

## BRUTALITY OF AFRICAN CIVILIZATION IN J.M.COETZEE'S VIEW

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### Abstract

The paper intends to study J.M. Coetzee's brutality in his fiction and to hint at the techniques he applies in his books. The attitude of over 3 decades of his writing that we now have makes it possible to determine the evolution of his representations of atrocities and his rendition and reaction to the problems he has formulated in his vital essays on brutality posted in doubling the factor. A recognizable characteristic of Coetzee's fiction is the subject matter of the complicity of individuals who are not directly worried in the actual crimes dedicated utilizing others however who, on various ranges, have their percentage within the oppression and who must cope with their sense of guilt and shame. The works discussed inside the paper – *Dusklands* (1974) and *foe* (1986). – do no longer exhaust the complexity of Coetzee's explorations of aggressiveness but they seem to illustrate crucial transitions in his oeuvre. The adjustments include both modulations of thematic issues related to brutality and modifications of textual content carried out through Coetzee.

**Keywords:** Brutality, Abuse, colonial dilemma, aggressiveness, pathological attachment and post-apartheid

### Introduction

Brutality is a part of everyday lifestyles in South Africa. As the country is striving to reconcile with its beyond it additionally faces many demanding situations of the prevailing. One of the most pressing problems is the excessive brutal crime charge. Information about the brutal crime is so common in South Africa that one becomes inured to them. Reactions to brutality are diverse but all of them have one factor in the commonplace, they distort fact or even overtake it, they grow to be a fact. In this article, I'm analysing diverse sorts of brutality as they may be represented and/or explored in contemporary South African fiction, especially inside the writings of J.M. Coetzee.

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Via the works of these writers' unique views on brutality are tested, which results in a better understanding of those complicated troubles and raises similar questions for consideration. Brutality has been part of African societies and for the duration of the various years of colonial history, it has frequently been used as a political device. South Africa is a country with a beyond in which brutality changed into justified employing the war for liberation. The combat towards domination began with non-brutal, passive resistance and was hostilities, which left the country

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with a great deal to reconcile with. Even though, while the motives and desires of brutality had been clear earlier than - combat towards apartheid, for liberation, equality - now they're ambiguous.

Brutality is likewise used as a device to create enemies. It's far very systematically fostered, nurtured, and socialized as had been performed in South Africa for the duration of the complete route of its colonial past. Dichotomies that confront humans may also be regarded as expressions of brutality due to their devastating psychological impact. In instances, brutality is also thrust upon people to carry normalcy to a pre-existing unstable situation. There also can be elusive forms of brutality that can be too subtle to comprehend at once however are part of social lifestyles. Communal brutality is yet any other shape commonly directed towards ethnic/minority corporations, radicalized corporations, troubles of nationalism, adolescents, and gang brutality along with hooliganism. Brutality is also discovered inside the home area against helpless families, girls, guys, and children. There also can be brutality on the place of work geared toward a particular gender, intercourse, or ethnic identity, which might be termed as institutional brutality.

The long recitation of the authentic sources of humanism in the early areas appears to be ridiculous and repetitive, given that most perusers will go to the book furnished with at any rate essential mindfulness and information on the key issues in question. However, past this deficiency, "*Post-Colonialism Theory by Leela Gandhi*" used in this research, gives accommodating meanings of critical terms alongside a parentage of postcolonial hypothesis, planning its direction across disciplinary limits, and cautiously, efficiently plotting the landscape crossed in accomplishing its situation close by the absolute most compelling hypothetical mechanical assemblies of the late 20th century.

Brutality could be committed not handiest over our bodies but psyches and sensibilities as well. It's far unleashed through 'otherizing' techniques also, which include pathologizing, stigmatizing, humiliating, and scapegoating. Bias, worry, and prejudices may also be regarded as expressions of brutality. Brutality ought to at instances show up thru sexual preference/ act too. Even in step with difference and privilege, inflicting inequality, marginalization, and injustice, and any shape of non-reputation and cultural exclusion may also be considered under the broader rubric of brutality. On account that most of Coetzee's works are replete with brutality, repression, domination, aggression, subjugation, torture, and humiliation, it becomes vital that the brutality motif be studied in the element.

