

## **I. Coetzee and the Rewriting of South African History**

This thesis analyzes Coetzee's *Dusklands* and *Disgrace* from the perspectives of new historicism. Coetzee, in these texts, rewrites South African history through these marginalized, exploited and dominated characters who are struggling to overcome cultural productions, ideologies and subjugation in history. In order to justify Coetzee's position as a critical historian, this thesis dwells upon the marginalized, ignored, dominated and misrepresented aspects of South African history and people. In this connection, the researcher pays attention to the themes of reconciliation and forgiveness that Coetzee highlights in most of his novels.

New historicism embodies plural aspects of literary texts through disclosing the social, cultural, political, historical, economic aspects of history. New historicists show how literary texts are occupied in power relations of their time, space and any coherent ideologies but as active participants in continual remaking of meaningful world from literary and nonliterary dimensions. Louis Montrose explains new historicism in the following ways, "Instead . . . *New historicism* has been constituted as a terminological site of intense debate, of multiple appropriations and contestations, not only within renaissance studies but in other areas of literary criticism, in history and anthropology, and within the cross-disciplinary space of cultural studies" (407). He contextualizes emerging patterns and practices of new historicist interpretation of literary texts which produce the meanings through non-literary texts. Then, he presents intellectual and institutional programming of new historicist practices through revealing merger aspect of new historical criticism.

Coetzee represents South African history from the perspectives of new historicism. In such processes, he primarily focuses on social, cultural, economic and political aspects of the history. Thus, aspects of history, power, narrative, labor,

women and marginalized cultures of indigenous peoples, black and white female of South African history become context of the study.

Coetzee's *Dusklands* and *Disgrace* are analyzed how the literary text share in the circulation of discourses, shaping and shaped by the cultures in which they are understood and interpreted from the perspectives of the new historicism. This research also throws light towards exploring historical conditions, relationships and influences. The new historicists, whether their differences and however defined, want us to see that all literary texts are caught in the web of historical conditions, relationships, and influences. Such historical conditions, relationships and influences also represent the South African history through these marginalized, misrepresented, ignored and underprivileged characters whose ideological and cultural productions come across literary texts of Coetzee's *Dusklands* and *Disgrace*.

New historicism refers to the processes of understanding the literary text from historical nature of text and textual nature of the history. The history overlaps with literature or fiction and so is the case in fiction that overlaps with history. Montrose interprets key concern of new historicism as historicity of the text and textuality of history, "a reciprocal concern with the historicity of texts and textuality of history" (410). Thus, new historicism studies the literary texts in term of historicity of the text and textuality of history. "But has the master-myth of history not outdated the fiction of the symbiosis of earth and heaven? We live no longer by tilling the earth but by devouring her and her waste products" (26). These lines constitute historical nature of text and textual nature of history Coetzee's *Dusklands*.

Some new historicists see such critical practices in relation to literary history yet show the relations with nonliterary texts which represent the literary features and strategies. Laden explains, "The critical practice of new historicism is a mode of

"literary" history whose "literariness" lies in bringing imaginative operations closer to the surface of nonliterary texts and briefly describes some of the practices leading literary features and strategies" (1). All texts are embedded in specific social and cultural contexts, and all human knowledge and understanding of the past could only exist through surviving textual traces of society. These literary features and strategies continually focus on outside evidences of literary texts.

New historicists study, instead of reading history as events, actions of past in term of linearity and canonicity, cultural productions and any other ideologies. These critical practices see how power circulates in all directions and discourses that are a social language created by particular cultural conditions at a particular time and place. Spiegel explains, "New historicists point to the culturally specific nature of texts as products of particular periods and discursive formations, while viewing reality-history –as itself mediated by linguistic codes which it is impossible for the critic/historian to bypass in the recuperation of past cultures" (190). Thus, new historicists take history as a culturally constructed facts of texts; products of particular periods and discursive formations which are expressed with the help of particular language upon which the critics and historian engages to salvage the past cultures. The following lines, "She in the hope that what her friends call my psychic brutalization will end with the end of the war and the Vietnam project, that reinsertion into civilization will tame and eventually humanize me" (10) and "all very shift and businesslike; all very unlike Africa" (151), reveal the facts of South African history that also become part of analysis in Coetzee's *Dusklands* and *Disgrace*.

