves. She is quick and greedy for experience. If he does not sense in her a fully sexual appetite, that is only because she is still young. One moment stands out in recollection, when she hooks a leg behind his buttocks to draw him in closer: as the tendon of her inner thigh tightens against him, he feels a surge of joy and desire. (*Disgrace* 29)

Protagonist David Lurie and his student enjoy a relationship than the earlier ones. It appears that Melaine is also learning quickly and seems greedy for experience. Foucault, in his work *Care*, finds Artemindorus principle in which:

Nature has established a definite form of sexual act for the each species. Human have received a very specific mode of union form nature: the face-to-face position, with the man extended full length on top of the woman. In this form, sexual intercourse is an act of complete possession. Provided that she obeys, and is willing, the man is master of the whole body of his mate. (23)

Magda, the protagonist/narrator, is preoccupied with sex, revenge, envying her stepmother's sexual relations. She has very low self-esteem, believing herself to be ugly. She is angry at her female position of powerlessness and unimportance on the farm. Magda's un-named father is uncommunicative, authoritarian and sternly paternalistic toward his child and his employees. David Attwell argues that Magda's father is responsible for her pathetic condition. He states, "As the family patriarch, he is responsible for creating her a miserable life" (*Life of Writing* 48). Magda thought that her father's desire to have a child leads to the death of her mother. She finds, "His relentless sexual demands led to her death in childbirth" (*Heart* 2). Hendrik is a male servant working on the farmhouse. Magda forced him to help her bury her father. In the absence of strong, male white authority, Hendrik becomes uncontrollable and sexually predatory. The protagonist, Magda, imagined the murder of her father as he is having relations with Klein Anna (a black woman). Professor Graham uses the term "The white peril" to portray a white man-black woman relationship. The term white peril dominates the early period of colonisation when white settlers seduced black women. The term has an important place in the history of African literature. The European colonisers established physical relations at the faraway locations to fulfil their physical needs. But some of the settlers used their position to exploit African women in the country. David Attwell finds Magda, "She fantasizes murdering her father for taking a new wife and for having sex with his colored farmhand's bride" (*Life of Writing* 48). Hendrik emerges powerfully in the countryside. He attempts a rape and appears to break all traditional master/slave or mistress/slave relationships. Magda narrates, "The girl tries to push his hands off, but she is awed by what is about

to happen. He undresses her and lays her out on his servant's coir mattress. She is limp in his arms. He lies with her and rocks with her in an act which I know enough about to know that it too breaks codes" (*Heart* 39).

Hendrik appears antagonist in the novel who takes advantage of the missing male white authority who rapes protagonist Magda. She finds her alone on the farm, sending messages and her acceptance of life in the countryside- where she is looking after her aged father. The colour bar makes "the distinction between people of pure European descent, and the people of other races or of mixed descent, has remained in South Africa up to the present day (though it is slowly diminishing) but the distinction between haves and have-nots" (Witalec 173) embedded in the society. The European companies expanded white settlements control Hottentots, Khoikhoi, San (Bushmen). Protagonist Magda thinks that her father seduced Klein-Anna, a coloured domestic servant. David Attwell argues that the novel *Heart* depicts psychological problem faced by the protagonist, but it explores master-servant relations in depth. He construes, "The whole novel is meant to be this mental canvas, but there is an anomaly: the dialogue, especially the dialogue between masters and servants" (*Life of Writing* 50). J. M. Coetzee imbeds to depict human relations- master-slave and slave-mistress. Master-slave and slave-mistress relationships are based on power or profit. Patriarchy and racism are important themes. J. M. Coetzee is an Afrikaans descendant whose ancestors came from Europe and settled at the Cape. They continued to speak a Dutch version known as Afrikaans in the twentieth century.

The Magistrate (*Waiting*) is administrating a small town of an unnamed empire. A small town situates on an oasis. At the novel's opening, the Magistrate receives Colonel Joll, an official from the metropolis, who investigates rumours of barbarians on the frontiers. Colonel Joll gives torture to a barbarian girl. She becomes partially blind and is succoured by the Magistrate. The narrator says, "I feed her, shelter her, and use her body, if that is what I am doing, in this foreign way" (32). Finally, the Magistrate takes an expedition to return her to her people. The Magistrate protagonist takes three men, four-pack animals and horses to take the barbarian to her people. On the way back to the barbarian land, the Magistrate and his men face a problem, and all men suffer from diarrhoea, but the girl remains unaffected. The Magistrate wants to convey that barbarians are used to the land, climate and

environment. He says, “The girl does not complain, she eats well, she does not get sick, she sleeps soundly all night” (65). On the seventh day of their journey, the protagonist and the barbarian girl have sexual intercourse. The narrator explains how he makes a relation with his dependent, “Beneath her smock she bares. With a heave I am upon her; she is warm, swollen, ready for me” (69).

In the early novels of J. M. Coetzee, there is equal competition to own resources, including human beings. Maria Lopez, who studied J. M. Coetzee, finds “the desire to penetrate is equated with the position of power and with the desire to exert either spatial, sexual or epistemological mastery” (928). This preoccupation with penetration traverses from his first novel *Dusklands* and culminates in *Disgrace*. Violent and forceful sexual relations and spatial penetration form the hinge-point of the narrative. Protagonist Eugene Dawn offered a solution in the report that the Vietnamese resisted “penetration by our programs” (*Dusklands* 20). In another part, ‘The narrative of Jacobus Coetzee,’ Jacobus Coetzee relates it to “the explorer’s mastery of space” (*Dusklands* 20) to “a life of penetration” (*Dusklands* 81). In *Waiting*, the Magistrate desires to own and possess the barbarian girl’s body. A parallel relation formed between torture and manipulation of the body. In the novel, *Heart*, after the rape of the protagonist Magda, the mistress-servant (Black Peril) relationship changed partially. It is argued that the traditional Afrikaner lifestyle depicted in the novel—the traditional Afrikaner lifestyle based on both masters-servants relationship. The novel *Disgrace* does not hesitate to draw a relation of predatory and intrusive acts, highlighting the tension in South Africa.

The protagonist, David Lurie, visits prostitute Soraya every Thursday afternoon and goes to the bedroom. The protagonist enjoys his relations with the prostitute. He shares, “He strokes her honey body-brown body, unmarked by the sun; he stretches her out, kisses her breasts; they make love” (*Disgrace* 1). J. M. Coetzee is very conscious when he draws his characters. He uses particular names to identify their racial identities. Sometimes, Coetzee names them directly black or coloured. Roy supports the idea that he uses ethnicity or skin tone to indicate their identity. She posits, “The racial identity of the non-white characters is indicated through references to ethnicity, history and skin tone” (702). Protagonist David visits Soraya regularly then, all of a sudden, she refuses to see him again, and he tells himself, “What should

predator expect when he intrudes into the vixen's nest, into the home of her cubs?" (*Disgrace* 10). David Lurie himself describes three men as intruders who rape his daughter, Lucy, in Eastern Cape. Maria Lopez uses the term intruders to describe exploiters of both- Melaine and Lucy. She says, "The term 'intruders' is employed to describe both Lurie and three men" (927). Lopez placed them together based on similarity in their sexual behaviour. This antipathy between genders, male and female, is stressed when Lucy argues with her father over the attack:

Maybe, for men, hating the women makes sex more exciting. You are a man, you ought to know. When you have sex with someone strange- when you trap her, hold her down, get her under you, pull all your weight on her- isn't it a bit like killing? Pushing the knife in; exiting afterwards, leaving the body behind covered in blood- doesn't it feel like murder, like getting away with murder? (*Disgrace* 158)

Post-racial politics characterises the apartheid as an extreme nostalgia among the white community, and the practice of miscegenation is accepted in the society though it is illegal. Roy argues that David Lurie corroborates freedom with miscegenation. When his daughter is raped in the Eastern Cape, he interprets it with co-relation to the independence of South Africa. Roy postulates, "Lurie's reading of the colonial practice of miscegenation as a symbol of freedom is one instance of such nostalgia. Protagonist David Lurie identifies the sexual freedom of the post-Apartheid period with the phantasy of miscegenation during the colonial period" (704).

Sexual intercourse among different races is not a problem in South African history. It is miscegenation which has been complex as it is a political problem. A sexual act, especially rape, can not be viewed a gleam over as an act of "the servant of Eros" (*Disgrace* 52). Pollux's rape of Lucy is more complex, as the rape by a black act cannot be justified in any situation; on the other hand, Lurie's visits to a coloured prostitute solve his sexual problem is justified. It perpetuates sex assert power and has a long, bitter racial history of sexual exploitation. Roy finds no difference in his behaviour of David Lurie; either he sleeps with a prostitute or forces himself on her student. She argues, "By sleeping with Soraya and raping Melanie, Lurie is unconsciously repeating the patterns resonant in South Africa's colonial history of gender and racial exploitation" (705). J. M. Coetzee uses the terms "The act of eros"

(*Disgrace* 52) and “Eros always ran strong” (*Slow Man* 93) in both fictions to show the sexual impulse of his (male) protagonists. This impulse may bring in the conflict with another’s freedom or her “claim with another’s entitlement of power” (Roy 706).

*Dusklands* is a colonist narrative and double-voiced. The Vietnam Project narrates an unstable mind and questionable American effort in Vietnam. Castillo postulates, “In both parts, the narrative voice is given the pseudo-autobiographical celebration of atrocities committed against this silent other” (1111). The first photograph, which Dawn captions, “Father makes merry with children” (*Dusklands* 20), disorients its evocation of an innocent family game. The second and third pictures draw our attention to brutality, torture and resisting analysis. The Bushmen girls brutally and repeatedly raped. The resistant body would submit to rape, to penetration by a knife, to wound inflicted by “the gun and its metaphors, the only copulas we know between ourselves and our objects” (27).

Loman's copulation with Vietnamese girl is a reminder of the frontiersmen's unfeeling rape of Bushmen girls. Protagonist Jacobus Coetzee describes the status of Bushmen; he states that Bushmen women have no value for them. They are equal to a paper napkin. The protagonist says, “She nothing, a rag you wipe yourself on and throw away. She is completely disposable. She is something for nothing” (94). The African and Asian continents faced the worst kind of exploitation. The space is critical. Foucault terms it as spatial power. “Power sometimes dictates its laws or authority. First of all that sex is placed by power in a binary system: licit and illicit, permitted and forbidden” (*Will* 83). It appears from the colonial powers that brutality and sexuality permitted to them. They do not have any fear of their laws and regulations or native traditions. It is also crystal clear that the coloniser has a dual system of laws, one for colonised people and others for their own people. A language or the act of discourse creates power channels and the rule of law. Power itself cannot work. It takes the help of society, literature, scientists, social scientists, police and judiciary to implement the rule of law. Foucault differentiates who owns the power. He argues that power resides with the parliament, but it rests with judicial discursive when the turn comes for sex. He declares, “The pure form of power resides in the functions of the legislators; and its mode of action with regard to sex is of a juridico-discursive character” (83).



Wood argues that both the colonial and neo-colonial figures, Jacobus Coetzee and Eugene Dawn, are the victims. Both are figures trapped within a revealing kind of power structure, and we are allowed to perceive. Wood contends, "In each case, the consequence of their supposed or would-be supremacy, which is a dependency upon the Exploiter/ Exploitee structure, is withdrawal into the Self- into a desolating kind of self-consciousness in fact" (17). J. M. Coetzee is also concerned about the struggle with colonialism. There, he sees the emergence of a displaced subject. Castillo finds the narrators as a shadow of colonisation. She declares, "A narrator or shadow narrator who is not one of the primary agents of colonisation, but who lives in the historical circumstances created by such figures, who suffers and has to endure the subjectivity with such a position entails" (27). Narrators Magda in *Heart* and Magistrate in *Waiting* have displaced subjects, but *Dusklands* see its emergence. J. M. Coetzee allows his protagonist Jacobus Coetzee as oppressive as a father, but Magda's father in *Heart*, or Colonel Joll in *Waiting*, is the antagonists. Castillo claims that Jacobus Coetzee has a dull voice but not oppressive. She says, "The voice of Jacobus Coetzee-narrator must go, for not only is he oppressive, but he is also wearying and dull" (28).

The seventeenth and twentieth century saw two significant ruptures in the history of sexuality. The first rupture saw the advent of substantial prohibitions, and the second one saw a mechanism of repression. In *Dusklands*, J. M. Coetzee believes that women who did not bring a dowry with them are not valued much in the eighteenth century. He narrates that Bushmen women are something for nothing. Through breeding, Bushmen women could control easily. He states, "If you want to profit out of women, you must make them breed you herders off the Hottentots" (93). It is a type of machine developed in society to control women. They praise for their motherhood, their sacrifices for children. Michel Foucault vindicates that Nazism motivated women to become an ideal woman by preserving the honour of their race. It is their responsibility to keep the integrity of their race. Nazi government awarded those women who bear Nordic-German children. Foucault declares, "Power is tolerable only on condition that it marks a substantial part of itself. Its success is proportional to its ability to hide its mechanism" (*Will* 86). Patriarchy emerged as a powerful institution during this period, and it controls the behaviour of society,

particularly women. Women are an essential part of society, but society and scholars emphasised their role as mothers or the reproduction of future generations. Their role is over emphasised and their individuality is demeaned in the literature.

Diana Taylar, the editor of the *Concepts*, emphasises the role of Social Darwinists or Eugenics. She argues that human societies have become selective to prevent natural selection. Modern welfare states prevented selection. The government started a charity, medicine welfare programmes to protect the sick, the poor and the weak. Such governments are working against the principle of the survival of the fittest. Protagonist Magda is all alone in the countryside with black slaves Hendrik and his wife, Klein Anna. Magda is unable to make payment for his labour. Hendrik makes forceful relations with his mistress, who is a spinster. She disapproves of this relationship. She does not only challenge her rape, but black peril is also another issue against which she raises her voice.

Africans have been subjugated and exploited by their masters, and now white people's exploitation is not acceptable to Magda. She postulates, "I do not like yet like the smell of his seed. Does a woman grow used to it, I wonder. Anna must on no account make up this bed in the morning. I must rub salt into the bloody sheets and lock them away, or else quietly burn them" (*Heart* 120). It appears that she is being revenged for racial discrimination. Hendrik neither kisses Magda nor allows her to light the candle. He further asked her to raise her rear side to humiliate her. The protagonist feels so much humiliation in herself that, "Everything dies in me when I have to raise my ugly rear to him. I am humiliated; sometimes I think it is humiliation he wants" (122). Several biologists claim themselves as "Positive Eugenics" raise their voice against racial discrimination in the twentieth century. They published papers and justified interracial relationships for the betterment of humanity. The early eugenicists are concerned to increase the intelligence of the population, particularly the middle class, at the cost of the working classes. When biopower is "combined with racism, this management becomes cast as a concern for the racial purity of a people" (*Concepts* 50). They opposed racial distinction as well as miscegenation. Diana Taylor opines, "Racist eugenicists are opposed to miscegenation" (53).

A critic, Yoo finds an interwoven relationship between language and the body. He argues, "Thinking about the body is almost always inextricably connected to the

problem of language” (234). Judith Butler reminds us that it is, "bodies that matter" (234). Paul Rayment, from the starting, makes every attempt to denounce his handicapped body. He finds the body is an obstacle to carry out his routine works. After the amputation of his leg, Paul dreams for Marijana and “He wants to own Marijana's motherhood and family” (*Slow Man* 242). The protagonist accepts that Croatian Marijana Jokic “Is the first woman to provoke his sexual interest since the accident” (36). After some weeks, Costello reminds him that, "She has an impression on you. Even I could see that” (96). The protagonist is so impressed with the physical appearance that he envisions her to be the mother of his children.

Protagonist Paul Rayment (*Slow Man*) imagines his relationship with his nurse and thinks that she is much stronger and compared her with a mare. He argues, “In her, Paul begins to see if not then at least the perfection of a certain feminine type. Strong as a horse, he thinks, eyeing the sturdy calves and will knit haunches that ripple as she reaches for the upper shelves. Strong as a mare” (50). Foucault finds that a threefold process was analysed to “qualify and disqualify,” (*Will* 104) the feminine body. This triple process includes the sphere of medical practices, pathology and natural communication with the social body, the family space, and children's lives. To have physical relations with Marijana, Rayment offers Drago's education fee. He agrees, “I could help financially” (*Slow Man* 75).

Meanwhile, a critic Pellow argues that fear is placed in the mind of the protagonist. He reasons, “He has alienated all of Marijana's family with his financial offers, when he is not sure that rewarding life remains for him and when he is most painfully regretting never having become a father” (533). The protagonist, the Magistrate, gives shelter to the barbarian girl. Being blind, he takes advantage of his position and seduces her. The narrator states, “She is now naked. I wash her feet, as before, her legs, her buttocks. My soapy hand travel between her thighs, incuriously” (*Waiting* 32).

Michel Foucault claims that the body obeys universal rules of physiology. He asserts, “The body obeys only the necessary and universal law of physiology, that history and culture have no influence on it” (*Concept* 85). But in reality, society shapes the bodies. The cultural practices decide the use of bodies; each body has its own experiences in society. Three black intruders rape Lucy in the countryside.

Professor Kannemeyer finds her “repeatedly raped by three black men” (517). Protagonist Lurie worried about his daughter and wants to know how Lucy is recovering from the rape. Bev Shaw appears to convey, “Not your business, she seems to be saying. Mensuration, childbirth, violation and its aftermath: blood matters; a women's burden, women's preserve” (*Disgrace* 104). Society plays a pivotal role in the formation of perspectives regarding health, hygiene, and moral values. Foucault terms it "Normalization" (*Will* 89) of power which inhabits itself in the people. Foucault postulates, “Sexuality is not the most intractable element in power relations, but rather one of those endowed with the greatest instrumentality: useful for the greatest number of maneuvers and capable of serving as a point of support, as a linchpin, for the most varied strategies” (103).

It will not be wrong if J. M. Coetzee labelled with colonialism and its related phenomena. His oeuvre never has characteristics of precolonial society. All of his narratives are monologues and concerned with the qualities of the behaviour of the imperialists/ colonialists. J. M. Coetzee sketches characters mainly based on binary white/black. Most novels have black or coloured characters. In the latest fictions, *The Childhood of Jesus*, *The Schooldays of Jesus* and *The Death of Jesus*, he introduces characters of European origin only. J. M. Coetzee used racial terms such as Bushmen, Hottentots, black, barbarians, ugly, and so on in the early novels. They compared with animals “They are like dogs,” (*Dusklands* 90) “I scream, you damned hotnot” (*Heart* 99). A barbarian girl in *Waiting*, Friday in *Foe*, Petrus and Pollux in *Disgrace*, all these characters are depicted as equivalent to animals. Foucault identifies the mechanism of excitement and labels it the sting of desire. He argues that animals do not have reasoning and can not understand and enjoy sex. It is a human's specialisation or prerogative. He argues:

So that, experiencing this string, even those animals are incapable of understanding the purpose of nature in her wisdom - because they are young, foolish (aphrona), or without reason (aloga) - do in fact accomplish it. By their intensity, the aphrodisia serve a rationality which those who engage in them do not even need to know. (*Care* 106)

In the novel, *Slow Man*, Paul Rayment imagines his copulation with his nurse Marijana and expresses that his feelings would be aroused and could be noticed if she

would allow him to touch, “If she had consented to sit on his hand a while longer, his fingers would have warmed up. Animal heat” (106).

Foucault contests that man enjoys considerable freedom and position. Being a patriarch, his role in the family is honourable. The married man exercises authority in both senses politically as well as morally. The prerequisite for a married man is the, “self-mastery that was expected to give its particular form to the behavior” (*Care* 147). The ethics of marriage varies from culture to culture. But the condition of women is almost the same. Foucault argues that from ancient time, scholars opined that man is superior to females and can guide women in every field even which they are managing since their childhood. His prominent position in the family and society makes him a master. Foucault further argues, “They are still given a secondary role in the society. The husband was supposed above to guide, to give advice, to instruct, and when required, to direct her in her activity as mistress of the house” (161). Philosophers from ancient times gave great importance to procreation. In other words, they make a concept of the ideal woman. Foucault opines that Musonius, the ancient philosopher, shows great value to the marital state. He invokes three deities for bringing a man and a woman together or “the procreation of children” (177).

The rape made Lucy pregnant. Her father Lurie wants her to visit GP and get the fetus aborted. But “she is not ready to abort her child; she wants to keep this child. When her father, David, asks her, “Do you love him yet? ... How could I? but I will” (*Disgrace* 216). J. M. Coetzee draws mostly black menstruating or pregnant women. It appears that it is done intentionally to draw our attention that it is the working/black classes. These people are responsible for the population explosion “prevent them from passing on their genes” (*Concepts* 53). Marilyn dawn hired “a pregnant black teenager in the house” (*Dusklands* 16).

The debate between Charicles and Callicratidas concludes with the victory of the love of boys. This traditional schema of boys' love reserved for those who are philosophers are capable of a “perfect virtue” (*Care* 226). There is another dialogue between Lycinus and Theomnestus, who later linked the victory of pederastic love to virtue. Theomnestus believes that physical contacts, including kisses, caresses, and gratification, are natural for the existence of love. Foucault asserts that sexuality

works in a specific pattern. The touch is vital, and it raises passions in the body. He argues:

Looking is agreeable, certainly, which thrills the whole body. After that comes touching, which thrills the whole body. Then kissing, which is timid first but soon becomes eager. The hand does not remain idle during this time; it glides down under the clothing, squeezes the breasts for a moment, descends the length of the firm belly, reaches the flower of puberty and finally strikes the target. (227)

The Magistrate gives massage regularly to the blind barbarian girl. As a result, the protagonist normalises her behaviour. She allows him to massage her body. The Magistrate states, “She lies on the bed, and I rub her body much with almond oil. I close my eyes and lose myself in the rhythm of the rubbing, while the fire, filed high, roars in the grate” (*Waiting* 32). Both of them live together, and the middle-aged Magistrate keeps thinking of his relationship as time moves on. The Magistrate has regular contact with the girl, making her comfortable and allowing him to touch her private parts. He states:

She is naked, her oiled skin glowing a vegetal gold in the firelight. There are moments- I feel the onset of one now- when the desire I feel for her, usually so obscure, flickers into a shape I can recognize. My hand stirs, strokes her, fits itself to the contour of her breast. She does not answer my words, but I plunge on, embracing her tightly, speaking thick and muffled into her ear: come tell me why you are here (*Waiting* 43)

The protagonist in *Slow Man*, Paul Rayment, finds a sex appeal in his nurse Marijana. Paul arouses his sexual emotions when he observes his nurse Marijana. He says, “The strings and berries and baubles at her throat turn out to be purely decorative. The dress opens via a zip at the back, which helpfully goes all the way to the waist. His fingers are slow and clumsy. ... Big breast, a big bottom, yet slight for the rest” (106). Foucault, in his discourse “the question of monopoly” (*Care* 165-75), finds them objects of procreation and pleasure. Buker concludes that women are objectified, and men desire their bodies. He argues, “The debate may seem to include women, it makes them only as objects to be sexually desired because they are bodies which can

produce necessity, children” (814). Dean posits similar ideas in his paper when he declares that “disciplinary powers constitute individual subjects” (273). David Lurie visits a Muslim prostitute, Soraya, and finds that a ninety-minute session that costs him R<sub>400</sub> is enough for sexual gratification. He concedes, “It surprises him that ninety minutes a week of a woman's company are enough to make him happy, who used to think he needs a wife, a home, a marriage” (*Disgrace* 5). Buker, in his paper, finds that women become merely reproduction machines, and this concept reiterated by the long-standing patriarchal view. He construes, “Women are that either can be used to reproduce children or they can be bodies that are paid” (815). Foucault argues that Greek civilisation and culture has evidence of male domination. The male enjoys authority on the life of women and treats them as bodies only. Buker accepts the irony that women do not enjoy any freedom on her body in the patriarchal society. Men, on their behalf, take all decisions. He argues, “Her freedom, or choice, is not an issue; her body is” (817). The University of Cape Town formed a committee to investigate Melanie's rape charges. The inquiry insists on a public apology to save its professor and does not allow the law to take its course. Roy opines that it is colonial thinking that rape is not regarded as a social evil that is to be eradicated from society. People think of it as an individual problem. Roy contends, “The attempt to pressure Lurie into going for counselling represents the rape of Melanie as individual pathology that can be cured, rather than a social malaise” (705). The University failed to send a strong message against heinous crimes, and more University and education institutions lost their credibility to safeguard their students irrespective of their gender.

Protagonist Magda (*Heart*) finds her alone in the veld. She has nothing to do there. She thinks that it is difficult to live there alone. Philosophers prefer to live in solitude. It appears that she wanted to convey that male philosopher can live alone. She declares, “Women are not philosophers, and I am a woman. A woman cannot make something out of nothing” (*Heart* 130). Buker gives a contradictory statement when he says that Foucault explains, “the male philosophers refrain from engaging in sex” (815). With the help of the production of knowledge, the knower or philosopher has a relation to the world. Buker continues to argue, “The knower is related to the world; the knower's desire, interest, curiosity and situation incite knowledge

production. The knower's gendered relationship to the world is important” (816). Lucy, in asexual clothes, appears to be independent, living in the rural Eastern Cape. A group of three blacks rapes her at her farmhouse. She failed to protect herself there and finds herself alone. Like Magda, Lucy concedes that she is not having the support of her male members of the family. She and other white women are vulnerable in rural South Africa. Lucy posits, “I am a woman alone. I have no brother. I have a father, but he far away and anyhow in the terms that matter here” (*Disgrace* 204). She inclines to patriarchy. Burke and Dean construe that women are biological subordinate and marginalised in society. Burke argues, “Women's biology determines their subordinate place in the society” (820). Dean supports the statement of Burke when he says, “They describe how specific social practices exclude, marginalize, and even render unthinkable alternative forms of subjectivity and sexuality with force and conviction” (274). The Pro-women movement finds that women are marginalised and made to think inferior as compared to another gender. Foucault uncovers the androcentric construction of western philosophical thoughts. Burke construes that Greek, Roman and Christian philosophy has little space for women. Their role is kept limited to the care of the family. Burke says, “He makes this explicit by arguing that continuity between Greek and Christian philosophy is male domination and female subjugation” (812).

Protagonist David Lurie had sexual intercourse with Bev Shaw at her instigation. The protagonist appears to state that his image has established him as a womaniser and expected that he would make love to every woman. David Lurie posits, “He makes love to many women and expects to be made love to by every woman who crosses his path” (*Disgrace* 149). When he visits Mr Issacs to apologise, and thinks that he is too old to learn and waits for punishment. Mr Isaacs and his wife noticed that David Lurie observes at the beauty of their younger daughter Desiree. Women bodies in the novels of J. M. Coetzee appear to be accessible for exploitation. Their freedom or aspirations to be autonomous are not acceptable in the post-modern period. Characters like Melanie, Susan Barton, and Lucy, who live independently, have to compromise by losing their physical integrity. Susan Barton and Magda find themselves in a unique situation where they exploited. Bushman, Vietnamese women, Barbarian girl, Melanie and Klein Anna are the worst suffers due to their race and



colour. Marijana enjoys much freedom in the novel, though the protagonist remains lusty to her. She belongs to the Czech Republic, and the protagonist hires her as a nurse to look after him.

Protagonist, Magda, finds her fears to be true as her father may announce their maid-servant Klein Anna as his concubine. In Africa, white landlords, who enjoy social, political and economic privileges, had African wives or concubines. Magda observes her father's intentions as unusual, he never goes into the kitchen, but after the arrival of Klein Anna, he uses to be there. David Attwell claims that the novel explores the complex relationship of master-servant. He argues, "The book deals with entanglements of master-servant relationships, their barriers and intimacies" (*Life of Writing* 65). Magda observes that her father, who does not come to the kitchen, came to claim Anna Klein as his property. She narrates, "She has a weak of knowledge of this strange man, mountainous, hairy, flaccid, decaying, powerful, who tonight comes into the open full of bravado to announce her as his concubine, his property" (*Heart* 57).

In pseudo-autobiographies from 2002 onwards, J. M. Coetzee keeps writing on sexual relations, diasporic, inter-racial differences, masculinity, and isolation on the foreign lands. However, he successfully draws his readers' attention to the social and political conditions in South Africa. The protagonist John in the *Summertime* and *Youth* recalls the heydays of apartheid in South Africa. He remembers that the change in racial relations has observed. The blacks in South Africa assert more freedom now. They bring a difference in their attitude towards whites. The younger generation refuses to call whites, "Baas or Miesies" (*Summertime* 117). J. M. Coetzee portrays blacks/ coloured characters such as Hendrik in *Summertime*, Malawi in *Youth* and Freek in *Boyhood* his late novels but their portrayal is not as dominating as in his early novels. They are not drawn against the white characters; hence they played a subordinate role in the novels. The protagonist, John in *Youth*, claims that the racial gulf is difficult to bridge and postulates that, "Africa for the Africans" (38). There is enough compassion for black people and enough will to deal with them, but he knows it is not easy. He finds the slogans painted on the walls. The government in England tightens its immigration laws and terms this policy as, "protective coloration" (104). Marianne believes that South Africa is not as bad as being portrayed in the English

newspapers, and she argues, “Black and white would get along fine if they were just left alone” (128). The protagonist, John, contends that the great artists fall in love with women, “one after another” (06). The fate of all women fixed with an artist. The protagonist is too young and labels himself “unschooled” (6) in sex. He asserts that Henry Miller is an artist, and women threw themselves at him. The same would have happened to Ezra Pound, Ford Madox and Ernest Hemingway. He keeps his faith in Ezra Pound, as there is enough eros in Pound— “the ache of longing, the fire of consummation – but it is passion untroubled, without a darker side” (133). Paul Sheen argues that the South African author steps in Anglo-European modernism. The modernist creed of Jamesian taught him to hate his homeland.

John believes that sexual activity allows passion to be released. Sheen argues that John darkly concludes that “Everything finally is sex” (26). The protagonist struggles to settle in England and establishes dysfunctional sexual relations with Jacqueline, Sarah, Caroline, and Marianne. John, in *Youth*, corroborates that his debacle as an author and his debacle as a lover are inter-connected, and that might be the same thing. In an interview, Julia discourages the protagonist John Coetzee (*Summertime*) when he comes in, and she did not understand why one has to listen to music when they have to fuck. Macaskill argues, “Love-making experiments does not succeed; nor do later explanations from John remediate its failure” (29). Julia believes that, “sex is better when it is preceded by a good, long courtship” (*Summertime* 70).

Professor Yoshika Tajiki argues that J. M. Coetzee appears to have rewritten the gospel, *The Childhood of Jesus*, as he rewrote *Robinson Crusoe*. He argues that the world has many negative aspects, and it might be better to call it dystopian. Unlike David Lurie in *Disgrace*, the residents of Novilla lack common sexual desire, affirming his power of impulse. Elena denies being the sole partner of the protagonist's sexual relief and, "It's a fact of life; men need relief, we all know that" (*Childhood* 161). The protagonist, Simon, goes to bordellos named Leisure and Recreation Centre to arrange physical urge. A middle-aged woman appears and hands him over two forms, a clipboard and a pen and asked him to submit them with identity proof. The Protagonist, Simon, leaves one column blank. The woman approaches him and asks him to tick the box indicating the length of the session. The box has four boxes with of, “Length of sessions: 30 minutes, 45 minutes, 60 minutes, 90 minutes.

Which length would you prefer? Let us say the maximum of relief: ninety minutes” (165). Both protagonists David Lurie in *Disgrace* and Simon in *Childhood*, want ninety minutes to satisfy their physical urges. J. M. Coetzee uses different terms like, “the problem of sex” (*Disgrace* 1) and “sexual relief” (*Childhood* 161) to explain male urge for sexual intercourse. Yoshika Tajiki argues that the protagonist Simon forms a quasi-family with Ines and David. The protagonist, Simon and Ines, have no plan to conceive a child. Tajiki opines, “This is no surprising because Simon and Ines do not seem sexually attractive to each other,” (82) and “There is no question of sex,” (*The Death of Jesus* 160) even when they are sleeping together for three days on the same bed. After the death of David, Ines becomes restless and unhappy. She does not come home; the protagonist waits up and listens to the sound of footsteps when she climbs the stairs. The protagonist tries to console her and holds her while she sobs and sobs (160). The protagonist, Simon, concedes to David that he and Ines do not feel for each other, the feeling responsible for the birth of babies. He argues, “Ines and I do not have that kind of feeling for each other, the kind of feeling out of which babies are born” (163). Heifer describes that the protagonist explains the issue of eros when David questions his father relations with that of his mother.

In the post-*Disgrace* phase, there is a decline of cross-racial sexual relations in the fictions of J. M. Coetzee. However the novelist continues to portray white and black characters. J. M. Coetzee introduces Eugene Dawn in *Dusklands* and Eugenio in the *Childhood*. It concluded earlier that the racial study emerges powerfully in the nineteenth century. Francis Galton and others argue that humans can improve the racial quality of future generation. John Maxwell Coetzee compares the lives of protagonists with the lives of Gypsies. Adolf Hitler persecuted Jews, Gypsies and coloured people, and they became vagabond. The protagonist, Simon, compares himself with gypsy as he, along with David, ran from pillar to post to protect. He continues, “Being a gypsy means that you don't have a proper home, a place to lay your head. It's not much fun being a gypsy” (*Childhood* 273). The portrayal of gypsie's life in the trilogy of Jesus, indicate that South Africa and the policy of apartheid have left an ineradicable impression on the mind of J. M. Coetzee.

To conclude, women characters in the novels of J. M. Coetzee remain subservient to the male members of society. There are very few women characters

who took decisions independently. Ms Magda in *Heart*, Mrs Susan Barton in *Foe*, Mrs Curren in *Age of Iron*, Lucy in *Disgrace*, and Elizabeth Costello in *Elizabeth Costello*, enjoy much freedom in the beginning of the novels but at last all of them submitted to the patriarchy. Women are objectified and used to satisfy a male urge. The protagonists take advantage of their position and consummate the female characters. Some of the protagonists declare themselves womanisers and visited prostitutes. They take care of their diet to boost their sexuality. The protagonists do not have families. They exploit the women and moves on in their life. The first phase of miscegenation is dominated by white men who establish physical relations with coloured or black women. The protagonists consider themselves the colonisers who colonised not only land, but the women on the land too. They exploit and seduce their bodies. Colonised people are made to concede their inferiority and superiority of western culture and their people. They do not consider cross-racial relations as a shame. Edward Said summarises the colonial mindset in his work. He argues that though, European consumer constitutes a numerical minority, “He is entitled either to own or to expand (or both) the majority of the world resources” (*Orientalism* 108). A white middle-class European believes that it is his human prerogative not only to manage the nonwhite world but also to own it. J. M. Coetzee portrays colonial mindset. His white protagonists ensnare and seduce the woman’s bodies in his novels. The researcher explores miscegenation and the conditions of women in the novels of J. M. Coetzee.

## Chapter 2

### **Miscegenation: An Aura of Shame**

Sexual relations have been kept under strict control of the society. It defines and recommends relations as a, “natural, legitimate and acceptable form of practice” (*Care* 124). Medical knowledge and philosophy (Social Sciences) take two different stands against each other. Medical scientists support relations or marriages of different races. They opine that mixed races have more immunity to face different diseases. Social scientists counter them, and societies favour endogamous unions. They want those racial boundaries are to be kept sacred. They draw references from their respective religions to justify the sanctity of their religion or race.

Nevertheless, they are more worried about the decline of the population. The United States of America is the first country that gives an interracial relationship, a political colour. Peter Blair opines that miscegenation debated a lot, and the US Presidential election in 1864 became centralised on this topic. He argues, "Miscegenation embodies a fear not merely of interracial sexuality but of its supposed result, the decline of the population" (583). Francis Galton leads the pessimistic science of degenerative and invokes dilution of African blood with white blood that weakened white stock. Not medical sciences, but religion used to justify a restriction on sexual behaviour. Blair found that several religious heads made calls to people to maintain the sanctity of their faith. He says, “The idea of purity of genes was established beforehand at creation,” (584) and further reasons that miscegenation: original sin falls not only on the originator of sin but visits on his or her children and descendants. In the novel *Disgrace*, the protagonist David Lurie feels bereft when he realises that with Lucy's pregnancy from rape, his line will “run out, like water dribbling into the earth” (199). David Attwell found pain in the protagonist's mind when he realised that his daughter would deliver a black child. He argues that the thought of having a black grandchild paralyses him momentarily, “leaving him supporting himself against the wall of the kitchen, hiding his face in his hands and heaving until he cries” (*Life of Writing* 200).

Cross-racial relations are not new in South Africa but are an integral part of society. In the mid-seventeenth century to late eighteenth centuries, Dutch East India Company and British East India Company encouraged cross-racial sex. It was a period when very few white women were at the Cape and vulnerable to sexual exploitation. Blair argues that there were many mixed marriages, but later mixed marriages were narrowed on only to black-white. He construes, "Mixed marriages ... comprise approximately sixty per cent of South Africa's white population. But it became increasing applied to black-white relations" (586). It carries an impression that men may freely cross racial boundaries in their sexual contacts but not for women. J. M. Coetzee explores inter-racial relations and argues, "Women carry the blood of the caste, and the bloodstock is polluted" (*Doubling* 305). He further adds that blood and semen in language is the same thing, and "when it is invaded by the blood (or semen, which in the language of pollution, is the same thing) of a man of lower caste" (305-6), it pollutes the entire caste/race. Until 1902, cross-relation between white men and black women was not illegal in South Africa. The "perception of black peril" (Blair 586) attacked by black South African writers, including Sol Plaatje. He criticised the anti-miscegenation law operated in Transvaal and alleged that South African white ignored "white peril" (586) in which white men assaulted and exploited black or coloured women. J. M. Coetzee's *Dusklands*, *Heart*, *Waiting*, *Disgrace* have the cases of white peril. The protagonists exploit black/ coloured women, but the novels *Heart* and *Disgrace* are only two novels in which the protagonists feel shame when female characters become pregnant with black children. Sol Plaatje and other scholars term this black peril.

In the precolonial period or early phase of colonisation, white men were married to black women or concubine or established physical relations with their maids who worked for them at their homes or farms. In the novel *Heart*, the protagonist Magda finds her father to giving candies or coins, "a brown packet, it is full of candies," (36) "the coins lies open in her palm," (36) to Klein-Anna. She also finds herself a hindrance in the affair of the master-maid. Magda knows it a power struggle between her and her father, Klein- Anna is "a pawn and real game lies between the two of us" (37). Magda is well aware that her father will not face any challenge from Hendrik side; Magda herself will pose the only challenge. Magda

acknowledges that she alone will not resist this relation for a long time as the society in the countryside is patriarchal. Magda imagines if their relations reached their peak, he would have black children. The protagonist accepts:

My father will buy new dresses for her while I washed out her soiled underwear. He and she will lie abed all day sunk in sensual sloth while Hendrik tipples, jackals devour the sheep, and the work of generations fall to ruin. She will bear him olive-skinned children who will pee on the carpet and run up and down the passages. (54)

Blair decodes the stereotype thoughts found in the Afrikaans society. He argues that it is believed that children born in cross-racial relations are, “intellectually deficient offspring” (596). Blair further cites the theory of arrested development propounded by Dubow. Blair stresses that blacks are not only deficient in intellect but bodily; they are overgrown children. They must be compensated with “excess of sexuality” (596). J. M. Coetzee appears to be influenced by Saul Dubow. He portrays the young black characters in his novels, *Heart* and *Disgrace* and depicted them sexually productive. When Magda wants to know about Klein-Anna, Anna (another maid) calls her “a child” (*Country* 31). Protagonist David Lurie went to antagonist Petrus to know about Pollux, who is one of the rapists. Petrus protects him by saying that “he is too young” (*Disgrace* 138) to be handed over to the police.

When the theory of arrested development is applied to black men, it is believed that their attitudes and outcomes are predetermined by biology. Blair termed it “black peril hysteria” (596). They cannot deviate from their biological destiny and left with only one option in this discourse to manipulate “that biology from within” (597) to secure an improved future for their offspring. The excess of the population was one of the most challenging obstacles lying in the way of racial perfectibility. Coleman argues that all races have an aspiration to improve their genes. He vindicates, “All races should have the opportunity to realise their racial genius” (605). Foucault finds two perspectives in the discourse of human sexuality. Foucault argues that human sexuality cornered on two distinct points: reproduction and sexuality itself. He argues:

Throughout nineteenth century, the discourse on human sexuality, sex seems to have been incorporated into two very distinct orders of

knowledge: a biology of reproduction, which developed continuously according to general scientific normativity, and a medicine of sex conforming to quite different rules of formation. ... underlying the difference between the physiology of reproduction and the medical theories of sexuality, we have to see something other and something more than an even scientific development or a disparity in the forms of rationality; the one would partake of that immense will to knowledge which has sustained the establishment of scientific discourse in the West, whereas the other would derive from a stubborn will to nonknowledge. (*Will* 54-55)

But when human sexuality is explored, Black males and white males are differentiated based on their sexuality. The European Literature depicts them as sexually powerful and productive. Graham finds black male “masculinity in colonial discourse has traditionally been hypersexualised” (7). Black / coloured construed as licentious, lacking lustfulness, depicted resembling bestial. Lucy’s rapist Pollux is defended by Petrus as his kin. He justifies his deeds by saying, “Yes. He is a child” (*Disgrace* 201). But David is not agreed with his statement; he uses terms like a jackal, “deficient, mentally deficient. Morally deficient” (208). The white people believe that blacks keep growing physically, but mentally, they remain a child.

Colonial and apartheid study draw attention to consider race, gender and class, examining authority, narrative perspective and genre. J. M. Coetzee, in his interview, with David Attwell agrees that the novel *Heart* portrays the rural life of South Africa. The protagonist, Magda, is passionate about South Africa. J. M. Coetzee terms it as the “socially critical side” (*Doubling* 63). It narrates the rural life, master-slave relationship and May terms it “sociopolitical document,” (401) to understand colonial South Africa. At the time of publication of the novel, there is controversy aroused. The England based publisher Secker & Warburg wants to launch the novel by concentrating on black-white sex. J. M. Coetzee and Randall (publisher of *Dusklands*) are worried about the novel's future. Still, both of them were worried and thought that the censorship system would ban the book. Professor Kannemeyer details J. M. Coetzee's letter to Randall, in whom Coetzee agreed to delete section 206, 209 and 221. All these pages dealt with “the rape and sexual humiliation of Magda, which in



terms of law could be seen as obscene or harmful to public morals” (297). Attwell argues that J. M. Coetzee was writing in the shadow of this unwelcome self-censorship, that “the sex scenes involving the relationship between Magda and Hendrik are developed in explicit detail, accompanied by acutely painful dialogue exploring the psycho-sexual baggage of racial estrangement” (*Life of Writing* 79). David Lurie’s seduction of Melanie or Lucy’s rape is the traditional patriarchal procedure of the European culture, in which such privileges are closely embedded. Cooper finds that J. M. Coetzee kept white people in the upper hand when he narrates Lucy’s rape. He argues that the rape of Lucy is not described though found everywhere in the novel. He argues Lucy’s rape occurs in obscure conditions, “not narrated in the text, the incident is everywhere and nowhere” (25).

