

Postcolonial Rhetoric of Simultaneity and Search for Identity in the select Novels of J.M. Coetzee: In relation to Identities in (re) construction: gender, race, sexuality.

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ABSTRACT: John Maxwell Coetzee is a novelist, essayist, linguist, translator and receipt of the 2003 Nobel prize In literature for *Disgrace* (1999). Of South Africa origin, he is now an Australian citizen and lives in Adelaide. South Australia. Prior to receiving to 2003 Nobel Prize in Literature, Coetzee earned the Booker Prize twice- first for *Life and Times of Michael K* in 1983 again for *Disgrace* in 1999.

Now – a - days, in the age of globalization, the countries like South Africa, Peru, Ghana, Nigeria, Sudan and Uganda etc, are all treated as the third world. Their culture may be still a mystery For the other parts of the worlds, but the problems of colonization, could racism and domestic morality of western civilization have been common among them and Coetzee took it as a challenge to bring forth the problems of the third world specially South Africa through his writings. Humiliation on the ground of racialism, colour and gender is the biggest cruelty done by the man against the man. This has been the burning point of the modern world since moral values are declining day by day. Coetzee himself a man of monkish self discipline and in his writing too, he has tried to overcome the social and political problems of not only South Africa but also of the other parts of the world which withes the cruelties of racialism, and of utter discrimination post,

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I. INTRODUCTION

From the very beginning Coetzee is of the view that South African trauma and tribulation may be considered as the rhetoric of simultaneity. To elaborate, South Africa colonial trauma is not isolated and only event to be seriously concerned with, but as it relates to, and therefore may be juxtaposed with similar human Conditions outside South Africa also. This research will try to attempt an analysis of Coetzee's rhetoric of simultaneity as portrayed in some of his selected novels. For instance, in **Waiting for the Barbarians** Coetzee diffuses its local colour by placing the novel in an elusive geographical context. In this way he aims to free his novels from being limited by the cultural, ethnic, and moral connections embodied in the native African ethos and milieu or negative nationalism. Thus, his novels mark the era of a new mode of post colonial writing which de-essentializes the uniqueness of colonial hatred and oppression and make all these oppressions common experiences outside the historical boundary of colonialism.

II. DISCUSSION

Coetzee's first novel, *Foe* is also an example of a new way of postcolonial writing which effectively dissolves the novel's linguistic and philosophical boundary between the historical and allegorical, and between the self and other. For Coetzee writing about South Africa means writing about the process of colonisation and the main thrust of this account will obviously deal with the master-slave dialectic and this will require writing a history of humiliation, dehumiliation, and subjection. Arguably, this will lead to the exclusion of either the colonized or the colonizer from this kind of writing and leave us with a distorted view of history. Coetzee did not want to present history in this form and so he wished to take a balanced view of history and sociology of south Africa. Coetzee's involvement with the rhetoric of simultaneity recurs in a later novel, **Age of Iron** too.

For Coetzee the only possible relationship existing between the master and the slave (i.e. the colonizer and colonized), between the self and other, is one of simultaneity of participation, of communication in which the existence of one depends on the other. It is relationship based on responsibility, complete faith, and ethical and mutual understanding. In fact, this kind of relationship is typical of mother and child relationship. One of the important characters of Coetzee, Susan also states: "A woman may bear a child she does not want, and rear it without loving it, yet be ready to defend it with her life." Naturally it sounds judicious to view the South

African experience in juxtaposition with other human experiences. Coetzee arrives at this conclusion only through the rhetoric of simultaneity and so this area demands a great attention to understand Coetzee's Philosophy of life, his vision of his homeland in particular and the whole world in general, his sympathetic way of writing and of living in the 21st century that is unfolding gently necessitating universal peace and brotherhood.

In addition, the Black and the White (i.e. the colonized and colonizer) are still trying to remove a big scar resulting after colonialist rules faded away. Though the wound is too grave to heal soon, both the Black and the white are trying to find out a new way to co-exist peacefully and lovingly. Naturally this search for a solution to the problems of colonialism is still going on silently but effectively.