New historicists shape literary or non-literary texts as situated within various institutions, social practices and discourses as underlying norms to constitute overall cultures of particular time and place. Amidst these social institutions, a literary text is

not simply a product but also a producer of cultural power that keep reciprocal concern with the historicity of texts and textuality of history. M. H. Abrams shares similar meanings of new historicist critical practices.

Instead, new historicists conceive of a literary text as situated within the institutions, social practices, and discourses that constitute the overall culture of a particular time and place with which the literary text interacts as both a product and a producer of cultural energies and codes, reciprocal concern with the historicity of texts and textuality of history. (183)

Abrams appreciates Montrose's ideas while explaining the new historicism as inseparable relation to the textuality of history and historicity of text. These features expose and come under the explanations of new historicism along with disclosing the interconnectedness between the textual nature of history and historical nature of text. Coetzee describes in *Disgrace*, "The notification –which arrives in an envelope marked confidential –is accompanied by a copy of the code. . . . deals with victimization or harassment on grounds of race, ethnic group, religion, gender, sexual preference, or physical disability" (39), also discloses the meanings of South African history.

New historicist analyses depart from conventional perspectives to history and disclose true meanings of lower positions of society because these histories are in nature linear, carry relationships with literary texts, addresses issues of upper-class and their ideologies of particular society in dissimilar ways. In other words, the analyses focus towards the marginal grounds. Louis Tyson explains history by distinguishing with conventional ones, "traditional historian simply believed that history is progressive, that the human species is improving over a course of time,

advancing in its moral, cultural, and technological accomplishments” (279). The new historicists penetrate on its complex issues and ideologies of nonliterary agendas through depending on understanding and interpretation of particular time and space. In this response, Coetzee's *Dusklands* and *Disgrace* rewrites literary and non literary contexts of South African history from marginalized, disadvantaged and ignored characters.

The history as consisting of its thematic meanings of genre based discursive and non-discursive practices go beyond literary standard of conventions and the historian's imagination. The texts not only disclose a literary fact, but also talks about social realities. Montrose states, "Not only in relationship to other genres and modes of discourse but also in relationship to contemporaneous social institutions and non-discursive practices (17). The new historicism, thus, points out social institutions and non-discursive practices along with revealing social and cultural production and reproduction. Thereafter, the conventional structural and linguistic practices of literary texts turn into diverse social, cultural, political and economic through explaining its production and reproduction. Hans Bretons explains the realities of new historicist practices in the following ideas:

The literary text then is always past and parcel of a much wider cultural, political, social, and economic dispensation. ... Instead of transcending its own time and place, as traditional Anglo American criticism had argued, the literary is a time and place bound verbal construction that is always in one way or another political. Because it is inevitably involved with a discourse or an ideology, it cannot help being a vehicle power. (176-177)

Bretons reveals the realities of new historicisms in relation to the social, cultural,

political, and economic aspects of any society. The most of the texts stay behind certain sense of political discourses with history. It serves as a vehicle for power to the discourses and ideologies that control over literary or history of texts on behalf of the marginalized and ignored characters along with their cultural entities. Coetzee in *Dusklands* represents the unequal power relations:

While our missionaries are everywhere scattering the seeds of civilization, social order, and happiness, they are by the most unexceptionable means extending British interests, British influence, and the British Empire. Wherever the missionary places his standard among a savage tribe, their prejudices against the colonial government give way and their dependence upon the colony is increased by the creation of artificial wants. (111)

Coetzee represents this sort of circulation of power through rewriting of historical and fictional features in his creativities. These white's civilization are the lust for material and artificial wants out of which Coetzee rewrites South African history.

The critical practices of new historical approach provide contextual meaning to the text. There is an inseparable relationship between literature and history, and literature and culture and any other discursive realities. Abrams illustrates the historical development of new historicism and its contextual practices how it discloses historical and cultural conditions of its productions, meanings of critical analysis and interpretations of the texts:

New Historicism, since the early 1980s, has been the accepted name for a mode of literary study that its proponents oppose to the formalism. They attribute both to the new criticism and to the critical deconstruction that followed it. ..., new historicists attend primarily to

the historical and cultural conditions of its productions, its meanings, its effects, and of its later critical interpretations and evaluations. (182)

New historicists analyze history and its other related disciplinary and non-discursive genres that are vastly influenced by the historical contexts. It addresses the issues of the social, historical, political, cultural, and economic conditions and realities of many societies. The texts cannot be isolated from social, political, cultural, and economic context to mean the texts. Therefore, the new historicism has emerged carrying outside discursive issues through providing new space and scope in the field of interpretation and analysis of the text of the history and history of the texts.