Protagonist David Lurie disgraced himself through an affair with his student, Melanie Issacs. He loses his job, position and “finds himself – as Coetzee’s heroes often do- adrift in a society various hostile, inscrutable and unpredictable” (Cooper 22). David Attwell asserts that white Europeans are losing their political and social control in rural South Africa, and blacks dominate. It is an attempt to drive them off. Attwell observes, in the Eastern Cape, a black farm labourer sees his rise, replacing the defunct white one and represents patriarchal authority in rural South Africa. David Attwell postulates, “Rape should be seen as part of a project to drive white off the land and out of the country” (*Life of Writing* 206).

The term sexuality emerged in the nineteenth century; Foucault posits that it should not be “either underestimated or overinterpreted. The term has a close connection with other phenomena like the development of knowledge, “the establishment of a set of rules and norms,” (*The Uses of Pleasure* 9) which gets support from religious, judicial, pedagogical, and medical institutions, assign them meaning, duties and pleasures. Modern western societies cause them to recognise themselves as subject to sexuality, make themselves available to a diverse field of knowledge and a system of rules and constraints. In the seventeenth century, power is organised around administering the human body’s life and politics, declaring the human body as a machine and turning this into a docile body. Graham posits that in the study of body and population, sex became a decisive factor. She adds further, “The emergence of biopolitics came concern with the health and purity of the

collective and racism in the modern biologising statist form took shape with sexuality becoming major field of attention in the discourse of eugenics, of racial purity and degeneracy” (8).

In the eighteenth century, Foucault observes that the “Emergence of the population,” (*Will* 25) became an economic and political problem. Governments perceive that they are not dealing with a simple population. Foucault argues that various variables like “birth and death rates,” (25) become crucial. The population multiplies like the crops. Sex is the heart of all economic and political problems. Cooper argues that white protagonist David Lurie finds rapists as a part of the reversal process. Cooper claims the rapists become a “vehicle of forces beyond their control and imagines evolutionary processes,” (29) working through sex. Protagonist Lucy called her rapists “rapists cum taxgatherers,” (*Disgrace* 199) who keeps roaming in the countryside, but she was wrong. The black rapists are the part of a strategy where they are trying to change the demography of rural South Africa. Protagonist David Lurie finds them, as they are impregnating white women to bring the change in population compositions. The protagonist argues that they put seeds in a woman's womb to soil her or mark her. The protagonist construes, “They were not raping; they were mating” (*Disgrace* 199). Blacks in rural areas are increasing their population, like Petrus, who has two wives already. He desires to have a male child; a girl child is regarded burden there. But white in South Africa has control on their population. Cooper argues that whites are aware of the population explosion; they are engaged in safe sex. Bev Shaw has first sexual encounter with the protagonist; she hands over him something, “a contraceptive,” (*Disgrace* 149) “symbolically endorsing white sterility in South Africa by preventing white/ white production” (Cooper 37). Protagonist David Lurie meets Ryan, a boyfriend of Melanie, and he asks the protagonist to stay away from Melanie. He threatens him that if she meets him again, she would spit in his eye. But poor Ryan is not aware that a woman's body is meant to preserve a future generation's seeds. The protagonist thinks, “The seed of generation, driven to perfect itself, driving deep into the woman's body, driving to bring the future into being. Drive, driven” (*Disgrace* 194). J. M. Coetzee explains the excremental experience of sex in his book *Doubling*. He reasons that the excremental experience has two kinds of flows in healthy human beings. Firstly, an excremental flow

downward and becomes dirt. Secondly, this flow moves upward and helps in procreation and formcreating. He further argues that in degraded human beings, the instinct collapses and the flow of the body is downward and become decreative. J. M. Coetzee posits, “Sexual play becomes a play with dirt; the body of the woman becomes the dirt the man plays with; sex, for the man, becomes an act of soiling” (307).

In *Disgrace*, Lucy faces a challenging situation; she has to pay a heavy price to stay in the countryside, Eastern Cape. It appears to be struggle and competition in racial, sexual and generation terms. Coleman argues that racial division of the population in South Africa did not bring them closer. He declares, the people in South Africa seems divided in terms of “my type vs your type,” (599) Rosalind in *Disgrace* and protagonist David use the words to have ownership over Melanie. The protagonist proposes Lucy to migrate to Holland, as she has a relative there. Lucy is adamant about staying in the countryside. Bev Shaw tries to convince David that Lucy will adapt to the local condition. She, being a woman, is aware of woman adaptability. Cooper argues, Bev Shaw declares the protagonist that adaptability is the virtue of woman, not man, Lucy will also adapt accordingly. Cooper further elaborates women's conditions in society, “In order to survive on her land, Lucy must be open to change, a strength attributed to her by her friend who believes she is adaptable simply virtue of being a woman” (600). Both land and women are to be owned by men in the countryside. They ensure the victory of patriarchy, antagonist Petrus is ready to own Lucy as his third wife both for her safety, and above all, “She is bearing the child of his people” (601). O'Reilly elucidates child, especially male child, as a “matter of economic necessity” (25) in agrarian times. Foucault finds interwoven relationship between economic and social relations. He states, “Economic socialization via all the incitements and restrictions, the social and fiscal measures brought to bear on the fertility of couples,” (*Will* 104-5), and economic socialisation brings fertility in check. Lucy is a more realistic character, she is aware of her situation in the countryside, and she needs protection there. Though protagonist David Lurie is adamant and believes that Lucy's child- his skin- “represents a monstrous and mixed racial miscegenated form” (Coleman 604).

Ford argues that motherhood is the centre of “female cultural identities” (189). He further indicates that it is a home, giving them a civic purpose and consequently making them satisfied with domestic existence. They accept raising children their moral duty as “dutiful citizens” (190). Motherhood has two sides, social reproduction and sexual reproduction, which have limited power for social transformation. O'Reilly opines that the concept of good motherhood is found related to “white, middle class, married and stay-at-home moms,” (12) excluding black women and lesbian. The human body becomes an “object” and “target of power” (*Discipline* 136). Foucault adds, “The human body was entering a machinery of power that explores it, breaks it down, and rearranges it” (138). Political anatomy and the mechanics of power operate with speed and efficiency as one decides. The protagonist Magda finds herself incomplete and aspires to be a mother. She has an ordinary body and suffers from an inferiority complex in the countryside. She is one of the many spinsters. However, she knew that her mother has died because of her father's unrelenting desire for a male successor. But she keeps longing:

Who would give me a baby, who would not turn to ice at the spectacle of my bony frame on the wedding couch, the coat of fur up to my navel, the acrid cavities of my armpits, the line of black moustache, the eyes, watchful, defensive, of a woman who has never lost possession of herself? What huffing and puffing there would have to be before my house could be blown down! Who could wake my slumbering eggs? And who would attend my childbed? (*Heart* 11)

Political anatomy controls other's bodies, operates as one wish and determines its efficiency and speed. Sex became a political issue and assumed importance. It does not mean that it became important in the classical age only. It was necessary, but political authorities use it to control the population's behaviour and the population itself. Foucault argues that sex is tied tightly to the discipline of the body, “the harnessing, intensification and distribution of forces, the adjustment of the economy of energies. On the other hand, it is applied to the regulation of population, through all the far-reaching effects of its activities” (*Will* 145). When the protagonist David comes to know Lucy's pregnancy, he could not believe his ears. He could not expect that a white woman can carry a black child in her womb:

I'm pregnant.

You are what?

From whom? From that day?

From that day.

I don't understand. I thought you took care of it, you are your GP.

(*Disgrace* 197)

The French existentialist, Simone de Beauvoir has described the treatment of women in *The Second Sex* and claims that, they mistreated women throughout history. She made to believe that motherhood is the main feature of women's body and caused them to be seen as 'Other' and tie them to immanence. Women do not have any freedom to choose motherhood, but motherhood is enforced. Lucy, a lesbian in the novel, did not choose to be pregnant; consequently, she is raped and conceived. The protagonist David Lurie, a patriarch, expects that Lucy has aborted the foetus. Gerda Neyer, who studies *Feminist perspectives on motherhood and reproduction*, finds that women have a long struggle for control over their bodies, including the right to reproduction. She elucidates, "The struggle for reproduction rights and reproduction freedom, for control over their own reproduction and against the expropriation of their body, has bridged differences among women's movements and feminist discourses" (169). Foucault proclaims that power is the decisive factor; this divides and establishes the hegemony. Foucault states, "The institutions of power" (*Will* 141) segregates and creates social hierarchies in the society; divides people into sexes and establish hegemony. Power is everywhere, and it comes from everywhere. It is something permanent, and it does not rest with few people but exists in society. Foucault posits:

We, on the other hand, are living in a society of sex or rather a society with a sexuality: mechanisms of power are addressed to the body, to life, to what causes it to proliferate, to what reinforces the species, its stamina, its ability to dominate, or its capacity for being used. Through themes of health, progeny, race, the future of the species, the vitality of the social body, power spoke of sexuality and to sexuality; the latter was not a mark or symbol, it was an object and a target. (147)

Childbearing and motherhood form the core of women's nature. Men-women relationship is determined by sexual contract visible in patriarchy and marriage and expects women to surrender their bodies and offspring to men and society. The conflation of biological and social motherhood legitimises their subordinate condition. Foucault finds the discourse of Ischomachus in which he narrates how a woman should become a good mistress. He reveals that each sex should perform the acts assigned by the God and who works contrary to his orders, "He is noticed by the gods and pays the penalty for neglecting his own work or for doing the women's work" (*Uses* 138). He further continues to add that men have a fear of losing them; they impose several restrictions on women. They assigned them domestic chores. Women should stay inside their houses, restraining themselves from public life as they have less resistance power. Foucault construes, "Women have a natural fear ... to worry about losing them, to be in dread of using them up" (137). They are the best suited to take care of children. Lucy, an independent woman, has to surrender her freedom and accepts her limitation. She assumes her traditional role, and irreparable damage is done to her mental status. She answers the queries of the protagonist:

That's enough, Lucy,' he says, taking her hand across the table. Are you telling me you are going to have the child?

Yes.

A child from one of those men?

Yes.

Why?

Why? I am a woman, David. Do you think I hate children? Should I choose against the child because of who its father is? (*Disgrace* 198)

The protagonist is worried for his daughter Lucy but more worried as she will be a mother of a black child, still not sure that she will have this child. Lucy rebukes him by saying that she cannot disown the child because his father does not belong to the race to which his mother belonged. Foucault argues that several techniques are invented with evolution and starts "An age of sexual restriction" (*Will* 122). Two different races can have physical relations during this time, but white female and black male can not imagine themselves to be part of this relationship. Foucault found the people are preoccupied with racial purity. He says, "The concern with genealogy

became a preoccupation with heredity” (124). Foucault argues that at the end of the eighteenth century, biologists, medical experts and eugenics engaged in publishing works on:

Body hygiene, the art of longevity, ways of having healthy children and of keeping them alive as long as possible, and methods for improving the human lineage, bear witness to the fact: they thus attest to the correlation of this concern with the body and sex to a type of racism. But latter was very different from that manifested by the nobility and organized for basically conservative ends. It was a dynamic racism, a racism of expansion, even if it was still in a budding state, waiting the second half of the nineteenth century to bear the fruits that we have tasted. (125)

Foucault names this racism a dynamic one, as it is at the initial stage and bears fruits later. Nevertheless, the protagonist still let Lucy realise that her life with a black child will be difficult one. The protagonist tries to convince her daughter that you will carry an aura of shame when you have a black child. He claims, “Particularly when he may be the father of the child you are carrying. Lucy, your situation is becoming ridiculous, worse than ridiculous, sinister” (*Disgrace* 200). Ford finds Lucy on the side of motherhood only. According to Ford, she is focusing on her role, and it is immaterial to Lucy, who is the child's father. Ford argues that Lucy is looking at herself “woman as a whole,” (193) and raising her child as a dutiful citizen. She adapts to the situation and surrenders herself for the cause of peace and tranquility in South Africa. Still, Ford disagrees with Lucy and opines that motherhood is tied with sexual reproduction and offers limited potential for “social transformation” (199). David Attwell, an associate of J. M. Coetzee, reasons that *Disgrace* was created as “a confluence of irreconcilable forces” (*Life of Writing* 190) in South Africa. In the last decade of the twentieth century, modern South Africa was taking shape, but J. M. Coetzee did not find racial tolerance narrated by the political parties. Since the 1990s, South Africa was a beacon of racial tolerance and called the ‘Rainbow Country’ to recognise the policy of racial differences. Still, David Attwell finds Coetzee's interest “in the social and psychic toxicity that he must have felt could manifest itself at any point” (191). The apartheid and racial discrimination have left a deep impression on

society and would take time to heal it. J. M. Coetzee has more inclination to understand the aftereffects of social division.

Magda, a troubled white spinster woman, murders her father, ostensibly due to his affair with a young black woman. The novel highlights dead human sympathies, their skeletons swarming with flesh-eating insects- all this accumulates into a penetrating atmosphere, oppressive and peculiarly South Africa. The sense of removal is extraordinary. Remoteness induces fear and dread, becomes a compelling metaphor for human degeneration. Since the novel *Heart* is the plaasroman as Coetzee perceives it, it is an important text in understanding countryside. J. M. Coetzee believes that the plaasroman literature flourished in the 1930s, in which it is expected that every white male could be an independent landowner. He claims that novels try to establish the ancient lineage and long-established right of the farmer and make “efforts to buttress Afrikaner patriarchalism” (White 83). The novel *Heart* represents a period of crisis for the Afrikaner/ Dutch ethos. The farm community on which Magda lives has shrunk down to white father and a daughter and four “coloured” workers. The district seems to be depopulated since Magda has no contact with neighbouring farms: as in a plaasroman, the rural lifestyle for whites is in danger of becoming unsustainable. The plaasroman literature emphasises the legacy and values of the Afrikaner farmers and defends his sacred rights to the land above all. J. M. Coetzee, in his novels, depicts the weakening of the Afrikaners' power in the post-1990s. In *Disgrace*, the white characters are either migrating to Holland or begin to accept the subordinate roles. Apart from David and Lucy, Ettinger and Shaw are two other families in rural Eastern Cape Town, Ettinger is single-handedly managing his land there, and his children settled in Holland. After the death of Ettinger, his land would also be passed to Petrus. Bev Shaw does not have any child, and she uses contraceptive to avoid pregnancy. The protagonist Lucy is declared lesbian in the *Disgrace*, and her pregnancy is forced motherhood which she accepts as payment for living in Eastern Cape Town. In the novel *Heart*, Magda's father attempts to have a male son who leads to her mother's demise. In patriarchal families, a male child is a king in the family, and every family has a deep and strong desire for a male child. The protagonist cannot forget and forgive her father for his unrelenting passion for a son; consequently, her mother died:



My father's first wife, my mother, was a frail, gentle, loving woman who lived and died under husband's thumb. Her husband never forgave her for failing to bear him as a son. His relentless sexual demands led to her death in childbirth. She was too frail and gentle to give birth to the rough boy-heir my father wanted, therefore she died. (2)

The protagonist fantasies about her father, who marries other woman, and they copulate in their bedroom. This narration concludes that he will not renounce his desire to have a son, but the protagonist does not accept other women's presence in his life. She keeps an eye on their movements even when they go to their bedroom. She narrates, "night falls, and my father and his new wife cavort in the bedroom. Hand in hand, they stroke her womb, watching for it to flicker and blossom. They twine; she laps him in her flesh; they chuckle and moan. These are fair times for them" (3).

The protagonist Magda is so passionate for her father that she became a madwoman. She has to keep hot water ready for his bath, and she has been doing it since her childhood. Magda narrates, "I would hear the wash of his entry, the sucking of the water under his armpits and between his buttocks" (9) and then she keeps thinking of male flesh. She states, "But when I think of male flesh, white, heavy, dumb, whose flesh can it be but his" (9). Setiawan finds her sexual attachment to her father is logically more robust than other girls. She thinks to be pregnant, "my womb rise and float" (*Heart* 54) by her father. Magda feels that if she had any children, she would have been unattractive girls. Setiawan alleged that she wants to be pregnant from her father; incestuous in the patriarchal society. Setiawan states, "So is her desire to be pregnant by him. And this incestuous desire has never been revoked like any other girl as she never feels afraid to lose the love of a mother. And from this point, it could only go worse" (185). Magda is not satisfied with the powerlessness of women, unimportance in plasroman society, and challenges patriarchal society unsuccessfully.

As the sufferings of a white female, Magda empathises with the oppressed blacks. She virtually imagines herself as black: from wearing a black too long turns into a black person. She wears a white dress only at night. She wears a black dress by day and imagines both her "black" daytime self and her "white" night self. Her sexual preoccupation obstructs her from forming real friendship on the surface. She imagines

coming closer to Hendrik, then imagines he rapes her. Although in the official colonial fictions, blacks are listed as useless, Magda depicted as barren and sexless in the structure of white patriarchal authority. Magda, the spinster on an isolated farm, can vivid expression unfolds, sometimes in anger, bitterness, self-pity, hatredness to her father, and her inclination towards the servants Hendrik and Klein Anna. The novels *Heart* and *Disgrace* unfold a debate on the ownership of land.

The novel *Heart* sees this relationship based on power or profit expectations. Hendrik's long, tiring and failed journey to a post office makes him angry, and he takes the protagonist in the kitchen and exploits her sexually. Attridge argues that the tiring journey to a post office made Hendrik furious. Attridge states, "Hendrik, furious at this wasted journey, grabs Magda's arm as she tries to leave the kitchen. Magda stabs pathetically at his shoulder with a fork, and he throws her down and beats her" (665). The protagonist does not expect this behaviour, and above all, Magda is not ready to be seduced by her black servants. She finds it very humiliating, and Hendrik leaves her in despair. Attridge observes only the first rape as "humiliating" in the novel.

In the second encounter, the protagonist becomes part of their copulation, "acrid flow that must be his seed" (*Heart* 115). Dean argues that it is natural when bodies are rubbed together; they produce a substance that can reproduce offspring. It is the power that "produces all sexual subjects, all sexualities in its intentional and non-subjective interest" (283). Attridge argues that in their subsequent sexual encounter, the protagonist takes an interest in the relationship. Attridge posits that Hendrik takes the protagonist in the bedroom, she undresses, "She begins to caress his detumescent penis" (666). Foucault, in his narration of "the insistence of the rule," finds that language plays a very important role in human civilisation, sex is an integral part of procreation "maintained through language or through an act of discourse that creates, from the very fact it is articulated, a rule of law" (*Will* 83). Magda has no option in the barren land where only six people comprise two white (she and her father) and four black servants. Afrikaans society believes in the principle that white women cannot have physical relations with black males. Attridge finds Magda has given her consent to sexual relations though the protagonist is not whole heartedly ready being a black servant. Her white superiority may be behind her arguments when

she narrates her sexual exploitation as “my fate” (*Heart* 115). Attridge argues that the second relation is more obscure, they walked to the bedroom. Magda undresses herself, she mentions it her fate but “this time not that it sickens her, she sobs and sobs but this time not in despair” (667).

Now Magda, the protagonist is terrified in the country. To make a compromise in the country, she invites Hendrik to have sex. It becomes a routine for both. She forgets to take her shoes off. She finds that Hendrik ripping off her pants means “more woman work” (*Heart* 116) for her. She recalls his words, “everyone likes it” (116). When Anna sleeps, Hendrik reaches the protagonist, and she tries her best to learn physical moves. Magda lies naked and prepares herself for the night to come. She assumes herself to be pregnant with his baby that his body frame, his skull, his limbs, and the rest of him shall lie packed inside her one day. She questions what identity she would have, once she would be the mother of his child, “What will he leave me of myself?” (117). Michel Foucault studies the ancient philosopher Plato, Aristotle, and Hippocratic to explore sexuality in different periods. He argues that all the philosophers are very vigilant and enthusiastic about progeny, and they emphasise on their survival. In *The Uses of Pleasures*, Foucault asserts, “Nature had organized the union of the sexes in order to provide people with a lineage and to ensure the survival of the species” (106).

The protagonist Magda does not enter into wedlock though she expects to be part of the marriage. She is supposed to marry her neighbourhood, but she is aware that she is not attractive. She hopes that once she marries and has babies, she will be a complete woman. She states, “If only I had a good man to sleep at my side, and give me babies, all would be well” (*Heart* 45). She also imagines being falling pregnant and bears illegitimate children. Magda assumes herself in pairs either with the neighbourhood boy or her father or Hendrik. She finds herself in a couple, and she did not accept a new wife of her father or his relations with maid Klein-Anna. The protagonist seems to appear to have a fit of solid jealousy that comes close to her father. There is nothing unnatural to think about her future; she seems to be obsessed with her sexuality. Foucault opines that humans cannot live in isolation; they live in binary. He says, “Humans are binary by nature; they are made to live in pairs, in a relation that at the same time give them descendants and enable them to live their

lives with a partner” (*Care* 153). The protagonist, Magda, states that she is falling pregnant and bears illegitimate and unattractive children. She says, “I can imagine too falling pregnant after many moons ... and bear illegitimate rat children to send back to the farm for sanctuary” (*Heart* 46).

Sheila Roberts finds the protagonist in both forms; once, she is a coloniser; in others, she is colonised. She argues that "Magda is both colonizer and colonized" (22) at the same time. Patriarchal culture occupied her. Like many women, the protagonist is performative in unconscious collaboration with her father in creating conditions. She does not remember to have an independent memory. Most colonised peoples do have memories of their struggle. She recalled that she was told the stories of “bygone days” (*Heart* 7) by an old blind Hottentot. Magda has projected herself as “a Persephone without a husband” (Roberts 28), trapped in “H” (*Heart* 3) shaped house and recalling her mother. Critic Ian Glenn observes dual standards of morality. He argues that *Disgrace*'s plot is denunciations of miscegenation. After the brief physical relationship with a young coloured woman and a white woman, the white man is of actual moral being and spiritual status. In contrast, it seems that J. M. Coetzee wants to convey that moral and spiritual statuses are beyond the capacity of the woman of colour.

The protagonist Magda and David Lurie feel shame around themselves. The protagonist, Magda, desires to be in the body of Klein Anna to have fun with her husband, Hendrik. When Hendrik rapes the protagonist, she feels humiliated and finds that her white consciousness is dying. Her existence is challenged as she is no more a white “baas” (*Heart* 21) and becomes an object. She feels herself dying, but she does not have any option there. The protagonist narrates her pain as:

His pelvis grinds hard into me, 'No!' I say. 'Yes!' he grunts an inch from my ear, 'Yes!' ... 'Yes!' ...' I weep, the situation is shameful, I do not see how to get out of it, something is going limp inside me, something is dying. He bends and fumbles for the bottom of my dress. I scuffle, but he finds it and his fingers come up between my legs. I grip as tightly as I can to keep them still. No, please not, please, not that, not only that, I beg you, Hendrik, I will give you anything, only please not that! (114)

From ancient times, naming the sexual body parts and naming the performance become taboo. The protagonist claims, “I do not yet like the smell of his seed. Does a woman grow used to it, I wonder” (120). J. M. Coetzee finds the practice of a genital rite, purification of excremental taint. The novel viewed as an infringement of the country's laws. It also alleged that the novel is inaccessible to ordinary people, “making a case that only a highly developed reading public would be interested in the novel” (*A Life in Writing* 298). Onega argues that the protagonist, Magda imagined an invasion of her body. Hendrik vents his ancestral servant anger on the unprotected white mistress. He abuses her, hits and rapes her. However, Magda offers him submission and accepts to be his second wife to Hendrik and atone for imperialism and apartheid. She postulates:

Panic-stricken by this imagined invasion of her body by the law, Magda asks the two servants to sleep in the house with her. But Klein Anna is simply terrorised by her inconceivable familiarity, and Hendrik vents his ancestral servant's rage on the inefficient and unprotected white mistress by abusing, hitting and raping her. (*Heart* 112)

The protagonist Magda anticipates and offers herself that the decision of patriarchy to be limited to homes only. Lucy in *Disgrace* accepts to “marry” (202) Petrus, who has already two wives.

J. M. Coetzee criticised for promoting violence and sexuality at the initial period of his career. The post-*Disgrace* period saw a decline in both themes. The novels *Boyhood*, *Youth*, and *Summertime* are semi-autobiographies. The character John wanders through a city; he faces hostility. The protagonist John presented as an alienated and alienating figure. Now J. M. Coetzee begins to highlight diasporic, physical and psychological abuse of prisoners and cultural issues. After his migration to Australia, the novels *Elizabeth Costello*, *Slow Man*, and *Diary of a Bad Year* appear. However, it is wrong to say that sexuality is done away in the novels. Still, now the protagonists did not claim themselves womaniser as is the case of *Waiting*, *Disgrace*. Elizabeth Costello highlighted the issue of sexual violence when she was young. The protagonists, Paul Rayment and JC, have women of other nationalities but not African. The Trilogy of *Jesus Childhood*, *Schooldays*, and *Death* make a

significant change in the novels, and now novels are drawn at the European continent. In these novels, the protagonist Simon and Ines remain sexually passionless. In the novel, *Death*, they keep sharing a single bed without any emotions. J. M. Coetzee highlights the pain and sufferings of the sick people in hospitals. Patients become number only to the hospital staff, and their bodies turn into the laboratory.

In the novels *Heart*, *Waiting*, and *Disgrace*, J. M. Coetzee portrays the humiliation faced by the white men and women in South Africa. David Attwell describes the novel, *Waiting* as torture and shame. He cited two cases from the novel when Colonel Joll uses the sunglasses to keep the voyeur-like the privilege of looking without being looked at. The protagonist Magistrate feels humiliated when he saw his fluffy body. In the novel *Heart*, Magda, the protagonist, finds her father in defiance and shame. Magda noticed his inclination toward black women. Magda images herself falling pregnant and bears illegitimate rat children. The most humiliating episode in the novel seemed when a black servant raped her. He rapes the protagonist, and she feels shameful. She finds something is dying inside her. Hendrik found her alone in the countryside, degraded and fixed her being dependent on him. She compares herself to a bitch and finds that her fate sickens her. Magda concludes that this is a woman's fate, and there is no end to her humiliation as he rapes her again. Though she tries to be as hard as a shell but alone in the countryside, there is no one to help her.

In *Disgrace*, three black men raped Lucy, and she falls pregnant. Protagonist David Lurie wants the child should be aborted. He finds it humiliating and shameful to be the grandfather of a black child. He convinces his daughter Lucy to see a doctor and abort the child, but she is adamant to carry the pregnancy. She gives her nod to marry Petrus and becomes his third wife. The antagonist Petrus emerges as an influential black figure in the post-apartheid period. He owns the land and the white woman, Lucy, in the rural. The conditions are reversed in South Africa and the changed political and social conditions established the supremacy of black men. White women in South Africa are molested and raped. Kennemeyer argues that, the internationally known playwright Athol Fugard criticised J. M. Coetzee for drawing the rape of a white woman. It is also understandable that in a country like South Africa, “where before and after 1994 crimes like rape and all forms of assault were

common” (527). The second phase of miscegenation draws the fear of having a coloured child to a white woman. She is trained to accept the superiority of her race only. J. M. Coetzee sketches the decline of white supremacy in the twentieth century. Neither the cross-relations are accepted nor are offspring of such relations given acceptance in the society. The objectives to study miscegenation and cross-culture relations are explored in this chapter.

African National Congress accuses J. M. Coetzee of depicting as brutally as he can, the white perception of the post-apartheid black man. J. M. Coetzee faced criticism in South Africa after the publication of *Disgrace*. White people in South Africa migrated to other white-dominated countries as they found themselves insecure in South Africa. J. M. Coetzee is also one of them who migrated to Australia in 2002.

### Chapter 3

#### **Phallocentric Sexuality**

Man tends to enjoy power and superiority over all women since they are at least potential candidates for control. In the social structure, power is concentrated in the hands of male members of society. Women tend to be valued in terms of their ability to produce sons. Most societies and nations have a patriarchal structure and retain it in the present. J. M. Coetzee states that South Africa comprises a socially and politically conservative and intensely racist society. Coetzee's interest in patriarchy is evident in all of his novels. He portrays white-black, master-slave, father-daughter, explorer-explored, teacher-student, male-female, employer-employee and self-other relationships in his novels. Dominic Head finds that patriarchy boosts male sexuality and makes women an object of sexual violence. *Dusklands* portrays war atrocities and justifies colonisation. He argues, "The critique of patriarchy also implicates an aggressive form of male sexuality, in which the other is reduced to an object of exploitation and violence" (39). J. M. Coetzee initiates a debate on pornography through a series of photographs. The protagonist Eugene Dawn is obsessed with his wife and blames his wife for his mental state. Michael Vaughan and Dodd argue that male protagonists dominate in South African culture. Black Consciousness movement was male-favouring offers reforms in racial matters but excluding gender issues. Michel Foucault states that sex is an instinct, and man, being a wise man, debates it. Sexuality became more critical with the evolution of biopolitics. Every vote has its importance in forming the government and political leaders' aspiration to control demography, and South Africa was no exception to this. The demographic composition of the population is essential for their survival. The Cape of South Africa became the most race-conscious on the matters of race. The National Party and its members were committed to removing the white man's voters' roll. The nationalist government passed *The Prohibition of Mixed Marriages Act* in 1949, and the following year, 1950, *The Immorality Act* was amended. The purpose of laws was to regulate all phases of social life, intended to block horizontal intercourse between white and black. *The Group Areas Act* was passed in 1950 and restricted the entry of



black people into cities and towns. *The National Registration Act* designated every South African as a member of a particular group.

J. M. Coetzee completed his first novel, *Dusklands*, in 1974 and opened various themes. It will not be wrong to label *Dusklands* 'a mine,' which he explores in his late novels. In *Dusklands*, J. M. Coetzee understands sexuality from two perspectives. Eugene Dawn has a troubled marital life and imagines that his wife has extramarital relations. Protagonist Jacobus Coetzee suffers from an inferiority complex when he saw that his servant, Jan Klawer has a big male organ. The portrayal of sexuality in the *Dusklands* conveys that, the white population is declining where blacks are fertile and productive. The white male protagonists appear unsatisfied with their productive life. They aspire to have their descendants but fails due to one or another reason. The male sexuality occupies a prime and disgraced position in his novels. An aggressive form of sexuality and violence draw the subjugation of women in the novels. The colonisers in both countries, Vietnam and South Africa, exploited women. There are cases when young girls are sexually exploited at an early age. The protagonist Eugene Dawn had twenty-four pictures, and one of the pictures shows how people in power use girls.

Protagonist Dawn states, "The woman is tiny and slim, possibly even a child" (20). The protagonist Jacobus Coetzee finds his missing men and states, "They smiled gentle, boyish smiles at each other in their sleep. Between them lay a girl whose wide-open eyes were fixed on me. Her breast had barely formed. They had caught her at the right age" (134). In South Africa, cross-relations are declared illegal in the twentieth century and made punishable. Cross-racial relations are correlated with idleness. It appears to the colonisers that cross-relations are unproductive at all. Dominic Head postulates that male sexuality reduces women to "an object of exploitation and violence" (39). The sexual division of the human species penetrates the desire for domination channelled through the production of knowledge.

Regina Janes finds sexual intertextuality in the novels of J. M. Coetzee. She argues that the male organ becomes the primary tool for the procreation process. She finds that the male desire to have sexual desire dominates from the first novel *Dusklands* to *Diary*. J. M. Coetzee often faces criticism for deploying an ugly tiny penis between legs, "the author or character doesn't want, isn't proud of, but won't cut

off” (Janes 106). Social institutions, including patriarchy, segregates species based on sexuality and distributes, stereotypes them to the genders. Women are made to believe that they are inferior to men and placed under the exclusive authority of a father or husband. The male apparatus, the penis, appears to be extruded viscera gazes upon the body parts without which no fatherhood is possible. Regina Janes concludes that the protagonist in *Life & Times of Michael K* declares that the penis becomes male apparatus, with its appearance of extruded viscera. Janes argues that only the *Master of Petersburg* is allowed a decent periphrasis: “As unblinkingly as he can he gazes upon the body-parts without which there can no fatherhood” (106).

Susan Barton in *Foe* observes under Friday's swirling skirts, but what she sees or what she does not see remains a mystery in the text and declines at great length to tell. In *Age of Iron*, Mrs Curren's intimacy with Mr Vercueil is never explicitly represented as seeing Vercueil's penis. The text seems still to be shy in front of mama. A mother and widow, Mrs Curren equate masculine desire with a dog sniffing at that delicate fictive place, the monument, “The curiosity of a dog that sniffs at one's crotch, wagging its tail, its tongue hanging out red and stupid as a penis” (105). Protagonist David Lurie compares the male instincts to a male dog Dimly. The dog becomes unmanageable whenever there is a bitch in the neighbourhood and receives regular beating for following his nature. He says, “At the smell of a bitch it would chase around the garden with its ears flat and its tail between his legs, whining, trying to hide” (*Disgrace* 90). David Lurie finds that the spectacle is something ignoble and argues that a dog seems to be punished, “for an offence like chewing a slipper” (90). The protagonist Mrs Curren portrays domestic politics of South Africa. She argues that new Africans are responsible for the present conditions. She states, “Huge bull testicles pressing down on their wives” (*Age* 29). She found him urinating into the drain. Regina Janes finds red and stupid as the penis may be. Mrs Curren is not allowed to testify to the presence of a real one. Regina Janes sees phallus as metaphor to denote the male organ but uses the terms very carefully. She opines that “The phallus as transcendental signifier still enables the word, or at least supplies the metaphor,” (106) but less proudly than it used to. Unveiling the privileged phallus uncovers the pathetic penis, and the pathetic penis is a reminder of what phallus used

to be in better days. Janes continues to interpret phallic power in the two novels *Dusklands* and *Waiting*. Jane argues:

Covetous of phallic power insists on having three ways, Maleness is obtruded either as unattractive and inadequate in itself or as dangerous and destructive in its grander symbolic manifestations. Yet, it also remains a memory of power and order and grandeur, underwriting the criticism to which it is overtly subjected. The clarity and thoroughness with which Coetzee occupies this position owe almost as much to his political, national, and colonial circumstances as to his philosophical and intellectual curiosity. (107)

J. M. Coetzee's work is the desire to struggle with authority - literary or political, pens or swords. His struggle does not mean overthrowing opponents; he continues writing, criticising, analysing, representing, producing texts. He argues that phallic lacks moral and political authority- exerting power on behalf of some single-minded vision. He chose Mrs Curren (*Age*) or Susan Barton (*Foe*), or Michael K (*Life*) to assert his moral authority over those who lack political power. He excludes torturers, doctors, supervisors, and uses them, and empties them. He neither replaces them. Politically J. M. Coetzee seems to follow the Erasmus model, choosing Latin over Dutch (ancestor of Afrikaans), refuses the established or revolutionary power.

A man has two aspirations, physical and sexual immortality in his life. Since time immemorial, philosophers have suggested ways and means to keep themselves young. Exercises, diet, or medicines are some of the suggested remedies. Sexuality sought out the detail of individual existence. Since nineteenth century, sexuality became the theme of political behaviour and economic and ideological campaigns to raise morality and responsibility. Michel Foucault opines that sexuality, “put forward as an index of a society's strength, revealing of both its political energy and its biological vigor” (*Concepts* 48). Innovations in the field of medical sciences offer a hope to fulfil the aspiration of a man.

From the late eighteenth century, human body has become an object of study. Biopower got access to the body and established norms, and dispersed them throughout society. The sovereign power exercises its influence to control the behaviour of its citizens. Discipline and biopower are distinct but forms power.

Foucault argues, “Discipline may be seen as biopower as it targets the species-body” (*Power/Knowledge*, 45). He postulates that “historical demography or pathology” (*Discipline* 25) becomes essential in the modern period, and it takes into consideration its needs, appetites, the attacks of germs or viruses. As society organises itself more, it strengthens its control of the body. Society and politics invest and train and force it to carry out tasks.

Foucault posits that the body becomes productive, and governments start to exercise their control. He states, “The body becomes a useful force only if it is both a productive body and a subjected body” (*Discipline* 26). There are many concepts regarding the body. These concepts are found in bits and pieces; Foucault terms this knowledge “the political technology of the body” (*Discipline* 26). Mc Whorter studies the functions of Foucault’s body and finds that the body does not stand within the dichotomy of nature/ culture. The paradox of nature/culture is formed through much of human history and becomes extraordinarily powerful. Nature is something “we take as the given; culture as the humanly contrived” (610). Human knowledge believes that nature is beyond human control and much untrustworthy. Culture gives us shelter, protection, and we can claim, use and understand it truly at our own. Human knowledge believes that their understanding of culture has high value as compared to nature. Mc Whorter concludes, “Whatever is associated primarily with nature is far less important than anything designated as a cultural achievement” (610). Anthropologists and sociologists celebrate culture and believe that culture gives us humanity sharing the ability to communicate, knowledge to form societies wherein individuals are treated with justice and respect, form societies and traditions. It stands opposite to nature, defies it, and resists its power.

Knowledge and power are intertwined closely. Power is transmitted and exerted on fellow members of society. Foucault posits that we should admit that “power produces knowledge” (*Discipline* 27). Power takes the help of knowledge and goes down deep in society at the level of individuals, bodies, form gestures, and behaviour. Foucault finds that set of concepts like family and traditions do not emerge in rigorous conditions, “Their history is not the stone-by-stone construction of an edifice,” (*Archaeology* 56) however the concept of the family finds its roots in the work of Linnaeus and also in that of Ricardo. Concepts and ideas are not static; they

keep changing over time, though some of them may co-exist for a long time. Family and sexual relationships have concepts and traditions, as Foucault in Stoic texts of the first two centuries finds a specific model of the relationship between spouses. Foucault opines, “There is an attempt to define a model of coexistence between husband and wife, a modality of relations between them, and a way of living together” (*Care* 150). The union of males and females is indispensable for procreation, which is considered purely human and reasonable. Foucault finds a discussion to get “of providing oneself honorable descendants,” (154) and the question is raised on the institution of marriage whether one should marry or not. In the history of ethics, Stoic preferred marriage due to its advantages and declares “it is a duty” (155). Foucault finds that the ancient Greek philosopher believed that humans, like animals, live in band but pair and become conjugals when the mating season arrives. There is no unanimous opinion regarding the distribution of the work. Xenophon finds the superiority of male members of the society and expects him to guide, instruct, and direct her in her activities. He believes that nature has endowed them with different qualities. The Stoics granted them equal attributes. Foucault finds that the ancient philosophers want to create an ideal atmosphere at home, and “there could not be an essential and primary incompatibility between relationships” (163). Age is the first criteria to establish compatibility between the partners, and philosophers try to answer a question like, what is the right age for procreation? What should be the age gap? They are equally concerned for healthy offspring, so they disapproved of marriages at old age and suggested the right age for procreation. Human sexuality is the paradox theme, and the cultivation of the self develops an entire philosophy. A woman is valorised within it, but her existence is recognised by a man only.

Foucault implies that the Greek and Roman literature animates the entire text, which refers, “constantly to honor and shame” (*Uses* 176) in which he is being asked to preserve his honour. He should not dishonour his natural qualities and not disappoint the hopes expected in society. In patriarchal societies, a boy or a man holds control over the social processes. His behaviour is fixed, and he expects to carry social ethos with pride. Foucault posits, “A young man’s behavior, his honor and his disgrace were also the object of much social curiosity; people paid attention to this, spoke about it, remembered it” (*Uses* 177). Sutherland, in her paper, finds that

Foucault insinuates “death of man” in his book “*The Order of Things*” (285). Since the Enlightenment movement, the position of man is changed fast. First, he was declared a citizen and as a citizen; he is given certain inalienable rights for his physical and mental growth. However soon, he becomes an object of study. In the twentieth century, a citizen changed into consumable products. Foucault implies signals to an imminent extinction and “caused the greatest revolution since existentialism” (285).

Most readers interpret *Disgrace* as symbols of apartheid in South Africa, a white professor exploits coloured women and his daughter is exploited by a black, Petrus. Professor Lurie describes the dislocated post-apartheid white writer, white marginality in general and exploitation by the politically dominated post-apartheid period. Pamela Cooper argues that the protagonist David Lurie finds himself helpless in Eastern Cape. It appears that the most endangered species, “the middle-aged white male,” finds himself helpless, and “the dog man becomes uneasy mates: spectral, loveless, and bound together not by the unfolding future, but by the encroaching shadow of death” (32). Critics also read Lucy and Lurie, like her father, in both racial and generational terms. Lucy gives her acceptance to new South Africa to connect to its roots and total rejection of her father's (white) authority. David Lurie represents a specific generation (and generational mindset) within white South Africa. He claims that, “Petrus is a man of his generation” (*Disgrace* 117). David is aware of the fact that he is a part of the previous generation pre-apartheid and refers himself to an old generation when Lucy asks him to get married again, “To someone of my own generation, do you mean?” (69). The Cape Town University inquiry raises the question of intimacy across the generation. Being a professor, the protagonist occupies a position of power and the society expects him to control over his sexual impulse. Though Attridge, in his paper, “Age of Bronze” finds that Petrus does not delineate the old political order enjoyed much freedom. Another critic Kochin argues that Petrus represents, “the future of South Africa countryside” (7).

Melanie Isaacs engages in an affair with professor Lurie, represents crisis and transition in society. The body emerges from studying inter-generational relationships in the novel. Critics like Rita Barnard, H. P. Van Coller, and Susan Smitmarais and Marita Wenzel highlight inter-generational conflicts. J. M. Coetzee has been very

conscious of creating binary relations in the novel. Barnard argues that David Lurie personifies an “outmoded version of masculinity” (214) and patriarchal dominance celebrated in the South African countryside. J. M. Coetzee offers Lucy as a symbol of the new and younger power. H. P. Van Coller and Wenzel observe Lucy as the antithesis of submissive women. She resists her father’s interference and occasionally dictates him against his wish. The narrator, Magda, finds that her father attempts to exploits a female servant named Klein Anna. She is too young for him. The protagonist imagines that her father left little love. She states, “He is merely an ageing man who has had little love” (*Heart* 56).

Critics like Cornwell and Kossew finds that the body in Coetzee's oeuvre has a sexual desire which “refusing to die” (*Reading* 315) and “own body acts as the enemy” (*Politics* 157). J. M. Coetzee elucidates the life of a male dog which gets excited and unmanageable when he smells of a bitch. The owner punishes a dog, and "the poor dog had begun to hate its own nature (*Disgrace* 90). When Lucy interprets it as males must be free to follow their instincts unchecked, David takes 'U' turn and finds “desire is a burden” (90). Protagonist David Lurie is helping Mrs Bev Shaw at the clinic in the countryside, and Mrs Bev Shaw thinks that a big scandal is attached to his name and “he makes love to many women and expects to be made love to by every woman who crosses his path” (149). J. M. Coetzee creates animal allegory and highlights the non-human treatment of animals in his texts. He highlights how a dog made to change his nature, and another dog finds him old. A critic like Diane Green claims that the figure of the dog is mirroring the protagonist, who finds himself old, less attractive, and redundant. David falls, “from the dominant position to that of the underdog, not just sexually but also politically and socially” (148). Another critic Susan Smitmarais and Marita Wenzel, echo similar viewpoints when Wenzel analyses *Disgrace* and draw, “the dog-figure in *Disgrace* are strongly associated with bodily suffering, the threat of shame, the prospect of redemption and the passage to and from death” (215). Ian Glenn argues that the novel *Disgrace* offers several overlapping readings of Lucy's rape. At one time, it appears as an act of revenge for the psychosocial humiliation of others, and it appears as “a male sexual desire fuelled by testosterone” (93). David Lurie has a sexual relationship in the operation room where Bev Shaw destroys animals. The sex symbolises the sealing of his movement for the

desire to dissolution. The concept of humiliation is important in J. M. Coetzee oeuvre, specifically sexuality. The ageing human beings must accept decline in their physical and sexual urge. Sexuality and ageing are intertwined together and appear in J. M. Coetzee's novels as early as a depiction of Jan Klaver in *Dusklands*, the Magistrate in *Waiting*, protagonist Magda's father in *Heart*, David Lurie in *Disgrace* and Paul Reymond in *Slow Man*.

