

## POST COLONIAL VIEW ON COETZEE WAITING OF THE BARBARIANS

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### **Abstract**

Imperialism is a sort of control where political, bigot, financial and social issues are forced on the colonized bunches with the help of abuse, corruption and torment. For quite a long time Western countries, their preeminent position and supreme force, abused the colonized financially and socially by devastating their customs and culture. The term 'postcolonial' was initially utilized by the students of history to depict the period after colonization. This examination centers around J. M. Coetzee, one of the pioneers of South African writing, and his two books *Waiting for the Barbarians* (1980) and *Life and Time*

**Keywords:** Post-colonialism, Colonialism, J. M. Coetzee, *Waiting for the Barbarians*, *Life and Times of Michael K*.es of Michael K (1983) as post-frontier artistic writings.

Imperialism is a cycle during which predominant gatherings utilize their incomparable force and mastery over the colonized individuals with the help of misuse, corruption and torment. In this regard, expansionism as expressed by Bill . "is the framework by which predominant gatherings in the public eye comprise the field of truth by forcing explicit proficiencies, teaches and qualities upon overwhelmed gatherings".

For building a public solidarity and cognizance, white pilgrim personality and magnificent forces abused and disregarded the colonized individuals monetarily and socially by dismissing their conventions, qualities and culture and supplanting them with their own qualities. Comparable to bigoted issues Ashcroft states that "in provinces where the subject individuals were of an alternate race, or where minority indigenous people groups existed, the philosophy of race was additionally a pivotal piece of the development and naturalization of an inconsistent type of intercultural relations".

Along with political furthermore, monetary forms of publicity, artistic portrayals likewise assumed a significant part in the development of imperialistic practices and thoughts of pilgrim powers. After "the long and often bleeding cycle of dispute, dissent and defiance to make sure about their freedom" pioneer and postcolonial works came out because of the connection between writing. The term 'postcolonial' was initially utilized by the history specialists to depict the period after colonization.

In abstract analysis it has been utilized since the last part of the 1970s to talk about the different social, political, and etymological impacts of expansionism. As a term, postcolonialism "has accordingly been broadly used to connote the political, etymological, and social experience of social orders that were previous European provinces. In his book *Reading the Novel in English 1950-2000*, W. Brian Shaffer groups English-language books into three bunches as indicated by their connection to history and the issue of colonization.

The primary gathering incorporates "books from nations in which writing and culture are British or exhibit a critical level of congruity with that of Britain". The subsequent gathering, which is identified with the worry of this current examination, incorporates "postcolonial Anglophone books, which exuded from some time ago subject, English held settlements in which most of the occupants had been living in situ for quite a long time. Such some time ago colonized country incorporates present-day Kenya, Nigeria, South Africa and Uganda". Remembered for the second gathering of English-language books, South African writing has been overwhelmed by two exceptional authors: J.M. Coetzee and Nadine Gordimer. Nadine Gordimer is the primary South African author who was granted the Nobel Prize for Literature in 1974 for *The Conversationist*. She has an Afrikaaner foundation.

Likewise, J. M. Coetzee, who was granted the Nobel Prize for Literature in 2003 and numerous renowned abstract honors, comes from a group of a blended German and Jewish foundation. Being universally notable creators, Gordimer and Coetzee have zeroed in on the issue of politically-sanctioned racial segregation in South Africa. Coetzee, as a white writer expounding on South Africa, is portrayed by Attwell as: "composing not as a resident of the First World but rather of the Third—or maybe the First inside the Third—and consequently, as other white South African essayists, he faces the issue of social power". Viewed as significant postcolonial scholars, their fundamental accentuation is generally on the resistance of colonizers

. In any case, Coetzee has been reprimanded by Nadine Gordimer for being a long way from introducing immediate and clear authentic and political conventions and thoughts. Likewise, Vaughan condemns Coetzee for not contributing an answer for the issues of imperialism:

"Coetzee subsequently projects himself in the part of diagnostician of the disease of Western culture who can't propose any solution for this ailment". About *Life and Times of Michael K.* Gordimer condemns the legend of the novel, Michael K. as being detached and unequipped for enunciation his thoughts unmistakably: "a thought of endurance outside a political regulation". As a reaction to Gordimer's analysis, Coetzee proclaims that: J. M. Coetzee was brought into the world in Cape Town on 9 February 1940. He had a family who talked both English and Afrikaans.