Some Major Characteristics of Coetzee's Writings,

- ❖ To demystify regional colonial suffering in order to address dilemmas facing only South Africa but also the larger International Community.
- ❖ To expose the difficulties in reconciling the idea of belong to a nation or imagined community"
- ❖ To explore the relationship between confrontation and erosion of identity
- ❖ To examine a search for a new way of co-existing peacefully for the Black and the white after Colonialist's policies rules faded away.

Coetzee's thoughts and ideas in his writings.

- ❖ Coetzee is of a firm belief that writing about south Africa is not different from the history of colonialism.
- ❖ Since the first European settlement in South Africa about three hundred years, colonialism has had a deep, wide ranging, and enduring effect on its culture, linguistic, psychological and economic health.
- ❖ Colonial suffering is not only on object of postcolonial writing for Coetzee but this is a proper investigation of truth for him.
- ❖ A crack or flaw is revealed in almost every main character of Coetzee and this resists interrogation and establishes a meta-fictional objective.
- ❖ Colonialists' one-time privileges and policies leave a gaping wound not only for the Black but also for the white themselves because conflicts and collisions between them.

A General Estimate of Coetzee's Works

Along with Andre Brink and Breyten, Breytenbach, Coetzee was according to Fred Pfeil, at "the forefront of the anti-apartheid movement with Afrikaner literature and letters" On accepting the Jerusalem Prize in 1987, Coetzee spoke of the limitations of art in South African society, whose structures had resulted in "deformed and stunned inner life". He went on to say that "South African Literature is a literature in bondage. It is a less than fully human literature. It is exactly the kind of literature you would expect people to write from prison." He called on the South African government to abandon its apartheid policy. The scholar is Dore Daila states that J.M. Coetzee, Nadine Gordimer, and Andre Brink are "three of south Africa" most distinguished white writers, all with definite anti-apartheid commitment." It has been argued that J.M. Coetzee's 1999 novel *Disgrace* allegorises South Africa's Truth and Reconciliation Commission. Asked about his views on the TRC, Coetzee stated, In a state with no official religion, the TRC was somewhat anomalous. 'a court of a certain kind based to a large degree on Christian teaching accepted in their hearts by only a tiny proportion of the citizenry. Only the future will tell what the TRC manage to achieve. "

Following his Australian citizenship ceremony, Coetzee said that "I did not so much leave South Africa, a country with which I retain strong emotional ties, but come to Australia. I came because from the time of the time of my first visit in 1991, I was attracted by the free and generous spirit of the people, by the beauty of the land itself and – when I first saw Adelaide by the grace of city that I now have the honour of calling my home. " When he initially moved to Australia, he had cited the South Africa government's lax attitude to crime in that country as a reason for the move, leading to a spat with Thabo Mbeki, who speaking of Coetzee's novel *Disgrace* stated that "South Africa is not only the place of rape" In 1999, the African National Congress submission to an investigation into racism in the media by the South African Human Rights Commission named *Disgrace* as a novel depicting racist stereotypes. However, when Coetzee won his Nobel prize, Mbeki congratulated him" on behalf of the south Africa nation and indeed the continent of Africa

In 2005, Coetzee criticized contemporary anti-terrorism laws as resembling those employed by the apartheid regime in South Africa: "I used to think that the people who created South Africa" laws that effectively suspended the rule of law were moral barbarians. Now I know they were just pioneers ahead of their time." The main character in Coetzee's 2007 *Diary of a Bad Year*, which has been described as blending "memoir with fiction, academic criticism with novelistic narration" and refusing" to recognize the border that has traditionally separated political theory from fictional narrative. Coetzee's fiction has similarly engaged with the problems of animal cruelty and animal welfare, in particular his books *The Lives of Animals*, *Disgrace*, *Elizabeth Costello*, and *The Old Woman and the Cats*.

Coetzee is known to be reclusive and avoids publicity to such an extent that he did not collect either of his two Booker Prizes in Person. The South African Writer Rion Malan has said that:

Coetzee is a man of almost monkish self discipline and dedication. He does not drink, smoke, or eat meat. He cycles vast distance to keep fit and spends atleast an hour at his desk each morning, seven days a week. A colleague who has worked with him for more than a decade claims to have seen taught just once. An acquaintance has attended several dinner parties where Coetzee has uttered not a single word.