In the *Age of Iron*, the protagonist, Elizabeth Curren, is a retired classic lecturer. She is dying of cancer in Cape Town. Elizabeth's story designed to be read after her death. Her daughter emigrated to the United States of America. The novel is a monologue, has the genuinely unconventional relationship between Elizabeth and Mr Vercueil, and depicts the negligence of ageing parents. The protagonists share her house with three uninvited guests: Mr Vercueil, a white down-and-out, and Bheki and his friend John, two teenagers, escaped from the police. Bheki is the son of Florence, Elizabeth's black housemaid. (Florence has two daughters named Hope and Beauty). It is almost inconceivable that she shares her property made of plastic sheeting and cardboard boxes. Critics Patrick Parrinder, Lawrence Thornton and Gabriele Annan find it agony and disgust than racial discrimination. Patrick Parrinder reads Elizabeth is shamed as a political system that represents colour and class is collapsing. Vercueil appears to her as an angel of death. Mr Vercueil becomes her reliable companion, and Elizabeth Curren remains addicted to him. Mr Vercueil appears as a husband to the protagonist when he trains her to drive a car. The protagonist is asked to drive as a husband commands her. She says, "Swing over to the other side of the road," he directed, like a husband giving a driving lesson" (*Age* 19). Mrs Curren highlights infertility and adds that love is gone from her at a particular age. Protagonist states, "I am like a man who has been castrated," (121) and portrays castration and infertility of Mr Vercueil. Mrs Curren compares the men with a rat or a cockroach. She accused them of, "Spoiling my life in the way that a rat or a cockroach spoils food without eating it" (117). The pain of women at the time of pregnancy is unbearable to them she states, "Children inside me eating more every day, not growing but bloating, toothed, clawed, forever cold and ravenous" (64). She highlights that men press downward and put their weight on woman's body. Mrs Curren states, "Huge bull testicles pressing down on their wives, their children, pressing the spark out of them"



(29). Parrinder contends that when the drunken older man, Mr Vercueil, eventually lies down with the cancer-ridden heroine. There can be no chance of issue, no hope of inheritance. Mrs Curren finds him dry and his drink as a fire. The protagonist describes fertility of Vercueil as “Perhaps that is why I cannot imagine children of his: because his semen would be dry, dry and brown, like pollen or like the dust of this country” (196). Vercueil is an uncommunicative, uncooperative, and alcoholic with a crippled hand. Professor Parrinder opines that he is a white. However, other critics argue that his name is Vercueil, which suggests that he could be Afrikaner or Huguenot. It seems that J. M. Coetzee leaves it deliberately in doubt. The protagonist David Lurie in the *Disgrace* had physical relations with his colleagues' wives “he slept with whores,” (7) but suddenly he finds himself an old, and his magnetism disappears. Rajajit Das finds him retiring from promiscuous life. Das argues, “He even ponders over the idea that old men after a certain age should castrate themselves” (168). Aged people should reach a doctor, or even they might even do it themselves with the help of medicines, textbooks, or tools. John Maxwell Coetzee deals with issues of life and death, fertility and infertility, and racial differences. Protagonist Elizabeth Curren discovers Vercueil, naive in the field of sex, similarly as “a boy who does not know how to love” (*Age* 196) and desires him to train in making love. Elizabeth Curren, who is on the verge of her death, wants him to “guide his hand,” (196) and as her passion progressed, she does not feel any smell and let her be embraced in his arms. Michel Foucault points out that the Roman and Greek philosophy emphasised the superiority of boys; their honour and disgrace are the objects of social curiosity. Boys are advised to exclude such practices that place them in “a position of inferiority” (*Uses* 182). The age of transition from childhood to young age is emphasised in Greek thoughts and ethics. The protagonist holds two ends together in the novel are “thanatophany” (*Age* 29) and “voluptuous” (45). J. M. Coetzee places both sexual desire and social transformation in western intellectual tradition. Pamela Cooper attempts to decode Coetzee's oeuvres and finds interwoven relations in between sexuality and history, Cooper argues, “Coetzee articulates change through sexuality, which becomes a kind of flexible but ambiguous trope for the wider historical changes he registers” (23). Pamela Cooper has a particular interest to study sexuality and its implications in post-apartheid South Africa.

The Australian born sixty-six years old, the protagonist and author Elizabeth Costello has been married twice and has two children, each from her marriages. She travelled widely in England and France and received the Stowe Award. At the age of thirty-three, her son John observes that other than his characterisation in her works, Elizabeth writes about sex and passion. He identifies himself with the characters in her books. He posits, “Other people too he recognize; and there must be many people he does not recognize. About sex, about passion and jealousy and envy, she writes with an insight that shakes him. It is positively indecent” (*Elizabeth Costello* 5). J. M. Coetzee uses the character Elizabeth Costello in the other two novels, *The Lives of Animals* and *Slow Man*. Many critics claim that the author has the mask to cover himself. Walton interprets the representation of Elizabeth Costello as she acts “as a stand-in for him and what she says is what he thinks” (28). Anglo- European traditions, colonialism, and the modes of knowledge and its representation have influenced J. M. Coetzee in South Africa. He situates sexual desire and social change in the epistemological framework of the Anglo-European tradition. Metamorphosis revolves around sexuality and its altered meaning in the Coetzee texts. Pamela Cooper argues that J. M. Coetzee refers desire to sexuality. She posits, “Desire is a basic term in Coetzee' reading of sexuality” (24).

White characters in the novels of J. M. Coetzee find themselves discouraged when the female characters in the novels do not accommodate their desire. Cooper observes the dilemma in the minds of colonialist when the ageing scholar and the ageing seducer finds himself least desired, least privileged, most neglected of the country's inhabitants. Protagonist David Lurie finds himself disappointed when Soraya, a coloured prostitute he visited regularly, did not recognise him. He loses the precarious balance when an affair with a female student, Melanie Isaacs, costs him his job in the university. Cooper postulates that modern South Africa has conflicting relations and white people are losing their power. She argues, “He is politically estranged, for the status of white power is declining in South Africa, and sexually estranged, as the old language of white, patriarchal gender relations withers” (27-28). As a result, he plunged himself into a crisis for his desire for sex. Mardorossian agrees with Cooper when Mardorossian traces that Coetzee enhances the value of the desire and establishes a correlation between sex and violence. She argues:

Lurie's valorisation of the desire is anything but self-serving, however, reinforces the spurious equivalence he establishes between the rights of desire and sexual violence (which is, needless to say not a right), an equivalence that is then given legitimacy through its (oppositional) association with issue of human rights. (79)

Shabot opines that Coetzee explores sexuality and impotency through the prism of an old and weak body. The potency of Mr Philip revived through the soft touch of Elizabeth's middle-aged lips. Shabot concludes that sexuality is not enjoyable if women are not objectified. Therefore one must imagine oneself, master and others as a slave. Shabot arrives at "the conclusion that erotic- cum- sexual enjoyment is only possible if one fully accepts the fact that we are loners in a world of objectified others. Therefore, to live life to the full and attain pleasure, one must assume the role of master, while rendering the other an oppressed slave" (78). The old body depicted as the most repellent, un-erotic in modern societies. J. M. Coetzee draws the picture where most of the protagonists find their bodies flabby and imagines sexual castration. Protagonist Magistrate justifies that at a certain age, the downward progress uses to take place in every one. However, he keeps himself busy oiling the body of the barbarian girl. He states, "It is not that something is in the course of happening to me that happens to some men of a certain age, a downward progress from libertinage to vengeful actions of impotent yearning" (*Waiting* 46). But J. M. Coetzee has a different meaning for the desire. In the *Foe*, protagonist Cruso is drawn as an older adult, exhausted, and infertile in any attempt or desire to produce life in any form; he spends many painful hours constructing. Protagonist Cruso has no desire when he says, "There was too little desire in Cruso and Friday: too little desire to escape, too little desire for a new life. Without desire, how is it possible to make a story?" (*Foe* 88).

Critics like Brain May finds desire in all of his (Coetzee) fictions and appears to be an arrivant and remains there permanently ambiguous. It is testing the boundaries between "good and bad enrichment and impoverishment" (118). Another critic Pamela Cooper observes desire as both a "puzzle and a dare" (24). A passion broadens the reach of readers and re-opens the space to understand the body. Elizabeth Costello met Robert Duncan and impressed by his personality, "She would

not have minded having a flying with him, ... have minded having his love child, like one of those mortal women myth impregnated by a passing god and left to bring up semi-divine offspring" (*Costello* 183). Heather argues that Elizabeth Costello demeans her identity when it comes to deal with desire. She states, "EC presents a parable of a successful man who shamefully requires a woman to service him in a demeaning manner without recognizing her identity as being separate from his desires" (248).

Michel Foucault spent his eight or nine precious years exploring Greco-Roman culture. He interested in the limits leaping the experiences of bodily pleasure. Foucault concludes that the Greco-Roman culture had regarded the physical pleasures as a natural and ethical activity, not sinful, and the limits of Greco-Roman citizens had been beyond ethical principles unless it does not damage their health. In other words, exercising sound judgment, pleasure and control can combine within the everyday social world. The knowledge about the body, diet and medicine makes physical pleasures more natural. Foucault posits that sexual behaviour was integral to life, not central but interwoven with diet, economics, politics, and dreams interpretation. The protagonists in Coetzee's fictions are very conscious of their diets. The protagonist and seducer in *Disgrace*, David Lurie, offers "wine and music: a ritual that men and women play," (12) to ease out his student Melanie when she invited him to his house. In the Greco-Roman culture, different scholars vigorously advocated the diet. According to Foucault, Xenophon praised Lycurgus legislation in which girls are refrained from drinking wine, "Or if they did, only when it was diluted with water, bread and meat were carefully measured out to them; like men" (*Uses* 107). Protagonists, the Magistrate in *Waiting*, and Cruso in *Foe*, are also concerned for their health, specifically sexual health, and ensure to eat as much lettuce as possible to enjoy his sexual life. The Magistrate states, "I drink the bitter concoction and eat as much lettuce as I can since people say that lettuce takes away one's potency" (*Waiting* 164). Foucault notices gender discrimination in the field of diet also. It recommends that women eat less, whereas men are free to eat anything to their satisfaction level. Foucault states, "It is appropriate that the man engages in sexual intercourse after having eaten and drunk to satisfaction, whereas the woman ought to follow a less invigorating diet" (*Care* 131). The Magistrate is aware of his physical

capabilities, but he did not feel any embarrassment even if he undresses. The Magistrate feels embarrassed only for his slack genital and flabby older adult's breast. He says, "I can undress without embarrassment, baring my thin shanks, my slack genitals, my paunch, my flabby old man's breast, the turkey-skin of my throat" (*Waiting* 33).

Judith Peraino posits that music extends sensual or sexual practices and forms a power structure that forges erotic relations. He argues, "Music becomes a vehicle to communicate or consummate desire" (849). Englund argues that John Coetzee is interested in classical music and explores the significance of music and theatre in his novels. He further adds that John Coetzee tries to understand music with "specific focus on its relations to body, sexuality and gender" (100). J. M. Coetzee portrays dance and music to entice sexual feelings. The protagonist Jacobus Coetzee finds that the Namaqua people welcome him and his group. They use Nama Dove song to fill anxiety and sensual terror. The protagonist states:

The dance drew its inspiration from the sexual preliminaries of the dove: the male bluffs out his feathers and pursues the female in a bobbing walk, the female trips a few inches ahead of him and pretends not to see. The dance prettily suggested this circling chase; but besides depicting the chase it also brought out what lay within it, two modes of sexuality, the one priestly and ecstatic, the other luxurious and urbane. (*Dusklands* 133)

The protagonist highlights that the Namaqua people remain idle most of the time and remain engaged in dance and sexuality. He argues that the dance suggested two modes of sexuality; the one priestly and ecstatic, the other luxurious and urbane. After the dance, he found his men in the company of Namaqua women. Similarly, protagonist David Lurie unlocks his house and switches on lights. He finds a coloured student, Melaine reading the titles of bookshelves and "he puts on music: the Mozart clarinet quintet" (*Disgrace* 12).

One night, protagonist John establishes his sexual relations with Julia. He had a little cassette player with him and wanted Julia to listen and co-ordinate copulation with music. Julia thinks, "I would call sexy music, nor was I particularly in the mood, but he wanted to make love, and specifically – excuse the explicitness – wanted us to

co-ordinate our activities to the music, to the slow movement” (*Summertime* 68). The protagonist tries to convince in his way, but Julia believes that sex is better when “It is preceded by a good, long courtship” (70). She outrightly rejected his theories. However she is not opposed to the idea of music but opines that music is about foreplay, not “about fucking” (69). But the protagonist wants Julia to let the music flow into her and animate her. Contrary, she has firm faith that when she declares that, “Sex is better when it is preceded by a good, long courtship. More emotionally satisfying. More erotically satisfying too” (70). Protagonist John did not argue for musical sex and turned his back on her. She demands him to leave her and “practice your wooing” (70). Englund suggests that the connection between illicit sex and music has a long history before the nineteenth and twentieth century. Michel Foucault argues that ancient philosophers are wary of sounds, images, and scents on the aphrodisiac discussion. Foucault interprets:

It is recommended to be wary of sounds, images, and scents; but this is not because attachment to them would be only the masked form of a desire whose essence is sexual: it is because there are musical forms capable of weakening the soul with their rhythms, and because there are sights capable of affecting the soul like a venom, and because a particular scent, a particular image, is apt to call up the memory of the thing desired. (Uses 39)

Protagonist JC writes an essay "On Music," and reasons that music is used to express human feelings; classical music is losing its charm and is no longer cultural currency. The nineteenth-century singers are different from the previous one as they are trained to sing from the depths of the thorax. The protagonist argues that America turns the human body into an automatic mode and reasons that the, “body is a complex machine comprising a vocal module, a sexual module and several more, even a psychological module” (*Diary* 133). He imagines that the lovemaking of an athlete; an athlete should have to keep his performance upto the standard, whether it is vigorous physical activity or a burst of an organism. He further adds that romantic music has an erotic inspiration- “tries to pushes further, tries to enable the listening subject to leave body behind” (138). He concludes that the eroticism of romantic music and the present erotic music is familiar. In an interview, Michel Foucault finds

that music brings people closer and unifies them. He opines that music is “a cultural initiator” (“Contemporary music and the Public” 8) way of life. He argues that classical music is accessible compared to the present music as listeners find it now difficult grasp.

Foucault quotes Socrates’ first speech and condemns the love of older adults. At the elderly age, fertility declines, and it will hardly be advised for procreation to occur. Foucault in *Uses* argues that procreation at the elderly age is a burden on the couple and society. Greco-Roman scholars suggested the right age for procreation for both genders. Men have to enter such relation in their late-thirty to early-forties, and women advised to involve in their late twenties. The characters and protagonists in J. M. Coetzee novels, namely Jan Klaver in *Dusklands*, the Magistrate in *Waiting*, Magda’s father and Hendrik in *Heart*, Cruso in *Foe*, David Lurie in *Disgrace*, Paul in *Slow Man*, and JC in *Diary* have a unique characteristics that the characters irrespective of their racial identity, have aspirations to seduce the female characters. They are not motivated for progeny, which the Greco-Roman scholars declare as “the noblest and best children possible” (*Uses* 108). The protagonists exploit the young girls as compared to their age. J. M. Coetzee’s biographer, Kannemeyer argues that Anya, a young woman of Philippines origin fascinated by JC, and he is attracted to this woman. The protagonist JC meets her in the laundry room and perhaps regrets his age, and fascinating to “her beauty and freshness as well as to the shortness of her dress” (*Diary* 7). Professor Kannemeyer finds the protagonist as whispered a wish to live longer to enjoy the young lady's company. Still, he was overtaken by shame and withdrew immediately. Professor Kannemeyer posits his attraction as, “From their first meeting JC is fascinated by this woman, who, apart from being very attractive, assumes that he is from South America and addresses him as Senor C” (593). The protagonist is obsessed with her presence that he describes her black hair, shapely bones and assumes as she dressed herself to meet some strange in the laundry room at eleven in the morning. Anya wishes the protagonist, “Hello, she said coolly and then went about her business, which was to empty two white canvas bags into a top-loader, bags in which male underwear seemed to predominate” (*Diary* 4). American soldier Loman, Jan Klaver, the Magistrate, Magda’s unnamed father, Hendrik, and David Lurie can seduce the young girls and exercise their power to exploit them physically.

Foucault finds that self-mastery on the part of citizens are taken for granted, “self-mastery had a close connection between the superiority of one exercised over oneself, the authority one exercised in the context of the household, and power one exercised in the field of an agonistic society” (*Care* 94).

J. M. Coetzee portrays patriarchal societies, and women enjoy a subordinate role in his novels. Michel Foucault concludes that, “We are shaped by the societies or, more precisely, “the figurations” into which we are born” (87). The ancient societies have recognised that sexuality had to be treated with care as relations of force govern human relations. Foucault postulates, “The force against which one must struggle and over which the subject is expected to establish his domination” (67). Foucault decodes that sex plays an essential role in human society, but it may adversely affect his health. He unravels, “Sex continued to be experienced enjoyable activity- natural, necessary, and strenuous -which had some unfortunate side effects: specifically, it disrupted the male's relationship with himself and exhausted his physical strength” (88). Critic Smith argues that physical strength of a man is exhausted as life itself became complex, turbulent, and uncertain, “this substance was stored, guarded and used” (88). Foucault finds that, the ancient Greek-Roman scholars emphasised on the use of controlled sex and expected that a man must have control over his sexual drives, or “his life were at stake” (*Uses* 110). When Jan Klauer found engaged in a sexual relationship by the protagonist, at that time his penis was drooping, and “a dejected wrinkled old man with a long drooping penis the color of ash” (*Dusklands* 135). It is believed that semen is a foamy substance made of blood, and only living creatures are having in it and needs to be carefully used. Excessive sexual use might have detrimental effects on the lives of male members of society. When the protagonist asked Klauer, “Who is the lady? I asked; and, you’re too old for that kind of thing, Klauer” (*Dusklands* 137).

The protagonists David Lurie and the Magistrate, claim to be “womanizers” and establish relationships with many women. David Lurie, who had “affairs with the wives of colleagues, he picked up tourists in bars on the waterfront or at the Club Italia; he slept with whores,” (*Disgrace* 7). The Magistrate claims and narrates his sexual feelings in the following words, “When I was young the mere smell of a woman would arouse me; now it is only the sweetest, the youngest, the newest who



have that power,” (*Waiting* 49) but as they became aged men they found themselves helpless. Dominic Head sums a phallic desire of the Magistrate like the 'bird -like woman at the inn/brothel. His desire is momentary in contrast with the mysterious desire of the girl. He realises that his urge to possess the girl is a mistake and finds no difference between himself and her torturers, who crippled and partially blind her. The girl appears him a text. The Magistrate cannot give her up until “the marks on her body are deciphered and understood” (52). Poyner argues that the Magistrate is sensitive and more conscious of her pain. He wants her to return to her people. Poyner states that each night, uninvited, the Magistrate ritually bathes and oils her injured feet. Dovey finds it correlative in the Magistrate's attempts to decipher her body marks and scars of the barbarian girl. She concludes that “The novel traces his failed attempts to posit a meaning for both the script and the girl's suffering; it traces, in other words, a crisis of interpretation” (141).

The protagonist David Lurie was locked in the lavatory when the three black intruders raped his daughter Lucy. He found himself castrated. He also realised that there was a mismatch in his relationship with that of his student Melanie. However, he considers it too late, he finally realised his relation was unjustified, “of broadcasting old seed, tired seed, a seed that does not quicken, *contra naturam*. If the old men hog the women, what will be the future of the species” (*Disgrace* 190). The Magistrate finds himself “womanizing” (*Waiting* 65) and discovers his instincts, including “smell of a woman,” (49) had aroused his emotion. Now he discovers that his instincts awake no desire in him and he concedes, “Her beauty awakes no desire in me: instead, it seems more obscene than ever that this heavy slack foul-smelling old body should ever have held in its arms” (106). Kennemeyer observes that protagonist JC of *Dairy*, himself is enticed by the young women. He is aware that age limitation will not allow him to fulfil his desires, but he keeps enthralled by the presence of young woman Anya. He states, “JC is enthralled by young women though there is in his case never any possibility of an intimate relationship” (594).

J. M. Coetzee correlates a man's sexual instinct with a dog when he claims that a dog in the spring season goes visiting and returns independently. Protagonist David argues “It is spring, you know, it is the mating season: dogs go visiting, they stay away for days, then they come back without telling you where they have been”

(*Disgrace* 94). Similar claims, Coetzee narrates in the *Disgrace* where he claims that at the smell of a bitch, a dog, “would chase around the garden” (90). The dog and the man have a common instinct that leads them to their desires. Pamela Cooper argues that animal bodies express and share love, sex, loss, grief, and degeneration. The dog in the early novels of Coetzee seems to represent the other as medium and mediator. In *Disgrace*, the ageing scholar and the ageing seducer, David Lurie, is engaged with death through the body of the dog. Cooper argues that the dog is used as a metaphor to depict the life of the human cycle. Ageing of the body leaves one redundant and waits for his departure from the world. She clarifies, “The dog brings the animal body to bear upon the thematic of sexuality and the scene of metamorphosis by rendering the human body encounter as not only symbolic and divine but also as literal and abject” (32). Thus protagonists David Lurie and the Magistrate find themselves among the least desired, least privileged, and the most neglected in the novels.

The protagonist Magistrate declares, “Man is not made to live alone!” (*Waiting* 87) and justified to have their sexual partner in any age group. The protagonist magistrate is about to retire, arousing the young girl's feelings, and imagines himself as “an aging man and girl of twenty” (24). The protagonist Magda in *Heart* dreams about the relationship between her father and Hendrik's wife. It appears to her a mismatch of “an aging man and a servant-girl” (37) who had a “little love” (56). The protagonist, Magda, a spinster, is too aware that age is crucial to have a good sexual relationship. She finds herself dry for this activity and narrates, “I have begun with it too late in lifestreams that should be running dried up long ago” (122). Foucault, in his exploration of the Greco- Roman, finds discussions of different scholars. Aristotle believes that the right age for reproduction is not an old age as in this age; one finds it difficult to sustain in society. The aged people are incapable of procreating as there is a decline in the sperm count. Foucault continues:

In old age, the production of sperm slows down: ... the entire life of the individual – from youth, when one needs to grow, to old age, when one has so much trouble sustaining oneself – is marked by this relation of complementarity between the power to procreate and the capacity to develop or continue existing. (*Uses* 116)

The ageing body shaped the expression of an individual identity and questions the binary relations of old-versus-young, specifically in sexual relations. Critic Cynthia Skenazi interprets it that “old age and the physical decline that goes with it need not marginalise someone socially but can represent the most creative and imaginative period of a life” (125). Protagonist Fyodor Dostoevsky (*Master*) highlights inter-generation conflict and the anxiety of finitude. Dostoevsky considers the war: the old against the young, the young against old as an excuse to undertake a convoluted scheme of retribution aiming at depriving the young of their innocence. At the same time, Elizabeth Curren sympathises with the plight of young revolutionaries. She makes the uncomfortable realisation that the waning generation encourages violent political action to justify older men sending young men to their death in the name of some abstraction or other.

Cruso the protagonist, (of about sixty years), is an old and confused man, afraid to leave the island. At this age, the island becomes useless to him as he has no descendant to succeed him. He concedes “We have nothing to plant—that is our misfortune” (*Foe* 33). Mrs Susan Barton tells him that she grew up in England. She is descended from a French father and an English mother. Her daughter is abducted, and she arrived at Bahia in Brazil. Cruso has a slave named Friday, and she is preoccupied with him who, cannot speak or write. She spends much of her time to make him articulate and to find him a role in London. N. K. Rao opines, “she arouses Cruso's sexual passion, and they make love only once after his fifteen years of celibacy, and it is apparently enough for him” (42). Feminism and male authors contest the authorship. Feminine speaks in opposition to phallogentrism, but authors make women marginalise. Zakariya Jihan argues that Susan introduces herself as a “Woman alone,” (*Foe* 10) becomes a victim herself and burdens the gender and society. Protagonist Susan submits herself to the desire of her male guardians, whether he is Cruso, Foe or Friday. Jihan states, “Susan is complicit in upholding the regime of phallogentric power, turning her body into a terrain of sexual oppression” (223). Meyda Yegenoglu argues that phallogentric thoughts are essential in the imperial structure in the nineteenth century. The protagonist doesnot revolt against the power structure; instead submits herself without any resistance. Susan presents herself not once but twice. Yegenoglu interprets that phallogentric discourse in *Foe* governs the

sexual relationship. She states that the protagonist Susan initiates her revolt not only against “sexuality as a power that governs and structures the subject's every relation with the other,” (26) but also against “phallogentric discourses and nineteenth-century imperial categories of Eurocentric thoughts” (124).

Ancient Greek philosophers believe that copulation is a vital blessing of nature. It is the rule of nature that sex power is also at a decline when one reaches maturity. Society expects that people should follow specific rules related to procreation, particularly at an elderly age. It is our moral duty to have honourable descendants. When Greek philosophers ask for honourable descendants, the quality of future generation is maintained and based on the quality of sperms. With declining age, the quality of sperms decline. Above all, the people of elderly age do not have good health to give them sufficient time for their growth. The ex-wife of David Lurie states it categorically that one should not expect sympathy when engaged in immoral sexual relationships. She says, “Don’t expect sympathy from me, David, and don’t expect sympathy from anyone else either. No sympathy, no mercy, not in this any and age. Everyone’s hand will be against you, why not? Really, how could you?” (*Disgrace* 44).

Procreation at elderly age is not only unethical but unhealthy for the present and future generation. Procreation at the elderly age is harmful to the wellbeing of the future generation, but older adults are also affected. Foucault warns that sexual intercourse, neither to be started at an early age nor too late. He argues, “The practice of the aphrodisia must neither be continued too long nor begun too early. Sexual intercourse when one is old is dangerous: it exhausts a body no longer capable of reconstituting the elements that were withdrawn from it” (*Care* 128-29).

The narrator, Margot, finds John repairing his car. She suggested taking the help of Michiel, but she also ensures that men are stubborn. He will wrestle himself endlessly. Margot argues, “Men and male stubbornness, know that a man will wrestle endlessly with a problem rather than ask another man for help” (*Summertime* 92). She fails to find a “male aura” (114) around John Coetzee. Society assumes a man should have some male qualities. Margot and Adriana convey to their interviewer Mr Vincent that Coetzee men are so slapgat. Adriana opined that John Coetzee “did not have that a woman looks for in a man, a quality of strength, of manliness” (171). Her

husband had that quality and compared him to a bull, but “Coetzee had no such experience to test his manhood, hence "he was still a boy" (171).

The exception to the aphrodisia principle in J. M. Coetzee’s novels, silence or economy of speech, is closely associated with sexual passivity or impotence. The hare-lipped Michael K and mute Friday lack the sexual desire and remain bonded to their masters. It is intimated that without tongue, they would be unable to beget children. Mr Vercueil in *Age* is no exception to the principle of aphrodisiac. The protagonist claims that his semen is imagined as “dry and brown” (196). Semen deficit to be read as a signal of the phallogocentric social disorder. Speechlessness and sexuality are closely interrelated in the novels of J. M. Coetzee.

The protagonist Simon turns philosophical and concludes that the father is not so important in the biological process. He merely provides the idea. He posits, “Once the idea has been transmitted, the father is dispensable” (*Childhood* 124). It is also true that no woman can bring children to this world all by herself. She is well aware of the law of nature that she needs a male to help her. The protagonist argues that fathers are not that important. He asserts, “A mother brings you out of her body ... By the time you come into the world, he may have vanished over the horizon in search of new adventures” (263). The protagonist Simon and Ines take David to a pediatrician Dr Ribeiro who diagnoses him and finds that he suffers from Saporta syndrome. David fails to sing a song as his throat is sore. He tells his father that the red pills make him dizzy. David, who is merely ten years of age, asks his father, Simon, “In the next life, will I do sexual intercourse?” (*Death* 128). He tries to convince him that he will have sexual intercourse in his life once he is old enough. Even after his death, the protagonist Simon finds his limbs turned blue, empty hands, “never used sex” (134) in a mortuary.

The portrayal of male characters in the novels of J. M. Coetzee has the central inclination to depict the patriarchal structure of the society. Most of the characters in his books claim to be womanisers or put themselves in comparison to bull/ beast. Their depiction gives the message that they occupy an important place in society politically, socially, economically, and above all, physically and sexually. David Lurie in *Disgrace*, and the Magistrate in *Waiting* claim to be womanisers who are about to retire from their services but engaged in sexual intercourse with much

younger girls. In the *Death*, the protagonist David, the youngest character in Coetzee's novels, worries about sexual intercourse. Though, Simon, the protagonist in the trilogy of novels, has been indifferent to his sexual relationship. J. M. Coetzee portrays that the father is indispensable in the biological process in his early novels. They have been aggressive to establish his relationship with the opposite sex. The novels *Dusklands*, *Waiting*, *Heart*, *Master*, *Disgrace*, and *Slow Man* represent a sexual aggressiveness against the female characters. The protagonists in *Foe*, *Life*, *Youth*, *Summertime*, and *Diary* have the aspirations for physical relations but cannot establish because of one or other reason. But the change in sexual portrayal is observed in the latest novels of J. M. Coetzee. The objective of the thesis to 'comprehend African culture' is achieved in this chapter. J.M. Coetzee's novels enlighten its readers to understand African culture in pre-apartheid and post-apartheid South Africa. The novels, *Childhood*, *Schooldays*, and *Death* are plotted on European continent. J. M. Coetzee appears inclined to modern sciences and conveys the idea that a father becomes dispensable nowadays. Indeed, a woman can give birth to a child at all her alone. Modern technology such as IVF has left a minor role for a father in reproduction.

## Chapter 4

### **The Archaeology of Torture and Punishment**

The body has been a historical site of oppression and resistance. The security forces are involved in the killing and torture of protestors everywhere. Apartheid should never be interpreted away from other contexts of body violations and loss of human rights. The demonstrators protested against the laws in 1960 at Sharpeville in South Africa. The police killed and injured them. Many protestors were shot in their backs as they fled the police. In the Soweto Uprising in 1976, hundreds of black students were killed. They were demonstrating against the teaching of Afrikaans and apartheid policies. At this time, John Maxwell Coetzee was trying his hands-on writing. The novels of J. M. Coetzee portray the sufferings and pains. The novels *Dusklands*, *Waiting*, *Life*, *Age*, and *Master* have instances where subjects are tortured or killed by the police or the novels' protagonist. In the *Diary*, the novelist describes the life of prisoners at Guantanamo Bay.

Replying to a question to David Attwell, J. M. Coetzee finds, “the body with its pain becomes a counter to the endless trials of doubts” (*Doubling* 248). The body sufferings cause real pain and the power that has brought it into being. The white writer exercises authority on sufferings in South Africa, and the writer assumes the command and overwhelms him. As J. M. Coetzee writes, “It is not that one grants the authority of the suffering body: the suffering body takes this authority: that is its power. To use other works; its power is undeniable” (248). Foucault terms power as a “synaptic regime of power” (*Power/ Knowledge* 39) in which power reaches the lowest level, touches their bodies and enters itself into their actions and lives. J. M. Coetzee understands that it is challenging to represent the reality of material sufferings taking place globally. He is aware that bodily sufferings happen around us. Still, he is also aware that such events are estranged and complicated, difficult to portray in novels and translate historical materiality into the discourse of the novels. McGregor concludes that the novelist represents the policeman in a society that condones torture. The police are used to identify and punish the opponents. The novels of J. M. Coetzee draw apartheid in South Africa and regimes that torture their citizens. She argues, “The torturer represents the world of the secret police and proves

that this is inaccessible to the narrator” (48). J. M. Coetzee agrees that the decades of the nineteen hundred sixties and seventies are of dilemma. An author either has to ignore the existence of torture in the society or represents the torture. David Attwell, in his paper “Mother: Age of Iron,” reaffirms that the critical literature observes that the political conflict reaches its zenith in the late 1980’s, “When the state and township of youth were locked in a death struggle, liberal humanism had little purchase and was even derided” (389).

Foucault finds a direct correlation between knowledge and power. The power produces knowledge. With the help of knowledge, power identifies opponents and labelled them as criminals, seditious, and placed at the bottom of the social order. They are degraded to misery and labelled as “bastardized race” (*Discipline* 276). In *Dusklands*, Vietnamese, Hottentots, and Bushman created ‘Other’ and the natives in *Waiting* are labelled as ‘Barbarians’. Foucault argues tribal people depicted as criminals. He narrates one episode in Paris on 19th July when the people of the great nomadic tribe are put in chains, and the procession aroused anger against justice. He finds:

People came to examine different types of criminals, trying to decide, according to facial appearance or dress, the profession of the convict, whether he was murderer or thief: it was a game of masquerades and marionettes, which was also, for more educated eyes of something of an Ethnography of crime. (*Discipline* 259)

J. M. Coetzee has mastery on the languages and draws vivid descriptions of the people. This ability makes him an extraordinary novelist. Firstly, he differentiates between ‘our people’ (Hottentots) and ‘other Hottentots’. Protagonist Jacobus Coetzee segregates and separates tribals into two categories. He states, “There are those of our people who live like Hottentots, pulling up their tents when pasture gives out and following the cattle after new grass” (*Dusklands* 87). Afrikaans people mixed with the Hottentots, and it is difficult to differences in the way of life. Even Hottentots are converted to Christianity to protect and stuff themselves. He further highlights and puts them equal to animals. He states, “The Bushman is a different creature, a wild animal with an animal’s soul” (88). Afrikaans farmers treat them like an animal. J. M. Coetzee's protagonist and the narrator describe how a farmer from Riebeeck's Kasteel



succeeded in harming a male Bushman and severely wounded a female. He put the Bushman on a pole as a warning not to descend from the forests. He describes, “He strung the male up from a tree and mounted the female on a pole and left them as the warning” (89). The killing of the Bushman is not justified but also advocated, “the only way to treat them is like beasts” (89). In another novel, *Waiting*, Colonel Joll, an officer from the ‘Third Bureau,’ visits the Empire's frontiers amid rumours that the barbarian tribes were arming and planning to wage war. Colonel Joll argues, “But last year stories began to reach us from the capital of unrest among the barbarians. Traders travelling safe routes had been attacked and plundered. Stock thefts had increased in scale and audacity” (8).

The protagonists in *Dusklands* are part of the same schema where Jacobus Coetzee represents colonialism and Eugene Dawn represents neo-colonialism. Both are trapped within a power structure and find it, as the exploiter/exploitee structure. The *Dusklands* situates the structure of aggression within a society. A minority exploits a majority that needs a distinction between the person and a plenum of humanity. J. M. Coetzee depicts and justifies violence as a historical and universal feature. A gun is an important weapon used to exploit people; it is used as a tool to threaten. Elaine Scarry argues that, pain is objectified into the symbol of power and converts human agony into an emblem of the regime. The body is the object of attention and objectified in the history of colonialism. Physical suffering obliterates psychological pain because physical pain annihilates all psychological content, including pain, and neutralises it. He finds a weapon as a tool that inflicts pain on the human body, “A weapon is an object that goes into the body and produces pain” (56). Despite the difference of two hundred years between the two stories in the *Dusklands*, the link is forged in a way that illustrates the imperialist tool of aggression. In “The Vietnam Project,” and “The Narrative of Jacobus Coetzee,” the resistance of the people, the Vietnamese, and the Bushman only make a difference. The Vietnamese offered more resistance as compared to the Bushman people. Both colonisers subjected them to death. The protagonists regard themselves as an instrument of God or a ‘tool in the hands of history’. Jonathan Crewe argues that *Dusklands* establishes connections between the wars in Vietnam and violence and oppression in South Africa. Crewe posits that the intersecting forms of violence in nineteenth-century

South Africa and twentieth-century America arise from the colonial protection of power, extension of the frontier and the self-aggrandisement of the masculine subject of power. The protagonists Eugene Dawn and Jacobus had different instruments and systems of control for their subjects. On behalf of the States, protagonist Eugene prepared documents for psychological war in the twentieth century, whereas Jacobus was dependent on a gun to control his people. The novel *Dusklands* draws the struggle between knowledge and power. Eugene Dawn writes the document to justify American subjugation in Vietnam. Jacobus carries a gun as a symbol of power. Before immigration, J. M. Coetzee's protagonists have a weapon in all his novels. Gun, knife and sword are depicted as weapons to protect or suppress others in the colonial and postcolonial period. The gun is also used to torture or inflict pain on a person. In the colonial period, human agony is made visible to create terror in other subjects. If pain is caused to someone, it happens because of the body. In the eighteenth century, it appeared that pain was one of the aims of punishment. David Attwell finds a severe study on "national security and international order," organised at the Hudson Institute. One of the security experts suggests that the locals (Vietnamese) should be placed in categories from general to specific crimes where they could be punished up to execution. He puts forth it as, "Dawn's advocacy of programs of assassination and area bombing transgresses the boundary separating tacit from explicit" (*Labyrinth* 13). The people in power believe in their assumptions. The question of justice and morality lie outside the purview of their study. The protagonist Jacobus Coetzee describes the "Second Journey to the Land of the Great Namaqua," (*Dusklands* 155) as a punitive raid, aims to punish the servants who deserted him, involving their killings.

Michel Foucault finds the hierarchy of penalties, including death, judicial torture, flogging, penal servitude, etc. The purpose of suffering is to produce a certain degree of pain. Foucault construes that, torture must fulfil three conditions inlaid in the penal criteria, "It must produce a certain degree of pain, which may be measured exactly, or at least calculated, compared and hierarchized" (*Discipline* 33) after fixing pain the sole of punishment, he reasons:

death is a torture in so far as it is not simply a withdrawal of the right to live, but is the occasion and the culmination of a calculated

gradation of pain: from decapitation (which reduces all pain to a single gesture, performed in a single moment- the zero degree of torture, through hanging, the stake and the wheel (all of which prolong the agony), to quartering, which carries pain almost to infinity; death-torture is the art of maintaining life in pain, by subdividing it into a thousand deaths. (33-34)

In the novels of J. M. Coetzee, the protagonists and others cause severe agony to other characters. Elaine Scarry observes that, the success of torture rests on the qualitative and quantitative production of pain. The torture includes certain specific acts of inflicting agony, and pain is also itself a “demonstration and magnification of the felt experience of pain” (27). It produces pain within the body, and having private and incommunicable. The physical pain is so natural that it can destroy the voice expressed in any language. Wenzel supports Elaine Scarry when he says that the motive of torture is not only to silence another person but also to allow one's body to be translated into another's voice, “allowing real human pain to be converted into regime's fiction of power” (54). Critics Head, Poyner and Brink find the abject or wounded or even partially decomposed bodies or bodies with scars use to terrorised people in society. American sergeants Berry and Wilson depict brutality and violation of human rights. The heads of Vietnamese people displayed as wild animals have been killed in the hunt and displayed as trophies in the picture. The protagonist states that American soldiers are young and well build and hold severed head. He states:

Berry and Wilson squat on their heels and smile, partly for the camera but mostly out of the glowing wellbeing of their strong bodies. Behind them, we see scrub, then a wall of trees. Propped on the ground before him Wilson holds the severed head of a man. Berry has two, which he holds my hair. The heads are Vietnamese, taken from corpses or near-corpse. (*Dusklands* 23)

Michel Foucault argues that the excess of the violence represents the glory of triumph and observes that, “the guilty man should moan or cry out” (*Discipline* 34). Poyner argues that the second journey in the seventeen-sixties aimed to punish deserters. They punished so brutally that the pieces of their flesh were thrown open to vultures. The purpose of the third mission – the second journey to the land of the Great

Namaqua – led by Captain Hendrik Hop is primarily “to capture and punish,” (*Dusklands* 17) Jacobus Coetzee’s runaway servants, the Hottentots Plaatje, Adonis, and the Tamoer brothers captured with the help of Graqua soldiers and Scheffer. They are shot, slashed, and forced to run before killed. The protagonist describes the cruelty as, “His arms were wrenched above his head, and he began to scream in pain. ‘Cut it, I said, ‘you are breaking his arms,’ and cut the thong myself” (160). It appears that cruelty against opponents gives personal satisfaction, and they try to spread the message not to cheat the master (White coloniser). He continues to describe his cruelty, “Yes, yes you: use your sword: in the neck! I slashed in the air with the edge of my hand” (162). Dominic Head criticized *Dusklands* for glorifying violence and finds it in the form of aggressive self-aggrandisement. Head wonders if it serves to “reproduce a colonial form of aggressive self-aggrandisement” (39). Foucault finds the culture of public execution in France. Authority brings a culprit to the public place to create horror in the minds of the public. It appears that the condemned man's body becomes the property of the sovereign and leaves its mark on his body. The body will be the property of society. Foucault describes the public execution of Damiens; he states that Damiens was brought in a cart and he was wearing nothing but a shirt, at the execution site Place de Greve, his flesh torn, poured molten lead, boiling oil and resin. The court clerk repeatedly went to the culprit and asked him if he wanted to share anything. Damiens cried out profusely; Foucault describes that the executioner cut the body at the thighs:

the four horses gave a tug and carried off the legs at the joints; then the same was done to the arms, the shoulders, the armpits and the four limbs; the flesh had to be cut almost to the bone, the horses pulling hard carried off the right arm first and the other afterwards. When the four limbs had been pulled away, the confessors came to speak to him; but his executioner told them that he was dead. (*Discipline* 5)

When he died, his flesh of the body and the trunk are taken to burn and took about four hours. The protagonist in *Waiting* unfolds the life of prisoners in cells. Colonel Joll comes forward and writes the word ‘Enemy’ on the back. He states that the thrashing begins, “the soldiers use the stout green cane staves, bringing them down with the heaving slapping sounds of washing-piddles, raising red welts on the

prisoners' backs and buttocks" (115). The Magistrate states that physical punishment makes them incapable of sitting or standing. They lie on their bellies and crying profusely. But the soldiers continue to vent their anger. He tells, "With slow care, the prisoners extend their legs until they lie flat on their bellies, all except the one who had been moaning and who gasps with each other" (115).