He went to the College of Cape Town, graduated with B.A. degree in 1961, and started his functioning as a software engineer in London. By finishing his PhD at the University of Texas in 1969, Coetzee got back to the University of Cape Town where he turned into a educator of English Literature in 1972. Coetzee left South Africa and moved to Australia in 2002. At the point when Coetzee distributed *Disrespect* in 1999, he was scrutinized and assaulted for the narrative of a disfavored college educator who loses his position at the college due to a sexual relationship with an understudy. The President of South Africa, Thabo Mbeki, purportedly said of the book: "Africa isn't just a position of assault" . Coetzee's transition to Australia is broadly connected to these responses.

He pronounced his explanation behind migration in a meeting: "a meeting is maybe not the best medium in which to investigate moral or scholarly complexities. Also, As an effective writer and etymologist, Coetzee is delicate and dedicated to the provincial history of his local nation. This affectability has driven Coetzee to discuss the all inclusive battle between the mistreated and oppressor as a primary topical viewpoint in his accounts. In postcolonial composing, he legitimizes the situation of the other by uncovering the harmed and distorted South African life under apartheid leaving a nation is, in certain regards, similar to a separation of marriage. It is a cozy issue" Distributed in 1980, *Waiting for the Barbarians* is J.M. Coetzee's third novel. After its distribution, the novel got the James Tait Dark Memorial Prize, the Geoffrey Faber Award, and the CNA Literary Prize in 1980. Alluding to the Greek artist Constantine P. Cavafy's sonnet with a similar title, *Waiting for the Barbarians* (1904), Coetzee's

epic, by and large, tells about mysterious brutes who never show up or exist. The epic, truth be told, doesn't give an express record of South African history but instead it is an effective figurative portrayal of politically-sanctioned racial segregation system in any spot on the planet.

The setting of the novel is an undefined geological spot where the perusers are recounted the story from the voice of anonymous judge who fills in as a twofold model of self/the other. The issues of colonizer/the colonized, torturer/tormented, self/the other are utilized intermittently in the novel. The title of the novel makes the feeling of aggravation and agony. The tale opens with the appearance of Colonel Joll with a band of troopers from the Third Bureau to pronounce their predominance over the undetectable savages. In this regard, in the start of the novel, there is an experience between the colonizer/colonized, and the oppressor/mistreated.

The significant plot of the novel is both related with the Empire's diligent endeavors to develop a mark (brutes, adversary, and so on) for the other also, the colonized other's reliable protection from such endeavors. As the novel advances, it turns out to be certain that the local people of the region don't fit the function of "savage" and "enemy" that the Empire has developed for them. Declining to be remembered for the historical backdrop of magnificent colonizer, all through the novel, the colonized different endeavors to stay as a nonattendance, a need and imperceptible in the frontier record of the realm To demonstrate its situation as a predominant and enlightened country and culture, Empire endeavors to approve the presence of the local occupants of the territory.

Indeed, since the savages are being anticipated any time and wherever in the town, in each detailed assault or instance of assault or pillaging, they are quickly accused for the illicit demonstration blame, wrongdoing or robbery without, any proof. When the justice is shipped off jail, a trooper discusses them as: "Savages. They remove part of the bank over yonder and overflowed the fields. Colonel Joll and his fighters catch twelve detainees, accepting that they are wanting to assault the Empire.