*Foe* depicts an encounter between colonizers and the colonized. Friday's silence is a kind of eloquence and device to voice protest. He emphasizes silently that the colonizers should admire the identity of the negroes and return them their dignity. Friday's silence does not keep him as an oppressed African but makes him stand for all of the oppressed and the silenced in the international. His silence claims to deliver the brutality to a stop and offers a name to be human and understand the silence of the exploited, the tyrannized, the victimized, and the silenced.

Novellas in *Dusklands* provide a critique of conflict. The brutality of the Vietnam war and the massacre of the Namaqua villagers show that the energy exploits the natives brutally. The protagonists of *Dusklands* affirm the futility of brutality and provide a name to all human beings to be human with equal rights and privileges for all.

### DUSKLAND

*Dusklands* is Coetzee's debut novel. It is a presentation and critique of the *brutality* intrinsic in the colonial nation of mind. Bodily *brutality* inflicted through the effective humans

in the battle is constantly frightening. The hostility and the trend of the individuals get a hideous expression within the physical *brutality* towards their enemies.

Dawn incorporates images concerning the Vietnam mission with him in his briefcase. The 2nd photo in them is of unique Forces sergeants named Berry and Wilson. They've given a pose for the image by protecting the heads of the dead Vietnamese in their hands.

The concept of sporting the heads of the dead Vietnamese as trophies reflects the merciless leisure of the people. Consequently, to Debra Castillo, "***J.M. Coetzee's number one motive in presenting shock snapshots of an untenable reality is to release the silenced, inconceivable different,***" (*Dusklands* 1114). Dawn imagines something ridiculous approximately the lifeless Vietnamese. This fanatical reaction of Dawn symbolizes the sadistic pleasure of the colonizers. The murdered bodies of the Vietnamese explicate the physical *brutality* inflicted with the aid of the people. The useless bodies are like every commodity for them. The sergeants are the representatives of the colonizer. The colonizer, as Aime Cesaire states, "that allows you to ease his judgment of right and wrong gets into the habit of seeing the opposite man as an animal, accustoms himself to treating him like an animal, and has a tendency objectively to transform himself into an animal" (qtd. In Nandy, 30). Dawn's thoughts seem to transform him into an animal.

Dawn's third picture is nevertheless from a film of the tiger cages on Hon Tre Island. The Vietnamese are stored in those cages. The insolence of the people, the dirt, flies, and stench embarrass and alienate dawn. The camp commander with a cane prods into the first cage and calls the prisoner "***Badman***" and "***Communist***" (16). The Vietnamese are like ghosts. They wash and sense grimy, their reminiscence is numb. The Vietnamese prisoners' physical conditions illustrate their suffering. Their existence within the cages places them beneath the human plane. The dreadfulness of the images is efficiently highlighted by using dawn's puzzled and indecent responses to them.

Pretty mockingly dawn displays that people could have cherished the Vietnamese if they had familiar them. However, they did not welcome and so the American's "***bathed them in seas of fire, praying for the miracle.***" Dawn says, "***within the heart of the flame our bodies glowed with heavenly mild; in our ears, their voices rang; but whilst the fireplace died, they were the simplest ash. We covered them up in ditches***" (*Dusklands* 17). Dawn explains that if the Vietnamese had walked towards the people singing through the bullets; the people might have knelt and worshipped the Vietnamese. But the bullets knocked them over and that they died. Dawn feels guilty and so he says that the voices of the Vietnamese rang inside the ears of the people but when the fire died, they had been best ash.

These bodily tortured human beings are just like the poisoned bodies and have been "***the best of their era, brave, fraternal***" (*Dusklands* 17). They are the motive of all of the woes of dawn. Dawn's query displays the colonizer's typical deception of entering the overseas land in the hide of "deliverance" and then exploiting its people. The individuals demolish enemy villages. Dawn accepts that many of those killed had been innocent. The severity of killing the Vietnamese can be stated in dawn's comment: "***Books have started to roll out, I understand, about the suburban sadists and cataleptic dropouts with Vietnamese skeletons of their cupboards***" (*Dusklands* 10).