The new historicists analyze methods and practices as discourse that focuses on outside realities such as ideological products and cultural constructs. It represents particular time and space of historical conditions. The cultural and ideological representations replicate, authenticate and circulate the power structure of domination and subordination that feature particular society. Abrams presents his views on new historicism within the theme of cultural and ideological representations:

Conceived as discourse which although it may seem to present or reflect, an external reality, in fact consists of what are called representations- that is, verbal formations which are the “ideological products” or “cultural constructs” of the historical conditions specific to an era. New historicists often claim also that these cultural and ideological representations in text serve mainly to reproduce, confirm, and propagate the power structure of domination and subordination that characterize a given society. (183)

It shows the cultural and ideological representations and constructions. New historicists believe on any kinds of cultural and ideological representations such as the

power structure of subordination and authority of the particular society. It means that new historicism ground on the minorities of the society.

Therefore, new historicists reveal discourses of the particular era and place in the power relations, dialogic and socio-cultural aspects of different society. Bretons states history that new historicist tendencies explore the themes of the power relations and the forces, which operate in many cultures:

History, such as the socio-economic circumstances of a specific literary text's creation or biographical data regarding its author, is not read to illuminate literature, nor is literature read to shed a direct light on history. Rather the historical period in question is to see as a remote culture ...so that the power relations and the forces operating in that culture may be brought to light. (180)

The analysis of a literary text contextualizes as a set of social, economic, and political power relation in particular time and place. Moreover, new historicists are always responsive and informative towards the web of power of cultural productions and ideologies and find difficulties to shape the real history of past because of its complex social structure and power circulation.

The new historicist understandings focus on historical narratives of marginalized voices as another dominant aspect of rewriting South African history. In this sense, such understandings consist of true version of history would no longer control our historical understanding between history and the text. Rather new historicists endorse the changes, progresses and achievements of the histories in term of marginalized voices. The new historicists address other voices of voiceless and their social, cultural, economic, political issues in term of historical nature of text and textual nature of history because it discloses the meanings of inside and outside texts.



Catherine Gallagher explains "new historicisms as reading literary and non-literary texts as constituents of historical discourses that are both inside and outside the texts" (37). The new historicist critical practices deal with the plurality of voices are another dominant feature of new historicism and give relevant and appropriate meanings of new historicism. In Coetzee's *Dusklands* and *Disgrace*, characters are interwoven within social process of its ideological and cultural productions that has marginalized, subjugated and problematized them.

The new historicism analyze the text reflecting upon the dominant social, cultural, political and historical conditions, productions and influences that the texts are instrument of, and the challenges to reveal meanings of these conditions and every day necessities of social changes. These new historicism contextualize significant themes in term of cultural materialism in meaningful and purposive ways. Then, it focuses on the cultural materialism how it gives meanings. The critical practices of cultural materialism resembles with some of common themes of new historicism. Yet it has different forms of analytical positions because it treats literary text from new-Marxist perspective. These practices regard the cultural phenomenon which consists of material values and the power relations influence the social and cultural relations. These schools of practices deal with the cultural issues in relations to economic aspects of the society. The culture is material forces and its relations of production means to the cultural materialism. Raymond Williams explores text's historical context and its political implications along with the cultural productions and ideologies, "Cultural materialism explains the structural features of a society in terms of production within the infrastructure only . . . Unlike Marxism, cultural materialism addresses relations of unequal power recognizing innovations and changes that benefits both upper and lower classes" (277-278). He defines cultural materialism is

material cultural influences that regard to production, reproduction and refinement along with cultural and ideological representations. These lines from Coetzee *Dusklands* reveal reality of South African history in relation to material aspects:

For many farmers of the interior, the monthly struggle to meet the demands of a voracious Company for meat, grain, fruit, and vegetables for east Indiamen, provisions which had to be carried to the cape by ox-wagon over poor road, had become too much. . . . In historical terms, this was the future he had created in giving up a company contract for wheat and vegetables in favour of cattle. (109)

Coetzee represents the material aspects of South African history that the English power imposes upon the indigenous peoples of South Africa during their colonizing mission. It remains as one of civilization that they exercise in the name of company.

The history represents the past knowledge of particular time and space.