Colonel Joll shows the detainees in the town square of to demonstrate the presence of savages: "Tripping over every detainee thusly he rubs a modest bunch of residue into his bare back and composes a word with a stick of charcoal. I read the words topsy turvy: .of his detainees, he composes "Foe"however, the officer portrays that the stamps left by the charcoal are being eradicated soon after being engraved. It demonstrates that to eradicate the presence of

the other in the history of royal forces is unimaginable and this is the consequence of anonymous dread that undermines each vanquishing Empire on the planet.

In the initial segment of the novel, torment is examined yet not depicted expressly. In the first and the later pieces of the novel, Colonel Joll, who is portrayed as savage and pitiless, cross examines the locals in the town, and marks them as "brutes" and he imagines that they are incredible danger to the town and the presence of the Empire. Colonel Joll's method of cross examination by utilizing torment is a comparable measure that happens in the recorded cycle of colonization that is, between the torturer and the tormented, the colonizer and the colonized, oneself and the other, and so forth Shaffer states that Colonel Joll's "cross examination is the Bureau's doublespeak for torment seems to enjoy his abhorrent work".

The meaning of 'torment' in the United Nations' Affirmation against Torture, embraced in 1975, In this respect, victims that are exposed to torture and suppression will have to confess to anything when pain becomes beyond endurance. Torture has also the ability to limit or stop the voice of the victims who are not able to speak of the self anymore. Since tortured people become passive and inactive, they lack the ability to defend or talk about their identities and their rights. When Colonel Joll prepares to interrogate a father and a child, accused of supporting the attacks of barbarians, the magistrate asks him "How do you ever know when a man has told you the truth?".

Behaving as a God-like being, Colonel Joll has an incapacity to get reality from the tone in the voice of the people in question and he clarifies the method of his cross examination as: "First I get lies, you see-this is the thing that happens-first lies, at that point pressure, at that point more lies, at that point more weight, at that point the break, at that point more weight, at that point the truth. Agony is truth In the town, the justice is the solitary authority until Colonel Joll, from the "Third Bureau" shows up with a gathering of fighters.

Despite the fact that having a place with white overwhelming society, the officer lives in harmony with the locals in the town in an indistinct universe of "brutes". In the novel, the justice communicates the circumstance of the town to Colonel Joll as: "there isn't a lot of wrongdoing here" "we find a sense of contentment here, we have no adversaries" . In the novel the presence of brutes, which are dreaded by the Empire, is dubious. According to the presence of the brutes

in his town, the officer says: The assaults and infringement of undetectable brutes are constantly expected in the town however no one has ever observed them.

All in all, Incredible forces need social gatherings to live separated from one another in light of the fact that they dread of the joining of these gatherings which would be a danger for their reality and force. Despite the fact that the justice is an individual from the domain and he has been in control in the town for a long time, he isn't upset by the possibility of the unification of the savage clans. He says: "Show me a savage armed force and I will accept". The colonizers have consistently a propensity to colonize the obscure since obscure has no settled and characterized culture. In his book *Orientalism*, Edward says that: There are Westerners, and there are Orientals.

The previous overwhelm; the last should be ruled, which The officer, who isn't upset by the presence of savages, likewise turns into a foe for his own kin and a casualty and is being detained and tormented by the fighters of the Empire. Having been reviled as a double crosser for his non-existent participation with the savages, the judge is detained and driven into death. His position and authority in the town are decreased to a basic item whose presence is overlooked by Colonel Joll and his troopers. As a peacetime lead representative for this town, the practices of the officer show that he rebels against the viciousness and the torment that the warriors of the domain utilize against the local people. At the point when he is grilled by Colonel Joll, the judge blames Colonel Joll for being the genuine adversary. "Those pitiable detainees you acquired – is it true that they are the foe I should fear? You are the adversary; Colonel You are the foe, you have made the war, and you have given them all the saints they require beginning not currently but rather a year back when you submitted your first foul barbarities here". In this regard, "it turns out to be certain that the "socialized" are the genuine brutes in Coetzee's tale; the more they demand their distinction from the "savages", the more brute the socialized themselves become".