J. M. Coetzee states that South Africa has its history of prison and "threat of severe penalty" (*Doubling* 361). Prison in South Africa rose out of the sand, representing monotony and a bad dream. J. M. Coetzee, in his essay "Into the dark chambers," questions the policies of the white colonial government in which poor blacks are kept out of the system. They have starved far away, and their thin bodies will not be a reproach. Media is kept away from the black townships so that their sufferings and agony be invisible to the rest of the world. J. M. Coetzee argues, "If black towns are flames, let cameras be banned from them" (361). The atrocities against prisoners are kept top secret and made unnoticeable deliberately. The colonial policies of the government influenced the mindsets of its people. Afrikaners or white explorers in South Africa carried the legacy and destroyed local culture, language, and lives. Human rights are violated in South Africa. David Attwell finds Jacobus's equanimity plummeted again and again and killed the local inhabitants. He states that "Jacobus equanimity topples over repeatedly, into accounts of genocidal hunting expeditions against the San (Bushmen), the rape of their women, and a punitive raid whose purpose is to murder the disloyal servants" (*The life* 34). The biographer Kannemeyer argues that both projects of *Dusklands* deal with aggression and "entail premeditated mass murder" (238). Imperialism in the eighteenth and the twentieth century has no difference as many people are killed in South Africa when European colonialism and Vietnam also faced similar consequences when America fought a war against Vietnam. Eugene Dawn declares that, "95% of the villages we wiped off the map were never on it" (*Dusklands* 34). Dominic Head criticises *Dusklands* as it fails to understand the moral purpose of violence depicted in the novel. The political systems are incapable of appropriating the vulnerable human body and its voice. He finds their failure to silence the voice of dissenters. Dominic Head construes, "*Dusklands* has been criticised for its oblique method and for failing to offer a clearer

moral perspective on the colonial violence it depicts. Critics have even wondered if it serves to reproduce a colonial form of aggressive self-aggrandisement” (38-39).

J. M. Coetzee argues that a gun or a knife, or violence has a vital force and sustain the relationship of the master and slave. Eugene Dawn clutches his five years old son and tries to hurt him. He continues, “Holding it like a pencil, I push the knife in” (*Dusklands* 67). The flash of light is profoundly inhuman, figuring problems of torture and genocide. The protagonist Jacobus Coetzee narrates, “The gun stands for the hope that there exists ... the gun is our last defense against isolation within the prevailing sphere. The gun is our mediator with the world and therefore our savior” (122). Castillo construes it as J. M. Coetzee demystifies pain into fantasy while holding the text open to unspeakable violence. The gun establishes mastery over its objects. Animals and people of other races are killed or enslaved, colonial governments or colonisers achieve dominance over the aborigines, but they feel their victory is a hollow one unless they are not tortured or killed, “the instant of the shot (camera or gun) provides the single moment when the issue of master and the other is in some way resolved” (1118). Critic Vivian Gornick traces the qualities of fable and hallucination in the novels of J. M. Coetzee. He inherited and infused with a modern sensibility. His literature suffuses with preoccupations of a man who lives in a country where black people are killed like animals: picked up off city streets and country roads, forced to live under a curfew, packed in prison and camps. J. M. Coetzee describes hour-by-hour, day-by-day detail Michael's pain for survival. Michael K encounters threat and humiliation, and Gornick terms the novel *Life & Times of Michael K* as "this book is pain" (40).

The European colonisation has a long history starting from the eleventh century when they subjected Aztecs and Mayans to colonisation in North America. But modern colonisation began in the fifteenth-sixteenth centuries when there was stiff competition between the European countries to colonise maximum nations in Asia and Africa. The wars erupted between the British East India Company and the French East India Company. Edward Said reasons that the European companies competed to subjugate countries. He argues, “Britain and France fought each other in India between 1744 and 1748 and again between 1756 and 1763, until, in 1769, the British emerged in practical economic and political control of the subcontinent”

(*Orientalism* 76). The African Continent is no exception to colonisation. The Dutch East India Company established its first refreshment station at the Cape of Good Hope in 1652, and the British East India Company arrived at Cape in 1795. Still, after the Anglo-Boer wars 1899-1902, after that, the British ruled South Africa. The wars are not fought without weapons. War is the first weapon that does not establish one in power but curtails the power of the other. Ozick surprises, why countries do or people need arms, why countries are spending money on militarisation when the mother earth has provided sufficient resources to fulfil our needs. She argues, “Why do men carry guns and build prison camps, when the nurturing earth is made for freedom?” (*CLC* 107). Michel Foucault studies relations from a power perspective. He identifies several objectives like maintenance of privileges, accumulation of wealth, statutory authority, and trade exercise. To own and control these objectives, countries exercised power with the help of arms. He states:

Power is exercised by the threat of arms, by the effect of speech, through economic disparities, by more or less complex means of control, by means of surveillance, with or without archives, by rules, explicit or not, fixed or modifiable, with or without the material means of enforcement. (*Power* 344)

In the novels of J. M. Coetzee, the protagonists are subjected to power and colonised others physically or mentally. The protagonists use/keep a gun and other weapons to exercise control or self-defence. Michael K is subjected to curfews, police permits, guns, and a work camp with wire fences and has a semi-benevolent prison hospital. The critics of colonialism are agreed that the purpose of war is that minorities (White) will have a say in their destinies. Protagonist David in *Death*, faces a similar situation. He and his parents want to move to their house, the hospital authorities did not allow them. Nurse Devito and Dmitri blocks the way out and argues, “You are patient here. You may not leave unless you are signed out by a doctor” (123). The protagonist and his parents contend that they do not need any authorisation from any doctor. Above all, the protagonist David declares that “I am number one hundred” (124). When Dr Ribeiro came to know about the incident, he annoyed with the protagonist and his parents; he told them that he could have debarred them from the hospital. He says, “I could have you barred you and that savage dog of yours” (126). Doctors at the

hospital did not summon Simon and Ines when the heartbeats of the protagonist David grows irregular and declares him dead. The hospital asks Sister Luisa to sign a declaration accepting responsibility for funeral arrangements. But unfortunately, the body of the protagonist has not been laid to rest. Simon and Ines are kept in the dark though they are in the city. The protagonist finds, “The body of their son had not been laid to rest – in fact no one seems prepared to tell them straight out what has become of the body” (146). Michel Foucault terms medical sciences as “quasi-states, pseudo-states” (*Power* 138). Foucault states that France, England and Austria evaluated the strength of their populations. France and England conducted the great census surveys as early as the seventeenth century. Census official soon viewed as “medical police” (140). Simon hides the protagonist David in a cupboard which left an impression in the mind of the protagonist. Simon apologises and certifies, “I hid you in the cupboard so that they would not turn you into a number and put you on their census list” (*Death* 129). J. M. Coetzee’s tales narrate who is in power and who is not. It is not surprising that in the first four novels of J. M. Coetzee, one of the various aspects of colonialism is situated in colonial times. The narrative of the protagonist Eugene Dawn in the *Dusklands* has attempted US colonisation in Vietnam. The forerunner Jacobus Coetzee is a result of colonialism in some respects. The protagonist Magda, who is a spinster obsessed, excessive voice, dominates. The novel *Heart* announces at once that she is one of the daughters of the colonies. The novel *Waiting* is one of the finest novels to date; it is a novel of an imaginary empire, of imperialism which is merely an extension of colonisation. Watson argues that the novel *Life*, appears to be treated as something different has to do with colonialism. Its protagonist is a man intent on eluding colonisation, whether, “It is the colonisation of the body (through labour camps) or the colonisation of the mind (through charity)” (14). Colonialism is not possible without exercising power on the body and minds of the natives. European companies mapped the countries and identified people loyal to them. Edward Said argues, “The race is dominated by a race that knows them” (*Orientalism* 35). The analysis of power reduces human beings to a number in state records. The multiple apparatuses are used to exercise power in society. Above all, power relations are deeply rooted in society. All the white characters in the pre-2000 novels had a gun/knife for their protection. The police and the protagonist (Jacobus) use it for



subjugation or settle scores against their opponents. Jacobus's gun reminds him of his mortality, and gives him the power to take a life, "A bullet is too good for a Bushman" (*Dusklands* 92). He perceives himself doing exemplifying duty to his countrymen and gives him the right to take the life of anyone. A critic Poyner deciphers colonial ideology when Jacobus Coetzee believes that the world cannot be imagined without him. He becomes a synonymous with his nation. Jacobus believes that a "World without me is inconceivable" (*Dusklands* 107).

The gun plays a vital role to expand the empire. J. M. Coetzee emphasises the use of weapon. Before the novel *Disgrace*, the protagonists feel proud if they had a gun. The protagonist Magda in *Heart*, the Magistrate in *Waiting*, Cruso in *Foe*, Mrs Curren in *Age* and Mr Ettinger in *Disgrace* have a gun/ knife for their protection:

In the place where umbrellas would stand if we ever used umbrellas, if our response to rain here were not to lift our faces to it and catch the sultry drops in our mouths and rejoice, stand the two guns, the two-bore shotgun for the partridge and the hare, and the one known as Lee-Enfield is graduated to 2000 yards. I marvel. (*Heart* 64)

The ancient gun still rests between his horse's ears, but it is not aimed at me. (*Waiting* 131)

Cruso gave me his knife and warned me not to venture from his castle. (*Foe* 15)

He is readying himself to raise the pistol in that instant and fire the one-shot he will have time to fire into the heart of the light. (*Age* 175)

Yes, I never go anywhere without my Beretta,' he observes once they are on the Grahamstown road. He pats the holster at his hip. 'The best is, you save yourself, because the police are not going to save you, not any more, you can be sure. (*Disgrace* 100)

Jacobus Coetzee interprets the gun as a vital tool for colonisation. He is agreed that he and others could survive with primitive tools but now primitive or tribal at Namaqua would fail to survive because "the gun has arrived among them the native tribes are doomed" (*Dusklands* 124). He further adds, the tribal people have a close association with the forests, but now colonisation would not end their freedoms. It would alienate them from the wilderness.

His critics criticise J. M. Coetzee for failing confrontation with the political system. Nadine Gordimer is one of the critics. She alleged that Coetzee has an escapist attitude and expect that, being a literary authority in South Africa, he should raise his voice for the sufferings and agony of the ordinary people. J. M. Coetzee has been very successful in narrating their woes. The novels *Waiting*, *Life*, *Age*, *Master*, and *Diary* are few novels in which either protagonists or other characters suffered brutality at the hands of the government/ government agencies. The novel *Waiting* narrates people as barbarians and is punished without any reason. They are being given “the third-degree” treatment in the cell, and the protagonist Magistrate realises their agony when he was subjected to the same treatment.

Dominic Head argues that the process of torture is awakening the conscious, which is quite painful and ambivalent. He says, “The novel's narrator is the magistrate of the settlement, and it is his process of awakening – a painful and ambivalent process – that allows a deep understanding of imperialism to emerge” (48-49). Colonel Joll from the Third Bureau, a division of the Civil Guard, presided over a regime of terror involving interrogation and torture and tried to discover the truth predetermined by the unnamed Empire. Terror is the base of imperial drive for self-assertion, satisfied by the imprisonment of those identified and named as the barbarian other. Michel Foucault studies torture and finds that torture had a history from the Ancient Roman period when slaves were tortured. He finds that the guilty man was punished badly. In some cases, the criminal's eyes are taken out; he would be kept into an iron cage, suspended in air and so on. Sometimes guilty man would be, “exposed to all rigorous of the seasons, sometimes his head would be covered with snow sometimes burnt by a scorching sun” (*Discipline* 114). Foucault traces an argument against uniform punishment. The gravity of the crime should be the criteria to decide the quantity and type of the punishment. Foucault terms the punishment described by Vermeil as, “It is this energetic torture, presenting rather the extension of a painful death than that of a painful life, that one would truly recognize a villain deserving of the horror of nature in its entirety” (114). The prisoner realises and condemns living on the earth and prefers to die.

J. M. Coetzee records that many prisoners who are poor and black, dumped at many places, which he describes as “dumping places” (*Doubling* 361). J. M. Coetzee

finds the impact of the torture chambers on the minds of South African writers and they give place to torture in their novels. He gives two reasons for this; the first one provides it with a metaphor for relations between authoritarianism and its victims. Unlimited power is exercised on a prisoner to destroy the kernel of resistance within him. Secondly, the torture room is inaccessible to anyone is another reason for the fascination of the novelists. J. M. Coetzee postulates that there are many provisions in the laws to protect the rights of culprits, including forbiddance of “violence upon the bodies of detainees except in self-defense” (363). The provisions of self-defence are useless and become the bedchambers of the pornographer's fantasy. One human being is free to exercise his control on the imagination upon the body of another. Colonel Joll arrives at the borders of the unnamed Empire to enquire about the barbarian invasion. Protagonist, the Magistrate, interacts with Colonel Joll and wants to know that how one comes to know about the truth. Colonel Joll tries to convince him that their training and experience help them to understand whether a prisoner is telling the truth or not. Colonel Joll says, “There is a certain tone,” (*Waiting* 5) and this tone deduced after exercising continuous and consistent pressure to find the truth. Colonel Joll decodes and credits his training and experience, which helps him to recognise that tone. He further adds, “First, I get lies, you see – this is what happens – first lies, then pressure, then more lies, then more pressure, then the break, then more pressure, then the truth. That is how you get the truth” (5).

Elaine Scarry construes pressure and more pressure as torture. A torture, “Consists of a primary physical act, the infliction of pain, and primary verbal act, the interrogation” (35). At the primary stage, a torture has the question and the answer session. It offers an opportunity to the torturer, justification for his cruelty with an explanation. The prisoner and torturers have colossal physical realities. The prisoner is in overwhelming physical pain, and the torturer is aloof of the agonised body. A torture gives, “the intense pain that destroys a person's self and the world” (35). Protagonist Magistrate is eager to understand the meaning behind the marks it leaves. The protagonist caresses the girl's broken feet and observes them in detail, and the wound, the torturers have left near her eye:

I notice in the corner of one eye a greyish puckering as though a caterpillar lay there with its head under her eyelid, grazing. ...

Between thumb and forefinger, I part her eyelid. The caterpillar comes to an end, decapitated, at the pink inner rim of the eyelid. There is no other mark. The eye is whole. (*Waiting* 33)

The Magistrate inspects the torture room where the girl's feet were broken and her eye blinded. The same torture room used to torture her father to death. He observes that it is now a clean room, marked only by soot on the ceiling above the fireplace and the wall. The Magistrate asks the girl how they blinded her, and she explains to him that they used an instrument to blind her. Later, once he returned to the settlement, he reflects on the undeniable desire to violate. Dominic Head interprets her sufferings with that of his realisation. Torture in the novel is apparent when the term 'Enemy' is found written in charcoal on the backs of a line of barbarian prisoners. Prisoners are thrashed there until they do not write the word.

The critic Susan Van Zanten Gallagher refers to "the authorial impotency of the novelist" (280) in South Africa. J. M. Coetzee notices the lack of interest in torture, particularly in South Africa. He also agreed that novelists must struggle to articulate torture without falsifying torture to understand and depict oppression without consciously aiding the torturer to find text transparent enough to carry meaning. J. M. Coetzee does not identify atrocities regarding the South African Security Police. Andre Brink and Alex La Guma point out the treatment of political prisoners in South Africa. Protagonist, Magistrate himself, is reduced to the level of an animal. Gallagher interprets, "Torture and imprisonment have physically reduced him to the level of an animal; these experiences have elevated his moral awareness not only of the empire's barbarity but also of his own" (284). J. M. Coetzee claims that the influence of the death of student leader Steve Biko can be observed in the minds of novelists in South Africa. It is difficult for them to ignore completely. He describes that soon after the Soweto Uprisings and the murder of the student leader Steve Biko, the portrayal of torture and police brutality were published in 1980. Critics have abundantly commented on the intention of tortures in South Africa. J. M. Coetzee describes torture and the impact of torture on the man of conscience. J. M. Coetzee portrays torture and presents a particular dilemma for the South African novelist, who may not fail to ignoring it or by reproducing it in some measure through the process of representation. J C Kannemeyer traces similarities between an old man

(*Waiting*) and Steve Biko. He argues, “Steve Biko was kept shackled and naked for three days, lying unconscious in his cell on a mat that was drenched with the urine seeping out of him” (327). Indeed, many of these critics establish a link between the old man's tortures at the beginning of the novel with Biko's death. David Attwell contends that the reading of “ethical universalism” is not wholly accurate of a novel that utilises a “strategic refusal of specificity” (*J. M. Coetzee* 73). Dominic Head finds that police gives the same treatment to the Magistrate, who protest the torture given to the barbarian people. The Magistrate is beaten publicly, forced to drink pints of urine and a mock-hanging that nearly strangles him. Unlike the barbarians, the Magistrate is not being tortured for information. The purpose of torture here appears to depict that they have no place to show “the meaning of humanity” (Wenzel 51). The narrator cum protagonist is taken into custody on his return to the settlement. He is immediately charged with “treasonously consorting with the enemy” (*Waiting* 85). He responds to the accusation, and he uses it to evaluate the physical deteriorations of his domain. Eckstein Barbara finds the presence of torture “from Chile to Pakistan from history's beginning to this minute” (180). However, he agrees that *Waiting* is the story of South Africa but can take place anywhere, where political power has absolute control upon the human body. According to Wenzel, “Coetzee obviously cannot and does not ignore torture, but in choosing to represent torture, he must face the challenge of how not to play the game by the rules of the state, how to establish one's own authority, how to imagine torture and death on one's own terms” (64). Simon tries his best to put his encounter with Artemio Dmitri out of his mind, but he continues to disturb him as he knows that the protagonist David is being looked after by him. Dmitri is the same man who killed “David's teacher strangled her who was sentenced by a court of law to be incarcerated for the rest of his natural life” (*Death* 68). Dmitri claims that he reforms himself and becomes a new man. Now he wants to repay his debt to society.

In “Strong Opinion”, J. M. Coetzee portrays modern-day governments. The post 9/11 terrorist attack on American soil led various governments to enact legislation. The Australian parliament passed anti-terrorism legislation to suspend civil liberties for an indefinite period. Britain and Australia's governments used the term “hysterical” (*Diary* 19) to describe their response to the terror attacks. The

protagonist describes “Guantanamo Bay, which is more a spectacle than prisoner-of-war camp: an awful display of what can happen to men” (21). Professor Kannemeyer states that the protagonist J. C. contributed thirty essays on different themes. His essay on American detention camps at Guantanamo Bay depicts the torture and humiliation faced by international human organisations when they were denied access to the detention camp. He states:

Thirty essays of varying length, dealing with subjects such as the origin of the state, democracy, terrorism (in particular ‘Islamist terrorism’ and the reaction of George W. Bush and Tony Blair to this) and controversial detention camps, such as the one at Guantanamo Bay. J. C. writes scathingly about the torture and humiliation suffered by inmates of this facility. (*A Life in Writing* 592)

Cynthia Ozick argues that J. M. Coetzee has not portrayed the inevitability of guerilla war and revolution in a country. He discloses lumbering hoaxes and self-deceptions of stupidity. The theme of the novel is the wild and ruthless power of insanity. Michael K suffers from the naivety of sides, rulers and rebels. J. M. Coetzee focuses not on the manifestations of power, race and class, but on a humble individual who is trapped in political turmoil. The arbitrary violence and oppression that he evokes are known to many other nations. The writer creates an atmosphere of brooding menace and actions that seem both utterly necessary and bizarre. Michael K can never rid himself of politics because it is impossible for him to escape from history. The forces around him shape his destiny even more than his actions do. Throughout the novel, he does make political decisions- at one point; he refuses to become the servant of a white deserter trying to hide from the police in the wilderness. His book serves as a reminder that dignity has nothing to do with comfort, security or even good health but with the resilience to endure the hardships of fate without cynicism or surrender. Michael K is a real human being experiencing pain in his body, but he represents the whole black people of South Africa for some of us. The South African race laws affected all. Michael K and his mother experienced homelessness, with hundreds of thousands of black people in South Africa living in the settlement camps.

Black people are hunted like animals: picked up city streets and country roads, forced to live under a curfew, herded into camps, townships, and centres. The

government of Nation Unity was formed, and one of its tasks was to reorganise South Africa on a post-apartheid basis. All kinds of matters, including the declining economy, health care, land redistribution, and labour issues, had to be considered and addressed in an entirely new way. South Africa might be formed where all citizens are equally important. Nelson Mandela, the President of South Africa, emphasised reconciliation as an essential foundation of modern South Africa. Mandela himself approached all kinds of persons, including those identified with the past racial regime. The Truth and Reconciliation Commission conducted a series of committees to identify and investigate human rights violations. Perpetrators of such crimes were encouraged to confess their crimes and offered amnesty if they did so. The Commission focused its gaze on wounded or even partially decomposed bodies. The Truth and Reconciliation becomes a kind of archive. Since the history of apartheid, the body has become physically inscribed in the material. Thus, the scars are the most conventional schemas for understanding the inscription of violence on the body.

Protagonist Mrs Curren has cancer. The diseases can be ascribed metaphorically on double levels: social and individual. On social levels, the disease is regarded as a metaphor for a degraded and corrupted society. Telga interprets that “It is political power which acts as an external force that invades and corrupts society transforming it into a diseased organism” (968). Mrs Curren herself refers that evils are consuming society. She agrees that it is wrong and childish to blame others, but she confesses that “Power is power, after all. It invades. That is its nature. It invades one's life” (*Age* 117). David Attwell corroborates the generation differences between the two generations, one led by Mrs Curren and the other is being led by the young black generation. Protagonist Mrs Curren finds herself and her age for the anarchy in the society, whereas John and his friends are carrying out armed rebellion against the government. It is suspected that John, a black student, is harbouring a liberation movement and shot dead by the policemen in an outbuilding of Mrs Curren's house. Mrs Curren argues with Florence and Thanabe, a black teacher, about the willingness to accept that the children are going to take charge. Her attitude sums exemplify the onset of the age of iron.

The novel *The Lives of Animals* points out an amiss in the relationship between humans and other animals. This dysfunctional relationship shaped the

industrialisation of animal rearing. The industrialisation of animal farms reduced them to products for human consumption. Some people are horrified when they examine the treatment given to the animals at the slaughter houses. The protagonist Elizabeth Costello relates it to the atrocities of the Second World War. She continues:

They went like sheep to the slaughter. They died like animals. The Nazi butchers killed them. Denunciation of the camps reverberates so fully with the language of the stockyard and slaughterhouse that it is barely necessary for me to prepare the ground for the comparison I am about to make. The crime of the Third Reich, says the voice of accusation, was to treat people like animals. (20)

David Attwell argues, “Violence had become an extension of politics” (*The Life of Writing* 194). J. M. Coetzee recapitulates the subject of violence from the perspective of animals. He is more interested in understanding the spectacle of cruelty and deciphering how culture manages their willingness to suffer, whether they hear or exclude them. Attwell posits, “Costello scandalises her audience by claiming that the treatment of cattle in the stockyards of Chicago provided a model for the planners of the European gas chambers” (195).

The novel, *Master*, is not based on history like his earlier novels. J. M. Coetzee takes Dostoevsky’s *The Possessed* for the factual information and adds more knowledge to the source. Dostoevsky’s protagonist returned to Petersburg when the police chased the members of a student organisation led by a man called Nechaev. The novel also explores the grief felt by a father on the death of his adult son. J. M. Coetzee draws a new degree of darkness and depicted the human conditions. The novel casts the Russian characters. Like South Africa, Russia too poises on the verge of upheaval. A police investigator called Maximov Sergeant reveals to Dostoevsky that his stepson’s (Pavel Isaev) papers disclose assassinated people. This revolt depicts an attempt to overthrow the state. The uprising divides the powerful from the powerless people and makes all human connections weak and complicated. Protagonist Dostoevsky lives in Pavel’s room which Anna Sergeyevna rents, and she comes to him in the night. A student leader Nechaev escaped from the police detention and dressed as a woman comes to Dostoevsky’s apartment. He argues with the protagonist that “Isaev didn’t kill himself- that’s just a fiction put out by the



police” (*Master* 102). Likewise, the police killed Pavel, and the protagonist imagines the last moment of Pavel’s death:

Upon him burst the thought of Pavel's last moment, of the body of a hot-blooded young man in the pride of life striking the earth, of the rush of breath from the lungs, the crack of bones, the surprise above all the surprise, that the end should be real, that there should be no second chance. Under the table, he wrings his hands in agony. A body hitting the earth: death, the measure of all things. (105)

Nachaev appeals to Dostoevsky to take up the struggle again on behalf of his murdered son. He accuses the protagonist for neglecting his son. Protagonist Dostoevsky argues that it is fruitless to jail revolutionaries such as Sergei Nechaev. He posits that an individual is merely a vehicle to carry the spirit of nihilism. He is depicted as sick, possessed by devils. J. M. Coetzee, in his early novels, appears to convey a message that the networks of power pervade and pervert every aspect of social life. J. M. Coetzee establishes a statement on the aspect of power in his Jerusalem Prize Acceptance Speech:

There is a great deal to be said about these (unnatural) structures of power (that defines the South African state). ... The deformed and stunted relations between human beings created under colonialism and exacerbated under what is loosely called apartheid have their psychic representation in a deformed and stunted inner life. All expressions of that inner life, no matter how intense, no matter how pierced with exultation or despair, suffer from the same stuntedness and deformity. I make this observation with due deliberation and in the fullest awareness that it applies to myself and my own writing as much as to anyone else. (*Doubling* 97-98)

Mrs Curren realises that western values and ethics lost all validity and relevance. Nevertheless, she struggles hard to overcome distorted relations. The South African apartheid policy draws dominance and subservience among people. The power relations brutalise John, though the protagonist reconstructs her relationship with him through dehumanising people. David Attwell postulates that J. M. Coetzee introduces

the killings of Khameiskroon to justify the massacre in the Northern Cape Town Khamieskroon. He was curious about this incident and wrote down in his notebook:

Maybe we can drop the idea of K reading MK (Michael Kohlhaas) in Sea Point and instead have him reading a front-page report of the Kamieskroon affair, with a colour picture of the man in chains, bloody but triumphant, a policeman holding a gun. Allusions to the Kamieskroon killer in Michael have kept critics busy, but he is present largely as a remnant of the novel's original design. (*Life of Writing* 112)

The torturous process makes Michael K a gardener. Professor Kannemeyer argues that many critics questioned that a hare-lipped black protagonist becomes a representative of the black in South Africa. Some critics find the idea of gardening, an attractive feature of the novel. The tragic life of Michael K is not limited to South Africa, but the novel could be read as a fable on the human condition. The protagonist separated from the world and became a puppet. The protagonist finds the news in which how the footballer was killed. Narrator describes:

He began paging through old newspapers from under the kitchen sink, so old that he remembered one of the events they told of, though he recognised some of the football players. KHAMIESKROON KILLER TRACKED DOWN said the headline in one, over a picture of a handcuffed man in a torn white shirt standing between two stiff policemen. (*Life* 17)

The narrator continues to argue that “there is nothing special about you, said the man. There's nothing special about any of us. His gesture embraced them all: prisoners, guards, foremen” (43). Sarah argues that an association operative between political sovereignty and power over life and death has developed into the biopolitical power of the modern nation-state to decide a “state of exception epitomized by the Nazi concentration camp, in which the individual is reduced to a form of bare life a mere biological existence without legal protection” (84). Critic Walsh argues that an experience of a corporeal register is “tied to the body” (173). Its ethical relation is described in the context of shuddering of the human, the experience of exile, the

sleepless nights, physical pain caused by internal or external reasons, a conflation of responsibility with maternal or the gestation period.

Michel Foucault calls the schools as the place of elaboration for pedagogy. He observes the movement of knowledge from the teacher to the pupil. Other time, the knowledge is extracted from the student and preserved for the teacher. The relation of knower (a teacher) and unknower (a student) gives commanding position to the teacher. Except for the knowledge gap, a school has devised various methods to keep them under check, including school dress, attendance and examination. Foucault terms examinations as, “a sort of apparatus” (*Discipline* 186). The examination system puts students against each other and “makes it possible to measure and judge” (186). Power is found in disciplining the class that deploys force. J. M. Coetzee portrays the schooling and discipline system in South Africa. Protagonist Magda in *Heart* describes the conditions and importance of the modern education system. The modern school system lays emphasis on the three R’s means reading, writing and arithmetic. The children from neighbouring areas come to learn and pay in cash and kind. The purpose of the school in the desert is not to allow children to grow up as barbarians. Unfortunately, the school is abandoned now. Magda concedes that she did not like her teacher as she punishes them physically, and it is not possible to learn anything in an environment of terror. She states:

Our teacher was not a good teacher; perhaps she slumped sullen at her table tapping the cane in the palm of her hand, brooding over insults, dreaming of escape, while her pupils picked their way through their reading books and one could hear a pin drop. For how else could I have learned to read, to say nothing of writing? (51)

John, the protagonist, notices that boys are flogged openly (*Boyhood* 5). He narrates that every teacher, irrespective of their gender, carries a cane with the liberty to use it at convenience. Ms Oosthuizen fails to make Rob Hart cry, which makes her furious and beat him so hard, harder than anyone else. He states that the quality of pain they give is the basic criteria to explain the principle of connoisseurship. But John never experienced punishment in class, as he dressed up neatly, complete his homework and knows the answers. John thinks that the violation of the body will allow him to join the side of a normal boy and will provide him with the opportunity to join the

discussion on the teachers and their canes. Professor Kannemeyer construes that in *Boyhood*, "John was trying to find himself within a community to which he felt himself an outsider" (506). There is a rumour that the cane of Mr Lategan has forced even matric boys to plead for mercy and urinate in their pants. When his father and brother recalls their schooldays, "They reminisce about their schoolmasters and their schoolmaster's canes; they recall cold winter mornings when the cane would raise blue weals on their buttocks, and the sting would linger for days in the memory of the flesh" (*Boyhood* 9). Shabot argues that the body constitutes a basic prerequisite for being fully human.

David Lurie, the protagonist, uses his position in the university and establishes a relationship with an average student Melaine Isaacs. Being her professor, he was aware of her academic performance. He describes her as, "Not the best student but not the worst either: clever enough, but unengaged" (*Disgrace* 11). He established a brief relationship and soon after that Melaine remains absent from the class. David knew that he is responsible for the condition. He occupied the position in the university. He marked her presence in the mid-term exams and makes foot entry on the page, "An unfortunate absence since it is the day of the mid-term test. When he fills in the register afterwards, he ticks her off as present and enters a mark of seventy. At the foot of the page, he pencils a note to himself: Provisional, Seventy: a vacillator's mark, neither good nor bad" (26). Melaine's father comes to know that his daughter is not attending classes and passing through a difficult phase. He reaches the university and meets the protagonist, "No, Professor Lurie, you may be high and mighty and have all kinds of degrees" (38). He was aware that David Lurie holds an important position, and the university will also support him silently. John, the protagonist, accepts that the badge divides students and creates categories. He states, "For each examination, you pass you get a badge, which you sew on to your shirt" (*Boyhood* 14). Foucault posits that examination places them in a field of surveillance and fixes them. He further adds that the examination, "indicates the appearance of a new modality of power in which each individual receives as his status his own individuality, and in which he is linked by his status to the features, the measurements, the gaps, the marks that characterize him and make him a case" (*Discipline* 192). Melaine, with the help of her friend, makes a complaint against the

protagonist, and the university set up a committee to investigate the matter. The protagonist acknowledges his guilt at the internal enquiry committee but refuses to apologise or show remorse. He used his position in the university to seduce his student and then saves himself from the university punishment.

The protagonist John in *Youth* argues that the police are fierce and did not spare the artist. The protagonist contends that Ezra Pound and Eliot have lived lives of sufferings. The American poet Ezra Pound faced persecutions in his time. He was dismissed from his job at Wabash College, Indiana, and settled in Italy. After the Second World War, he was accused of helping and abetting the Fascists. He was imprisoned, expelled from his homelands a second time. He contests that after the carnage of Sharpeville, police appear with guns, waiting for an excuse to shoot, “The police fire shots into the crowd, then, in their mad way, go on firing into the backs of fleeing men, women and children” (37). The police brutality continues unabated. BBC and the Manchester Guardian reported the brutality. The protagonist reads the Guardian report, “A prisoner is found dead in his cell, hanging from a strip of a blanket, his face bruised and bloody. Horror upon horror, atrocity, without relief” (100). The novel *Summertime* depicts a picture of a power struggle in South Africa. A white American model is killed in Botswana on 22<sup>nd</sup> August 1972; argument and counter-arguments are made to portray black or Afrikaans as killers. The interviewee alleged that South Africa is in a state of war unofficially. There is no fear of law, and he argues, “The police and the people who run the police (as hunters run packs of dogs) are by now more or less unconstrained” (12). Human lives are being consumed, and the interviewee gives credit to domestic politics. He found that political leaders did not try to fill the communication gap between the races but constructed a prison at Pollsmoor, and soon it emerges as “a place of incarceration ringed around with high walls and barbed wire and watchtowers” (15). J. M. Coetzee argues that human beings will never abandon politics as it is convenient and attractive, which give them to play with our baser emotions.

In *Childhood*, the protagonist Simon and Ines are called to a hearing at the headquarters of the education department in Novilla when their son David rebels against the authorities. Professor Yashika Tajiri argues that “The trial-like "hearing" does suggest a sinister operation of power in Novilla and makes Ines decide to escape

the city” (79). Protagonist Elizabeth in *Costello* finds herself in the dormitory, and she feels as if she were in a concentration camp. She compares her dormitory to any of the gulags. She thinks, “She could be in any of the camps of the Third Reich. The whole thing put together from clichés, with not a speck of originality” (197-98).

The novel *Childhood* portrays the residents of Novilla as primitive, less industrialised, and subjugates their passions. The city appears to be a quasi-social state. Nashef argues that the city resident turns into robots and the authority expects them to imbibe appropriate behaviour. She posits, “Feelings are numbed; aspiration are discouraged in an imagined conversation with his sexual partner Elena, his neighbor and the mother David's friend Fidel, Simon sums up their existence” (363). The protagonist Simon and Ines, realise that they are not in a position to check the power. Ines argues, “If you run away, they will send the police after you, and the police will catch you. You will be declared an unfit mother, and the child will be taken away from you” (*Schooldays* 274). The child David appears to disruptive, disrespectful and lost his eyes sight for a temporary period. Still, when his parents, Simon and Ines, are called for counselling at the headquarters of the Office of Education in Novilla, “They are escorted into a huge, echoing chamber, with row upon row of empty seats. At the end head, on a raised bench, sit two men and a woman, judges or examiners” (270). Professor Yoshika Tajiri argues that the hearing appears them "a trial", which forces them to escape from Novilla to Estrellita.

J. M. Coetzee is being criticised for his reclusion to criticise the apartheid regime. Still, his biographer Kannemeyer defends J. M. Coetzee as he thinks that real task as a writer more important than a human activist. A series of his novels offer a unique insight to understand the problems of his country and its people. At the same time, he makes an exceptional contribution to contemporary literature. Kannemeyer argues, “In the post-apartheid years, he had not been a political activist; he would now still not want to intervene actively, even from another country” (540-41). J. M. Coetzee keeps justifying his immigration to Australia by saying that immigration is a worldwide phenomenon and people leave their native countries searching for green pasture. He observes that minor issues are discussed in the Australian Parliament. Democracy had advanced to the point of healthy cynicism. Derek Attridge finds that the later works of J. M. Coetzee are a blend of both fiction and non-fiction. He

addresses the relationship between art and politics more vocally, and Kannemeyer claims that “there is no dualism between Coetzee; the fiction writer and Coetzee the critic: both activities are prompted by the same impulse” (570). Professor Kannemeyer argues that J. M. Coetzee raises his voice to defend human rights and safeguards the rights of young authors, and helps them publish their works at the request of publishers. He, along with fourteen Nobel laureates, signed a petition for the release of imprisoned Burmese writers in April 2004. In August 2007, the Peter Weiss Foundation found unsolicited support to break the silence surrounding the crimes against humanity in Zimbabwe. In another petition from the Peter Weiss Foundation to the President of the Chinese Republic, J. M. Coetzee signed against the abuses of human rights in that country. J. M. Coetzee candidly raises his voice against human rights violations. He corroborated with other famous writers to help South African children who have AIDS in 2007. He and Gordimer defended the Czech writer Milan Kundera against the police atrocities during the communist regime. ANC government in South Africa proposed media restriction, and the bill was piloted through Parliament despite the political and intellectual opposition; J. M. Coetzee signed a petition against the media legislation. He criticised the Bush administration for human rights violations. He reasoned that if George Bush was re-elected for a second term in November 2004, he would not visit the country with no rule of law, particularly foreigners. He was appalled by the physical and psychological abuse and sexual humiliation of prisoners at Abu Ghraib in Iraq. J. M. Coetzee did not hesitate to criticise the Australian Prime Minister John Howard, who intended to introduce anti-terrorist legislation. He believed that the suspension of the rule of law makes people moral barbarians.

In the modern period, most countries have opted for a democratic type of governments. The Citizens are entitled to certain fundamentals. These rights are guaranteed in constitutions, and the judiciary is made the protector of the fundamental rights. However United Nations High Commissioner for Human Rights, Amnesty International, and several NGO's are working in the field of human rights have recorded the violations of human rights in all nations irrespective of government. The chapter investigated and achieved the aim to understand human agony. Governments now exercise more control as compared to the past. Human beings become more

docile in the period of modern day technologies. It also comes to notice that when power is centralised in few people, the violation of human rights occurs more frequently. The US claims to be the protector of democracy and human rights, but what happened when America waged war against Iraq and Afghanistan. After 9/11 attacks at World Trade Tower, several people are persecuted; racial riots are increased in the United States of America. J. M. Coetzee declined the invitation to the University if George Bush Junior would win the election. More particularly, the Republican Party in America is responsible for the division of the society in White and Black.

The framers of the Indian constitution tried their best to safeguard fundamental rights. Article 22, (5) provides certain rights to detainees under the preventive detention. But the Parliament of India and the state legislatures passed draconian laws to curb the freedoms enshrined in the constitution. TADA (Terrorist and Disruptive Activities) Act, POTA (The Prevention of Terrorism Act, 2002), MACOCA (Maharashtra Control of Organised: Crime Act) and UAPA (Unlawful Activities Prevention Act) are the few laws passed to control terrorism in the country. However, many innocent people have been arrested though they have done nothing against the country. The government justifies and defends its laws on the subject of national security. In Punjab, human rights are violated in the 1980s. People in Jammu, Kashmir and Central-Eastern states of India are facing cases of human rights violations. The security agencies take every step to suppress the opponent's voice, and this cannot be possible without the permission of democratically elected leaders. The Supreme Court of India, the High Courts, National Commission for Protection of Child Rights, and the Human Rights Commission take suo moto several times to protect fundamental rights. But one or two institutions cannot protect the fundamental rights unless and until the trained colonial police do not sympathise with human rights. Only the training of the police will make it possible.



## Chapter-5

### **The Woman: A Panopticon Schema**

Every society classifies, segregates, and controls its people by framing some rules. They are classified based on colour, religion, region, language and gender. This classification has a social origin and consequently has a social construction. Human beings make the social structure easier to handle the world around them and make sense of it. Social construction fixes woman in a house and can be put on surveillance. Gender roles vary according to place and time, means it differs according to the culture of societies and periods. Sharpe opines that gender is not determined in isolation but over-determined itself by other relations. Genders draw on the binary model. Women are portrayed as sweet, beautiful, irrational, and emotional while men are assertive, rational, and make all decisions. J. M. Coetzee, in his essay “The comedy of point of view in Murphy,” postulates out that “The most beautiful young woman” (*Doubling* 36) is desired and appreciated in society. Another essay, “Remembering Texas,” Coetzee points out that, “the last speaker as a fat old woman who scratched herself and smelled bad?” (53). Society exercises control over the body and determine the role of genders in society. Geeta Sharma argues that the role of women in society is a never-ending debate. She says, “Some authors focused on the strength of women by vitalising their role with the protagonist in their novels. Some covered the pain and agony faced by the women at the hands of brutal men” (381).

Being a postmodernist and postcolonial author, J. M. Coetzee reveals the pain and sufferings of the women in his novels. He draws his reader's attention to the women characters that are segregated, marginalised in society, and face exploitation because of social construction. Michel Foucault brings the body into the focus of history and wants to study it. Foucault's genealogy criticises the ideological manipulation of minds and argues that people in power use the idea to brainwash people. Women are made to believe that their physical features restrict them to a subordinate position in society. Their physical characteristics are portrayed and named as beautiful, soft, charming, delicate, and girly. *New Shorter Oxford English Dictionary* defines a woman as “an adult human female,” but in obsolete synonyms, a woman is defined as a bitch and petticoat, bint and wench, which are considered

offensive and dehumanising. The Women's aid and Woman's Equality party presented a petition to Oxford University Press on International Women Day on March 08, 2020, and demanded to change the “sexist” definition. The petition states, “It is dehumanising to call a woman a bitch” (*Hindustan Times*<sup>+1</sup>). Women are enclosed in the social customs and norms.

Rules and recommendations beset sex relations, and the most intense constraints are applied to sexual relations. The relation is kept under constant surveillance. The protagonist, Magda, imagines how bitch looks like. The protagonist even finds herself in the same position when her black servant exploited her. She argues, “please, please! I roll over on my back and lift my knees. This is how a bitch must look like; but as for what happens next, I do not even know how it is done. He goes on kicking at my thighs” (*Heart* 114). Foucault argues, “Disciplinary power does not aim at repressing their interests or desires, but rather at reconstructing these desires as normal. This is not done by the ideological manipulation of their minds, but on and their bodies” (*Concepts* 89).

J. M. Coetzee enjoys an excellent command on the language and makes him different. He uses his words carefully and names his characters after analysing his novels. Women are described as beautiful or menstruating, intellectual or aged, and adventurous or incapable of writing, physically attractive or unattractive in the novels. Foucault describes a hysterisation of women’s bodies, in which the feminine body is classified as:

qualified and disqualified- as being thoroughly saturated with sexuality; where it was integrated into the sphere of medical practices, by reason of a pathology intrinsic to it; whereby, finally, it was placed in organic communication with the social body (whose regulated fecundity it was supposed to ensure), the family space (of which it had to be a substantial and functional element), and the life of children (which is produced and had to guarantee, by virtue of a biological-moral responsibility lasting through the entire period of the children's education): the mother, with her negative image of nervous woman, constituted the most viable form of this hysterization. (*Will* 104)

Foucault proposes that the idea of the feminine is imprisoned. Her role is fixed in the society, and she is being viewed in relations to family, children and motherhood. She cannot make herself free as the narrative is fixed around her. The metaphor of the panopticon schema refers to a particular carceral structure. The structure renders prisoners for self-monitoring and offers them a valuable way of understanding the mechanism that inculcates the concepts regarding an ideal woman. An analysis of the panopticon schema helps to decipher the patriarchal structure of the society that makes a woman an object. She becomes the victim of patriarchal culture, male oppression, and social pressure is exerted on her to behave in a particular way. The patriarchal structure of society keeps woman under check. She identifies herself either with the name of her father or husband. After marriage, she shifts to her husband's house, where she is observed by everyone there. A house becomes the carceral structure for her. A society plays a vital role to segregate human beings into genders but also stereotypes their roles in society. The power forms a structure and penetrates and distributes deeps in society; every individual becomes an object and subject of this power structure. Foucault postulates that panopticism has many lessons. He further argues, "The power seems focused on one individual is in fact distributed throughout the structure" (*Concept 58*). Foucault continues to add that "every individual is at the same time both object and subject of this power: the prisoner is watched, but is being trained to watch himself, to be his own inspector" (58). The protagonist, Magda, believes that she has the smell of an unused woman, which smells like onions. The protagonist says, "I blush for my own thin smell, the smell of an unused woman, sharp with hysteria, like onions, like urine," (*Heart 93*) and she expects that someone should come into her life and make her complete by making a hole in her. She continues to express her incompleteness, "Someone should make a woman of me, he tells her, someone should make a hole in me to let the old juices run out" (94). The idea of completeness is also there in the *Death* when the protagonist Simon is about to reason that, "if girl had had sexual intercourse then she could not have been a virgin" (100). A society links their sexuality to the personality whereas men are kept out of the notion of purity or sanctity. A woman's role is confined to that of wife and mother, but in that role, women are idealised as chaste, devout and

dutiful, and creating the panopticon. They have limited opportunities in society and become docile, stay silent and subservient to patriarchy.