Peace is delivered about by way of mass slaughter, splitting up of the native culture, uprooting of traditions, and removal of the Vietnamese communities. The civilized West has always justified its rule on its deceptive foundation of considering the natives to be the brutes, subhuman creatures to be changed into people. For this reason, Fanon in his *The Wretched of*

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the Earth states, *"The local is asserted insensible to the ethics; he represents now not most effective the absence of values however also the negation of values. He's, allow us to dare to confess, the enemy of values and he's on this experience absolute evil"* (Dusklands 32). The individuals ruin the Vietnamese and their solidarity inside the guise of *"deliverance."* They agree that they're handing over themselves from the evil around them and also delivering the Vietnamese with the aid of bringing them under their guard.

The burden of the work beneath the exquisite mental stress has affected dawn's body too. He says, *"From head to foot I am the issue of a revolting body. Most effective the organs of my stomach preserve their blind freedom: the liver, the pancreas, the intestine, and of the route the heart squelching against one another like unborn octuplets"* (Dusklands 7).

Dawn murders his son. Docs attempt to find why stress has to have driven him to a deadly attack on a baby he loved and now not to suicide or to alcohol. He holds the fruit-knife in his hand and does now not realize what he's doing with it. He says, *"preserving it like a pencil, I push the knife in. The kid kicks and flails. A protracted, flat ice-sheet of sound takes place"* (Dusklands 42). His breakdown is hooked up along with his historical past in battle. Too much brutality of the American's depresses dawn to such an extent that the brutality activates himself, the American guy, and in turn, to any other white, dawn's son. The son is killed as he does no longer have any *"revolt"* against the father-voice. The act proves brutal both for the son and additionally for the father who loses all his experience. Dawn's son will become a prey of his father's intellectual bedlam created employing the conflict. He stands as a symbol of the struggle's innocent victim. Coetzee shows that if the government does now not take care of the human's tranquillity of mind, someday they are going to peer its repugnant effects on the children. It's miles the caution given through Coetzee.

Sexual brutality is one of the weapons to demoralize and torture the enemy. Dawn's images incorporate one picture that's *"openly sexual"* (13). It shows Clifford Loman, a one-time linebacker for the college of Houston, now a sergeant within the 1st Air Cavalry, copulating with a Vietnamese woman. The lady is tiny and narrow, in all likelihood even a child. Dawn has given the picture the provisional title *"Father Makes Merry with children"* (13). This name indicates the relation between father and daughter, the Oedipus complicated. It indicates the father, the person as a grasp and sexual tyrannizer. Dawn is happy and says that *"those images can be trusted to present my imagination the moderate electric powered impulse this is all it needs to set it free once more. I respond to images as I do not print. Peculiar that I am not in the image-faking facet of propaganda"* (Dusklands 13). This case depicts the sexual exploitation of Vietnamese ladies and girls.

The colonized and oppressed in Dusklands combat for their human dignity. The brutality within the novel claims the futility of brutality and stresses the equality of rights and privileges for all.

### FOE

After having taken into consideration the brutality in Dusklands, this element attempts to discover the brutality in *Foe*. *Foe*, the winner of the Jerusalem Prize in 1987, is based on Daniel Defoe's Robinson Crusoe. It maintains the characters of *Foe*, Crusoe, and Friday as they're in Robinson Crusoe. Coetzee omits the 'e' from Defoe's 'Crusoe' and the 'De' from Defoe. He introduces a new lady protagonist, Susan Barton. The primary call of the heroine of Defoe's Roxana is also Susan.

The unconventional is a traditional stumble upon among colonizers and colonized. Coetzee locations the radical in opposition to the traditional version of literature, Robinson

Crusoe, and examines the situations beneath which South African writers ought to write. Friday's silence is a result of all sorts of brutality. *Foe* starts evolved with brutality. After the captain's homicide via the team Susan is installed on a ship with the captain's corpse. She receives tired of rowing. When she cannot row besides, she slips overboard. She swims closer to the peculiar island and is carried via the waves to the seashore. After experiencing this brutality, she meets Friday to be uncovered to the brutality inflicted on the Negroes with the aid of the whites.

Friday's is a horrible story. He's a sufferer of brutality: first a slave after which a castaway. He's robbed of his adolescence and consigned to an existence of silence. Susan questions his tragedy to Cruso: **"turned into windfall slumbering?" (23)**. Cruso's answer to it bespeaks his justification for Friday's tragedy. Cruso justifies Friday's condition by placing blame now not on the exploiters of Friday however on windfall and maintains himself additionally away from any duty. As Jacobus in *Dusklands* calls himself **"a device within the palms of records" (foe 106)** and escapes from any responsibility; Cruso too shakes away any regret for the sufferers like Friday.