Relating the awful impacts of savagery over the frontier other D. A. Masolo says: "Viciousness . is the instrument of distance. In the entirety of its three mental, and social viewpoints, brutality has been capably utilized by Western forces to estrange and overwhelm individuals of color. The colonized blacks were estranged both physically and intellectually". Another casualty who falls into the Empire's merciless hands is a savage young lady who is

severely tormented and debilitated during her addressing meeting by the Colonel Joll. The justice finds the blinded and injured savage young lady asking against the storage compartment pecan trees. At the point when he takes her to his home, he finds that the scars and the hints of torment on the body of the young lady are deplorable.

The officer says: "It has been developing increasingly more obvious to me that until the imprints on this present young lady's body are decoded and perceived I can't relinquish her" . In his connection to the brute young lady, the officer attempts to take out the sense of otherness and comprehend the indications of torment on her body. The judge chooses to restore the savage young lady to her kin which can be viewed as a dissent contrary to the guidelines of the Empire. In all his endeavors to address how she is tormented, the savage young lady stays quiet. At the point when she is at last persuaded to reply .During her stay at the justice's home, there is a custom of washing the distorted feet of the brute young lady that consistently happens in the novel.

At the point when he is defied by the body of the tormented young lady, emblematically, he wants to cleanse himself and to gather up the sensation of blame and dinginess that the savage young lady has been presented to. One night, while he is rubbing her face, he perceives the hints of torment that have left checks close to her eye: "I notice toward the edge of one eye a grayish puckering like a caterpillar lay there with its head under her eyelid, brushing. Among thumb and index finger I part her eyelids. The caterpillar reaches a conclusion, beheaded, at the pink internal edge of the eyelid.

There is no other imprint. The eye is entirety"having a place with the overwhelming universe of the oppressor may attempt to act "as the young lady's hero that he attempts to cleanse her after she has been polluted, first on account of Joll and afterward by living as a whore". Accepting that the domain is an extraordinary danger to the presence of savages, the officer consistently dislikes the principles and request of the domain and accepts that it is simply the Empire that has the right to fall. At long last the judge chooses to restore the young lady to her own kin. It turns out to be difficult to reach to the mountains where the brute young lady lives. The excursion closes with the young lady being given over to a few men on pony. Nonetheless, when he re-visitations of the town, his situation in the town is switched. The judge bears

torments and torment which may help to fortify his tie of normal human qualities and faculties with the savages.

After his own insight of torment, the judge finds a comparable caterpillar-like scar that he sees close to the eye of the brute young lady, under his eye. Toward the finish of the novel, the officer presumes that the intrusion of the Empire to demonstrate its control over the local people speaks to the plausibility of pioneer cycle of eradicating the presence of non-Western individuals and keeping the presence from getting elective narratives. In this manner, the importance of the spot for another culture is lost and the individuals who live there are diminished to non-existent occupants.

All through the novel, the torment, viciousness, abuse and corruption that pilgrim and majestic activities forced on the local occupants of the town who are battling to live in harmony among themselves can obviously be seen. The characters - the judge, the brute young lady and fishing society are compelled to experience the limits of their local grounds. Declining to be remembered for the historical backdrop of royal colonizer, all through the novel, the colonized different endeavors to stay as a nonappearance, a need and undetectable in the provincial record of the Empire. Toward the finish of the novel, the judge, who is as yet attempting to understand the awful accidents, closes his experience for the lost history of the pilgrim other as:

"I needed to live external history. I needed to live external the set of experiences that Realm forces regarding its matters, even its lost subjects. I never wished it for the savages that they ought to have history of realm. J. M. Coetzee's fourth novel, *Life and Times of Michael K.*, won Britain's Booker Prize and Jerusalem Prize for the Freedom of the Individual in Society. Told from the viewpoint of the colonized as opposed to colonizer, *Life and Times of Michael K* was an extraordinary accomplishment for its accentuation on human condition all in all and the hero's oblivious hunt and wish for opportunity. Atwell depicts the novel as "a novel about a subject who, supernaturally, lives through the injury of South Africa in a condition of common battle without being moved by it".