Michel Foucault has a particular interest to understand the power structure. Duncan argues, “Michel Foucault used the panopticon as a metaphor for how social control could be administered without recourse of coercion” (126). The individual is inserted in a fixed place; movements are supervised and recorded. The hierarchical power structure regulates women's bodies and achieves their consent through indirect coercion. Jeremy Bentham developed the panopticon (all-see place) in the eighteenth century. Bentham's architectural design of the prison has a central observation tower that is surrounded by concentric cells. This allows the guards to exercise control over the inmates through constant surveillance. Panopticon encourages conformity through self-policing behaviour. The panopticon schema here refers to women's ideas about their bodies and about motherhood. The panopticon conceptualises the social construction of women's body. Duncan uses prison as a metaphor to connect with the panopticon body. He asserts that the panopticon metaphor can imply that there is no escape for women from the disciplining power. Foucault finds that power is used to regulate an individual's behaviour and corroborate it with “the notion of docility” (*Discipline* 136). He argues that a docile body may be “subjected, used, transformed and improved” (136). The “political anatomy” (138) implies that the body is subjected to social control. Biopolitics consists of the definition and regulations of bodies. Rothblum finds that women are reminded about their looks and asked in self-evaluation and self-control. She opines, “Women are constantly reminded of appropriate looks and style, which are then expressed in self-evaluation, behaviour and self-control directed at diminishing size and restricting movements” (290). Society constructs social concepts regarding the body of a woman. It is expected from a woman that she “must be smaller than a man, demure, and take up little space” (290).

The social construction of the body is pivotal to mould and take her consent in the patriarchal society. Michel Foucault finds that the body becomes an object and target of power and believes that the body can be controlled, shaped as per the desire/s. The operations of the body are labelled as docility-utility, which in the eighteenth century is termed as disciplines. Foucault testifies:

The historical moments of the disciplines was the moment when an art of the human body was born, which was directed not only at the growth of its skills, nor at the intensification of its subjection, but at the formation of a relation that in the mechanism itself makes it more obedient as it becomes more useful, and conversely. (*Discipline* 138)

Michel Foucault reveals thoughts of Callicratidas. Callicratidas argues that women are ugly, have shapeless body. He construes that women must apply makeup. Foucault continues to express his ideas, "One only has to look closely to see that women are intrinsically ugly (alethos) so: their bodies are unshapely and their faces are as ill-favoured as those of monkeys. They must take great pains to mask reality: makeup, fancy clothes, coiffures, jewels, adornments" (*Care* 222).

Rothblum believes that a woman is appreciated and taken as a companion when she is smaller than a man, shy and takes up little space. J. M. Coetzee is conscious at the time of the portrayal of his characters in the novels. He draws Marilyn Dawn in *Dusklands* Soraya, Melanie Issacs, Lucy Lurie and Bew Shaw in *Disgrace*, Susan Barton in *Foe*, Anya in *Diary*, Elizabeth Costello in *Costello*, Marijana in *Slow Man*, Anna Sergeyevna in *Master*. Marilyn Dawn has an exceptional beauty narrated as a tall blondeness, having brown lines. The protagonist Eugene Dawn feels proud to be her husband. Professor J. C. Kannemeyer finds it (naming her) as a part of the strategy. Marilyn Monroe is one of the sex goddesses of the twentieth century.

In the novel *Death*, Devito introduces Ira, "the ancient goddess of fertility" (118). Melanie Issacs in *Disgrace*, and Elizabeth in *Costello* face sexual exploitation at their young age. Rothblum argues that seducers target young women as they are considered them as fresh and productive. She states, "Young woman is viewed as a highly efficient assemblage of productivity" (53). Michel Foucault finds the experiences of the Greek philosophers who find that women are to be good mistress if they are married at a very young age. A Greek philosopher Ischomachus was married to a young girl of fifteen years and trained to be mistress before prepared for motherhood. Foucault argues, "A woman who was quite young ... made her such a valuable partner that he could put the house in her care" (*Uses* 135). The protagonists Paul Rayment in *Slow Man* and Dostovesky in *Master* find their partners Marijana

and Anna Sergeyevna, respectively, productive for procreation. Bev Shaw and Susan Barton are sexually unproductive and engaging with them is like the only way to fulfil desires.

Patriarchal societies limit the freedoms of women. They are subjected to various restrictions; moreover, their biological role in reproduction and muscular strength make them 'Other'. Beauvoir presents that the female body is the only obstacle, dominated by menstruation, pregnancies, and nursing. The female body is a significant impediment that limits their free choices and self-fulfilment. In *Dusklands*, J. M. Coetzee draws the picture of the Hottentot camp. Menstruating women are not allowed to mix with their husbands and cattle—the menstruating period viewed as an omen of bad upheaval. Protagonist Jacobus Coetzee describes that Hottentots have separate huts for menstruating women. It is the culture that moulds women's minds into femininity, and culture and femininity are situation-based. Claudia Card studies Simone De Beauvoir and argues that a woman is depicted as an 'Other' and taken for granted. Card argues that no one is born a woman, but instead, she becomes. She claims, “There is nothing natural or inherent about woman or femininity” (38). A society shapes their bodies, and it is through their bodies that self-knowledge is shaped about their bodies. In *Waiting*, the Magistrate draws attention to the barbarian girl when her menstruating cycle starts.

The barbarian girl feels ashamed and isolated herself in the tent. Protagonist, the Magistrate, defies his men and sleep in the same tent. He and the barbarian girl have to go through a process of purification. Protagonist David Lurie has a daughter who lives in the Eastern Cape. She is raped by three black in the countryside. When David wants to know about her health, Bev Shaw responds only with a terse shake of her head. It appears to be conveying, “Not your business, ... Menstruation, childbirth, violation and its aftermath: blood-matters; a woman’s burden, women’s preserve” (*Disgrace* 104). The protagonist questions himself whether women prefer living in communities of women and accept visits from men when they choose. David considers Lucy a homosexual. Does she like the company of females? He says that sexual violation of homosexual is a big blow. He states, “Raping a lesbian worse than raping a virgin” (105).

Angelika argues that protagonist Dostoevsky aspires to have a child with Anna Sergeyevna. He tries to convince her with the motif of the seeds. Dostoevsky reasons that he will help her to bring up the child while he will be living aboard and sends her an allowance. He declares, "I would like to have a child with you" (*Master* 224). However Anna declines his proposal as he has his wife and family. The protagonist's relationship with Anna and Matryona indirectly identified with the ecstatic active fiend-goddess of the statuette. In his two consecutive sexual relationships with Anna, "river of seeds" (225) and "an erotic trance," (230) Anna speaks of the devil as Angelika finds it, "She is the most reminiscent of the fiend-goddess of the statute taking the possession of the body" (417).

Novelists and authors appear to be dressed as women to understand their body and feelings. J. M. Coetzee appears and portrays woman characters in his novels in context to colonisation. The men seem to interpret a specific threat to postcolonial male identity, one that flaunts highly artificial femininity. Homi Bhabha corroborates, "Feminism in the 1990s finds its solidarity as much in liberatory narratives as in the painful ethical position of a slave woman" (*The Location of Culture* 8). The Magistrate, a protagonist in *Heart* is mocked in the female dress. Heather agrees with the statement that a man writes as a woman, and he exercises his imagination rather than experience. Hence two are different. The authors may achieve their ends by "borrowing, impersonating and mirroring and metamorphosis" (286). But it is just substitution, and this artful deception is called literature. Elizabeth Costello, the protagonist believes that humans can enter imaginatively into other species and acknowledge their pain. Michel Foucault explains that the bio-politics of the population is one of the critical parts of biopower. It is focused on the species of body and their biological processes, including propagation, births and deaths, health and life expectancy levels. Biopower has two aspects at the same time. It administers life and threatens to take it away. The state releases the demographical statistical data, including fertility, mortality, and immigration.

Susan Barton finds herself stranded on an island off the coast of Bahia. She meets Crusoe and Friday. David Attwell states, "*Foe* was the story of the mother but of the daughter" (*Life of Writing* 126). In the last, Susan begins an account of wanderings in search of her daughter. Protagonist Crusoe fell sick, and she holds his

hand to warm him. He has wild hair and a great beard which he never cut. She continues to hold him and soothe him. Susan leaps into, “the Portuguese captain's bed,” (*Foe* 29) to trace her abducted daughter. Susan is physically more robust than the Portuguese Cruso on the island. Still, she justifies his deeds based on his isolation from females and states, “He has not known a woman for fifteen years, why should he not have his desires? So I resisted no more but let him do as he wished” (30). Haifi Hammami argues that protagonist Susan sleeps with Daniel Defoe to help her write the island story. Susan appears to regard her body as a public domain to be owned and used by men. Women are considered either, “the biological reproducers of future,” (281) generation or the social producers of the national culture. They did not deal with them equally in society and moulded their consciousness as symbols. The narrator Susan, Cruso and Foe act as national heroes and follow their national values and perceptions. Through sex and obedience, protagonist Foe and Cruso impose their authority and satisfy their sexual needs upon their women. Susan's sexual exploitation and social submission are viewed as a national duty. Jihan argues that the protagonist submits herself to the traditional role of a wife or mother. She posits, “She cannot visualize for herself a 'substantial' role in life beyond the traditional roles of a wife, mother and mistress; all of which not only are premised upon sex and the female body, but restrict her inner feelings of ambition and freedom as well” (222).

Karen Warren reasons that protagonist Susan could not produce the child for Cruso. She finds herself Cruso's widow. Susan argues, “Susan's insistence on being Cruso's widow, “If Cruso had a widow, I am she” (*Foe* 99). Jihan argues that Susan regrets that “She could not procreate his child is another form of the national archetypes and being a member of the patriarchal community” (224). Karen Warren endorses, “metaphors and models which feminise nature and naturalise women' that 'conceptually permitted and ethically justified the exploitation of the (female) earth” (xiii).

Rita Barnard argues that “Rape has traditionally served as a figure for examining new, exogamous national beginnings this is, arguably, also the case in *Disgrace*” (663). It is not surprising that Barnard interprets *Disgrace's* ending in favourable terms. The novel invites us to imagine the farm as a place where the cultural translation difficulties may overcome. Bodily experiences: pregnancies, field



labour, and the materiality of dwelling are found in the countryside on the land. Most of J. M. Coetzee's women, Magda and Lucy, are located in rural South Africa. Olivier argues that this genre is “yet to be fully investigated as both a literary and a broader discursive phenomenon” (315). Gallagher supports J. M. Coetzee when Gallagher finds him lambasting the genre for presenting men and women of heroic strength, fortitude and faith. Women are depicted as the originator and preservers of the lineages when the protagonist terms them, “the originators of lineages” (*Disgrace* 83).

According to Gallagher, “[t]he mythology of the Afrikaner woman always stresses her role as a wife and mother” (85). Magda is preoccupied with sex. First, she envies her father and her stepmother relationship, Klein-Anna and Hendrik relationship. Magda enjoys very low self-esteem and proves that her ugly looks prove to be repulsive to all men. Unsurprisingly, protagonist Magda a spinster, on the one hand, blames her body for not allowing her to become the originator of lineages. On the other hand, she blames her gender for preventing her from grabbing a good 'husband' role on the farm. She continues, “If I am an O, I am sometimes persuaded, it must be because I am a woman” (*Heart* 45). Magda accordingly tries out several, often contradictory roles while aware of a holistic lack, of a hole in her in place of a whole personality. Magda narrates, “I am incomplete, I am a being with a hole inside me” (10). She uses the metaphor of a hole for her incomplete state, relating it to female anatomy but conceding that she does not believe in the mating of farmboy with farmgirl. Magda's deflected patricide, she undertakes, and the rape, she endures. J. M. Coetzee extends our horizon of expectation by not permitting us even a toehold on Magda's contrarian chronicle. J M Coetzee portrayed African women and dragged them to South Africa. He has explored how white women's voices enter into and are negated from male-dominated institutions like literary and social production.

J. M. Coetzee's performance of Costello, his best known female protagonist, raises strong voices and often provocative opinions. Magda presents the distressing nature and dilemma of white womanhood. Throughout his writing career, J. M. Coetzee has repeatedly engaged with the complexity and difficulty of imagining the interiority of a subject position other than his own, precisely the position of white womanhood. Wright finds that J. M. Coetzee structures few of his novels around dominant women characters, and his decision to write from their perspectives like

Magda in *Heart*, Susan Barton in *Foe*, and Mrs Elizabeth Curren in *Age* is illustrative of his tendency to identify with the position of white women as both complicit with and victimised by patriarchal and colonial institutions like those of “apartheid and literary production” (52). The protagonist David Lurie in *Disgrace* is very particular about the body. He does not like as Soraya has done makeup, and at other time, Bev Shaw appears unattractive and finds that, “He does not like women who make no effort to be attractive” (*Disgrace* 72). Protagonist Pavel, appreciates Finn's figure. He sees her naked, “enthroned on a bed of scarlet cushions, her bulky legs apart, her arms held wide to display her breasts and a belly round, hairless, barely mature. And Pavel on his knees, ready to be covered and consumed” (*Master* 107). Shabot argues that our bodies are constructed in the form of objects and other subjects. The philosophical concept of being- in the world makes the subject into an abstract idea, is not an intangible, fragmented, or detached experience. In the binary model of mind/body and subject/object, “We have become alienated from our bodies and the rest of the world” (75). This model personifies subjectivity mainly rooted deeply in the physical world and the world of objects. It has an innate tendency toward sexuality, which is a by-product of the social, cultural and historical environment. Shabot argues that the erotic functions are embodied in patriarchal and disrupt the power structure and make their subjects docile, gendered, and sexed. She postulates, “The erotic functions are subversive, embodied subjects oppose patriarchy and disrupt the very powers and patriarchal codes that construct them as immanent, docile, and gendered and sexed” (77). The women narrators in the J. M. Coetzee novels appear frustrated with their limitations and articulate their positions within the system of colonial governments and patriarchy. They seem to be encapsulated in the ambivalence of the nonexistent middle ground where their yes and no are hardly heard. J. M. Coetzee's men in his novels attempt to find a way into women's speech acts via access to their often-resistant bodies. They attempt to tell women's stories though; they are constantly frustrated and failed in their attempts at imagining them.

A theory of history portrays that an individual possesses pre-inalienable social rights or "an authentic essence" (Dean 273) and explains how disciplinary power constitutes individual subjects. Most of the diverse scholars criticise the humanistic understanding of man and woman as a concept. The concept is stereotyped and

classified as their nature and social obligation. Now it is not easy to overcome the idea as produced in the first place.

Foucault notices marriage as the ancient institution that bound women to the status of wives in society. Foucault argues, “All their sexual activity had to be limited to the conjugal relationship, and their husband had to be their exclusive partner. They had to procreate their children, who became their heir, and they were under his power” (*Uses* 126). Foucault traces evidence that women were given physical punishment and opines that women are to be kept under strict control and inspired to live soberly. They have to keep themselves limited to household activity. Civil society frames rules to manage them. Even in the ancient Athens Society, women or girls were not having control over their bodies. The seducers or rapists in Athens were not severely punished as women or girls were considered as an attack on someone's authority (husband/ father). The society makes a difference between rapist and seducer. Foucault notices that seducers are not punished strictly. He says, “He would be punished less severely if he committed rape” (146). Foucault finds an Ischomachus discussion on how one has to imbibe qualities. He says that nature has bestowed different qualities to each of the two sexes. He did not label them traits but described them as virtues common to both sexes. He finds him more pleased if he would have his wife/ a woman with fair complexion, rosier cheeks, and “taller and more slender figure,” (139) and “appears before him perched on high sandals and all made up of with ceruse and alkanet dye” (139). J. M. Coetzee portrays them as attractive/unattractive according to their need in the novels. A prostitute Soraya and Melanie have perfect bodies though they belong to different origins, Muslim and coloured respectively. The protagonist describes Soraya as “tall and slim,” (*Disgrace* 1) where Melaine has “a perfect” (19) body. Protagonist Simon admires a woman with “more flesh on her bones” (*Childhood* 65).

Makeup is considered as a tool for deception. This deception makes a stranger a fool, and there is not delude a man who lives with you and can see his wife when she is without makeup like early in the morning, soon after bathe or crying. Foucault opines that attraction should be natural- as in every animal species between males and females and appreciated that “the undisguised body of a human being is most pleasant” (*Uses* 140). Makeup is considered as an art of deceiving, and he favours that

women should stay away from cheating by applying vermilion and ceruse etc. Foucault argues, “They must not try to deceive one another about their bodies; for his part, he would not apply vermilion to his face; in the same way, she must not embellish herself with ceruse” (140). It is believed that real beauty is something internal that can be reflected on our body when engaging us in various activities. Women can maintain their handsomeness if they keep themselves busy in household chores like mixing flour, kneading dough and shake out and fold the bed covers. The household works guarantee the natural beauty of women. They would go to have an ideal figure. Her walking and standing give her body a confident demeanour. J. M. Coetzee draws Anna Sergeyevna as “dark eyes and sculpted as the child” (*Master* 2), and Marijana Jokic as “exhibits a thickening about the waist” (*Slow Man* 27). This is believed in ancient Athens that household chores keep them physically attractive. The protagonists in the respective novels attracted to them. These women are hardworking, managing two fronts at the same time; make them physically strong and attractive.

The protagonists, Magda in *Heart*, the Barbarian girl in *Waiting*, Sheena in *Slow Man*, and Bev Shaw in *Disgrace* are the most repellent characters which are either exploited or left untouched. Magda is viewed as a sexless by white paternal authority. J. M. Coetzee submitted the female body to various forms of dehumanisation and distortion. Her body becomes an objectified ideal. She is having a featureless body without possessing (breasts) lead her to isolation. The protagonist Madga finds that she has “no beauty to lure” (*Heart* 121), the Magistrate finds the barbarian girl as “a heavy body and shapeless,” (*Waiting* 165) narrator Paul Rayment defines his nurse (Sheena) “as a fat, with a hard, lardy confident fatness” (*Slow Man* 22). David Lurie finds “no breasts” to Bev Shaw (*Disgrace* 149), and Magda has “mean little breasts” (*Heart* 116). Magda wonders the hair grows between her eyes, can be plucked out with “tweezers or even all of it is a bunch, like carrots, with a pair of pliers” (23). She has no reason to love her face, which might not be tempered cosmetically. The protagonist Magda is unhappy on the farm; she is very sensitive to her beauty and can never overcome it. Sheila Roberts finds that media conditions people to turn to beauty parlours, salons and gyms, and other places. The services rendered there may be inhumanly or amusing. They ignore the types of sufferings and

pain, even mutilations that even some women impose on themselves or allow to be harmed on them to transform their bodies. The advertising and other films create the images that “both men and women to see them as desirable norm” (25). Magda’s desire for femininity looks like her mother is not sustained in her narrative. J. M. Coetzee draws the above characters to justify exploiting other characters, as they have neglected by the protagonists as they have a different perception about females. May finds, “A woman can be just as sexiest” (402). She explains them as a mere object, the most useless object, and consequently misused or disused instrument. Women are preoccupied with their looks and their bodies. Bollywood actresses and health supplements lure girls today to have Zero figure. They are also sensitive to their pulses, smells, physical agility and weightless sense of health. Foucault traces that after few years of Bentham, Julius finds that the architectural ingenuity of the panopticon principle has the history of the human mind. Our society invests in bodies, continues an accumulation and a centralisation of knowledge meticulously. He argues that the disciplinary pyramid constitutes the small power cells that separate, coordinate, and supervise body forces, making them productive.

Michel Foucault posits that clothes add elegance and freshness and set a woman apart. Foucault argues that her bearing away and her way of dressing give her “a greater charm” (*Uses* 142). In an interview with David Attwell, J. M. Coetzee accepts that “all autobiography is storytelling, all writing is autobiography” (*Doubling* 391). In the late novels, we find a number of elements associated with the life of the novelist himself. In *Boyhood*, the protagonist John describes a patriarchal mindset of the society. His mother does not know to pedal cycle. His father and brother glee, his mother, is trying her hand on pedalling.

John sees his mother, who enjoys her freedom, which she believes that she is not having. The protagonist observes, “She is wearing a white blouse and a dark skirt. She is coming down Poplar Avenue toward the house. Her hair streams in the wind. She looks young, like a girl, young and fresh and mysterious” (3). It is the society that constitutes the community of bodies that takes decisions on behalf of people and is divided into genders. This classification of humanity leads to a division of work to which Michel Foucault corroborates as the notion of “double sexual monopoly” (*Uses* 142). It appears to “localise a whole class of sexual activity for the man and the

woman” (142). The patriarchy decides what to do, what to wear and so on. Lucy in *Disgrace* has the freedom of choice and independence, but the society changed her position from independent to subjugate. The rape of an asexual girl makes her surrender to patriarchy and limits herself to the household only. The protagonist Lurie describes her daughter as independent but changed it once for all. He says, “The dog, the gardening, the astrology books, the asexual clothes each he recognizes a statement of independence” (*Disgrace* 89).

Claudia Card finds that a male author enjoys describing “the joy and suffering of the woman in childbirth,” but he is incapable of understanding the emotions and presents humanity in a sordid light (467). The protagonist, Magda, visualises giving birth on her own while her drunken husband lies in the second room. She envisages herself breeding for ten years, finally, “emerging into the light of day at the head of a litter of ratlike runty girls, all the spit image of myself, scowling into the sun, tripping over their own feet, identically dressed in bottle-green smocks and snub-nosed black shoes” (*Heart* 42). She firmly believes that her mother died because of her father's desire to have a male child. Her father's relentless desire led “to her death in childbirth” (2). The protagonist believes that tranquillity can be achieved with contented womanhood deeply rooted in the African rural society. Women are matured in femininity only through a sexual relationship. She needs to achieve full womanhood. Sheila Robert studied *The Egoist* of George Meredith and the novels of D.H. Lawrence and concluded that no male author had created a character like Magda. The latter does not speak her mind and subjugation under the patriarchy as “She also speaks of her body” (30). Dodd concludes that the protagonist, Magda, suffers and becomes a victim of double colonisation, the patriarchal domination of her father and Hendrik. Dodd insists that patriarchal tyranny narrows and impoverish the lives of women. The women in South Africa are doubly colonised and terms in “The cultural hegemony” (160).

Protagonist Mrs Curren is designed to be read after her death by her only girl child. The daughter has a new life in the United States of America and cannot take care of her mother. Now Mrs Curren describes her shell without any energy. The protagonist states, “I am just a shell, as you can see, the shell my child has left behind” (*Age* 76). It gives the impression that women have only one purpose:

procreation, and after procreation, even offspring leave their mother behind. The protagonist is attached to Vercueil and their partnership in the novel gives an air of inspired eccentricity. She compares her cancer-related pain with that of pregnancy. She finds both unbearable and appears to her that children are eating her from inside. The protagonist corroborates it, "To have fallen pregnant, unable to bear them, unable to sate their hunger: children inside me eating more every day, not growing but bloating, toothed, clawed, forever cold and ravenous" (*Age* 64). A woman has little value in a patriarchal society. She becomes more negligible when she reaches her old age. Mrs Curren adds, "The words of a woman, therefore negligible; of an old woman, therefore doubly negligible" (79). Lawrence Thornton argues that Mrs Curren witnesses the struggle and sees it whole for the first time. She thinks ramifications that her words fell off him like dead leaves. The protagonist is forced to depend on Vercueil for most of the intimate things. Just as the protagonist in *Waiting* washes and caress the feet and body of a barbarian girl, so Mr Vercueil cleans Mrs Elizabeth Curren's underwear when the pain prevents her from doing it. In her loneliness, she either sleeps with his dog or a drunken man. She ties herself to a rudimentary man. The Magistrate protagonist finds that the barbarian society is also patriarchal and has a power structure. They left a barbarian girl behind and have no account of her own. It appears that the woman belongs to who has her. The Magistrate states, "A woman left-over barbarian prisoner, a person of no account" (*Waiting* 80). It is the Magistrate who decides to leave her to her people. An alienation of women's body is defined through social institutions. The concept of a sexist world is understood with the help of the body. Foucault argues that biopower exercises its "power over bios or life, and lives may be administered on an individual and group basis" (*Concepts* 44).

Women are abused in both ways, sexually and physically. J. M. Coetzee highlights the attitude of patriarchy in society. A little three-year girl is raped in *Waiting*. An asexual girl Lucy in *Disgrace* faces brutal rape in the countryside. Protagonist Elizabeth Costello hurt when she was young. Her boyfriends punched her everywhere and hit a significant blow on her face, and it seemed that he liked to hurt her. She states:

He lifted her off the bed, punched her breasts, punched her in the belly, hit her terrible blow with his elbow to her face. When he was bored

with hitting her he tore up her clothes and tried to set fire to them in the bathroom on the land. ... He liked hurting her, she could see it; probably like it more than he would have liked sex. (*Costello* 165)

When protagonist David visits her daughter Lucy Lurie, they discuss his affair with his student. She passes him comments that woman has more tolerance power and surprisingly the power of forgiving. Lucy states, "Women can be surprisingly forgiving" (*Disgrace* 69). There is silence, and it appears that his daughter tells him about women.

The novel *Disgrace* explains how the violence changed Lucy's body and resultant pregnancy and eventual childbirth. Protagonist David Lurie expresses his worries about the consequences for Lucy's body and health. Soon he announces, "There's the risk of pregnancy, he presses on. There's the risk of venereal infection. There's the risk of HIV" (*Disgrace* 106). The protagonist and the black boy observe the transformation of Lucy's body through the pregnancy. Her breasts are now "heavy, rounded, almost milky. A stillness falls. He is staring; the boy is staring too unashamedly" (207). The body has become a metaphor to understand the transition of the nation. Samuelson argues that the body of women becomes a critical mean to an end. Samuelson's claim that "raped women are transformed into mothers, who, through the 'mixed race' issue of rape, procreate the rainbow nation" (122). Majella argues that the most vibrant motif is the repeated image of the body being inhabited by the body of another. At one point, Magda imagines surrounded the power relations and supposes "the law" (*Heart* 98), standing fullgrown inside my shell with "its sex drooping through my hole" (92). Magda supposes the law gnawing through her, leaving her "sloughed, crumpled, abandoned on the floor" (92). Dominic Head argues that law is closely associated with the command that possesses it. He posits, "To the extent that the law is the law of language and command, Magda both possesses and is possessed by it" (44). Law is personification as male, and Magda's body, like a parasite, emphasises partly that the white woman is colonised in colonial structures, obliged to support the power. Magda's identity is subordinated in a patriarchal structure. Majella opined that the body remains an alien to human beings. Biologists and other medical experts are trying to understand the working of the body. A woman at the time of pregnancy feels her body as an alien. Majella narrates, "The body can



feel alien, unfamiliar and volatile” (54). The body of the mother becomes the panopticon- the central tower to observe the baby in the womb. Dominic Head postulates that Magda finds her body an alien. She imagines herself having sexual relations with Hendrik and at the same time sees to enter the body of his wife, Anna. Magda imagines the desire to inhabit another, Anna, Hendrik’s wife. Magda implicates the motif of invasion and possession, but there are positive connotations. The desire to inhabit Anna's body would enable her to suppose herself as Hendrik’s sexual partner to compound his sexual violence. He argues, “She imagines herself experiencing the veld with Anna’s sensory perceptions, clearly expressing the wish to open herself to alternative cultural representations of the land” (45). Attridge contends that otherness is predominant in the novels of J. M. Coetzee. It may belong to a different individuals or groups who belong to a different class or sex. Attridge argues, “Throughout Coetzee's oeuvre, we find figures of otherness, individuals or groups who, because they belong to a different, and always subordinate, class, sex cannot be fathomed by the dominant consciousness of the novel” (655).

The Australian-South African novelist, J. M. Coetzee, writes about a woman but woman, in his novels are not atleast woman on edge. The woman struggles to find an expression. Coetzee’s repeated approaches to the subjects of woman are divided into women-centred periods—periods associated with women-related themes or dealing with the woman question. Many critics remind us, his work explores the white women narrators Magda (*Heart*), Susan Barton (*Foe*), and Mrs Elizabeth Curren (*Age*), and each has her voice and position in their patriarchal society. Throughout the novels, the characters struggle for their rights of “being the woman” (*Disgrace* 160), she is vocal to the question the authority that controls her body: the Barbarian woman (*Waiting*), Lucy Lurie (*Disgrace*), and the girlfriends in *Youth*. The second phase of the novelist has the vocal spokeswomen, the woman writers including Susan Barton, Mrs Elizabeth Curren, and Mrs Elizabeth Costello. J. M. Coetzee is interested in women characters. He appears sympathetic to females than the male, which is central to his thoughts. Sympathy seems to be interpreted in connection to his women. The novelist appears to be androgynous as he believed that women belong to the disadvantaged group in society and subordinate position in the legal hierarchy. The depiction of women character in the novels of J. M. Coetzee acknowledged the

debased status of women in the community. Many of his women draw themselves in terms of how males wish to see them: wearing makeup, short dress, or physical appearance. Marilyn Dawn “goes to San Diego for therapy and shopping” (*Dusklands* 16) every Wednesday. Eugene Dawn pays gladly for her and returns with a smile. He pays for good results. But the protagonist David Lurie (*Disgrace*) visits a prostitute regularly every Thursday. The first time when he visited Windsor Mansions, he asked the prostitute to wipe off her makeup. She obeyed him and never wore it since. The protagonist prefers light makeup, and when he sees her, “The first time Soraya received him, she wore vermilion lipstick and heavy eyeshadow. Not liking the stickiness of the makeup, he asked her to wipe it off” (*Disgrace* 5).

Protagonist Elizabeth Costello is the most severe novelist in the novels of J. M. Coetzee. She comes across to conclude a woman enacted by a man. Women are more fluent and insightful in the woman-centred novels and work as vehicles to the male governing consciousness. J. M. Coetzee is interested in the sexing of his narratives. Though, there is another vital aspect in his women. He is not gender-neutral. Gender differences are constantly indicated and articulated. Coetzee’s poststructuralist approach requires that the self is a construct the self of female has importance. If a male writer constructs a woman, it is the responsibility of a male author to voice her objectives. J. M. Coetzee draws his women characters frequently as objects. Maria Lopez finds that Coetzee carries the western legacy of objectifying women, which is home for him. They appear idealised. Women appear in perfect forms, goddesses without holes, muses and messengers. The normative male authors carry the truth to higher consciousness and govern the masculine consciousness. Women in Coetzee’s novels strive hard to speak or write for themselves, and they participate in a gigantic ruse. The critics appreciate his achievements to register as a woman. J. M. Coetzee is a male novelist and gives his voice to female characters to strengthen a male philosophy. Derek Attridge observes that Coetzee is aware of the male articulation of a woman's voice, which chokes. Yet, he speaks as a thinker or a critic, but he does not promote or project woman's thought. David Attwell articulates Coetzee’s thoughts on the subjects, censorship, or confession, or forgiveness, as reinforcement of the male struts. Sue supports David Attwell and adds that J. M. Coetzee portrays women in two ways in his novels, “doing women – the woman as

embodied consciousness and the woman as muse-subscribe to a fault to recognisable types and stereotypes of women" (*Realism* 242). However, women may be significantly more complex as a creation. Their complexity points out the idea of the sympathetic imagination through women. Coetzee represents them and designates them in his fictions. Critic Yoshiki Tajiri explores representations of the mother and womb envy in *Life* and through the intertextual relations. Critics largely agree that J. M. Coetzee's approach to the novel is pointing out that women's portrayal depicts women's proper position in the world.

In post-apartheid South Africa, the question arises is there any change in the attitude towards a woman? The Government formed the Truth and Reconciliation Commission to understand the brutality in society, but when the turn of women came, the Commission turns deaf. Foucault concludes that the panopticon schema destined reaching everyone in society and becomes generalised. He argues, "The panopticon schema, without disappearing as such or losing any of its properties, was destined to spread throughout the social body; its vocation was to become generalised function" (*Discipline* 207). In her discussion of women and the Truth and Reconciliation Commission in "Cultured Violence," Rosemary Jolly concludes that the "Commission seemed deaf to the centrality of women's experiences, according to crucial importance instead to men's experiences as frontline" (83). The Commission started investigation women as auxiliary. She further argues that women's complaints are ignored, treated as a secondary victim of racism, and identified as the mothers and sisters and wives. She further adds, "The voices of women were not being heard; [...] their real stories were not being told. Women were being cast as secondary victims of apartheid – as the mothers, the wives, the sisters and the aunts of the primary victims who were almost all men" (83). South Africa has not only disregarded women's abuse or rape. As Anker notes, "Rape and other forms of violence against women were not widely acknowledged as human rights abuses until the 1980s, and Amnesty International did not issue its first report on rape until 1992" (268).

David Attwell labels that J. M. Coetzee portrays his women characters in the poor shade. All of them struggle against the patriarchal structure of society. They undertake a struggle against "contesting patriarchal authority" (*Life* 142). Women are terrified and they are described as their identity is stripped from them, reducing them

to sex only. J. M. Coetzee's novels decipher the physical, psychological incapacities of one's pain and speak for victims, which are "both a way of rescuing and usurping the other's voice" (Kate 33). Samuelson Meg agrees that the new constitution of South Africa is one of the most women-friendly Constitutions and yet South Africa acknowledges the highest rate of violence against women globally. The protagonist David Lurie concedes that violence against women "will go on long after dead" (*Disgrace* 202). Even females in patriarchal societies accept that they act as the agents of redemptions for themselves and others. Brian May concludes that the body of a woman becomes more important. It appears that she does not have any choice, and she is inexpressive. The colour of the body becomes an important criterion to decide what privileges are given to white women and what rights are entitled to black women in South Africa. Dorothy Drivers sums up that a white South African woman has the right to abortion, terming it a luxury holiday. But the Black woman who wants to get rid of a baby for economic survival terms it a criminal act. McWhorter argues that since the nineteenth century, the concept of sex and race undergoes some modification and the power relations are further shaped and altered somewhat. The biopower surfaces in the nineteenth and mid-twentieth centuries, the government increases and intensifies its control over population. He postulates that "Sex and race do intersect" (54). The political system exercises its control over the human body and makes its body vulnerable. Wenzel finds that the systems are incapable of silencing the voice of protest but can implicate them in structures. Feminist raises their voice against the prejudiced society. J. M. Coetzee uses his women characters to add glamour to the novels. They are compared with the beauty goddesses, and the protagonists aim to consume them. The male protagonists appear purely sexual, consumerist in a patriarchal society. Claire terms this feminine enculturation and states, "Girlie encompasses the tabooed symbols of women's feminine enculturation- Barbie to dolls, makeup, fashion magazine, high heels- and says using them isn't shorthand for we've been duped" (179). The patriarchal society produces an unequal division of domestic work and male-centred sexual practices. People keep insisting on defining their limits physically and making them confined to a smaller and smaller space in society. Glenn observes that the colonisers did not regard any value to the subjugated people. The protagonist David Lurie describes Melaine as a pretty girl, and

his relationship with Soraya seems purely physical. Glenn argues that African women remain indecipherable and seems that they “destined to be without the agency of in Coetzee's fictional world, either in complaining or desiring or even provoking curiosity” (95).

Brian Macaskill argues that protagonist John and Julia fail to establish a physical relationship. He posits, “Love-making experiment does not succeed; nor do later explanations from John remediate it a failure. To the explanations, Julia remains as intellectually unmoved by the experiment itself,” (29) and now he takes the help of music. Macaskill adds, “John will conduct another Schubert- authorised and Schubert-engineered experiment with Adrianna ... but this experiment will also fail” (30). In *Childhood*, the protagonist Simon visits a brothel, describing himself in the form. He contests that being an ordinary man; he lacks true intimacy in his relations. He wants someone who can unburden him. He writes, “I am starved of beauty ... Feminine beauty. Somewhat starved. I crave beauty, which in my experience awakens awe and also gratitude – gratitude at one's great good fortune to be holding in one's arms a beautiful woman” (164).

Protagonist Simon tries to explain what he thinks the mystery of beauty to Ana, but she is not interested. Simon convinced that beauty inspires sexual attraction. Robert B. Pippin concludes it, “a tribute or an offering to woman” (158). The protagonist, Simon, finds Elena mildly beautiful. He states, “He does not like her boniness, her strong jaw and prominent front teeth,” (*Childhood* 70) but both are of the opposite sex and keep them together. Another woman, “Ines has perfect breasts. He says they are the most perfect breasts in the world” (261). But he convinces himself that a child belongs with his mother. It is a mother who brings a child to this world, and the law of nature recognises “the embryonic being, the being-to-be, must for a term be borne in its mother's womb.... A period of seclusion and self-absorption is necessary not only for an animalcule to turn into a human being but also for a mother to turn from virgin into mother” (109). Robert B. Pippin concludes that “mothers are all important” (145). This chains them to a particular house and family. David insists on playing a game, “Truth or Consequences”, according to its rule, if anyone does not tell the truth, he/ she has to pay the penalty. In the second question, David asks Ines “Whom does she like the most in the world, to make a baby in your

tummy?" (*Childhood* 231). He offers her clues to answer, but she does not respond, and Diego argues that Ines has nothing to do with men as "She wants to be free" (231). Yoshika Tajiri contests that J. M. Coetzee develops the idea of a quasi-family where one does not need blood ties in its members and "It is implied that the idea of family here dispenses with intimacy between mother and father" (82).

It seems that J. M. Coetzee moves away from the traditional concept of family. J. M. Coetzee's trilogy of *Jesus*, namely *Childhood*, *Schooldays* and *Death*, depicts that a man and a woman can come together to bring up an orphan child. The quasi-family too has an indispensable role for the woman. Protagonist Simon approaches Ines to form "a sort of family" (*Childhood* 309). But the latest novel, *Death*, moves a step further and concludes that the quasi-family is not stable. After the death of David, Ines leaves the protagonist. The novelist conveys the message that sex and blood are the two pillars that keep a family together. The African culture and cross-cultural relations are portrayed in the early novels of J. M. Coetzee. The novelist plots his late novels in European setting. The woman protagonists appear strong comparatively, but not so strong as compared to the male protagonists. The objective to understand African culture and cross-culture is achieved in the chapter.

## Chapter 6

### **J. M. Coetzee and the Discourse on Language**

Words reveal some hidden truths and predict the future. For centuries, Europeans labelled some people like as “a madman,” (*Archaeology* 217) and either totally ignored them or else taken them as true words. Foucault postulates, “Whatever a madman said, it was taken for mere noise; he was credited with words only in a symbolic sense, in the theatre, in which he stepped forward, unarmed and reconciled, playing his role: that of masked truth” (217). These are words that become the medium of expression. We decipher verbal signs, classify them and frame rules for them. The exclusion system governs discourse- prohibited words, the division of madness and the will to truth. The system of exclusion attempts to assimilate the ‘Other,’ modify them and provide them with a firm foundation. Michel Foucault posits that the types of discourse have certain forms that lie at the origins of a certain number of new verbal acts. The types of discourse are reiterated, transformed or discussed. In short, discourse is spoken and remains spoken indefinitely. In an interview with David Attwell, J. M. Coetzee concedes that he develops distaste for memorising but quick to learn the principles of a new language. He is more inclined to an Irish Francophonic branch of languages Latin, English and Dutch. Soon he becomes more fluent in Dutch rather than Afrikaans. Moreover, he admits that he has, “never lived in the Netherlands” (*Doubling* 57). Kellman terms J. M. Coetzee as a “translingual,” (169) writer, an author whose linguistic medium is a matter of choice. He was educated in an Anglophonic school, but he grew up conversing Afrikaans within his family. Coetzee never wrote professionally in Afrikaans and found it “dull language” and labels English as “The greatest imperial language,” (*Doubling* 53) which offers an opportunity to discover him. He approached English as a foreigner. Kai Wiegandt argues that Coetzee's English belongs to the canon of so-called world literature in English. Both, mother tongue and learnt languages constitute human, Wiegandt posits that language “constitute it to different degrees: whereas the embodied language of the mother tongue constitutes a primary identity of the speaker, a primary language that is not a mother tongue offers only a secondary identity because it is disembodied” (154). Before the advent of nationalism, translinguism

was an innocent act to become a modernist and postmodernist. Monroe Beardsley observes a close relationship between language and literature. She postulates, “Since a literary work is a discourse, its parts are segments of language,” (283) literature reduced to a mere categorising of language. Indeed, literature would not be dissociated from the means of communications provided by the language. Language expresses ideas and thoughts. J. M. Coetzee emphasis that any real thought, any self-reflection, does not accompany the writing. J. M. Coetzee agrees that writers are being controlled, and consequently, writers control the text, and it is not easy. Coetzee argues:

Writing is not free expression. There is a true sense in which writing is dialogic: a matter of awakening the countervoices in oneself and embarking upon speech with them. It is some measure of a writer’s seriousness whether he does evoke/invoke those countervoices in himself, that is, step down from the position of what Lacan calls, the subject supposed to know. (*Doubling* 65)

Michel Foucault's discourse theory helps to understand the relationship between language and discourse. Stephon Slemon opines that, “discourse ... is the name of that language by which groups within society constitute the field of 'truth' through the imposition of specific knowledge, disciplines and values” (6). In other words, discourse is a system of rules which regulates the meaning of reality. It frames rules to include an author in a literary canon and exclusion of others. Discourse faces uncertainty at the imaginable powers and dangers of interpretations. All societies have control over the production, distribution, and organisation of the discourse. A society owns its rules of exclusion, prohibition. Foucault declares that three types of prohibition, “covering objects, a ritual with its surrounding circumstances, the privileged or exclusive right to speak of a particular subject” (*Archaeology* 216) and forms a complex web. Foucault opines that the production of discourse aims to ward off its powers and, “gain mastery over its chance events, to evade its ponderous, formidable materiality” (*Order* 52). The ancient Greek philosophers contended for the position of the true discourse. But this new division between true and false discourse withers away as the power supports the discourse and makes that true discourse. Western literature lays its claim to be true discourse as it is supported by science and



sincerity. It attempts to assimilate the other to modify and provide them with a strong foundation. Abdel Karim Daragmeh reasons that European scholars place their civilisation at the top and prove others as inferior in scientific knowledge. He concludes, "Europe equates knowledge, modernity, and civilization with itself, while it views the third world as the opposite of all these qualities" (185). Europe did not write their history; they excavated and wrote the history of many colonised countries, and only African voices can fill that gap. Foucault argues that he fails to find a society without its stories, told, retold and formulae, texts, and it is difficult to grade different societies based on discourse. The forms of discourse lie in acts that are reiterated, transformed or discussed. In a cultural system, language becomes an object of knowledge. Institutions such as the book-system, publishing, libraries, learned societies and laboratories support and segregate the will to truth. Foucault finds, "It is probably even more profoundly accompanied by the manner in which knowledge is employed in a society, the way in which it is exploited, divided and in some ways attributed" (*Archaeology* 219).