Cruso makes use of his authority on Friday and Friday, too, lives with him with none protest. He makes use of his authority even on Susan and says to her, **"while you live under my roof you may do as I train!" (20)**. But Susan belongs to his race and so she daringly replies, **"I am for your island, Mr. Cruso, now not through desire but with the aid of ill-luck' 'i'm a castaway, not a prisoner . . ." (foe 20)**. Later on, she asks his pardon for her harsh phrases however she calls him a ruler in her account of her first goes to Cruso.

Friday's mutilation is a secret. It hides many details about the colonial injustice inflicted on him. Susan reacts confusingly to Friday's mutilation. At the start of her stay at the island, she is not fair closer to him. She does not be aware of Friday but whilst she comes to recognize his mutilation, her mind-set towards him adjustments.

Friday's frame is powerful and has tolerated bodily brutality. Subsequently, even inside the excellent storm, howling wind, or the rain falling in torrents, he's able to sleep like a child. There may be one incident that indicates Friday's calmness of thoughts.

Consistent with Chris Bongie, **"Friday's scattering of petals is a shape of writing which Susan is incapable of studying due to its dissimilarity to her very own" (foe 271)**. It's also feasible that the modes of expressing the feelings are not recognized by the colonizers due to the fact they demolished the natives' ways of existence and their lifestyle. For this reason, probable Susan cannot understand Friday's expression.

There may be one more example of Friday's mysterious act. It is his exciting dance in *Foe's* gowns on his body that makes Susan say, **"inside the grip of the dancing he isn't himself. He is beyond human reach" (foe 92)**. Likely, Susan thinks Friday dances **"to eliminate himself, or his spirit, from Newington to England, and from me too" (foe 104)**. We can say that possibly thru such acts Friday tries to hold the peace of his mind with which he has tolerated the physical and psychological brutality exerted against him. In this connection, Cruso's statement is essential as he says, **"no longer every man who bears the mark of the castaway is a castaway at heart" (foe 33)**. On this feel, Friday might be thinking about himself now not a castaway at his coronary heart.

Susan asks Cruso approximately the laws of his island. Cruso says that laws are made for one purpose handiest, **"to maintain us in check whilst our dreams develop excessively. So long as our dreams are slight, we haven't any need of legal guidelines" (foe 36)**. He similarly tells her, **"at the island, there's no law besides the law that we shall work for our bread, that is a**

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*commandment*” (foe 36). Even though Cruso’s rule appears to be putting him and Friday on an equal footing of the work, Cruso has thoroughly maintained himself to be a master and Friday to be his obedient servant. Because he says, *“Friday has lived with me for many years. He has recognized no other master. He follows me in all things”* (foe 37). But Susan wonders to look that Friday does not try and do any harm to Cruso. She says, *“What had held Friday returned most of these years from beating in his master’s head with a stone at the same time as he slept, so bringing slavehood to an give up and inaugurating a reign of idleness?”* (foe 36-37). No brutality takes place on their island due to the fact as Susan says:

*“It seemed to me that all things had been viable on the island, all tyrannies, and cruelties, though in small; and if notwithstanding what changed into possible, we lived at peace one with some other, simply this changed into evidence that sure laws unknown to us held sway, otherwise that we had been following the promptings of our hearts all this time, and our hearts had now not betrayed us.”* (foe 37)

Consequently, Susan allows Friday who has saved her, helped her, and brought her safe to the island of Cruso. Hena Maes-Jelinek translates Susan’s act in another way and states that Susan indicates little interest in Friday however adjustments her mindset whilst she hears of his mutilation. Then she feels revulsion instead of compassion and thinks that Friday ought to be rescued but her duty to shop him is *“in reality the white guy’s burden”* (foe 235). For Kwaku Korang if Friday is the *“child”; he is “a troubled baby”* (foe 191). Friday is described with the aid of Susan as *“a toddler unborn, a child ready to be born that cannot be born”* (foe 122).