As a result of his reclusive nature, signed copies of Coetzee's fiction are highly sought after. Recognising this, he was a key figure in the establishment of Ouk Tree Press's First Chapter series, limited edition signed works by literary great to raise money for the child victims and orphans of the African HIV/AIDS crisis

An analysis of *Disgrace*'s representation of sexual violence exposes the inextricability of the social categories of gender, class and 'race' insofar as these identities are shown to accurate meaning in relation to one another rather than a posteriori. Specially, the novel demonstrates that rape is not primarily a gendered crime that is then complicated by consideration of race or class, but a deeply discursive phenomenon whose material consequences are constituted by the profoundly racialized and class-based discourses that give it meaning. This paper shows how the discrepancy between the responses to the two rapes in the novel is only naturalized when insufficient attention is paid to the working, of narration, narrative and racial politics. Coetzee's book exposes not just the contingency, whether the response to rape occurs in black South Africa in the white liberal context of the university. The novel *'Disgrace'* focuses on the two characters David and Petrus and their way of acting, The question asked is simply : how do these two men use women to gain their power? And how do they deal with women ? The result can be summarized in the following way: at the beginning the main characters tear women apart till they become totally insecure and thus they can control them completely. Petrus remains this way but as time goes by, David's thoughts of women gradually changes. The fiction focuses on how David and Petrus shift in Power. David, who started out as strong, become weak, and Petrus develops in the opposite direction and I am going to argue that this is a result of their relations to women. This novel uses a gender perspective and it can be considered a guide to the sexual abuse in *Disgrace*.

Gender and Sexuality in African Literature

African society is evolving along with interpretation of gender and sexuality. While these changes are occurring, African Literature does not consistently reflect them, because African Culture does not always openly address these issues. Azodo and Eke's *Gender and Sexuality in African literature and Film* grapples with the issue of gender and sexuality by attempting to draw attention to the paucity of current state of knowledge of homoeroticism as an integral part of gender studies in African Literature and African Cinema. In doing so, this work is an important intervention into the debates on gay rights and same sex marriage. This volume well organized and divided into five sections. The first part, *Social and Historical transformation of gender and sexuality* develops into the connection between gender, sex and colonialism. This is but one of a multitude of areas where the far-reaching effects of colonialism are felt. The authors explore the questions of whether homosexuality was encouraged by social and political conditions brought about by colonialism. Part two, *'Rumbles of race in gender and sexuality matters; investigates how race and racism to social and sexual injustice.* Part 3 is labelled *'Contestations, Protestations, and Representations.'* It covered a wide range of topics such as performance, corporeal practices and individual life styles, including woman-woman marriage, excision and incest in Father and daughter relationships. One of the reading points out that gender-based. Female same sex relationships are part of the fabric of African traditional culture, and as pragmatic and practical arrangement for solving many types of social problem, including infertility, adoption, need for a male child and domestic services, among so many others. Part 4, *Social Construction of Homosexual, lesbian, bisexual, and transvestite identities,* explores gay male and female bodies and explores the politics of sexual identity and representation. Finally, part 5, *'Social construction of masculine and feminine identity,'* explores masculinity, femininity and power, while returning to the topic of racism by observing the impact of racial slurs on the black race.

It may be concluded that homosexuality has always existed, despite shallow or non-existent coverage in African Literature and Film. It issues a call for further scholarship in this area, stating that *'one cannot but look ahead towards more profound work on gender and sexuality.'* This shows a broader understanding of sexuality and human rights in Africa, as the free expression of sexuality in an essential human rights.

III. CONCLUSION

Much of Coetzee's writing reflects either directly or indirectly on recent events unfolding with South African society. More productively we might think of Coetzee's writing as questioning any corresponding between fictional representation and the rapid, traumatic to transform South African. J.M Coetzee's novels are the allegorical exploration of the relationship between colonizer and colonized. Since the publication of

Disgrace in the late 1990s, Coetzee has resisted writing straight works of fiction and non. Fiction preferring instead to work across categories and genres in ways that generate ontological and epistemological questions for his readers. At last, we can surely say that Coetzee's writings are the blend mixture of postcolonial Rhetoric of simultaneity and search for Identity', gender, race and sexuality.

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