In the modern period, Europe enjoys preeminence in all fields. Europe established its monopoly on knowledge and opposed universal dissemination. Free exchange of discourse obstructed, and the European owns knowledge. From the mid-eighteenth to mid-twentieth century, observed a current of human culture in Europe and America. Most European thinkers associated their ideas and values with culture and ascribed it to their own national culture. The notion is carried in comparative literature that Europe and the United States of America form the centre of the world, and their literature is the most worth studying. Edward Said finds a close relationship between language and race in the works of Friedrich Schlegel. It appears that language and race are tied together. Bad languages linger in "present-day Asia, parts of North Africa, and Islam everywhere" (*Orientalism* 99). English serves the imperialist discourse, but post-colonial writers reject it unanimously. There has been an ongoing debate between the proponents and opponents of literature in the European language. These two antagonistic groups acknowledge that a language is a carrier and reflects culture and ideology; their different attitudes towards European languages lie in the roles they think writers can play in this relationship. It is believed that the Aryan myth of dominance, both culturally and historically, expanded at the

cost of the lesser peoples. Ashton Nichols and Al-Dhamari find a close relationship between silence and words. Ashton calls J. M. Coetzee an archaeologist of the imagination who explores language to testify the power and weakness of the words, he discovers. Ashton argues that Coetzee reveals the complex interplay between words and silence, offers an opportunity to transform our experience linguistically. Al-Dhamari argues that J. M. Coetzee uses silence as a strategy to portray the violence in South Africa. He postulates that Coetzee, through his characters, speaks on their behalf. He argues, "This gives him the right to talk on behalf of them, and they become the target of his language" (31). For Coetzee, all languages are lies in one sense, and it is an oversimplification of circumstances that human beings use languages to gain a measure of control over their lives. Words are a drug used to intoxicate our ability to alter events. The author becomes an authority and the consummator of lies. He is parasites, shamans, and vampires to manipulate, seize power over experience for their purposes. Foucault argues that the author is an individual who does not deliver the speech or write the text only, but he is the cog who brings writings or statements of the group. This author's function becomes more important and expected to reveal their personal lives, experiences, and real stories that give birth to their writings. Foucault opines, "The author is he who implants, into the troublesome language of fiction, its unities, its coherence, its links with reality" (*Archaeology* 222). The famous Belgian film director of the film *The Bed* Marion Hansel approaches Coetzee's agent Murray Pollinger for his permission to film the novel *Heart*. J. M. Coetzee comments on the film making. He recognises that the linguistic relationship between Magda and Hendrik and Anna forms the book's heart. J. M. Coetzee emphasises that the colonised characters must be the only language they have. Kannemeyer postulates, "The crucial point is that Hendrik and Anna should have another language (Xhosa, say) and speak English/ Afrikaans to their masters only because to them their own language gives them a world of their own which they do not have" (*A Life in Writing* 317). J. M. Coetzee accepts that his readers are aware that English is not their first language. He admits that it is not important that the language of film is English only or English and Afrikaans; important is the black speaks Xhosa. Poyner argues that a language is pivotal and has the inherent power of depiction that leaves its impression on an individual's minds and

identity. The will of power is inherent in any use of language. A language leaves its impact on an individual's mind. The identity of any individual is constituted through the use of language.

In an interview with Roger Pol-Droit, Michel Foucault portrays culture as something imposed on a society. Children are encouraged to learn particular discourse and discouraged from unwanted, from the perspective of government or authorities. He says, "It must not be asked to bear the decisions of a culture, but rather how it comes about that a culture decided to give it this very special, very strange position" (*Politics, Philosophy and Culture* 310). The British Parliament passed the Obscene Publication Act 1959, and through this Act, it accepted that literary value had criteria. Courts were instructed that there should not be any conviction if it is approved that publications did not harm the public good and justifying it based on, "science, literature, art or learning, or any other objects of general concern" (*Doubling* 302). Foucault posits that these prohibitions form a complex web and this tightly woven web has numerous danger spots dealing with "politics and sexuality" (*Archaeology* 216). Through discussions, far from transparent, neutral element allows us to disarm sexuality and pacify politics. Foucault argues that politicians exercise more awesome powers in the privileged area. The portrayal of sex relationship is questioned. The House of Lords debated a motion that "the writings of D. H. Lawrence be banned" (304). Professor Kannemeyer argues that two major works in British literature- John Cleland's *Memoirs of a Woman of Pleasure* and D. H. Lawrence's *Lady Chatterley's Lover*- were banned. Many British writers and Black South African writers were forbidden, and Black South African authors were the worst hit. Professor Kannemeyer points out that the works of Ezekiel Mphahlele (*The African Image, The Wanderer*), Richard Rive (*African Songs, Emergency*), Alex La Guma (*A Walk in the Night, And a threefold Cord, The Stone Country*), Bloke Modisane (*Blame Me on History*), Lewis Nkosi (*A Night of their Own, Tell Freedom, A Wreath for Udomo*) and Alfred Hutchinson (*Road to Ghana*) were censored.

The white South African authors are not an exception to the law. Their works are too banned. Among them were C. J. Driver (*Elegy for a Revolutionary*), David Lytton (*The Goddam White Man, the Freedom of the Cage*) and Nadine Gordimer (*The Late Bourgeois World*). The activities of the censor board saddened and

disheartened J. M. Coetzee. He posits it as the banning of books will leave the field of black South African writing in English almost empty. The state emerges as a power centre and places bureaucrats and others to judge the suitability of the literature. J. M. Coetzee himself experiences state control in his literary works. His collection of twelve essays, *Giving Offence*, on censorship appeared from 1988 to 1993. One of the most critical essays, "Emerging from Censorship," strives to understand the curiously "contagious power" of the censor's "paranoia" (37). J. M. Coetzee questions himself and other authors how the system treats authors and how they feel to, "records the feelings of being touched and contaminated by the sickness of the state?" (35). He argues that the Censorship Act passed power in persons with a judgmental, bureaucratic cast of mind that he finds more harmful for cultural and spiritual life. J. M. Coetzee has an objection to the censor's quality of mind and worried about the pernicious public effects of their authority. This logic underlines his analysis of the censor's immediate impact on writers. Censorship inflicts psychological damage irrespective of whether or not the author's works are banned. McDonald construes it as an attempt to please the state rather than readers. Authors find themselves in a 'catch twenty-two' situation, not sure to please whom. He observes the inner drama of writing could be interpreted as a link between the author and, "the figure of the beloved," the internalised reader whom the author tries to please but an important "surreptitiously to revise and recreate" as "the one-who-will-be-pleased" (286). Censorship is a situation like when you do not love someone, but he imposes himself upon you. Though Coetzee himself is never banned, the early 1960s to about 1980s are described as, "one of the most comprehensive censorship in the world" (*A Life in Writing* 260).

The Publication Act of 1974 superseded the 1963 legislation and brought radical changes in the system of control. Under the Publication act, a Directorate consists of a director, a deputy director and several vice directors and declares works undesirable or not undesirable. It is observed that the directorate does moral policing and believing that Afrikaans cannot have access to every book, ability to understand whether he likes it or not. The directorate decides on his behalf and tells whether he is going to like it or not. J. M. Coetzee himself was involved in a hilarious incident when the Act further amended in 1974. The minister of interior, Dr Connie Mulder,

called for nominations for the directorate's committee. According to the application form, prospective candidates mentioned their academic qualifications, command of language and professional experience, and their race, religion, and cultural connections. J. M. Coetzee traces cultural inheritance hostility between artists and government authorities in Europe from the late eighteenth century. He notes that artists have assumed their new role, sometimes their destiny, to set the limits of thought and feeling. Jane Poyner argues that Publication Commission appears to represent the law, and sometimes opposition itself, "in ways that those in power were bound to be uncomfortable and even offensive" (44). McDonald argues that censorship laws stop the rise of modern literature and find it an impediment to intellectual growth. He says, "The censor, as hateful guardian of the law, is an opponent the transgressive modern writer has somehow needed" (287). Western literary literature is not always easy to predict. South Africa has nightmarish censor figures, particularly in the case of apartheid in South Africa. J. M. Coetzee's fate is in the hands of the apartheid censor authorities and has become so challenging and significant that it reveals the gulf of archives between official responses to his work. There were many censors in the system with a, "judgmental, bureaucratic cast of mind" (287), no doubt; "there were many who cast as *dramatis personae*" (287). As early as the 1950s, the apartheid government in South Africa appointed a commission to investigate the evil of indecent, offensive or harmful reading matter under the leadership of Professor Geoff Cronje. The Commission recommended strict measures, including censorship before publication, scrapping the courts' appeal, etc. The government rejected the extreme recommendations of the Commission. The Publication Control Board was there on the paper but not so strict. The oppressive regime of censorship infiltrated the atmosphere that some publishing houses go for pre-censorship for fear of a book being banned. Many of the new Afrikaans writers protested against the injustices of South African Society. In an interview with David Attwell, J. M. Coetzee regarded a book ban in South Africa, "as a badge of honor," (*Doubling* 298) which is not bestowed on him as he was never subjected to scrutiny or placed under house arrest. J. M. Coetzee finds writing under threat has deforming side effects on the writer, and forbidden topics create, "an unnatural concentration upon them" (300). *Heart*, the second novel of J. M. Coetzee courted controversy in South

Africa by depicting the exploitation of the protagonist Magda in the hands of a black Hendrik. Some writers like Anna M. Louw and Merwe Scholtz praised Coetzee's novel, *Heart*, and a decade later published an elaborate and responded to call it an allegory of a Calvinist Consciousness. Kennemeyer finds that the scenes depicting sex across the colour line have their history and is not a contravention of the country's laws.

J. M. Coetzee has never been satisfied with the intellectual qualities of censors. He convinced that censorship is not an occupation that attracts intelligent minds:

I cannot find it in myself to align myself with the censor, not because of a skeptical attitude, in part temperamental, in part professional, toward the passions that issue in taking offense because of the historical reality I have lived through and the experience of what censorship becomes once it is instituted and institutionalized. (*Giving Offence* 10)

The first consignment of *Waiting* intercepted and its hardcopy is submitted to the directorate. Reginald Lighton, Deputy Director of the Directorate of Publication, prepared his report and labelled the novel as a, "sombre, tragic book, which ended with the bloody but always unbowed Magistrate" (McDonald 289). He thought that the novel might be regarded as undesirable and dealt with what might be, "indecent or obscene or offensive or harmful to public morals" (289). He expects the novel *Waiting* to fall under the preview of section 47(2) of the publication act 1974. Lighton's report centred on the Magistrate's real or imagined sexual encounters with the young barbarian girl (30, 43, 45, 59, 64, 69, and 149) and scenes of brutality, especially when Colonel Joll flogged barbarians (112-17). Michel Foucault finds culture with a double face that carries cruelty and empathy side by side. One cannot study culture in isolation. He argues, "A culture forges, sustains, and transmits itself in an adventure with a double face: sometimes the brutality, struggle, turmoil; sometimes meditation, nonviolence, silence" (*Politics, Philosophy and Culture* 322).

The censor realised that J. M. Coetzee's novels are tested to the limits of the Publication Act of 1974, particularly on public morals and state security. It is accepted that his novels included episodes of sexuality, torture and brutality, and they

were critical to the apartheid state or its agent directly or indirectly. Lighton himself convinced that the novels of Coetzee had no “popular appeal,” and his readership is limited to “the intelligentsia, the discriminating minority” (291). Rita Scholtz finds the *Life* as a work of art. She argues that the novel is literary, and it is to be read as literature. Poyner construes that the novel has aesthetic qualities that, “functioned as a kind of protective covering that rendered any potentially undesirable sexual or violent content innocuous” (50). McDonald argues that the content and themes of *Life* are “temporal and spatial settings” (292) and did not threaten the apartheid state. The novels of J. M. Coetzee have universal settings or reflecting contemporary South Africa. Lighton emphasised that the novel *Waiting* is the most antirealist novel, with its primarily invented geography and nonspecific setting in a colonial past. This could be visualised through “the canon of world literature,” (292) but Rita Scholtz counters Lighton’s claim. She finds that the novel has direct relevance to contemporary South Africa.

Critic McDonald renders his support in favour of Scholtz when he finds Louw, who justified the portrayal of interracial sex as perfectly acceptable, “because the story was set sometime in South Africa's colonial past” (*Not Undesirable* 15). The Director members convinced that novels were not very popular; their aesthetic qualities left them harmless. These factors ensured that they could be officially approved because they were not threatening or causing offence to the system. They were too amenable to the censor. The division of his critics and readers forced Coetzee to deliver a talk in Cape Town in November 1987. This talk was published later as *The Novel Today*. He portrayed himself, “as a member of a tribe threatened with colonization” (McDonald 293). His primary purpose of the talk was to oppose, “the powerful tendency perhaps even dominant tendency,” (293) and wanted to correct the misconception that his novels were lacking investigation of historical forces. The situation was worse for Coetzee, as both the critics and the censor’s officials were performing the task of moral policing and deciding what constituted literature or, more narrowly, what could be labelled as serious literature. Both groups of people called critics and censor officers take an opposite stand or according to their convenience. He challenged his rivals by claiming that the negative depiction of his

novels is the real reason for banning his novels. His novels are the best relevant and most suitable against the apartheid struggle.

The dominant tendencies advocate that only those novels that are valued and taken seriously in South Africa and literary discourse that have no public value. Coetzee's novels could not disturb but displace the authority, including race, class and gender-permeate, and often deformed public discourse. McDonald argues that An American literary theorist and intellectual, Stanley Fish proposed the effective formula in his essay of 1973, which is revised in 1980. To merge the two dominant ideas of Western thinking, he relies on a purely linguistic analysis of the literary language and an ordinary normative language. Fish coined the term "message-plus and message-minus" approach to the question. A message minus approach separates literature from the normative language, while a message-plus approach reunites ordinary language. McDonald disagreed and points out that literature is to be defined purely in linguistic terms, "each entailed a set of specific, and wholly opposed, aesthetic valuation" (295). The censors who adhered to the "message-minus" principle passed Coetzee's novels because they were found sufficient literary. The critics downgraded his novels because they were too academic according to the definition. According to their viewpoint, his novels lacked seriousness. They did not engage effectively against the apartheid struggle. J. M. Coetzee updated and criticised Fish's arithmetic "message-plus and message-minus" by saying that he brought it into the age of the computer. He states, "There is no addition in stories," (*The Novel Today* 4) plus and minus do not make one thing or another thing. In his view, the literary discourse was neither more nor less than the discourses of history, politics, and ethics. It is studied in a broader cultural struggle of power and privilege. J. M. Coetzee fought a battle on two fronts simultaneously: censorship and literary criticism. Being a member of the marginal tribe, he was threatened with colonisation by two forces (censorship and literary criticism) that were equally intrusive. J. M. Coetzee is attacked once more from the European high-cultural tradition of "meta cultural discourse". Francis Mulhern argues that the literary discourse represents a distinct mode of discourse and a genuine alternative, especially when it sets alongside the political. Mulhern argues, "What speaks in meta cultural discourse is the cultural principle itself, as it strives to dissolve the political as locus of general arbitration in



social relations” (86). The censor and the critics are repeatedly simple mistakes to limit his position. J. M. Coetzee was defiantly defending his heterodox literary faith against more powerful orthodoxies.

The colonial and post-colonial writers narrate stories of the past. Writing and rewriting past stories are very interesting. Gordon Collier gives four reasons why narration of the past colonial stories is fascinating. Firstly, colonial people can be understood better. Secondly, it fills the gap in the colonial history, thirdly it sets the future relationship with colonial people, and fourthly and lastly, it helps them revive culture and honour. J. M. Coetzee indebted to some writers, namely Rainer Maria Rilke, Ezra Pound and T. S. Eliot, without whom he would not be the person he is. J. M. Coetzee completed his PhD thesis on Samuel Beckett, and he left his indelible mark on his writings. Kellman argues that the characters, settings and situations in Coetzee’s early novels are quite compatible with Samuel Beckett’s bleak and reductive universe. Gordon Collier opines that writing and speech are the only means to writing history in the European tradition. J. M. Coetzee deconstructs, “Derrida’s deconstruction of the western tradition” (184). According to this theory, this tradition has evolved from an oral to a contractual tradition. The early novels of J. M. Coetzee have black or colonised protagonist who failed to share their feelings. The Barbarian girl in *Waiting*, Michael K in *Life*, Mrs Curren in *Age*, Elizabeth in *Costello*, Friday in *Foe*, and Pollux in *Disgrace*, are the characters who have physical challenges which make them inferior, depicting indirectly colonial natives who have certain limitations both physical as well as mental. When antagonist Colonel Joll in *Waiting* insists on interpreting the slips, the Magistrate offers an ornate allegorical. He is the only imperial employee who can read barbarian language. The Magistrate would render himself at a loss for language, unable to speak with the people who lurk beyond the stockade gates or with the blank barbarian woman whom he is desperate to know. The Magistrate finds his tongue paralysed in a dream as futile as Friday’s missing oral organ. “No sound comes from my mouth, in which my tongue lies like a frozen fish. Yet she responds” (57). He imagines the woman by bypassing language. “My tongue is slow,” (34) admits the garrulous narrator who dreams of eluding words into the silence that is truth. The Magistrate states that civil servants leave their locations at the onset of winters and explore the truth. He has literary ambitions and begins to tell

the truth. The truth is being defined from the perspective of imperial power. The protagonists Michael K, the Barbarian girl, Vercueil and Friday, appear obdurate and discourage others through their own distorted words. The protagonist Michael K admits his limitations and states, "I am not clever with words" (*Age* 139) and racist white controls his discourse. His harelip poses him a physical challenge and emits sounds that his listeners find difficult to understand. In *Heart*, the protagonist Magda longs a life of unmediated with words as, "The words are dropping heavily from my lips, like stones, how strange to speak real words again to a real listener, however, petrified" (135). A child named Piet hands over a tax assessment written in unspecified two languages. Except for Afrikaans English, J. M. Coetzee knows Dutch, Russian and Spanish languages. He uses various languages in his novels. Kellman argues that he is worried for the future of South Africa and imagines which one of the languages will be the language of South Africa. Kellman construes, "The fact that the South African Coetzee, too, has been handed two languages makes him more alert to the treacheries of words. He conceives a language finding to fit Africa that will be authentically African" (168). Attridge posits that it is the language that shapes an idea and ideology. He adds, "Language has played a major role in producing (and simultaneously occluding) "the other," it is in language—language aware of its ideological effects, alert to its capacity to impose silence as it speaks—that the force of the other can be most strongly represented" (*Modern Form and Ethics of Otherness* 30).

Stephen Silverstein argues that the protagonist David Lurie (*Disgrace*) and antagonist Pollux referred to as racial reference. Lurie is a Jewish surname. Silverstein postulates, "David Lurie is construed as a racial Jew which accomplished not through his identification with the Jewish religion, not by his being explicitly labelled as a Jew in the text, but in the same way that Lucy's rapists are portrayed as black- through implicit racial embodiment" (82).

Discourse plays an important role to isolate any group. It exercises its control, frames rules with principles of classification, ordering and distribution. J. M. Coetzee can deconstruct Derrida's preference for writing over speech. Derrida's theory of a grand shift from phonocentrism to logocentrism fails to encompass the above characters. They do not have the ability to communicate with society. J. M. Coetzee

uses his techniques to tell stories but demonstrates that Derrida's inclusive discourse excludes the life and cultures of ex-colonial subjects. This treatment of centrism gives a strong basis for re-evaluating approaches from logocentrism to phonocentrism because of native colonial history. Dominic Head finds that Coetzee carries an impression of European culture in South African literature but sympathises with the colonial domination. It appears that being an African author, J. M. Coetzee struggles against him when he comes to writing. He postulates:

For Coetzee, the idea of a European literary genealogy may be the source of a shared cultural language or the source of opposition to the force of brute history. Yet, he is also sensitive to how European culture is linked to the business of colonial domination, so his recourse to a European tradition is already a means of interrogating longer-term historical forces. Taken together, Coetzee's responses to his political and intellectual contexts issue in a complex style of writing-against-itself. (26)

The natives of the colonised countries are represented as primitive, illiterate, uncivilised, savages and barbarians. Edward Said argues that people other than Europeans are demeaned by the European scholars. He says, "Orientals or Arabs are therefore shown to be gullible devoid of energy and initiative much given to fulsome flattery intrigue, cunning, and unkindness to animals" (*Orientalism* 38). Gayatri Spivak interpreted it as the marginalisation of the native voice. She says that third-world post-colonial writers must be their voice and narrate their history from their perspective. Writers of the eighteenth and nineteenth century represented the unconscious minds of colonial history.

Critics Dana Dragunoiu and Ayo Kehinde argue that history cannot be told from one side only. The story has to be more balanced. As handed down by European narrators, there is a gap in the historical records, "a gap that African voice can fill" (Collier 185). J. M. Coetzee filled this gap with the representation of African culture. Dominic Head finds that coloniser always:

tends to destroy indigenous culture and their native language. At one point, indigenous language is taken as a sign of guilt: Some of Joll's first prisoners turn out to be fisherfolk, rather than 'barbarians', arrested

by soldiers who could not understand their speech: otherness, denoted by language, is a threat to be neutralized. (51)

In the discourse analysis, Foucault gives more importance to the written records compared to the oral tradition. The native culture had oral traditions which were made public by European writers. It is just like that a native was studying themselves from the books written by foreign writers. Edward Said construes it as, “Human beings live can be understood on the basis of what books –texts –say” (*Orientalism* 93). J. M. Coetzee also carries this notion in the novel when he says that “barbarian children are brought up: to live by rote, by the wisdom of the father as handed down” (*Waiting* 43). Edward Said admires Michel Foucault and his discourse which is original and responsible for the production of the text. Michel Foucault finds that history is transformed from memorising to documentation and lends it to speech, which transforms them from documents into monuments. According to Foucault, “The document was always treated as the language of a voice” (*Archaeology* 6).

J. M. Coetzee gave his voice to the colonised people and offered resistance on their behalf. From the first novel, *Dusklands*, the natives of Vietnam and the natives of Africa are represented by the protagonists Eugene Dawn and Jacobus Coetzee. The gatekeeper conveyed to the Magistrate that, “the woman is blind,” (*Waiting* 27) she lost her vision at the time of torture, and now she has blur vision. The protagonist Michael K in *Life*, “had a hare lip” (3) and he was a slow learner and worked as a gardener at Cape Town. Friday in *Foe*, “has no tongue,” (22) Lucy in the *Disgrace* prefers to keep silent about her rape. J. M. Coetzee has indicated that narration makes them free, “from the authority of the spoken and the written word provides the basis for the European perception of historical truth” (Collier 185). Critics of J. M. Coetzee identify, describe, and reflect the alternative strategies adopted by him, neither orality nor scriptology. Abdel Karim Daragmeh argues that J. M. Coetzee uses the writing as the vessel for truth. Daragmeh finds, “Coetzee deconstructs Derrida's preference for writing over speech as the vessel for truth. He demonstrates that Derrida's inclusive discourse excludes the life and stories of ex-colonial subjects” (185). Derrida believed that deconstruction places history between brackets, and it will take away the reliability enjoyed by historians in pre-modern times. He spoke favourably of the transition in the Western tradition from an oral to a contractual rule: i.e. from speech

to writing. Writing enjoyed a privileged place in the Western tradition as the written words became more reliable than the spoken. Gayatri Spivak revealed how speech suffered from inferiority when it confronted with writing. Michel Foucault does not discriminate in speech and writing as he is mainly concerned with the power structure. He finds that, “speech is no mere verbalization of conflicts and systems of domination, but that it is the very object of man's conflict” (*Archaeology* 216). He construes that every society controls the production of discourse according to specific procedures by which it averts its powers and dangers. Communities follow particular rules of exclusions or prohibitions. The European writers intentionally excluded 'Orientals' from the area of study. Spivak also discusses the role of power structure language. She says, when one speaks, s/he exercises power or control as long as s/he is speaking, but this power transfers to the scripter once written on the page. As a result, the act of writing enjoys its power. The one who speaks will lose the power enjoyed by the speaker at once. Gordon Collier extends his support to the statements of Gayatri Spivak and Derrida, and adds that, “Writing is superior and more important than speech in industrial and postindustrial societies” (186). The Barbarian girl, Michael K, and Friday failed to either speak or write any European language; they are doomed to silence and absence, whereas Lucy chose to be quiet on her own. At the later stages of the novel *Heart*, Attridge finds that the narrator hears, descending from passing aircraft, quotations from European literature and philosophy that there is no sign she has read.

J. M. Coetzee, in his novels, articulates and investigates not only colonialism, the practice of racial discrimination and master-servitude relationship in different political, historical and social perspectives. The novels regard exploring the human psyche, particularly the impact of language and communication on identity achieved by human beings. J. M. Coetzee's white protagonists are explorers, lecturers, doctors, and authors. The protagonist Eugene Dawn and Jacobus Coetzee, in *Dusklands*, Magistrate in *Waiting*, Doctor in *Life*, Mrs Susan and Curso in *Foe*, Magda in *Heart*, Mrs Curren in *Age*, Elizabeth in *Costello*, David Lurie in *Disgrace*, Rayment Paul and Elizabeth in *Slow Man*, and JC in *Dairy* identified themselves with a superior civilisation. Labib establishes a close relationship between identity and space. He believes that, “Identity is always achieved in the place of the other” (123). Language

and culture used to mobilise the masses, and history has examples of how apartheid, Nazism, and Fascism have successfully achieved political objectives. Culture not only predisposes but prepares one society for the domination of the other.

Language inherits all powers which focus on the politics of cultural domination. J. M. Coetzee denounces by suggesting that when an entire class, country, or race speaks a language, it gives rise to cultural and language hegemony. Protagonist, Michael K in *Life*, is enrolled in the special school and Friday in *Foe* is being taught by the protagonist Mrs Susan. Disfigurement of Michael K lips and slow learning of his mind hurts his mother Anna K. She sends him to the protection of Huis Norenus in Faure at the state expanse where he, “spend the rest of his childhood in the company of other variously afflicted and unfortunate children learning of reading, writing, counting, sweeping, scrubbing, bedmaking, dishwashing, basketweaving, woodwork and digging” (4).

The protagonist Mrs Susan Barton reaches Bahia Island and encounters Cruso and a black slave Friday. She comes to know that Friday cannot speak. Protagonist Cruso states, “He has no tongue” (*Foe* 22). Cruso conveys that his tongue cut out and forced him to live a life of silence. She has many questions in her mind, but Friday keeps himself busy and disappears in the darkness. Protagonist Susan Barton acknowledges that her silence and the silence of Friday are different. She argues, “Friday has no command of words and therefore no defence against being re-shaped day by day in conformity with the desires of others” (121). Foe and Susan Barton realise that it is impossible to make him speak as he has no tongue. She keeps on thinking if he has the slightest mastery of language in his early life. But now the question arises, how to make him write? Susan Barton construes that letters are the mirrors of words, and writing exhibits spoken sounds within themselves. She makes him write the letter house with the help of a picture on a slate. Friday writes house successfully but failed to write ship.

The protagonist Mr Foe agrees that Friday needs to learn a language that can serve his purpose only. Susan argues that Cruso taught him only the terms which could serve the purpose of his master. Cruso taught him fetch and dig. The protagonist states, “It is no great task to teach Friday such language as will serve his needs. We are not asked to turn Friday into a philosopher” (149). Labib postulates that language

carries power and exercises control over the masses. He finds strong evidence of power structure in a language in *Waiting*, *Foe* and *Age*. Labib interprets that J. M. Coetzee makes a coercive use of language, “It is precisely this ability and tendency to exploit the power inherent in all language that characterises human beings as such” (108).

Speech and writing establish European superiority in the field of knowledge. J. M. Coetzee carries the idea of enlightenment in his novels. Coetzee follows particular inclination when he sets plots and portrays his characters in his novels. Highly educated and influential characters are always white and of European origin. Foucault understands that the enlightenment movement covers dominant voices and regions and excludes the marginalised groups and people. He postulates, “The enlightenment understanding of subjectivity excluded a wide group of people, including, for example, women and the people of lands that had been colonized by white European men” (*Concepts* 7). A South African reviewer Philip Cohen argues that J. M. Coetzee has learnt much from European writers consequently interprets a local issue through the medium of an external tradition. Cohen believes that African discourse offers no solutions to Magda’s identity crisis. Anna M. Louw finds that J. M. Coetzee is an uncomfortable hybrid of two cultures, shouldering pre-eminence in South Africa. Dominic Head suggests that European culture has influenced the culture of their colonised nations. Head states, “This is not to suggest that the presence of European influences in African literature is a demonstrable instance of cultural imperialism” (47). Western discourses inclined to Anglophone expressions in literature, films, and art. Eurocentric perceptions emerge in Britain and in the United States of America and carry to the rest of the world. Dominic Head and Poyner argue that western imperialism has the great myth that they are civilising unknown territories. They believed that God bestows them the responsibility, and it is now their moral duty to keep the tradition alive. Dominic Head argues, “It has also been characterized as embodying the great myth of Western imperialism in the way it enthusiastically embraces the idea of civilising unknown territories and indigenous inhabitants, as a form of heroic endurance” (62).

European countries introduced their administrative structure, educational system, laws and penal system in the native countries. The portrayal of South African

aborigines depicts that they do not cultivate their fields and have no knowledge. They survive on hippopotamus flesh and would be part of pantomime and dancing. The narrator Jacobus Coetzee is not used to this culture and finds it boring. He describes, “They had brought, too, roped feet upward in a sled, two hundred pounds of delicate living flesh” (*Duskalands* 130) are not exceptional to this principle, but they are disturbed and forced to follow alien rules. Poyner construes that, “It is acceptable for him to live outside colonial social norms in the veld, he expects the indigenous peoples to observe cultural and social practices alien to them” (22).

The novels *Age* and *Costello* depict the Greek and Roman bodies. In the novel *Elizabeth Costello* unfurl the western approach to subjectivity. The novel raised the banner of the classical Greek body and revived the Renaissance period. Elizabeth offers her body for painting. Giving pleasure to the eye and raising the spirit, the body is beautiful, clean, and impenetrable; its reliability is a source of epistemic truth. J. M. Coetzee appears to be unhappy with this dichotomy. At the end of the story (Christ), he hints at another, the more ambiguous body and the embodied subject. Elizabeth's visit to the hospital makes her emotional; she is unable to check her emotions. Shabot argues that, “Africa would be better off importing the classic Greek body from Western civilization than the dying Christian variety” (69). J. M. Coetzee pairs contrasting Western models that form the opposite poles of a shared culture. Elizabeth modelled for Mr Philip many years ago. He wanted to paint her nude, to which she agreed. At this moment, she realises herself as both Greek and Christian, at the same time, she might have posed her as a Greek goddess, but she exuded humanity. Mrs Elizabeth Curren is a retired Classics lecturer of Greek and Roman mythology, which are part of her consciousness. Her liberal education shaped enlightenment and found irrelevant in South Africa. Her secular, pre-Christian discourse has a prominent influence on Mrs Curren's inner voice. William Purcell contends that the novel's imagery is “predominantly Christian,” (5) and it is that Christian theology which is integral to the novel's rhetorical structure. That idea of salvation and the soul influences her. But more than that, Dooley contends that Christian discourse has its genesis back to Hesiod period and argues, “her consciousness is steeped in a discourse ranging across three thousand years of European culture, dating back at least as far as Hesiod, from whom the title originate” (102). Protagonist Jacobus Coetzee divides



Christians in South Africa. He concedes that though they are standard based on religion, the Hottentots and their Christianity are empty words. They have baptised themselves to Christianity to secure and stuff themselves on their food. He narrates:

We are Christians, a folk with destiny. They become Christians too, but their Christianity is an empty word. They know that being baptised is a way of protecting yourself, they are not stupid, they know it wins sympathy when they accuse you of mistreating a Christians. For the rest, to be Christians or heathen make do difference to them.  
(*Dusklands* 88)

Before he migrates to Australia, the novels of J. M. Coetzee are dominated by apartheid, patriarchy, and violence. Coetzee is always present in his novels and has a strong desire to be identified with the culture that he found as crude and gauche. Despite being Afrikaner, David argues that he spoke the English language and used “recusant Afrikaners” (*Life of Writing* 11) in the draft of *Boyhood* and applied it to his parents' nuances of Afrikaner identity. The child, in the *Boyhood*, searches for his own identity, “whether identities can be freely chosen, and he is discovering that they can't be, or not entirely” (12). J. M. Coetzee argues that the people of the religious field believed that young people are to be trained to grow up as mature and responsible people. Coetzee explains Lawrence's “the notion of survival” (303) and finds that an old culture has evolved. According to Lawrence, body parts, body products, and physical acts become taboo now a day and pose a challenge to our culture. J. M. Coetzee argues in *White Writing* that the Boer causes a challenge to the purity and superiority of the European. The supporters of British colonialism drew the Boer life as filthy and lazy as 'Oriental' people had. The new generation observes the regression of European civilisation in Africa. Poyner posits African portrayal as, “the struggle with identity” (33). This crisis of identity is directly drawn in *Heart*. J. M. Coetzee deciphers the writings of the early Afrikaan's authors and observes the rise of new nationalism (culture) as a weapon of ideology. In an interview with Alessandro Fontana, Pasquale Pasquino, Michel Foucault finds “the notion of ideology,” (*Power/ Knowledge* 118) and accepts that ideology and material objects are the vehicles of power. Still, if one tries to differentiate them, then material or infrastructure becomes a more important determinant. He advocates that, “ideology stands in a secondary

position relative to something which functions as its infrastructure, like its material, economic determinant” (118). Poyner reveals that J. M. Coetzee, in *White Writing*, saw a rise of nationalism as a new tool to consolidate people under the umbrella of nationalism, to which Poyner, “designated culture as a weapon in its ideological armour” (35).

J. M. Coetzee kept using Afrikaans terms while writing in English. After migrating to Australia, he stops the practice. At the early period of his career, J. M. Coetzee wants to cater for his African readers and soon establishes himself as a “powerful new voice in South African literature” (*A Life in Writing* 274). Still, he has aspirations to become an international author. He uses the western methodology to narrate the sufferings and agony of Africans. Professor Kannemeyer argues that J. M. Coetzee became an international celebrity when his name was announced by the Swedish for the Nobel Prize in the field of literature in 2003. J. M. Coetzee regards himself as a late representative of the vast movement of European expansion. The movement has been more or less successful in America and Australasia but failed in Asia and Africa. J. M. Coetzee states, “I represent this movement because my intellectual allegiances are clearly European, not African” (565). Edward Said and Homi Bhabha used terms in the culture differently. Said opines that the colonised people should be heard, which will lead us to the universalisation of discourses in Europe and the United States of America. The discourse will ensure incorporation, inclusion and makes it inclusive discourse. Otherwise, “the continued production and interpretation of Western culture itself made exactly the same assumption well on into the twentieth century, even as political resistance grew to the West’s power in the peripheral” (*Culture and Imperialism* 62).

The principle of division and domination between the West and the rest of the world is stopped. Imperialism can give way to the urban culture. Homi Bhabha construes that culture is a complex issue in the postmodern period. Global media technology makes culture translational. He argues, “Culture is translational because contemporary post-colonial discourses are rooted in specific histories of cultural displacement” (*The Location of Culture* 247). Africa fascinated the people around the world and became a passive object. Gordon Collier states, “Africa is perennially the passive object of the often amused and contemptuous gaze of the West” (516).

Cultural fusion or synthesis of culture becomes expected in the contemporary period. J. M. Coetzee finds dichotomies of local and global that came under intense pressure. Coetzee's novels carry the ideal that location is crucial in shaping identity. J. M. Coetzee writes about diasporic life. David Attwell argues that the geography of Australia left its mark on Coetzee, not its history. In contrast, his connection with South Africa reveals that its geography and history profoundly influences J. M. Coetzee. In his essay "Coetzee Postcolonial Diaspora," David Attwell argues that a new generation of settlers is longing for their roots, though they never accept or declare it. He posits, "New generation of Anglophone diasporic settler-colonial experience separation, loss, longing, and nostalgia, but they seldom declare it, narrate it, or self-consciously build identities around it" (10). Protagonist Paul Rayment remembers his childhood period spent in France and did not forget his family's migration, and revisit France at a late young age did not calm him. J. C. in the *Diary*, the protagonist had South African origin. J. M. Coetzee and the protagonist diagnose a global condition that forms both the novelist and the protagonist. Critics of J. M. Coetzee condemn him for not being vocal against the political system. David Attwell lends his support with an argument that his discourse may not become political, but in conjunction, it becomes a formidable habitus that he sought to disturb. Attwell finds the middle voice in his novels is more cautious than Barthes and runs across in literary criticism in South Africa.

Kai Wiegandt argues that race and gender form a primary identity that causes anthropological differences. National identity remains a secondary identity, be questioned sometimes. In *Youth*, John migrates to London and then moves to the United States of America. The protagonist Elizabeth in *Costello* travels around the world to deliver her lectures. The protagonist, Paul Rayment in *Slow Man* and JC in *Diary*, are born in different countries and migrated to Australia. It appears that they own residences only in their countries, not homes. The novels, the *Childhood*, the *Schooldays*, and the *Death* portray a man and a boy who arrives in an unknown city and tries to find a home. Their speech discloses their primary identity and becomes crucial to define the human illustrations and dilemma. English appears just a language like French to Paul Rayment, which offers him residence, not home in Australia. The protagonist JC, like J. M. Coetzee, does not have English as his mother tongue.

Wiegandt postulates, “The mother tongue is a part of the body that belongs to nature, whereas Coetzee's English belongs to culture and not to a particular national culture but the canon of so-called world literature of English” (154). However, both languages, national and mother tongue, are essential to constitute humans, but they form it to different degrees. The nation serves their physical requirements, health, and the bodies often become the site of resistance, but the country attempts to break down and reconstruct identities.

Kai Wiegandt reasons that “the new generation adapted to new home” (165) and “western society have become hybrid” (166). The unnamed daughter of Mrs Curren (*Age*) does not want to return to South America. Marijana and her family in *Slow Man* adapted to the cosmopolitan culture of Australia. Wiegandt posits that adaptability is a matter of will rather than age.

Professor Tajiri argues that J. M. Coetzee agrees that something had happened to him in the late 1970s or early 1980s as a result that the arts yielded up in the inner life. He argues that “there was a general failure among writers and artists the challenge to their leading role, and we are poorer today for that failure” (77). J. M. Coetzee is the product of western education and culture. His novels carry the western tradition to explain the political and social conditions of South Africa. The objective to study cross-cultural relations is deciphered in the chapter.

It can be concluded that society maintains control over the production and distribution of knowledge. The South African government passed legislation to control the authors and their writings. The novelist stayed away from the political limelight and focused on literary activities only. The novel *Disgrace* created much hype in South Africa, and consequently he migrated to Australia. J. M. Coetzee becomes vocal against the policies of the local and overseas governments. He criticised Australian Prime Minister John Howard, George Bush Junior, and Tony Blair for the anti-terrorist legislation. Once, J. M. Coetzee was criticised for not being vocal against the South African government. But now, he along with Nadine Gordimer, raised his voice for defending the “Czech author Milan Kundera” (Kanneymer 577) against the accusation. J. M. Coetzee accepts his responsibility being an intellectual to speak for/ against the policies of governments. J. M. Coetzee

raised his voice against the violation of human rights at different platforms. He also helped several “young writers” (576) to get their works published.

## Conclusion

To understand the writings of novelists, one has to study the political and social conditions of the respective country. J. M. Coetzee is born and lived when South Africa was passing through a very critical phase. Apartheid and racism dominate in the mid-twentieth century in South Africa. The South African political system classified their population, segregated residential areas, restricted black urbanisation, and kept a check on migration from rural to urban areas, emphasised ethnicity and traditionalism, the formidable apparatus of political surveillance and control. Thompson finds relationship between racism and industrialisation and terms the African political system as a “pigmentocratic” (*Politics in the Republic of South Africa* 150) state. The National Party government followed the policy of complete ethnic separation of the population. The purpose of their approach was to establish white minority dominance and retain power for a more extended period. The National Party government passed several laws, one after the other in South Africa, to meet the end. After Germany, South Africa became a space to segregate human beings based on colour. Rita Barnard says that apartheid represents an extreme instance of the territorialisation of power. South Africa has a long history of human right violations, racial segregation, and forced removal from homes, passes and curfew laws.

John Maxwell Coetzee reintroduces apartheid in his novels. The apartheid became an exciting matter to the whole world, is analysed from different perspectives. J. M. Coetzee terms apartheid as a monstrous and potent theme in South Africa and offers the irresistible theme to all English-language novelists. Alan Paton, Bryten Breytenbach, Andre Brink, Nandine Gordimer, Mtutuzeli Matshoba, Mongane Serotem, Miriam Tlali and many others tried their hands on the theme. J. M. Coetzee cannot escape from racial matters. Being a critic of the Enlightenment project, he explored and deconstructed the binary oppositions like “Civilisation” and “Barbarity” and subversion of British canonical literature. The terms are coined in literature to represent or suppress “Other” terms or a particular section of society. The term apartheid is used as an “umbrella term” to conceal the conditions of women under the carpet and depict it as only a power struggle between black and white men. The protagonist, David Lurie in *Disgrace*, argues that being a part of a society, a woman

should have some space for themselves in the system. He says, “There must be some niche in the system for women” (*Disgrace* 98).

J. M. Coetzee has an opportunity to compare the colonial policies and processes reported in different parts of the world. Though in the twenty-first century, the novels of J. M. Coetzee depict the change in his attitudes significantly. The twenty-first-century readers observe the complexity in his novels, whereas earlier novels portrayed the struggle against apartheid. Nadine Gordimer was not only all-powerful against the racial policies. Black women like Ellen Kuzwayo challenged the colonial policies. Josephine Dodd claims that gender issues are neglected related to those of race. Gordimer openly supported the African National Congress, Black Consciousness Movement, and the Pan-Africanist Congress, whose leaders were either exiled or imprisoned. Nadine Gordimer, Stephen Watson, and Albert Memmi criticised J. M. Coetzee for his ambiguous position against apartheid. Gordimer believed that literary figure should have a political commitment in which he lacked. Watson and Memmi argue that J. M. Coetzee himself a colonist whose ancestral roots are in Europe and educated in the West. He does not decline the argument. Above all, he descends from colonists and fails to disassociate himself from the belief and practices of colonialism. Watson argues that J. M. Coetzee and protagonist Magda in the novel *Heart* did not deny being colonists and claims that she lives in a world. He postulates that J. M. Coetzee is preoccupied with the history that is the master-narrative colonial processes. McGregor argues that the last obstacle to diminish apartheid from South Africa was the demise of P. W. Botha. She reasons that the General Assembly of United Nations declared apartheid a “Crime against humanity” (45).