It's far very considerable at a part of Friday that though he's tyrannized, exploited bodily, psychologically, and culturally; he does now not behave brutally with anyone. On the contrary, he allows Susan. Friday’s behaviour emphasizes his non-brutal manner of behaviour with others. His silence is a lesson to all the tyrants. Isn't always Friday, a new Africa waiting to be born after an extended-suffering?

Susan takes Friday to Cruso’s cabin and says to Friday, *“here is your master, Friday he is dozing, he has taken a slumbering draught. You can see that those are good people. They'll convey to us again to England, that is your master’s domestic, and there you'll be set free. You'll find out that life in England is better than lifestyles ever changed into at the island”* (foe 41). She knows that Friday does now not apprehend the words. But she believes that Friday *“understood tones, that he should listen to kindness in a human voice when kindness turned into definitely intended”* (foe 41). She requests the seamen to allow Friday to sleep on the floor at Cruso’s feet. She thinks that the ship and the sailors must be awakening the darkest of recollections on Friday of the time while he became taken from his fatherland and transported into captivity inside the New global. Whilst the seamen bring Friday; Susan says, *“whilst he turned into brought aboard Friday might no longer meet my eye. With sunken shoulders and bowed head he awaited something turned into to befall him”* (foe 40-41). It shows Friday’s enslaved submission.

Susan takes Friday along with her at her residence at Clock Lane. Friday is taken to be a cannibal staying in Clock Lane. Susan says, *“I discovered three boys on the cellar door peering in on Friday. I chased them off, after which they took up their stand on the top of the lane, chanting the words: ‘Cannibal Friday, have you ate your mam these days?’”* (foe 55). Friday’s look as a consequence creates his photo as a cannibal and he becomes an object of the exhibition for all. Right here the position of the children insists that they revel in the spectacle of a slave. They're now not taught to sense sorry for individuals who are caged and treated as slaves. If they're no longer equipped to take Friday as a normal person then within the future it's

far feasible that they observe slavery or give secondary remedy to the humans like Friday. Coetzee points out the in all likelihood peril utilizing deliberately demonstrating the kid's response closer to Friday.

Friday **"grows antique earlier than his time, like a canine locked up all its life"** (foe 55). Susan desires to enhance and free Friday. Susan wants to teach Friday and thinks Friday may also have lost his tongue but he has not lost his ears and so he can, **"take in the wealth stored in tales and so study that the arena isn't always, as the island seemed to educate him, a barren and a silent vicinity"** (foe 59).

Susan takes hard efforts to educate Friday on the paintings of washing garments but she is not able to educate him. She tells him that Mr. *Foe* is going to jot down his story. This tale might be acknowledged to the whole global after which there may be no want for him to live in a cellar. Friday has lost his tongue however he has now not misplaced his ears, nonetheless all of the ideas to educate him to fail. She teaches him digging and cutting the hedge. Friday takes the shears and cuts in a clean line for his digging is impeccable.

Friday has lost all the feelings of love, care, sympathy, or anger. He has best observed his grasp Cruso. All of the efforts to teach Friday fail. Susan says, **"bitterly I started to apprehend that it may not be mere dullness that kept him close up in himself, nor the twist of fate of the lack of his tongue, nor even an incapacity to differentiate speech from babbling, however a disdain for intercourse with me"** (foe 98). Friday's lack of feelings can be interpreted because of the result of psychological brutality exerted towards him with the aid of the colonizers.

The blacks were not allowed to talk or specific their feelings in opposition to the whites in their mom-tongues. They were robbed of their lifestyle and values and have been compelled to submit themselves to the whites. About their suppression Ngugi was Thiong'o says:

**"For colonialism, this involved two aspects of the identical technique: the destruction or the deliberate undervaluing of a people's way of life, their artwork, dances, religions, history, geography, schooling orature and literature, and the aware elevation of the language of the colonizer".** (foe 16)