In spite of the fact that Coetzee doesn't determine the race of the hero and doesn't tell about the setting of the novel straightforwardly, the nation portrayed in the story is a spot wherein there is a common war. In the novel, there is additionally no immediate ramifications about the shade of the hero of the novel. Nonetheless, the spots that Michael K is kept hesitantly



railroad group, resettlement camp, restoration camp-are related with places where nonwhite South African individuals have endured.

Instead of underlining the specific setting or recorded or political conventions and thoughts, Coetzee's method of portrayal turns out to be more all inclusive and general in *Life and Times of Michael K*. Liberating his books from a decided chronicled and political regulations and environmental factors, Coetzee's *Life and Times of Michael K*. presents normal human qualities, battles and issues when all is said in done terms. Coetzee separates the portrayal into three parts wherein the first and the last sections are told from the point of view of an undefined storyteller. The subsequent section is told through the voice of a clinical official in Kenilworth where Michael K. is held under a clinical perception. The clinical official who attempts to define and interpret Michael in emergency clinic turns into the voice of quiet Michael. Michael, who stays quiet and feels upset in the medical clinic, is treated as a valuable stone which should be found and acknowledged. The epic opens with the introduction of the hero, who has inadequacies upon entering the world: "The main thing the maternity specialist took note about Michael K when she caused him out of his mom in to the world was that he had a harelip.

The lip twisted like a snail's foot, the left nostril expanded" In opposition to a hero who is attempting to make extraordinary progress through numerous experiences and courageous deeds in his cycle of turning out to be, Michael considers himself "not as a something hefty that abandoned tracks it, yet on the off chance that anything as a spot upon the surface an earth excessively profoundly sleeping to see the starch of subterranean insect feet, the scratch of butterfly teeth, the tumbling of residue" and inarticulation of his thoughts unmistakably, Atwell states that: "K is anything but an agent figure who models certain types of conduct or capacities with regards to change; rather, he is a thought glided into a desultory climate that is ill-equipped to get it".

All through the novel, Michael favors deliberately or unknowingly living external governmental issues and history to living in nature, in his back streets, ranches, mountains, and so forth Michael makes This study aims to analyze J. M. Coetzee, one of the pioneers of South African literature, and his two novels *Waiting for the*

*Barbarians* (1980) and *Life and Times of Michael K* (1983) in terms of postcolonial discourse. After he had published his first novel spoke out the African colonial conditions and

revealed damaged and deformed South African life under apartheid. South Africa is one of the most brutally and violently exploited territories. For centuries white colonial identity and its supreme position and imperial power exploited the native inhabitants of South Africa economically and culturally by destroying their traditions, values and culture. The black nations were doomed to live in slums in terrible conditions while whites lived in the most modern areas and conditions. While Africans were struggling with poverty, hunger, unemployment, illnesses, the minority whites were busy with their idea of colonization.

s In this respect, when human beings are imprisoned and controlledThe subject of torment is additionally managed inside two books. K, who discharges himself from the subjugation of the guidelines of the general public, is being tossed into profound quietness by his torturers. In like manner, the savage young lady, tormented by Colonel Joll and his warriors, won't talk about herself. The clinical official in *Life and Times of Michael K* and the officer in *Waiting for the Barbarians* are the characters having a place with white overwhelming society. The two of them attempt to fix and treat their patients' scars and offer solution for their agonies. Clinical official constantly attempts to take care of Michael offering him various types of food; likewise the officer consistently washes the vague feet of the savage young lady

. They presumably both feel regretful themselves for the sake of the torments. Thus, by relieving their scars and stopping their torments, they would feel a sort of cleaning, help and genuine feelings of serenity. present a representation of the colonized and the colonizer as directed by the Western authoritative, bigot, and unfair talk in which the colonizer consistently consider himself glorified and loved since he is predominant and incomparable yet the colonized goes through a sort of estrangement and debasement in view of the imperialistic practices of the pilgrim powers.

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