John Maxwell Coetzee is born to a Dutch father (Zacharias Coetzee) and a Poland mother (Vera Hildred Wehmeyer) on 09 February 1940. His grandfather Gert Maxwell Coetzee married Lenie, an offspring of the De Beer family, “staunch supporters of the Nation Party in the twentieth century” (*A Life in Writing* 26). Gert and Lenie spoke English well, as they went to English-language schooling. J. M. Coetzee was just six years old when his grandfather died and carried the memory of a stooped, cranky old man with a bristly chin. John's mother had strained relations with her in-laws; she preferred to speak English to her children. Professor Kanneyemer

claims that he received an email from J. M. Coetzee in which he admits that under the influence of his maternal grandmother, Louisa Wehemeyer, she aversed Afrikaan's culture. Piet Wehemeyer was his maternal grand-father the farm Oude Wolwekraal in the Uniondale district. Professor Kenneyemer says, "Piet was one of the founder members of the National Party in Uniondale" (29).

The period of the nineteen-hundred-forties is very tumultuous as the Second World War was underway. German invaded Poland and soon German-occupied Denmark and Norway. The politics at international levels polarised completely. Some supported Germany, others opposed. The contrary ideas are reflected in Coetzee's novel *Boyhood*. The mother of John, the protagonist contests that the German are the best people on the earth. It was Hitler who caused them much hardship. But her brother Norman disagreed with the logic and argued that Hitler restored the dignity of the German. Norman argues, "They like the South Africans. If it hadn't been for Smuts we would never have gone to war against Germany. Smuts was a skelm, a crook. He sold us to the British" (41). The mother of the protagonist belongs to Poland, like the mother of J. M. Coetzee. The novels *Boyhood*, *Youth*, and *Summertime* fall in the category of J. M. Coetzee's fictional-autobiographies. J. M. Coetzee argues that narrative is formed from the experiences of a lived person. He chooses his experiences and narrates a story. J. M. Coetzee himself collected experiences of his life and confesses, "biography is a kind of storytelling in which select material from a lived past and fashioned it into a narrative that leads into a living present in a more or less seamless way" (*Doubling* 391). The protagonist John and his mother appear to be the novelist and his mother. J. M. Coetzee's family, both matriarchally and patriarchally, was closely associated with the National Party steered racism in South Africa.

The National Party, or the Nationalist Party, was formed in South Africa in 1914. The party came to power when J. M. Coetzee was of eight years only and was responsible for shaping his thoughts. The Nationalist government is committed to the maintenance of white supremacy through the enforcement of rigid racial segregation. The members of different ethnic groups had different rights; the government embarked on legislation that legally enforced their separation. Professor Kanneyemer supported the argument when he says, "Dr D. F. Malan took office, the government



enacted a series of laws to enforce the policy of Apartheid” (42). Hendrik Verwoerd, the minister for Native Affairs, was one of the great ideologue of apartheid. In 1950, the two crucial pieces of legislation passed. The *Group Area Act* demarcated the areas for the different ethnic groups and the *Population Registration Act*, which terms every South African as a member of the designated group- with the rights and disabilities of that group. The Bantu Education Act passed in 1953 and handover the control of all African schools to the Department of the Native Affairs, headed by Hendrik Verwoerd, “the father of Apartheid policy” (Burke 88). The Act curtailed the aid to the mission school and proposed a less academic syllabus for black children. The Bantu Education Act also offered that black children taught in the vernacular language at the primary level. Still, at the secondary level, they should be taught through the media of English and Afrikaans. Blacks resented Afrikaans as they considered it as the language of oppressors. Kelly concludes the role played by the power in the country. She opines that power produces power and “Law is itself a product of the political, not a prime mover in constructing social worlds” (162).

Due to the impressive work of his doctoral thesis, the Abe Bailey Trust offered Hendrik Verwoerd post-doctoral studies at the University of Oxford and another one in Germany. He opted for Germany. In 1926, he left for Germany to study Psychology and Sociology at the University of Hamburg, Berlin and Leipzig. Alban Burke claims that Hendrik Verwoerd studied eugenics during his German sojourn, which later became the basis for apartheid policy in South Africa. At Leipzig, he contacted Fisher, Binding and Hoche, who supported, “an idea of human hereditary and racial hygiene” (88). Nazi Party came to power in 1932. Adolf Hitler believed in the policy of racial purity and segregated people into “desirable or undesirable”. He placed Nordic-German at the top and wanted to exterminate Jews, Poles, Slav, physically and mentally disabled. The State-sponsored persecution in Germany murdered millions of Jews and other targeted victims.

Thomas Malthus published the paper entitled Principle of Population in 1798 and proposed that the world's population increases if it remains unchecked. An increase in population would outstrip the food supply. Alban Burke claims that Charles Darwin twisted his idea around and included it in his evolution and natural selection theory. The term eugenic is derived from the Greek term Eugene, which

means “good in stock”. Eugenics claims that it is the study of hereditary improvement of the human race by controlled selective breeding. German eugenics and psychiatric genetic studied and taught this as a new branch of science. Soon several intellectuals like Francis Galton, Herbert Spencer and F.C.S. Schiller plunged to the theme and expressed their opinion. Eugenics divided into two categories, one who supported and the other who opposed. They are labelled as “positive” and negative “eugenics”. Foucault claims that Nazism was the most cunning disciplinary power in the world. He states:

A eugenic ordering of society, with that implied in the way of extension and intensification of micro-power, in the guise of an unrestricted state control (etatisation), was accompanied by the oneiric exaltation of a superior power; the latter implied both the systematic genocide of others and the risk of exposing oneself to total sacrifice.  
(*Will* 149-50)

Poyer claims that J. M. Coetzee plays wordplay at the starting of his career as a novelist. He introduces his protagonist, Eugene Dawn and his work, the 'New Life Project'. His name is the combination of 'Eugene' (“eugenics”, the scientific programme of selective breeding adopted by Hitler’s Nazis) and “Dawn”, which thus puns on the “dawn of a new race” (24). He involved in reconstructing the Vietnamese psyche but tried to dissociate him from the sinister implication of the eugenicist programme. In the “Vietnam project,” J. M. Coetzee depicts a relationship based and supported by the power structure. The United States fought Vietnam War and exploited its women. The sexual relationships formed across nationalities or civilisations, but *Heart*, the second novel portrayed a relationship across colours (a white woman and a black man) and created a massive controversy in South Africa.

There was a time when it appeared that the novel *Heart* would be banned in South Africa. The novel depicted a relationship between a white woman and a black man. Alison Samuel of Sacker & Warburg believed that the book deals with miscegenation, and, “there is no chance that it would be possible to distribute” (*A Life in Writing* 291). The publisher of *Dusklands* Tome Rosenthal also fears, “the book deals with miscegenation and that is the ultimate moral crime in the Republic” (291). The novel *Disgrace* is another novel in which J. M. Coetzee has glaring cases of

miscegenation. The novel has two aspects- one white man established a relationship with women of colour, which did not create much hype. But the rape of a white woman, Lucy, raises many questions. In the novels, the portrayal of sexual relationship between white women and black men (*Heart* and *Disgrace*) is not accepted. The protagonist Magda hates her body for breeding black children, whereas Lucy accepted the marriage proposal of black servant Petrus.

The research corroborates J. M. Coetzee's family history, social and political conditions of South Africa, his novels, papers, and his critics' statements and concludes that; J. M. Coetzee is a racist author. He inclines to portray the white characters in dominant and respectable positions in the society. The rape of white protagonist Lucy is not narrated in the novel. The black women protagonists are drawn in detail. Due to his partial approach, a critic Stephon Waston labelled him colonist whereas Thabo Mbeki, the former President of South Africa called him a racist. J. M. Coetzee did not deny the accusation and moves away from racial characterisation to white characterisation in his late novels. J. M. Coetzee appears to believe in the superiority of white people and their civilisation. He carries forward the legacy of white consciousness in his novels.

Post-*Disgrace* period, J. M. Coetzee moves away from miscegenation and focus on the relationships across nationalities. The white protagonists in *Slowman*, *Diary*, try to win favours from the women of other nationalities. It appears that J. M. Coetzee intentionally or unintentionally supports the enlightenment movement. Most of his white characters are educated and aspires to be authors. The women who are dependent on the patriarchal institution and tried to challenge it but they had to surrender irrespective of colour. The protagonists exploited the women of both colours in the novels of J. M. Coetzee. However, the exploited white women took it as a shame, whereas black might have understood their destiny. Hence it is proved that miscegenation/cross-racial or cross-nationalist sexual relationships found in the novels of J. M. Coetzee. But in the latest period, the characters are plotted in the European continents only. The trilogy of *Jesus*, *Childhood*, *Schooldays*, and *Death* fall in the last category of his novels. In this trilogy, the family becomes more important rather than sex. The characters Simon and Ines come together and form a family to bring up their orphan child, David. But once David died, they separate. J. M.

Coetzee gives a message that sex and descendants are essential to form a family. Attridge argues that John Maxwell Coetzee says that the white world's subjection of other races has been brutal and dehumanising for both its victims and itself. The early novels of J. M. Coetzee illuminate details of the painful experiences of Western domination. He argues, "All this brutality and exploitation is certainly there in the novels, to be felt and condemned" (670).

Apartheid and miscegenation are the political manoeuvring tools to divide society. In democratic countries, political parties mobilise people and polarise them. The political parties identify people in majority or minority based on religion, region, language, gender, colour, or any other criteria, and then they mobilise them against others. The laws passed in South Africa or elsewhere have only the purpose of segregating them. It is a fact that most societies prefer endogamy relationships. People find themselves easy in endogamy relationships, as the same custom, norms and traditions are observed in them. Society lends its support to this kind of marriages. There are very few people who take a step to prefer exogamous relationships. A society discourages exogamous marriages.

Professor Pierre L. Van Den Berghe, labels anti-miscegenation period in South Africa as "the wave of miscegenophobia" (71). It is a politically hyped subject, but the ground situation in South Africa is different. White preferred endogamous marriages out of the four groups according to the registered unions in 1946. White liked endogamous weddings, and their rank in this category is number one (see table I, page no. 169). White, who married outside their blood, constitutes only 0.14% only in 1946. However, it is assumed that the tribal African followed endogamous as the statistics are not available. Exogamous marriages observed the highest among coloured registered under the *Prohibition of Mixed Marriage Act*. African and Indian fall in the second category. They preferred exogamous marriages after the coloured, according to the statistics available. The government in nineteen hundreds fifties and sixties passed several laws to regulate cross-relations. This period is known as the worst phase in the history of apartheid. People are segregated and confined to the particular areas according their colour. According to Van den Berghe, "the two groups of South Africa (Africans, 67% of the total population and Europeans, 21%) are

indeed the most endogamous and the two smaller groups (coloured, 9% and Indians, 3% ) are the least endogamous” (73).

Table I  
Number of Persons Entering Registered Marriages and Percentage  
of Persons Entering Mix Marriages by Race, 1946

Race	Number of Person Marrying	Number of Persons Marrying outside Race	% Exogamous	Expected Rank order of Endogamy	Actual rank of Endogamy
White	56, 963	77	0.14	2	1
Coloureds	15, 908	798	5.02	3	4
Indians	3, 870	122	3.15	4	3
Africans	43, 219	649	1.50	1	2
Total	119, 690	1646	1.38	-	-

Source: Pierre, L. Van Den Berghe. *Miscegenation in South Africa*. Cahiers D’EutudesAfricaines, vol. 1, no. 4, 1960, p. 73.

The South African government passed many acts to discourage mixed marriages. The Nationalist Party government made stringent provisions in the *Prohibition of Mixed Marriages Act of 1949*. Even this government declared all exogamous marriages in South Africa or Outside South Africa an offence and punishable as per the law. Consequently, the downfall in exogamous marriages noticed. The number of exogamous, which was 133 in 1925, declined to 77 in 1946. The percentage of exogamous marriages drops from 0.47 percentages to 0.14 percentages only. Except for legal provisions, the Nationalist Party recruited their supporters who were prejudiced against non-Europeans. Van de Berghe claims that white people hired at the top positions, followed by Afrikaans in the hierarchy. He argues, “Policemen and

railway workers come predominately from the Afrikaner lower class among whom racial prejudice is deeply rooted” (82). The anti-miscegenation laws created fear in people. Total registered marriages and marriages outside the race show a continuous decline in exogamous marriages (see table II). White became increasing endogamous. The trend shows the stigma attached to mixed marriages/ miscegenation in South Africa.

Table II  
Number of Whites Marrying  
and Percentage Marrying outside their Race, 1925-1946

Year	Number Marrying	No of Marrying Outside their Race	Exogamous
1925	28,137	133	0.47
1930	33,307	97	0.29
1935	41,289	91	0.22
1940	56,774	105	0.18
1945	48,234	92	0.19
1946	56,693	77	0.14

Source: Pierre, L. Van Den Berghe. *Miscegenation in South Africa*. Cahiers D'EutudesAfricaines, vol. 1, no. 4, 1960, p. 74.

White men are much likely to prefer exogamous relations as compared to white women. In 1925, 133 exogamous marriages registered, and only 35 white women chose to marry outside their race (see table III). The number of exogamous marriages among white white females declined to 17 in 1946 from 35 in 1925. The most significant decline coincided with the legal provisions made in the *Immorality Act of 1927*. Van de Berghe concludes:

It is interesting to note that the greatest drop occurred between 1925 and 1930, and coincided in the passage of immorality Act of 1927. A direct causation between the two events is unlikely since the Act only affected non-marital relations between Africans and Europeans. Both events can be interpreted more plausibly as independent indices of the rising prejudice against miscegenation. (75)

Table III  
Mixed Marriages of White by Sex, 1925- 1946

Year	White male to non-white female	White female to non-white male	Total	% Exogamous
1925	98	35	133	73.7
1930	76	21	97	78.4
1935	75	16	91	82.4
1940	87	18	105	82.9
1945	71	21	92	77.2
1946	60	17	77	77.9

Source: Pierre, L. Van Den Berghe. *Miscegenation in South Africa*. Cahiers D'EutudesAfricaines, vol. 1, no. 4, 1960, p. 74.

Western civilisation trained its people to preserve “the racial purity”. It is regarded as a “sacred duty” of every white, but preserving it passed to women. The legacy of racism haunts humanity even today. Civil rights remains a niggling complexity of racial matters. Liberal-minded acknowledges the right to equality and the right to freedom made available for all. They also agreed that puny reforms would not bring significant changes. It is a ripe time for ushering fundamental changes to bring justice and equality for all, including women.

This research establishes that citizens are changed into subjects in the twenty-first century when the power gets centralised in the hands of a few leaders, the status of citizen's has been changed. Government limits the fundamental rights of citizens and changes them into subjects. Government works in many ways like, government appoints intellectuals at high positions to propagate and defends their policies, or they persecute opponents who question their policies. The research also establishes that the theme miscegenation found in the early novels of the J. M. Coetzee, and it reaches its zenith with the novel *Disgrace*. J. M. Coetzee placed women in the second position, and they are often objectified in the novels. Patriarchal society takes several measures to keep them in control, and the most significant impediment in their growth is their

biological processes. But the novelist concedes that women are indispensable for the growth and development of children.

The citizens are subjected to torture in spite of the fact that constitution guarantees them fundamental rights. J. M. Coetzee describes the pain of prisoners and sick people. The body gives shape to our existence and occupies a primary position. The enforcement agencies opt for several measures to control people's movements, and torture is one of them. J. M. Coetzee deciphers the physical pain caused by different diseases. The protagonist faces difficult circumstances to overcome the pain. The doctors at the hospital investigate the disease, and a patient becomes a number and a laboratory for conducting experiments.

Professor Shelley Walia claims that racism finds reflections in discriminatory practices worldwide: Europe, Asia, and other multiracial societies. In the last three hundred years, a lot of stress is placed on the right to freedom and equality, but these rights are incomplete unless and until the right to justice is not made part of the right to equality. He argues, "The right to justice will ensure true equality to the deprived sections of society" (*Tribune* 7). The thesis will help to understand the social and political conditions of South African women. The thesis will also help to understand pains and sufferings of the colonised people. The researcher has analysed the topic from a political and biological perspective, and the psychological and religious perspectives are left untouched.

Societies segregate and classify people into races, castes, religions, and so on, and division is one major impediment to establish social harmony. The Indian subcontinent is deeply divided into castes, religions and other ethnic identities. Religious riots, caste agitations, and lynching are widespread in the Indian subcontinent. The societies prefer endogamous marriages, and when any couple dares to cross the caste and religious boundaries, they are threatened to face the consequences. They run from pillar to post to get their life protected. The government of India and various state governments in India has launched different schemes to eradicate caste discrimination but failed as the ideology of our society, like other societies, is rigid. The Ministry of Social Justice and Empowerment, Government of India has launched the scheme, Dr Ambedkar Scheme for Social Integration through Inter-caste Marriage in 2013. In the patriarchal family structure, women are afflicted



mostly. They are segregated, and their activities are admonished. The scope of the research is comprehensive and portrays their social and political marginalisation. The autonomy and empowerment of women are a highly important for social wellbeing of society. The power relations impede their attainment of healthy life at many levels of society from the most personal to the highly public. Educating them with the knowledge, skills and self-confidence is not going to bring a major change in society. The need of the hour is to dismantle stereotype thinking of male members. A mother can bring a change in their attitude by inculcating gender-neutral values from their childhood as women enjoy more freedoms in matriarchal structure of families.

## Bibliography

### Primary Sources

- Coetzee, J. M. *Age of Iron*. Penguin Books, 2010.
- . *Boyhood: Scenes from Provincial Life*. Vintage Books, 1998.
- . *The Childhood of Jesus*. Vintage Books, 2014.
- . *The Death of Jesus*. Vintage, 2019.
- . *Diary of a Bad Year*. Vintage Books, 2008.
- . *Disgrace*. Vintage Books, 2000.
- . *Dusklands*. Vintage Books, 2004.
- . *Elizabeth Costello*. Vintage Books, 2004.
- . *Foe*. Penguin Books, 2010.
- . *In the Heart of the Country*. Vintage Books, 2004.
- . *Life & Times of Michael K*. Vintage Books, 2004.
- . *The Master of Petersburg*. Vintage Books, 2004.
- . *The Schooldays of Jesus*. Vintage, 2016.
- . *Slow Man*. Vintage Books, 2006.
- . *Summertime: Scenes from the Provincial Life*. Vintage Books, 2010.
- . *Waiting for the Barbarians*. Vintage Books, 2004.
- . *Youth*. Vintage Books, 2003.

### Secondary Sources

- Abramson, Paul R., and Steven D. Pinkerton. *With Pleasure: Thoughts on the Nature of Human Sexuality*. Oxford UP, 1995. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=273403>. Accessed 15 Apr. 2021.
- Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare life*. Translated by Daniel Heller-Roazen, Standford UP, 1998.
- AFP. "Anchor Sorry For Ape Remark On Colleague." *The Tribune*, Jalandhar, 29 Aug. 2019, p. 13.
- Al-Dhamari, Gamal Abdo Nasser. "The Themes of Silence in J. M. Coetzee's Novel *Dusklands*." *International Journal of Advanced Research in Literature and Education*, vol. 1, issue 2, 8 Mar. 2014, pp. 27-32.
- Alomes, Anna. *Power in Philosophy: Two Arguments for nonviolence Today*. Library

- of Tibetan Works and Archives, 2012.
- “An Empire Across Three Continents.” *Themes of the World History*, National Council of Education Research and Training, 2006.
- Anker, Elizabeth S. “Human Rights, Social Justice, and J. M. Coetzee’s Disgrace.” *Modern Fiction Studies*, vol. 54, no. 2, 2008, pp. 233-267.
- Annan, Gabriele. “Love and Death in South Africa.” *The New York Review of Books*, vol. XXXVII, no. 14, 8 Nov. 1990, pp 8-10.
- “Appendix B: Michel Foucault: A Brief Biography.” *Counterpoints*, vol. 35, 1997, pp. 240–242. JSTOR, [www.jstor.org/stable/42975141](http://www.jstor.org/stable/42975141). Accessed 25 Mar. 2021.
- Arpa, Ghosh. “Three White Responses to the Soweto Revolt.” *Palaver Proceedings of The Forum for African Studies*, vol. I, Jadhav U, Kolkata, 2002-2003, p. 110.
- Attridge, Derek. “Age of Bronze, State of Grace: Music and Dogs in Coetzee’s Disgrace.” *NOVEL: A Forum on Fiction*, vol. 34, no. 1, 2000, pp. 98–121. JSTOR, [www.jstor.org/stable/1346141](http://www.jstor.org/stable/1346141). Accessed 20 Mar. 2021.
- . “Ethical Modernism: Servants and Others in J. M. Coetzee’s early fictions.” *Poetic Today*, vol. 25, no.4, Winter 2004, pp. 653-671.
- . *Introduction to J. M. Coetzee: Inner Workings*. Vintage Books, 2007.
- . “J. M. Coetzee’s ‘Boyhood’, Confession, and Truth.” *Critical Survey*, vol. 11, no. 2, 1999, pp. 77–93. JSTOR, [www.jstor.org/stable/41556941](http://www.jstor.org/stable/41556941). Accessed 18 May 2021.
- Attwell, David. *J. M. Coetzee: South Africa and the Politics of Writing*. U of California P, 1993.
- . *J. M. Coetzee and the Life of Writing: Face to Face with Time*. Viking, 2015.
- . “The Labyrinth of My History: J. M. Coetzee’s *Dusklands*.” *Novel: a Forum on Fiction*, vol. 25, no. 1, Autumn, 1991, pp. 7-32.
- . “Mother: Age of Iron.” *Texas Studies in Literature and Language*, Winter, 2016, vol. 58, no. 4, pp. 378 -391.
- . *Poetics and Politics of Shame in Postcolonial Literature*. Routledge, 2019.
- . “The Problem of History in the Fiction of J. M. Coetzee.” *Poetics Today*, vol. 11, no. 3, 1990, pp. 579–615. JSTOR, [www.jstor.org/stable/1772827](http://www.jstor.org/stable/1772827). Accessed 18 May 2021.

- . "Research in Guidance." Received by Vinod Kumar, 15 May 2019.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 1989.
- Azoulay, Ariella. "An Alien Woman/ a Permitted Woman: On J. M. Coetzee's Disgrace." *Scrutiny* 2, vol 1, no. 2002, pp. 33-41.
- Baker Geoffrey. "The Limits of Sympathy: J. M. Coetzee's Evolving Ethics of Engagement." *Ariel*, vol. 36, no. 1-2, 2005, pp. 27-49.
- Barnard, Rita, and J. M. Coetzee. "J. M. Coetzee's 'Disgrace' and the South African Pastoral." *Contemporary Literature*, vol. 44, no. 2, 2003, pp. 199–224. JSTOR, [www.jstor.org/stable/1209095](http://www.jstor.org/stable/1209095), Accessed 16 May 2021.
- Bartlett, Anne Clark. "Foucault's 'Medievalism.'" *Mystics Quarterly*, vol. 20, no. 1, 1994, pp. 10–18. JSTOR, [www.jstor.org/stable/20717192](http://www.jstor.org/stable/20717192). Accessed 29 Apr. 2020.
- Beardsley, Monroe. "The language of Literature." *In Essays on the Language of Literature*. Edited by Seymour Chatman and Sammuel R. Levin, Houghton Mifflin, 1967.
- Begam, Richard, and J. M. Coetzee. "An Interview with J. M. Coetzee." *Contemporary Literature*, vol. 33, no. 3, 1992, pp. 419–431. JSTOR, [www.jstor.org/stable/1208476](http://www.jstor.org/stable/1208476). Accessed 18 May 2021.
- Behlman, Lee. "From Ancient to Cultural Studies: Assessing Foucault." *Victorian Poetry*, vol. 41, no. 4, Whither Victorian Poetry, Winter, 2003, pp. 559- 569.
- Beinart, William. *Twentieth-Century South Africa*. Oxford UP, 2001.
- Benson, Emily J. "Summertime by J. M. Coetzee review." *Colorado Review*, vol. 37, Winter 2010, pp. 159-162.
- Benson, Eugene, and L.W. Conolly, editors. *Encyclopedia of Post-Colonial Literatures in English*. Routledge, 1994.
- Bhabha, Homi K. *The Location of Culture*. Routledge. 2019.
- Blair, Peter. "That 'Ugly word': Miscegenation and the Novel in Preapartheid South Africa." *Modern Fiction Studies*, vol. 49, no. 3. Fall 2003, pp. 582-613.
- Boehmer Elleke, et al. *J. M. Coetzee in Context and Theory*. Continuum International Publishing Group, 2009, p. 13.
- Brittan, Alice. "Death and J. M. Coetzee's Disgrace." *Contemporary Literature*, vol.

- 51, no.3, Fall 2010, pp. 477-502.
- Brooks, Peter. *Body Work: Object of Desire in Modern Narrative*. Harvard UP, 1993.
- Buker, Eloise A. "Hidden Desires and Missing Persons: A Feminist Deconstruction of Foucault." *The Western Political Quarterly*, vol. 43, no. 4, Dec. 1990, pp. 811-832.
- Burke, Alban. "Mental Health Care during Apartheid in South Africa: An illustration of How 'Science' can be abused." *Evil, Law and the State*, Brill, 2006, pp. 87-100.
- Canepari-Labib, Michela. "Language and Identity in the Narrative of J. M. Coetzee." *English in Africa*, vol. 27, no. 1, 2000, pp. 105-130. JSTOR, [www.jstor.org/stable/40238894](http://www.jstor.org/stable/40238894). Accessed 20 Mar. 2021.
- . *Old Myths- Modern Empires: Power, Language, and Identity in J. M. Coetzee's Work*. Peter Lang, 2005.
- Card, Claudia. *The Cambridge Companion to Simone De Beauvoir*. Cambridge UP, 2003.
- Castillo, Debra A. "Coetzee's Dusklands: The Mythic Punctum." *PMLA*, vol. 105, no. 4, Sept. 1990, pp. 1108-1112.
- Chesney, Duncan McColl. "Toward an Ethics of Silence: Michael K." *Criticism*, vol. 49, no. 3, 2007, pp. 307-325. JSTOR, [www.jstor.org/stable/23130899](http://www.jstor.org/stable/23130899). Accessed 18 May 2021.
- Clarkson, Carrol. *J. M. Coetzee: Countervoices*. Palgrave MacMillan, 2009.
- Coetzee, J. M. "Blood, Taint, Flaw, Degeneration: The Case Study of Sarah Gertrude Millin." *English Studies in Africa*, vol. 23, no. 1, 1980, pp 41-58.
- . *Doubling the Point: Essays and Interview*. Edited by David Attwell, Harvard UP, 1992.
- . *Giving Offence: Essays on Censorship*. Chicago UP, 1996.
- . *The Lives of Animals*. Edited by Amy Gutmann, Princeton UP, 2016.
- . "The Novel Today." *Upstream: A Magazine of the Arts*, vol. 6, no. 1, Summer 1988, pp. 2-5.
- , and T. Kai Norris Easton. "Text and Hinterland: J. M. Coetzee and the South

- African Novel.” *Journal of Southern African Studies*, vol. 21, no. 4, Special Issue on South African Literature: Paradigms Forming and Reinforced, Dec. 1995, pp. 585-599.
- . *White Writing: On the Culture of Letters in South Africa*. Yale UP, 2001.
- Cohen, Philip. “Mies is die Mies.” *Speak*, May-June 1978, pp. 25-26.
- Coleman, Deirdre. “The ‘Dog-Man’: Race, Sex, Species, and Lineage in Coetzee's Disgrace.” *Twentieth Century Literature*, vol. 55, no. 4, 2009, pp. 597–617. JSTOR, [www.jstor.org/stable/25733433](http://www.jstor.org/stable/25733433). Accessed 18 Mar. 2021.
- Collier, Gordon. *African Cultures and Literature: A Miscellany*. Matatu, 2013.
- Cooper, Pamela. “Metamorphosis and Sexuality: Reading the Strange Passions of Disgrace.” *Research in African Literatures*, vol. 36, no. 4, 2005, pp. 22–39. JSTOR, [www.jstor.org/stable/3821380](http://www.jstor.org/stable/3821380). Accessed 18 Mar. 2021.
- Cornwell, Gareth. “Disgracedland: History and the Humanities in Frontier Country.” *English in Africa*, vol. 30, no. 2, 2003, pp. 43-69.
- . “Realism, Rape, and J. M. Coetzee’s Disgrace.” *Critique*, vol. 43, no. 4, 2002, pp. 302-322.
- Crewe, Jonathan. “Arrival: J. M. Coetzee in Cape Town.” *English in Africa*, vol. 40, no. 1, 2013, pp. 11–35. JSTOR, [www.jstor.org/stable/24389630](http://www.jstor.org/stable/24389630). Accessed 15 Feb. 2021.
- Danta, Chris, Soe Kossew, and Julian Murphet. *Strong Opinions: J. M. Coetzee and the Authority of Contemporary Fictions*. Continuum International Publishing Group, 2011.
- Daragmeh, Abdel Karim and Ekremah Shehab. “Signs Tell Their Stories: Rethinking the Status of Writing and Speech in J. M. Coetzee’s *Foe*.” *Matatu*, issue 41, 2013, pp. 183- 196.
- Das, Ranajit. “Prophet of Pain—J.M. Coetzee and His Novel Disgrace.” *Indian Literature*, vol. 48, no. 1, 2004, pp. 165–173. JSTOR, [www.jstor.org/stable/23341436](http://www.jstor.org/stable/23341436). Accessed 15 Jan. 2021.
- Deacon, Roger. “Strategies of Governance Michel Foucault on Power.” *Theoria: A Journal of Social and Political Theory*, no. 92, Justice, Equality and Difference, Dec. 1998, pp. 113-148.
- Dean, Carolyn J. “The Productive Hypothesis: Foucault, Gender, and the History of

- Sexuality.” *History and Theory*, vol. 33, no. 3, 1994, pp. 271–296. JSTOR, [www.jstor.org/stable/2505475](http://www.jstor.org/stable/2505475). Accessed 17 Jan. 2021.
- De Beauvoir, Simone. *The Second Sex*. Translated by H. M. Parshley, Jonathan Cape, 1956.
- Derrida, Jacques. *Writing and Difference*. Translated by Alan Bass, U of Chicago P, 1978, pp. 278–94.
- Diala, Isadore. “Nadine Gordimer, J. M. Coetzee, and Andre Brink: Guilt, Expiation, and the Reconciliation Process in Post-Apartheid South Africa.” *Journal of Modern Literature*, vol. 25, no. 2, 2001- 2002, pp. 50-68.
- Dillon, Millicent, and Michel Foucault. “Conversation with Michel Foucault.” *The Threepenny Review*, no. 1, 1980, pp. 4–5. JSTOR, [www.jstor.org/stable/4382926](http://www.jstor.org/stable/4382926). Accessed 20 Feb. 2021.
- Dodd, Josephine. “Name and Framing: Naturalization and Colonization in J. M. Coetzee’s *In the Heart of the Country*.” *World Literature in English*, vol. 27, no. 2, Autumn 1987, pp. 153-161.
- Dooley, Gillian. “Hades this place, and I a fugitive shade: Classical Cultures and Languages in J. M. Coetzee's *Age of Iron*.” *English in Africa*, vol. 43, no. 1, May 2016, pp. 101-108.
- Douthwaite, John. “Meliene: Voice and its Suppression in J. M. Coetzee’s *Disgrace*.” *Current Writing*, vol. 13, no. 1, 2001, pp. 130-161.
- Dovey, Teresa. *The Novels of J. M. Coetzee: Lacanian Allegories*. Ad Donker, 1988. ---.“Coetzee and his Critics: The Case Study of *Dusklands*.” *English in Africa*, vol. 14, no. 14, Oct. 1987, pp. 15-30.
- Doyle, Laura. “The Long Arm of Eugenics.” *American Literary History*, vol. 16, no. 3, 2004, pp. 520–535. JSTOR, [www.jstor.org/stable/3568064](http://www.jstor.org/stable/3568064). Accessed 18 Feb. 2021.
- Dragunoiu, Dana. “Existential Doubt and Political Responsibility in J.M. Coetzee’s *Foe*.” *Critique*, no.3, Spring 2001, pp. 309–326.
- Driver, Dorothy. “Nadine Gordimer: The Politicisation of Women.” *English in Africa*, vol. 10, no. 2, For Alan Paton at Eighty, Oct. 1983, pp. 29-54.
- Dubow, Saul. *Racial Segregation and the Origin of Apartheid in South Africa 1919-36*. Macmillan, 1989.

- . *Scientific Racism in Modern South Africa*. Cambridge UP, 1995.
- Duncan Margaret C. "The Politics of Women's Body Images and Practices: Foucault, the Panopticon, and Shape Magazine." *Journal of Sport and Social Issues*, vol. 18, no. 1, pp. 48-65. doi:10.1177/019372394018001004. Accessed 15 Feb. 2021.
- Easten, T. Kai Norris. "Text and Hinterland: J. M. Coetzee and the South African Novel." *Journal of Southern African Studies*, vol. 21, no. 4, 1995, pp. 585-599.
- Eckstein, Barbara. "The Body, the Word, and the State: J. M. Coetzee's Waiting for the Barbarians." *Novel: A Forum on Fiction*, vol. 22, no. 2, Winter 1989, pp. 175-198.
- Elmgren, Charlotta. "Let Us Keep Going and See what Comes Up: The Poetics of Study in J. M. Coetzee's the Childhood of Jesus." *Ariel*, vol. 50, no. 2-3, 2019, pp. 163-190. ProQuest, <https://www.proquest.com/scholarly-journals/let-us-keep-going-see-what-comes-up-poetics-study/docview/2263383075/se-2?accountid=145163>. Accessed 30 Dec. 2020.
- Engle, Lars. "Outrageous Meaning: The Fiction of J. M. Coetzee." *The Threepenny Review*, no. 24, Winter 1986, pp. 5-7.
- Englund, Alex. "Intimate Practices: Music, Sex and the Body in J. M. Coetzee's Summertime." *Mosaic: An Interdisciplinary Critical Journal*, vol. 50, no. 2, Feeling Rebecca Comay, June 2017, pp. 99-115.
- Every, Kate. "Growing Scar Tissue Around the Memory of that Day: Sites of Gendered Violence and Suffering in Contemporary South African Literature." *Journal of International Women's Studies*, vol. 17, no. 2, 2016, pp. 30-42. ProQuest, <https://www.proquest.com/scholarly-journals/growing-scar-tissue-around-memory-that-day-sites/docview/1777749439/se-2?accountid=145163>. Accessed 22 Feb. 2020.
- Faust, Gretchen. "Hair, Blood and the Nipple: Instagram Censorship and the Female Body." *Digital Environments: Ethnographic Perspectives Across Global Online and Offline Spaces*, edited by Urte Undine Frömmling et al., Transcript Verlag, 2017, pp. 159-70. JSTOR, <http://www.jstor.org/stable/j.ctv1xxrxw.14>. Accessed 14 Nov. 2019.
- February, V.A. *Mind Your Colour: The Coloured Stereotype in South African Literature*. Kegan Paul, 1961.



- Ferrarotti, Franco. "Civil Society and State Structures in Creative Tension: Ferguson, Hegel, Gramsci." *State, Culture, and Society*, vol. 1, no. 1, Springer, 1984, pp. 3–25, JSTOR, <http://www.jstor.org/stable/20006791>. Accessed 18 Mar. 2021.
- Follmer, Moritz. "The Subjective Dimension of Nazism." *The Historical Journal*, vol. 56, no. 4, Cambridge UP, 2013, pp. 1107–32. JSTOR, <http://www.jstor.org/stable/24528863>. Accessed 17 Feb. 2021.
- Ford, Thomas H. "Mary Wollstonecraft and the Motherhood of Feminism." *Women's Studies Quarterly*, vol. 37, no. 3/4, The Feminist Press at the City U of New York, 2009, pp. 189–205. JSTOR, <http://www.jstor.org/stable/27740589>. Accessed 18 Oct. 2020.
- Foucault, Michel, *The Archeology of Knowledge and the Discourse on Language*. Translated by A. M. Sheridan Smith, Vintage Books, 2010.
- . *The Care of the Self: The History of Sexuality vol. 3*. Translated by Robert Hurley, Penguin Books, 1990.
- and et al. "Contemporary Music and the Public." *Perspectives of New Music*, vol. 24, no. 1, 1985, pp. 6–12. JSTOR, [www.jstor.org/stable/832749](http://www.jstor.org/stable/832749). Accessed 20 May 2021.
- . *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Penguin books, 1991.
- . *Key Concepts*. Edited by Diana Taylor, Rawat Publication, 2012.
- . *The Order of Things: An Archaeology of the Human Sciences*. Vintage Books, 1994.
- . *Politics, Philosophy and Culture: Interviews and other Writings 1977-1984*. Edited by Lawrence Kritzman, Routledge, 2015.
- . *Power: Essential Works of Foucault 1954–1984*, vol. 3. Translated by Hurley Robert and others, Penguin Books, 2000.
- . *Space, Knowledge and Power: Foucault and Geography*. Edited by Stuart Elden, and Jeremy W, Dr Crampton, Taylor & Francis Group, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=429597>. Accessed 30 Jan. 2021.
- . *The Uses of Pleasure: The History of Sexuality*, vol. 2. Translated by Robert Hurley, Penguin Books, 1985.
- . *The Will to Knowledge: The History of Sexuality*, vol. 1. Translated by Robert

- Hurley, Penguin Books, 1998.
- Fraser, Nancy. "Michel Foucault: A Young Conservative?" *Ethics*, vol. 96, no. 1 Oct. 1985, pp.165-184.
- Freundlieb, Dieter. "Foucault and the Study of Literature." *Poetics Today*, vol. 16, no. 2, 1995, pp. 301–344. JSTOR, [www.jstor.org/stable/1773331](http://www.jstor.org/stable/1773331). Accessed 5 Jan. 2021.
- Fuentes, Agustin. "The Humanity of Animals and the Animality of Humans: A View from Biological Anthropology Inspired by J. M. Coetzee's Elizabeth Costello." *American Anthropologist*, vol. 108, no. 1, 2006, pp. 124–32. JSTOR, <http://www.jstor.org/stable/3804738>. Accessed 12 Jan. 2021.
- Gearhart, Suzanne. "Foucault's Response to Freud: Sado-Masochism and the Aestheticization of Power." *Style*, vol. 29, no. 3, Penn State UP, 1995, pp. 389–403. JSTOR, <http://www.jstor.org/stable/42946294>. Accessed 15 Jan. 2021.
- Ghosh, Apra. "Three White Responses to the Revolt." *Palaveer Proceedings of the Forum for African Studies*, vol. 1, 2002-2003, Jadhav UP, p. 110.
- Giddens, Anthony and Philip W. Sutton. *Essential concept in Sociology*. Polity Press, Cambridge, 2017.
- Glenn, Ian. "Gone for Good – Coetzee's Disgrace." *English in Africa*, vol. 36, no. 2, 2009, pp. 79–98. JSTOR, [www.jstor.org/stable/27807119](http://www.jstor.org/stable/27807119). Accessed 2, Mar. 2021.
- Gordimer, Nadine. "The idea of Gardening." *The New York Review of Books*, vol. XXXI, no. 1 Feb. 1984, pp. 3, 6.
- Gornick, Vivian. "When silence speaks louder than words." *The Village Voice*, vol. XXIX, no.12, March 20, 1984, p. 40.
- Graham, Lucy Valerie. "Reading the Unspeakable: Rape in J. M. Coetzee's Disgrace." *Journal of South African Studies*, vol. 29, no. 2, 2003, pp. 433-444.
- . *State of Peril, Race and Rape in South Africa Literature*. Oxford UP, 2012.
- Greetsema, Johan. "We Embrace to be Embraced: Irony in an Age of Iron." *English In Africa*, vol. 24, no. 1, 1997, pp. 89-102.
- Gubber, Susan. *Racechanges: White Skin, Black Face in American Culture*. Oxford UP, 1997.
- Gunnars, Kristjana, and Abdulrazak Gurnah. "A Writer's Writer: Two

- Perspectives.” *World Literature Today*, vol. 78, no. 1, 2004, pp. 11–13. JSTOR, [www.jstor.org/stable/40158349](http://www.jstor.org/stable/40158349). Accessed 21 Sept. 2020.
- Hacking, Ian. “Michel Foucault’s Immature Science.” *Nous*, vol. 13. no. 1, March 1979, pp. 39-51.
- Hahn, Robert. “Arias in the Prison of Opinion: Coetzee’s Late Novels.” *The Kenyon Review*, New Series, vol. 34, no. 1, Winter 2012, pp. 176- 186.
- Hallemeier, Katherine. *J. M. Coetzee and the Limits of Comopolitan*. Palgrave Macmillian, 2013.
- Halperin David M. “Bringing Out Michel Foucault.” *Salmagundi*, no. 97, Winter 1993, pp. 69-93.
- Hannaor, Ivan. *Race: The History of an Idea in the West*. John Hopkins UP, 1996.
- Hardie, G M and Hartford G. F. *Commentary on the Immorality Act, Act No. 23 of 1957*. Juta, 1960.
- Head, Dominic. *The Cambridge Introduction to J. M. Coetzee*. Cambridge UP. 2009.
- Heywood, Christopher. *A History of South African Literature*. Cambridge UP, 2004.
- Hoegberg, David. “Review of J. M. Coetzee and the Idea of Public intellect by Jane Poyner.” *South Atlantic Review*, vol. 71, no. 4, 2006, pp. 130–133. JSTOR, <http://www.jstor.org/stable/20064794>. Accessed 23, Feb. 2021.
- Huggan, Graham and Stephen Watson. *Critical Perspective on J. M. Coetzee*. Macmillan Press Ltd, 1996.
- Jacob, Johan. “Writing Reconciliation: South African Fiction After Apartheid.” *Cross Cultures*, vol. 71, 2004, pp. 177-196.
- Jacobs, J.U. *Diaspora and Identity in South African Fiction*. U of Kwazulu-Natal P, 2015. ProQuestEbookCentral, <https://ebookcentral.proquest.com/lib/britishcouncilonline/ebooks/detail.action?docID=4717543>. Accessed 17, Jan. 2021.
- Janes, Regina. “Writing Without Authority: J. M. Coetzee and his Fictions.” *Salmagundi*, no. 114-115, Spring-Summer, 1997, pp. 103-121.
- Jefferess, David. *Postcolonial Resistance: Culture, Liberation, and Transformation*. U of Toronto P, 2008.
- Johansen, Emily. Review of “J. M. Coetzee and the Novel: Writing and Politics After