In step with Dick Penner, *Foe*, **"does no longer lend itself as readily as any of Coetzee's earlier novels to an analyzing of South Africa or colonial analogs"** (foe 212). However, pretending to humanize the Africans, the so-known as 'animals' for the Western humans; the whites accompanied the practice of the use of the Africans as slaves. As a result, whether it's miles Africa or South Africa, slavery becomes a prime form of brutality inflicted by the colonizers. The *foe* may be studied as a put-up-colonial novel. Friday represents anti-colonial in addition to post-colonial differences inside the novel. Almost all the capabilities of a post-colonial novel like displacement, exile, experiment to teach the master's language, Friday's resistance to mastering to write, hierarchical relationships, and enslavement are present inside the novel. Friday's tragedy symbolizes the collective experience of the Africans. The resistance is the main feature of the post-colonial novel and Friday's silence is his powerful weapon of resistance. The struggle for first-rate survival is vital in publish-colonialism. It is possible to evaluate significantly whether *Foe* may be studied from the Marxist view. It can be investigated whether or not the social events inside the novel can be analyzed from this point of view. The enslavement of human beings in the masterpiece Robinson Crusoe and *Foe* is a key assignment for Marxist scholars.

It's far viable to take a look at the function of Susan as a woman castaway. It'd be a subject of having a look at to note how Susan behaves like a lady with both Friday and Cruso. Her warfare to swim and arrive at the island is dazzling. Her traveling to various places is likewise

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thrilling. Her function as a mother can also be centered on. Her mind-set as a white female towards the Negroes can also be studied. Even her relation with *Foe* and her global as a girl writer can be observed.

Coetzee's method of using Defoe's novel as a supply for his work suggests his mastery of handling the complicated courting between the two novels. The two novels may be studied by highlighting the similarities and differences among them. The various numerous forms of put up-contemporary fiction, rewriting the antique tales is one of the tendencies of fiction. *Foe* for its feature of rewriting Robinson Crusoe exemplifies a publish-current novel that indulges in numerous kinds of experimentations in fashion. The approach of the usage of letters in *Foe* can also be highlighted and studied because of the psycho-analytical disclosures.

*Foe* remains an instance of the Negroes' battle which took a brutal shape in Africa. The physical, psychological, racial, social, cultural, and other sorts of brutality shattered the political balance of the Africans. The brutality crushed the gallantry of the Africans and silenced them. Friday's tale stresses the want at the part of oppressing humans to be human to stop the brutal brutality in the global to apprehend the silences of the subjugated.

### CONCLUSION

Brutality, as the existing observe has attempted to deliver out considerably, is one of the ordinary topics inside the African novel. A brief survey of the brutality in the African novel in English is critical for expertise in the existence of Africa in addition to the lives of its colonizers. It attracts attention in the direction of the brutality in its diverse bureaucracy. It facilitates to apprehend the colonial and put up-colonial African existence. The African literature in particular displays the conventional tradition that's a huge fact and the colonial ethos which attempted to erase it.

Coetzee's exploration of brutality emphasizes his preference to result in a finer sensitization closer to human suffering. The novellas in *Dusklands* offer a critique of warfare, the brutality of the Vietnam war depicted within the Vietnam project and the bloodbath of the Namaqua villagers uncovered in the Narrative of Jacobus Coetzee demonstrates that power exploits the natives brutally. The protagonists of *Dusklands* verify the futility of brutality. In *Foe*, Friday's silence is a result of the various sorts of brutality against him. His silence is his eloquence. Friday succeeds in emphasizing silently that the colonizers should admire the identification of the Negroes and return them their dignity. He does no longer remain an oppressed Negro however stands for all of the oppressed and the silenced in the world. Silence thus becomes an expressive approach in the novel claiming to deliver the brutality to a cease and creating a plea to recognize the silence of the exploited, the tyrannized, and the victimized.

The brutality in Coetzee's novels reflects man's psychological responses. A distressed and revengeful man or woman revolts and lodges to brutality. Inside the same manner greediness for power and superiority makes humans brutal. The brutality inflicted on the blacks for electricity and the brutality inflicted on the whites for revenge explain the character and extent of brutality wherein humans can indulge mindlessly. Silence in Coetzee is a metaphor to underline the awful consequences of brutality.

Coetzee encourages desire and love for human happiness. These ethics are the only remedies to heal the scars of brutality. He's a promoter of tolerance and the essential freedoms that nature has granted to humanity. This message isn't always most effective for South Africa (as each colonial and apartheid are things of the beyond now) however for the complete international which remains vitiated with exploitation, energy thirst, and brutality.



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