- Beckett by Patrick Hayes.” *Modern Fiction Studies*, vol. 59, no. 1, The Johns Hopkins UP, 2013, pp. 204–07. JSTOR, <http://www.jstor.org/stable/26287156>. Accessed 2 Mar. 2021.
- Jolly, Rosemary. *Cultured Violence: Narrative, Social Suffering, and Engendering Human Rights in Contemporary South Africa*. Liverpool UP, 2010.
- . “Voyages in J. M. Coetzee’s Novels: Narrative Conquests in Foe, Narrative Exploration in Age of Iron.” *Matutu: Journal for African Culture and Society*, vol. 11, 1994, pp. 61-70.
- Jose, Nicholas. “Coetzee in China.” *Texas Studies in Literature and Language*, vol. 58, no. 4, 2016, pp. 451–472. JSTOR, [www.jstor.org/stable/26155336](http://www.jstor.org/stable/26155336). Accessed 22, Sept. 2020.
- Josephine Dodd. “Naming and Framing: Naturalization and Colonization in J. M. Coetzee’s *In the Heart of the Country*.” *World Literature in English*, vol. 27, no. 2, pp. 153-161.
- Judith Peraino, and Suzanne G. Cusick. “Music and Sexuality.” *Journal of the American Musicological Society*, vol. 66, no. 3, 2013, pp. 825–872. JSTOR, [www.jstor.org/stable/10.1525/jams.2013.66.3.825](http://www.jstor.org/stable/10.1525/jams.2013.66.3.825). Accessed 20 May 2021.
- Kannemeyer, J. C. *J. M. Coetzee: A Life in Writing*. Translated by Michiel Heyns, Scribe, 2012.
- Kaplan, Sidney. “The Miscegenation Issue in the Election of 1864.” *The Journal of Negro History*, vol. 34, no. 3, 1949, pp. 274–343. JSTOR, <https://doi.org/10.2307/2715904>. Accessed 18 May 2019.
- Kauer, Ute. “Nation and Gender: Female Identity in Contemporary South African Writing.” *Current Writing*, vol. 15, no. 2, 2003, pp. 106-116.
- Keegan, Timothy. “Gender, Degeneration and Sexual Danger: Imagining Race and Class in South Africa, Ca.1912.” *Journal of Southern African Studies*, vol. 27, no. 3, 2001, pp. 459–477. JSTOR, <http://www.jstor.org/stable/823311>. Accessed 15 May 2019.
- Kehinde, Ayo. “Postcolonial Literatures as Counter-Discourse: J.M. Coetzee’s *Foe* and the Reworking of the Canon.” *Journal of African Literature and Culture*, no. 4, 2007, pp. 32–57.
- Kellman, Steven G. “J. M. Coetzee and Samuel Beckett: The Translingual

- Link.” *Comparative Literature Studies*, vol. 33, no. 2, Penn State UP, 1996, pp. 161–172. JSTOR, <http://www.jstor.org/stable/40247052>. Accessed 17 Apr. 2021.
- Kelly, Michelle. “Playing It by the Book: The Rule of Law in J. M. Coetzee’s *Disgrace*.” *Research in African Literatures*, vol. 46, no. 1, 2015, pp. 160–178. JSTOR, [www.jstor.org/stable/10.2979/reseafritelite.46.1.160](http://www.jstor.org/stable/10.2979/reseafritelite.46.1.160). Accessed 11 Oct. 2020.
- “Knowledge.” *New Shorter Oxford English Dictionary*, 4th ed. 1993.
- Kossew, Sue and Melinda Harvey. *Reading Coetzee’s Women*. Palgrave Macmillan, 2019.
- . “The Politics of Shame and Redemption in J. M. Coetzee’s *Disgrace*.” *Research in African Literatures*, vol. 34, no. 2, 2003, pp. 155–162. JSTOR, [www.jstor.org/stable/4618299](http://www.jstor.org/stable/4618299). Accessed 16 May 2021.
- Langa, Malose. “Double Standards – Dating, Sex and Girls.” *Becoming Men: Black Masculinities in a South African Township*, Wits UP. 2020. ProQuest Ebook Central, <https://app.myloft.xyz/legacydocview/EBC/6151470?accountid=145163>. Accessed 12 Dec. 2020.
- Leigh, David J. “Michel Foucault and the Study of Literature and Theology.” *Christianity and Literature*, vol. 33, no. 1, Special Issue on Fantasy Literature, Fall 1983, pp. 75–85.
- Lenta, Margaret. “Special commissioned essay on In the Heart of the Country by J. M. Coetzee.” *Contemporary Literary Criticism*, vol. 162, p. 173.
- . “Special commissioned essay on In the Heart of the Country by J. M. Coetzee.” *Contemporary Literary Criticism*, vol. 162, p. 182.
- . “Special Commissioned Entry on J. M. Coetzee.” *Contemporary Literary Criticism*, vol. 161, p. 212.
- . “Autobiography: J. M. Coetzee’s Boyhood and Youth.” *English in Africa*, vol. 30, no. 1, 2003, Rhodes U, 2003, pp. 157–69. JSTOR, <http://www.jstor.org/stable/40238981>. Accessed 12 Feb. 2020.
- Lenta, Patrick. “Discipline in Disgrace.” *Mosaic: An Interdisciplinary Critical*

- Journal*, vol. 43, no. 3, 2010, pp. 1–16. JSTOR, [www.jstor.org/stable/44029479](http://www.jstor.org/stable/44029479). Accessed 14 May 2021.
- Leusmann, Harald. “J. M. Coetzee’s Cultural Critique.” *World Literature Today*, vol. 78, no. 3, 2004, pp. 60-63.
- Levine, Phillipa. *Gender and Empire*. Oxford UP, 2007.
- Lopez, Maria J. “Can we be friends here? Visitation and hospitality in J. M. Coetzee’s *Disgrace*.” *Journal of Southern African Studies*, vol. 36, no. 4 Dec. 2010, pp. 923-938.
- . *Acts of Visitation: The Narrative of J. M. Coetzee*. BRILL, 2011. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=3008307>. Accessed 28 Nov. 2020.
- . “J.M. Coetzee’s ‘Summertime’: Mistranslation, Linguistic Unhousedness, and the Extraterritorial Literary Community / ‘Summertime’, De J.M. Coetzee: La Mala Traducción, El Desarraigo Lingüístico y La Comunidad Literaria Extraterritorial.” *Atlantis*, vol. 35, no. 1, 2013, pp. 51–67. JSTOR, <http://www.jstor.org/stable/43486039>. Accessed 28 Nov. 2020.
- Louw, Anna M. “In the Heart of the Country: A Calvinist Allegory?” *PN Review*, vol. 14, no. 2, 1987, p. 50.
- Macaskill, Brian. “Authority, the Newspaper, and Other Media, Including J.M. Coetzee’s *Summertime*.” *Narrative*, vol. 21, no. 1, 2013, pp. 19–45. JSTOR, [www.jstor.org/stable/23321835](http://www.jstor.org/stable/23321835). Accessed 20 Apr. 2021.
- MacFarlane, Elizabeth. *Reading Coetzee*. BRILL, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=1402874>. Accessed 25 May 2018.
- Majumdar, Margaret A. “The Intransigence of the Intellectual: Autonomy and Ideology in Althusser and Sartre.” *Sartre Studies International*, vol. 3, no. 1, 1997, pp. 22–42. JSTOR, [www.jstor.org/stable/23511086](http://www.jstor.org/stable/23511086). Accessed 17 Aug. 2020.
- Mardorossian, Carine M. “Rape and the Violence of Representation in J. M. Coetzee’s

- Disgrace.” *Research in African Literatures*, vol. 42, no. 4, Indiana UP. 2011, pp. 72–83. JSTOR, <https://doi.org/10.2979/reseafritlite.42.4.72>. Accessed 15 June 2018.
- Marowski, Daniel, G. and Jean C. Stine. Editors. “J(ohn) M. Coetzee 1940-.” *Contemporary Literary Criticism*, vol. 33, p. 107.
- Mascia-Lees, Frances E., and Patricia Sharpe. “Introduction to Cruelty, Suffering, Imagination: The Lessons of J. M. Coetzee.” *American Anthropologist*, vol. 108, no. 1, 2006, pp. 84–87. JSTOR, <http://www.jstor.org/stable/3804734>. Accessed 16 June 2019.
- May, Brian. “J. M. Coetzee and the Question of the Body.” *Modern Fiction Studies*, vol. 47, no. 2, Summer 2001, pp. 391-420.
- McDonald, Peter D. “Disgrace Effects.” *Interventions*, vol. 4 no. 3, 2002, pp. 321-330. DOI: 10.1080/1369801022000013851. Accessed 4 Sept. 2020.
- . “The Writer, The Critic, and the Censor: J. M. Coetzee and the Question of Literature.” *Book History*, vol. 7, 2004, pp. 285-302.
- McGregor, Rafe. “The Person of the Torturer: Secret Policemen in Fiction and Nonfiction.” *The Journal of Aesthetic Education*, vol. 51, no. 4, U of Illinois P. 2017, pp. 44–59. JSTOR, <https://doi.org/10.5406/jaesteduc.51.4.0044>. Accessed 5 Oct. 2019.
- McSharry, Majella. “What’s Happening to My Body?: The Growing, Glowing and Grotesque Teenage Belly.” *Re/Assembling the Pregnant and Parenting Teenager: Narratives from the Field*, edited by Annelies Kamp and Majella McSharry, Peter Lang, 2018, pp. 51–74. JSTOR, <http://www.jstor.org/stable/j.ctv2t4b9h.6>. Accessed 15 Apr. 2019.
- McWhorter, Ladelle. “Culture or Nature? The Function of the Term ‘Body’ in the Work of Michel Foucault.” *The Journal of Philosophy*, vol. 86, no. 11, 1989, pp. 608–614. JSTOR, <http://www.jstor.org/stable/2027037>. Accessed 15 Apr. 2019.
- . “Sex, Race, and Biopower: A Foucauldian Genealogy.” *Hypatia*, vol. 19, no. 1, Summer 2004, pp. 38-62.
- Memmi, Albert. *The Colonizer and the Colonized*. Souvenir Press, 1974.
- Meyers, Jeffrey. “In a Dark Time: Coetzee's Disgrace.” *Style*, vol. 47, no. 3, 2013, pp.

- 334–342. JSTOR, [www.jstor.org/stable/10.5325/style.47.3.334](http://www.jstor.org/stable/10.5325/style.47.3.334). Accessed 18 May 2021.
- Miel, Jan. "Idea or Episteme: Hazard Versus Foucault." *Yale French Studies*, no. 49, Science, Language, and the Perspective Mind: Studies in Literature and Thought from Campanella to Bayle, 1973, pp. 231-245.
- "Miscegenation." *New Shorter Oxford English Dictionary*. 4th ed. 1993.
- Morgan Peter E. "Foe's Defoe and La Jeune Nee: Establishing a Metaphorical Referent for the Elided Female Voice." *Critique*, vol. 35, no. 2, 1994, p. 81. ProQuest, <https://www.proquest.com/scholarly-journals/foes-defoe-la-jeune-nee-establishing-metaphorical/docview/212447368/se-2?accountid=145163>. Accessed 20 Nov. 2020.
- Morrall, Lesley. *Interracial Families in South Africa: An Exploratory Study*. Rand Afrikaans U. 1994.
- Moore, John Rees. "A Time of Troubles." *The Sewanee Review*, vol. 113, no. 1, Johns Hopkins UP, 2005, pp. x-xiii. JSTOR, <http://www.jstor.org/stable/27549613>. Accessed 20 May 2019.
- Morrison, James C. "Philosophy and History in Bacon." *Journal of the History of Ideas*, vol. 38, no. 4, U of Pennsylvania P, 1977, pp. 585–606. JSTOR, <https://doi.org/10.2307/2708689>. Accessed 12 Aug. 2020.
- Mudimbe, V. Y. "Saint Paul-Michel Foucault." *Transition*, no. 57, Indiana UP, Hutchins Center for African and African American Research at Harvard U, 1992, pp. 122–127. JSTOR, <https://doi.org/10.2307/2935160>. Accessed 14 June 2021.
- Mulhern, Francis. "Beyond Metaculture" *New Left Review*, no. 16, July-August 2002, p. 8.
- Murphet, Julian. "Coetzee's Lateness and the Detours of Globalization." *Twentieth Century Literature*, vol. 57, no. 1, Duke UP, 2011, pp. 1–8. JSTOR, <http://www.jstor.org/stable/41413722>. Accessed 30 Apr. 2021.
- Nashef, Hania A. M. "Ideal Cities - Marred Individuals: J. M. Coetzee's *The Childhood of Jesus* and José Saramago's *ACaverna*." *Comparative Literature Studies*, vol. 54, no. 2, 2017, pp. 358–380. JSTOR, [www.jstor.org/stable/10.5325/complitstudies.54.2.0358](http://www.jstor.org/stable/10.5325/complitstudies.54.2.0358). Accessed 1 May 2021.



- Neimneh, Shadi. "Autofiction and Fictionalisation: J.M. Coetzee's Novels and Boyhood." *Transnational Literature*, vol. 7, no. 2, 2015, pp. 1-12.
- . "The Visceral Allegory of Waiting for the Barbarians: A Postmodern Re-Reading of J. M. Coetzee's Apartheid Novels." *Callaloo*, vol. 37, no. 3, 2014, pp. 692-709, 766. ProQuest, <https://www.proquest.com/scholarly-journals/visceral-allegory-waiting-barbarians-postmodern/docview/1555354361/se-2?accountid=145163>. Accessed 9 May 2021.
- Neyer, Gerda, and Laura Bernardi. "Feminist Perspectives on Motherhood and Reproduction." *Historical Social Research / Historische Sozialforschung*, vol. 36, no. 2 (136), 2011, pp. 162–176. JSTOR, [www.jstor.org/stable/41151279](http://www.jstor.org/stable/41151279). Accessed 2 May 2020.
- Nichols, Ashton. "Foe" *The Southern Humanities Review*. vol. XXI, no. 4, Fall 1987, pp. 384-386.
- Nobel Prize in Literature 2003. NobelPrize.org. Nobel Media AB 2019. Wed. 18 Sept. 2019. [www.nobelprize.org/prizes/literature/2003/summary/](http://www.nobelprize.org/prizes/literature/2003/summary/)
- Ogden, Benjamin H. "The Coming into Being of Literature: How J. M. Coetzee's Diary of a Bad Year Thinks through the Novel." *NOVEL: A Forum on Fiction*, vol. 43, no. 3, 2010, Duke UP, 2010, pp. 466–482. JSTOR, <http://www.jstor.org/stable/40959729>. Accessed 16 May 2020.
- O'Higgins, James and Michel Foucault. "Sexual Choice, Sexual Act: An Interview with Michel Foucault." *Salmagundi*, no. 58/59, Fall 1982-1983, pp. 10-24.
- Omond, Roger. *The Apartheid Handbook*. Penguin, 1985.
- Onega, Susana. "Trauma, Madness, and the Ethics of Narration in J.M. Coetzee's in the Heart of the Country." *Cross / Cultures*, no. 136, 2011, pp. 101-133, 24. ProQuest, <https://www.proquest.com/scholarly-journals/trauma-madness-ethics-narration-j-m-coetzees/docview/928418223/se-2?accountid=145163>. Accessed 19 Apr. 2021.
- O'Reilly, Andrea, editor. *Feminist Mothering*. State U of New York P, 2008.
- Parrinder, Patrick. "What His Father Gets Up to." *London Review of Books*, vol. 12, no. 17, 13 Sept. 1990, pp. 17-18.
- Pellow, C. Kenneth. "Intertextuality and Other Analogues in J.M. Coetzee's Slow Man." *Contemporary Literature*, vol. 50, no. 3, Fall 2009, pp. 528- 552.

- Poyner, Janes. *J. M. Coetzee and the Paradox of Postcolonial Authorship*. Ashgate, 2009.
- PTI. "Hackers 'Steal' Health Data of 68L Indians." *The Tribune*, 23 Aug. 2019, p. 18.
- PTI. "Out for Evening Walk Sikh, 64, Stabbed to Death in California." *The Tribune*, Jalandhar, 29 Aug. 2019, p.18.
- Punday, Daniel. "Foucault's Body Tropes." *New Literary History*, vol. 31, no. 3, 2000, pp. 509-528.
- Radcliffe, Cyril John. *The Problem of Power*. Secker and Warburg, 1952.
- Rao, K. N. "Inhabiting Feminism and the Feminine in J. M. Coetzee's *Foe*." *IUP Journal of English Studies*, vol. 8, no. 2, 2013, pp. 40-47. ProQuest, <https://www.proquest.com/scholarly-journals/inhabiting-feminism-feminine-j-m-coetzee-foe/docview/1435586101/se-2?accountid=145163>. Accessed 23 Oct. 2020.
- @realDonaldTrump. "Trump Considering Pardon Jack Johnson." *Twitter*, <http://twitter.com/realDonaldTrump>. Accessed 24 Apr. 2018.
- Reichmann, Angelika. "Possession: The Dostoevskian Master Trope of Reading and Writing in J. M. Coetzee's 'The Master of Petersburg' (1994)." *Hungarian Journal of English and American Studies (HJEAS)*, vol. 21, no. 2, 2015, pp. 409–422. JSTOR, <http://www.jstor.org/stable/44790660>. Accessed 18 June 2020.
- Resch, Robert Paul. "Modernism, Postmodernism, and Social Theory: A Comparison of Althusser and Foucault." *Poetics Today*, vol. 10, no. 3, 1989, pp. 511–549. JSTOR, <https://doi.org/10.2307/1772903>. Accessed 20 June 2020.
- Rich, Paul. "Apartheid and the Decline of the Civilization Idea: An Essay on Nadine Gordimer's 'July's People' and J. M. Coetzee's *Waiting for the Barbarians*." *Research in African Literatures*, vol. 15, no. 3, 1984, pp. 365–393. JSTOR, [www.jstor.org/stable/3819663](http://www.jstor.org/stable/3819663). Accessed 18 May 2021.
- Roberts Sheila. "Cinderella's Mother: J. M. Coetzee's *In the Heart of the Country*." *English in Africa*, vol. 19, no. 1, pp. 21-33.
- Rothblum Esther and Sondra Solvay, Editors. *The fat studies reader*. New York UP, 2009.
- Roy, Sohinee. "Speaking with a Forked Tongue: Disgrace and the Irony of

- Reconciliation in Postapartheid South Africa.” *Modern Fiction Studies*, vol. 58, no. 4, Winter 2012, pp 699-722.
- Said, Edward W. *Cultural Imperialism*. Vintage, 1994.
- . *Orientalism: Western Conceptions of the Orient*. Penguin Books, 2001.
- Samuelson, Meg. *Remembering the Nation, Dismembering Women? Stories of the South African Transition*. U of KwaZulu-Natal P, 2007.
- Sanders, Mark. *Complicities: The intellectual and apartheid*. Duke UP, 2002.
- Saunders, Rebecca. “The Agony and the Allegory: The Concept of the Foreign, the Language of Apartheid, and the Fiction of J. M. Coetzee.” *Cultural Critique*, no. 47, 2001, pp. 215–264. JSTOR, [www.jstor.org/stable/1354585](http://www.jstor.org/stable/1354585). Accessed 18 May 2021.
- Scarry, Elaine. *The body in Pain: The Making and Unmaking of the World*. Oxford UP, 1985.
- Scheper-Hughes, Nancy. “The House Gun: White Writing, White Fears and Black Justice.” *Anthropology Today*, vol. 30, no. 6, 2014, pp. 8–12. JSTOR, [www.jstor.org/stable/44082028](http://www.jstor.org/stable/44082028). Accessed 1 July 2020.
- Scott, John. *Fifty Key Sociologists: The Formative Theorists*. Routledge, 2015.
- Seshagiri, Urmila. “The Boy of La Mancha: J. M. Coetzee's The Childhood of Jesus.” *Contemporary Literature*, vol. 54, no. 3, 2013, pp. 643–653. JSTOR, [www.jstor.org/stable/43297927](http://www.jstor.org/stable/43297927). Accessed 2 July 2020.
- Setiawan, Dwi, and Liliek S. Yuwono. "Daddy Issues in J. M. Coetzee's in the Heart of The Country." *K@ta*, vol. 12, no. 2, 2010, pp. 182-191. ProQuest, <https://www.proquest.com/scholarly-journals/daddy-issues-j-m-coetzees-heart-country/docview/867094220/se-2>. Accessed 10 July 2020.
- Shabot, Sara Cohen. “Fleshing Out the Ambiguous Body: J. M. Coetzee’s The Humanities in Africa as a Critique of Binary Conceptions of Embodiment.” *Frontiers*, 2017 vol. 38, no. 1, pp. 67-87.
- Sharpe, Jenny. *Allegories of Empire: The Figure of Woman in the Colonial Text*. U of Minnesota P, 1993.
- Sheehan, Paul. “The Disasters of ‘Youth’: Coetzee and Geomodernism.” *Twentieth Century Literature*, vol. 57, no. 1, 2011, pp. 20–33. JSTOR, <http://www.jstor.org/stable/41413724>. Accessed 10 Jan. 2021.

- Showalter, Elaine, and English Showalter. "Victorian Women and Menstruation." *Victorian Studies*, vol. 14, no. 1, 1970, pp. 83–89. JSTOR, <http://www.jstor.org/stable/3826408>. Accessed 12 July 2020.
- Silverstein, Stephen. "The Discourse of Jewish Difference in J. M. Coetzee's *Disgrace*." *Jewish Social Studies*, vol. 17, No. 2, Winter, 2011, pp. 80-100.
- Skenazi, Cynthia. "Love in Old Age." *Aging Gracefully in the Renaissance: Stories of Later Life from Petrarch to Montaigne*, Brill, 2013, pp. 98–137, JSTOR, <http://www.jstor.org/stable/10.1163/j.ctt1w8h0s2.8>. Accessed 29 Nov. 2019.
- Skovsholm, Klavs. "The Right to Vote in South-Africa - A Hundred Years of Experience." *Verfassung Und Recht in Übersee / Law and Politics in Africa, Asia and Latin America*, vol. 32, no. 2, 1999, pp. 236–252. JSTOR, [www.jstor.org/stable/43110246](http://www.jstor.org/stable/43110246). Accessed 17 May 2021.
- Slemon, Stephen. "Momuments of Empire: Allegory/Counter-Discourse/Post-Colonial Writing." *Kunapipi*, vol. 9, iss. 3, 1987, pp. 1-18.
- Smith, Dennis. "The Civilizing Process and The History of Sexuality: Comparing Norbert Elias and Michel Foucault." *Theory and Society*, vol. 28, no. 1, Feb. 1999, pp. 79-100.
- Smuts, Eckard. "J. M. Coetzee and the Politics of Selfhood." *English in Africa*, vol. 39, no. 1, 2012, pp. 21–36. JSTOR, <http://www.jstor.org/stable/23269001>. Accessed 18 Feb. 2021.
- . "Reading Through the Gates: Structure, Desire and Subjectivity in J. M. Coetzee's *Elizabeth Costello*." *English in Africa*, vol. 36, no. 2, 2009, pp. 63–77. JSTOR, [www.jstor.org/stable/27807118](http://www.jstor.org/stable/27807118). Accessed 18 May 2021.
- Snyder, R. Claire. "What Is Third-Wave Feminism? A New Directions Essay." *Signs*, vol. 34, no. 1, 2008, pp. 175–196. JSTOR, [www.jstor.org/stable/10.1086/588436](http://www.jstor.org/stable/10.1086/588436).
- Sobal Jeffery and Donna Maurer. *Weighty issues: Fatness, thinness as social problems*. Routledge, 2017.
- "The South Africa Act, 1909." *The American Journal of International law*, vol. 4, no. 1, 1910, pp. 1-39. JSTOR, [www.jstor.org/stable/2212266](http://www.jstor.org/stable/2212266). Accessed 17 May 2021.
- Spivak, Gayatri Chakravorty. "Can The Subaltern Speak?" *Marxism and the Interpretation of Culture*. Edited by, Lawrence Grossberg & Cary Nelson, U of Illinois P, 1985.

- . "Strategy, Identity, Writing." *The PostColonial Critic: Interviews, Strategies, and Dialogues*. Edited by Sarah Harasym, Routledge, 1990.
- Stephen Watson. "Colonialism and the Novels of J. M. Coetzee." *Research in African Literature*, vol. 17, no. 3, 1986, pp. 370-92.
- Susan Van Zanten Gallagher, and J. M. Coetzee. "Torture and the Novel: J. M. Coetzee's 'Waiting for the Barbarians.'" *Contemporary Literature*, vol. 29, no. 2, 1988, pp. 277–285. JSTOR, <https://doi.org/10.2307/1208441>. Accessed 28 Nov. 2020.
- Tajiri, Yoshiki. "Beyond the Literary Theme Park: J. M. Coetzee's Late Style in *The Childhood of Jesus*." *Journal of Modern Literature*, vol. 39, no. 2, 2016, pp. 72–88. JSTOR, <https://doi.org/10.2979/jmodelite.39.2.05>. Accessed 2 Feb. 2021.
- Taleb-Khyar, Mohamed B. "Literature in Michel Foucault's Writing." *Interdisciplinary Literary Studies*, vol. 1, no. 2, Spring 2000, pp. 185-196.
- Taylor, Chloë. "Foucault, Feminism, and Sex Crimes." *Hypatia*, vol. 24, no. 4, 2009, pp. 1–25. JSTOR, <http://www.jstor.org/stable/20618178>. Accessed 04 Feb. 2021.
- Tegla, Emanuela. "Age of Iron: The Collective Dimension of Shame and of Responsibility." *Journal of Southern African Studies*, vol. 38, no. 4, 2012, pp. 967–980. JSTOR, <http://www.jstor.org/stable/42001302>. Accessed 19 Feb. 2020.
- Thompson, Leonard M. *Politics in the Republic of South Africa*. Little Brown, 1966.
- . *A History of South Africa*. Yale UP, 1995.
- Thornton, Lawrence. "Apartheid's Last Vicious Gasps." *The New York Times, Book Review*, 23 Sept. 1990, p.7.
- Turkel, Gerald. "Michel Foucault: Law, Power, and Knowledge." *Journal of Law and Society*, vol. 17, no. 2, 1990, pp. 170–193. JSTOR, [www.jstor.org/stable/1410084](http://www.jstor.org/stable/1410084). Accessed 2 Mar. 2021.
- Union of South Africa. *The Immorality Act, Act No. 5 of 1927*. 27 Mar. 1927.
- . *The Group Areas Act, Act No. 41 of 1950*. 30 Mar. 1950.
- . *The National Registration Act No. 30 of 1950*. 7 July 1950.
- . *Separate Representation of Voters Act, Act No. 46 of 1951*.

- Government Printer, 1951, pp. 1–11. JSTOR, <https://jstor.org/stable/10.2307/al.sff.document.leg19510618.028.020.046>. Digital Innovation South Africa. Accessed 18 Mar. 2021.
- . *Sexual Offences Act, Act No. 23 of 1957*. 12 Apr. 1957.
- Urry, John. “Thomas S. Kuhn as Sociologist of Knowledge.” *The British Journal of Sociology*, vol. 24, no. 4, 1973, pp. 462–473. JSTOR, <https://doi.org/10.2307/589735>. Accessed 15 Apr. 2020.
- Van den Berghe, Pierre L. “Miscegenation in South Africa.” *Cahiers D'Études Africaines*, vol. 1, no. 4, 1960, pp. 68–84. JSTOR, [www.jstor.org/stable/4390778](http://www.jstor.org/stable/4390778). Accessed 15 May 2021.
- Van de Wiel, Lucy. “The Time of the Change: Menopause's Medicalization and the Gender Politics of Aging.” *International Journal of Feminist Approaches to Bioethics*, vol. 7, no. 1, 2014, pp. 74–98. JSTOR, <https://doi.org/10.2979/intjfemappbio.7.1.74>. Accessed 18 Feb. 2021.
- Vaughan, Michael. “Literature and Politics: Currents in South African Writing in the Seventies.” *Journal of South African Studies*, vol. 9, no. 1, pp. 118–138.
- Vermeulen, Pieter. “Abandoned Creatures: Creaturely life and the Novel Form in J. M. Coetzee’s *Slow Man*.” *Studies in the Novel*, vol. 45, no. 4, 2013, pp. 655–674. JSTOR, [www.jstor.org/stable/23594825](http://www.jstor.org/stable/23594825). Accessed 18 May 2021.
- Vinson, Andrey L. “Miscegenation and its Meaning in *Go Down Moses*.” *CLA Journal*, vol. 14, No. 2, Dec. 1970, pp. 143–155.
- Vital, Anthony. “Toward an African Ecocriticism: Postcolonialism, Ecology and ‘Life & Times of Michael K.’” *Research in African Literatures*, vol. 39, no. 1, 2008, pp. 87–106. JSTOR, [www.jstor.org/stable/20109561](http://www.jstor.org/stable/20109561). Accessed 18 May 2021.
- Walia, Shelley. “The Vexing Complexity of Racist Politics.” *The Tribune*, 8 May 2021, p. 7.
- Walsh, Rachel Ann. “‘Not Grace, Then, but at Least the Body’: Accounting for the Self in Coetzee's *Age of Iron*.” *Twentieth Century Literature*, vol. 56, no. 2, 2010, pp. 168–195. JSTOR, <http://www.jstor.org/stable/41062469>. Accessed 18 June 2020.
- Warren, Karen. *Ecological Feminist Philosophies: An Overview of the Issues*. Indiana UP, 1996.

- Walton, Heather. "Staging John Coetzee/ Elizabeth Costello." *Literature and Theology*, vol. 22, no. 3, 2008, pp. 280–294. JSTOR, <http://www.jstor.org/stable/23926890>. Accessed 19 June 2020.
- Watson, Stephen. "Colonialism and the Novels of J. M. Coetzee." *Research in African Literature*, vol. 17, no. 3, Special Focus on Southern Africa, Autumn 1986, pp. 370-392.
- Weightman, John. "On Not Understanding Michel Foucault." *The American Scholar*, vol. 58, no. 3, Summer 1989, pp. 383-406.
- Weeks, Jeffrey. "Remembering Foucault." *Journal of the History of Sexuality*, vol. 14, no. 1/2, Special Issue Studying the History of Sexuality: Theory, Methods. Praxis, Jan-Apr. 2005, pp. 186-201.
- Wenzel, Jennifer. "Keys to the Labyrinth: Writing, Torture, and Coetzee's Barbarian Girl." *Tulsa Studies in Women's Literature*, vol. 15, no. 1 Sept. 1996, pp. 61-71.
- Wiegandt, Kai. "J. M. Coetzee's Complicated Migrations." *Poetica*, vol. 48, no. 1/2, 2016, pp. 145–167. JSTOR, [www.jstor.org/stable/26382706](http://www.jstor.org/stable/26382706). Accessed 11 Feb. 2021.
- Winter, Sarah. "The Magistrate, the Camp, and the Novel: J. M. Coetzee and the Subject of Human Rights." *NOVEL: A Forum on Fiction*, vol. 47, no. 2, 2014, pp. 261–283. JSTOR, <http://www.jstor.org/stable/43830012>. Accessed 24 Feb. 2021.
- Wittenberg, Hermann. "Toward an Archaeology of Dusklands" *English in Africa*, vol. 38, no. 3, Oct. 2011, pp. 71-89.
- Wizarat, Talat A. "Apartheid and Racial Discrimination in South Africa- An Overview of the Control Network." *Pakistan Horizon*, vol. 33, no. 4, 1980, pp. 84–87. JSTOR, [www.jstor.org/stable/41403900](http://www.jstor.org/stable/41403900). Accessed 16 May 2021.
- "Woman." *New Shorter Oxford English Dictionary*, 4th ed. 1993.
- Wright, Laura. "A history of South African literature (review)." *African Studies Review*, vol. 48, no. 3, Dec. 2005, pp. 202-204.
- Yeegenoglu, Meyda. *Colonial Fantasies: Toward a Feminist reading of Orientalism*. Cambridge UP, 1998.
- Yoo, Jae Eun. "Broken Tongues in Dialogue: Translation and the Body in Slow

Man.” *Texas Studies in Literature and Language*, vol. 55, no. 2, Summer 2013, pp. 234-251.

Zakariya, Jihan. “Sexual Identity and Disturbed Intellectual Female Terrain in J. M. Coetzee’s *Foe* and Jabra Ibrahim Jabra’s *The Ship*: An Ecofeminist Reading.” *Journal of International Women’s Studies*, vol. 18, no. 2, Jan. 2017, pp. 219-232.



ISSN - 2348-2397  
APPROVED UGC CARE



SHODH SARITA  
Vol. 6, Issue 24, October-December, 2019  
Page Nos. 1-5

AN INTERNATIONAL BILINGUAL PEER REVIEWED REFEREED RESEARCH JOURNAL

## READING CONSTRUCTIONS OF BODY AND KNOWLEDGE IN DUSKLANDS BY J. M. COETZEE

Dr. Jeet Singh\*  
Mr. Vinod Kumar\*\*

### ABSTRACT

Power and knowledge are not natural rather they are the products of dominant human ideologies to produce and control human bodies. Since times immemorial, there have been struggles among humans square off one another in different situations of life. The main purpose of exercising power and knowledge in everyday life is to create docile bodies through the process of 'Disciplinary power' or 'Normalization'. (Foucault) M. Foucault terms it as a "Power of regularization" (Plaw, 28) which creates binaries of good/bad, /superiors/inferiors as a basis of creating power politics. Foucault finds that power is a "dense web that passes through apparatuses and institutions, without being localized in them" (quoted in Bell, 31). In this article, an attempt has been, made to prove a hypothesis that governments use violence at the initial stage to establish itself in the power, once established, they are actively involved in the production of knowledge to control the human behaviour. In the twenty first century, modern technologies are used by the governments all over the world as tools and strategies of controlling the behaviour of citizens and to 'normalize' them. J. M. Coetzee's novel *Dusklands* is a fictional representation of how violence is involved in the creation of knowledge and its distribution. In the novel, power, violence and knowledge go hand in hand. In the first part, the main protagonist is actively involved in knowledge production whereas, in the second part another protagonist uses violence to meet his ends.

**Keywords :** Power Structure, Normalise, Body, Knowledge, Disciplinary power.

#### About the novel

J. M. Coetzee's debut novel *Dusklands* constitutes of two stories: "Vietnam Project", about a researcher investigating US propaganda and psychological warfare in Vietnam, and "The Narrative of Jacobus Coetzee", the story of an eighteenth-century Boer frontiersman and his quest for revenge on a local tribe. The second story, "The Narrative of Jacobus Coetzee" tells about a hunting expedition into unexplored areas of South Africa. During the journey, across Orange River, Jacobus encounters a Namaqua tribe and starts a trade with them but falls ill later. The tribe treats him and he gradually recovers, gets into a fight and is expelled from the village. He returns to his home, organizes a punitive expedition against the Namaqua. The narrative concludes with his execution of

the slaves that deserted him on the previous journey and the massacre of the tribe. Cultural clashes, disintegration of the human spirit and the complete destruction of a way of life are the visionary concerns that the writer has in mind while writing the stories of the novel.

#### Introduction

*Dusklands* is J. M. Coetzee's first novel. Its story is about the colonization of Africa and Vietnam during 17<sup>th</sup> and 18<sup>th</sup> century. The narrative of the novel is based on comparison between these two time frames and the two countries. In the first part of the novel, the story of Eugene Dawn carries twenty four pictures in his briefcase by using which he tells the stories about them. We learn about how America justifies "the elimination of villages by calling them armed strongholds" (*Dusklands*, 34)

\*Assistant Professor - School of Humanities, Lovely Professional University, Phagwara, Punjab-India.

\*\*Research Scholar - School of Humanities, Lovely Professional University, Phagwara, Punjab-India.

PalArch's Journal of Archaeology  
of Egypt / Egyptology

## The Interdisciplinary Hermeneutic: Reappraising the Socio-cultural episteme

<sup>1</sup>Dr. Muzaffar Bhat, <sup>2</sup>Vinod Kumar

<sup>1</sup>Assistant Professor, Lovely school of Business and Arts Lovely professional  
university Phagwara, Punjab, India.

<sup>2</sup>Research Scholar , Lovely school of Business and Arts , Lovely professional  
university Phagwara, Punjab, India.

**<sup>1</sup>Dr. Muzaffar Bhat, <sup>2</sup>Vinod Kumar, The Interdisciplinary Hermeneutic: Reappraising the Socio-cultural episteme---- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(9). ISSN 1567-214x**

### ABSTRACT

Foucault discovered three major historical epistemes in modern Europe- the renaissance, the classical and the contemporary period. He noticed so many positivities in the exploration of knowledge. "In Foucault's system, perhaps his most influential early notion was that of the episteme" (Leigh 76). The discursive formation and specific regulations of knowledge outlined during this period. Man has an inquisitive mind and wants to explore the secrets of the universe. He tries to collect knowledge based on reason. The first branch which separates science is the reason. For Foucault, a given period's episteme was presumably present within all fields' language patterns, including literature and theology, although his study concentrated only on three social sciences namely Biology, psychology, and sexuality. "He takes literature very seriously as a cultural phenomenon but treats it as merely another form of discourse until it becomes quasi- autonomous around the time of the Romantics" (Leigh 76). Freud causes this rupture in knowledge. Since then, several scholars study the human body as well as sexuality. The study was equally affected by the socio-cultural conditions of societies. Male researchers draw more attention to the female body and their bio-processes. Labib finds South Africa as a mirror to understand Coetzee's characters. It is through exploitation of culture and language, one society dominates other. In every society, the production of discourse is controlled, selected, organised, and distributed. In this process, a society frames a certain "rules of exclusion" (*The Archaeology of Knowledge* 216). Foucault finds that women are excluded in certain days (menstruation) at the biological process. Though the experts called biologists or doctors are not aware of the exact reasons for the practices. They appear the authority over women's body and their opinion in this case or other cases matters a lot. The approach suggested, "The prohibitions, exclusions, limitations, values and freedoms and transgressions of sexuality, all its manifestations, verbal or otherwise linked to a particular discursive practice" (*The Archaeology of Knowledge* 193). The knowledge is a continuous process, and it does not stop, it keeps moving one or other direction/ directions. Foucault argues that the description of episteme is inexhaustible and can never be closed. "It is a constantly moving set of



*Dnyanprassarak Mandal's*

College and Research Centre

Assagao, Bardez, Goa.

Accredited by NAAC with A grade

*"Inspiring, Igniting and Transforming to Excel."*



Department of English

A Two-day National Seminar on the theme:

**Assimilating the Change: Assessing the Role of  
Gender & Culture in the Post-Colonial World**

CERTIFICATE OF PARTICIPATION

This certificate is awarded to

Mr./Ms. Vinod kumar

of Lovely Professional University, Punjab.

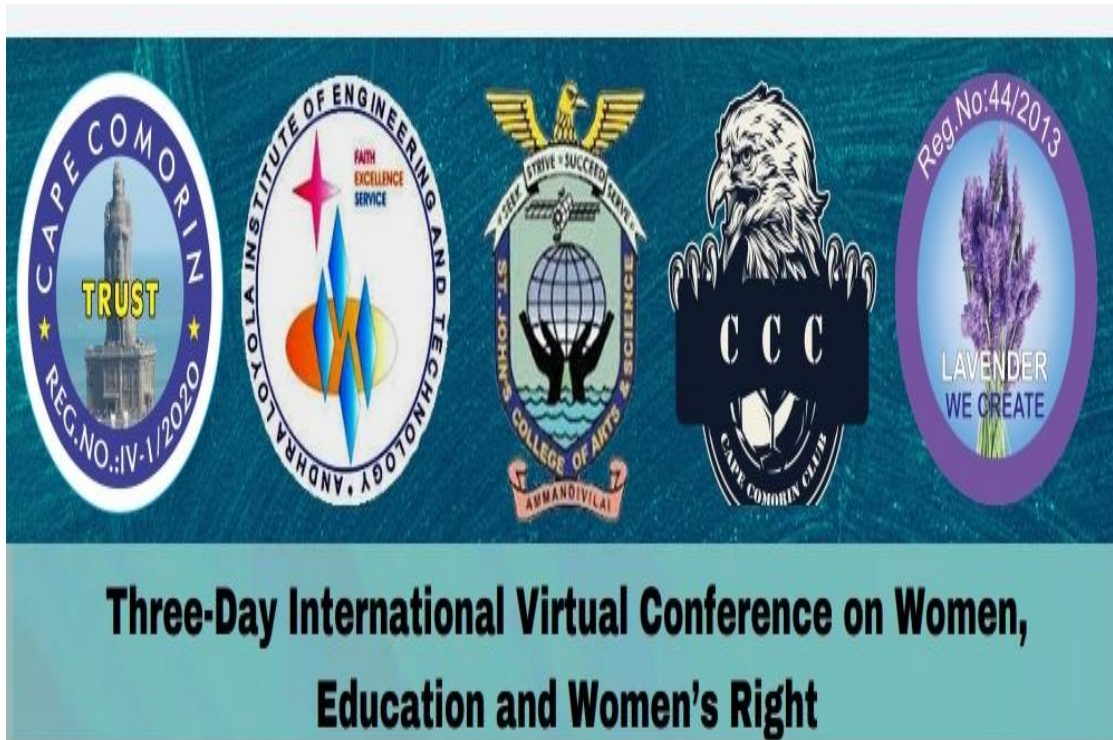
for attending/presenting a paper titled: Deciphering Cultural Perspective  
in J.M. Coetzee's Dusklands.

at a two-day National Seminar on the theme: Assimilating the Change:  
Assessing the Role of Gender and Culture in the Post-Colonial World  
organized by the Department of English on 06th and 07th March, 2020.

Dr. D.B. Arolkar  
Principal





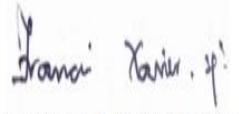


Dr. M. Shanthi  
Convenor



## Certificate

This is to Certify that Vinod Kumar, Research Scholar, Lovely Professional University, Phagwara, Punjab, India has presented a paper titled The woman: An Alien Body in the Novels of J. M. Coetzee in the Three-Day International Virtual Conference on Women, Education and Women's Right Organised by Cape Comorin Trust, India in collaboration with Andhra Loyola Institute of Engineering and Technology, Andhra Pradesh, India, Department of English, St. John's College of Arts and Science, Amandivilai, Kanyakumari, Tamilnadu, India, and Lavender Literary Club, India on 21-23 January 2021.

				
<b>Dr. Geetha Rani</b> Organising Secretary	<b>Dr. V. Ponnulexmi</b> Convener	<b>Dr. Frank Joison Sathya</b> President, Lavender	<b>Dr. R.S. Regin Silvest</b> President, Cape Comorin	<b>Rev. Fr. Dr. A. Francis Xavier</b> Secretary, ALIET



# AMITY UNIVERSITY

MADHYA PRADESH

International Conference on  
Language, Culture and Digital Media: Emerging Trends and Challenges  
22 January 2021

## Certificate

This is to certify that **Mr Vinod Kumar** participated in  
the International Conference on “Language, Culture and Digital Media: Emerging Trends and Challenges”  
organized on 22 January 2021.

He/She also presented a paper titled ***The Discourse on Language in the Novels of J  
M Coetzee***

We wish him/her the best for all future endeavours.

**Dr. SUMIT NARULA**  
Director ASCO  
Conference Chair

**Dr. ITI ROYCHOWDHURY**  
Director ASCENT, ASL & AISS  
Conference Chair

**Lt. Gen V. K. SHARMA**  
Hon'ble Vice Chancellor  
Conference Patron

WF46AK-CE000070