Lambert and Schofield understands how Williams approaches history with reference to an account of real past events and the organized knowledge of the past. This knowledge has certain connections from past to present to future. They assert, "History in many of this uses loses its exclusive association with the past and becomes connected not only to the present but also to the future" (163). In fact, Williams knows the history that reflects upon the historical truthfulness. Williams, therefore, expresses the below and labor cultures of the peoples whose expressions and attitudes resemble with the characters in *Disgrace*. Williams understands the country and the city as two way processes of communication and addresses on behalf of Lucy and Petrus who develops their similar consciousness as Coetzee writes, "Country ways –that is Lucy calls this kind of thing. He has other words: indifference, hardheartedness, if the country can pass judgment on the city, then city can pass

judgment on the country too" (125). Coetzee represents the cultural practices of minorities such as labor Petrus and marginalized women Lucy to show real meanings of South African history.

Cultural material relations and its connections with individual, groups and collectives come under social and cultural practices that build the theme of cultural materialism which is in theoretical and practical aspects, has critical significance and empirical supports. Marvin Harris explains it in the field of anthropological studies "to create a pan-human science of society where findings can be accepted on logical and evidentiary grounds by the pan-human community" (xii). He observes the productive and progressive human society and its relation with that of material values which develops inalienable relations in the society. Bretons writes ideas of cultural materialist practices, "First of all, subject cannot transcend their own time but live and work within the horizon of a cultural constructed by ideology, by discourses. The ideological constructions that authors live in, and have internalized, inevitablized, inevitably become part of their work, which is therefore always political and always a vehicle for power" (185). There are connections between the author and the text and its influences over religious, political, economic, legal, and cultural aspects always generate material values. Thus, a chunk of literary text as a form of discursive and non-discursive remain part of analysis, interpretation and seen with some aspects of society.

Therefore, the new historicists mesmerize history in recuperating lost histories and exploring mechanisms of repression and subjugation, production and reproduction become part of cultural materialist critical practices. The major difference is that new historicists concentrate on those at top of social hierarchy while cultural materialists ponder on those at bottom of social hierarchy are the distinctive

features that these terminologies share. The main characteristics of these ideological discourses exist in terms of marginalized, ignored, dominated and subaltern characters whose difficulties, challenges and painful experiences in South African history has been dominated by both top and bottom social hierarchy that can be viewed through light of new historicist and cultural materialist practices.

Another form of new historicism resembles with critical practices of cultural studies which reveal specific cultures of particular communities and encourages those to defy any other matter of cultures in society. It centers on those issues of underprivileged subjugated and misrepresented cultures. It points out below, popular, ballet, opera, fine art, and popular pulp fiction cultures. These equally represent voices of marginalized cultures. The critical practices of cultural studies grounds on the working-class cultures and their everyday life. Tyson explains the culture including its various areas and field of studies that are equally charming from high cultures to low ones:

The dominant class dictates what forms of art are to be considered 'high' culture, such as the ballet, the opera, and 'fine' art. Forms of popular culture, on the other hand- such as television, situational comedies, popular music, and 'pulp' fiction- have been relegated to the status of 'low' culture. (293)

Then, the cultural studies distinctly points out the hierarchy of 'high' and 'low' cultures and analyze a text on ground of cultural activities that they perform from various cultural communities in different occasions.

Culture refers to the cultivation of organic material or the cultivation of human beings. In our everyday life, it designates the arts in the social sciences as the form of the way of life of various peoples and their everyday activities. These set of meanings

have the connections through the notions of cultures. The cultural expressions imply the intact range of institutions, artifacts and practices that make up this symbolic space contextual in various ways. As Simon During critically introduces:

Cultural studies is, of course, the study of culture, or, more particularly, the study of contemporary culture. . . . it can be analyzed in many ways – sociologically, for instance, by 'objectively' describing its institutions and functions as if they belong to a large, regulated system; or economically, by describing relations between markets and cultural production. More traditionally, it can be studied 'critically' by celebrating either large forms (like literature) or specific texts or images . . . . (1)

Culture is simple rules by which we live, rules that regulate our everyday practices and activities which keeps the relation with markets and cultural production. It equally covers broader areas of studies as well as minor issues of social realities.

Cultural studies include individuals, groups, other interrelated communities, state power, media and other national and multinational corporations. Culler views cultural studies in broader area of studies that cover the literary studies and examine literature as particular cultural practices:

In its broadest conception, the project of cultural studies is to understand the functioning of culture, particularly in the modern world: how cultural productions work and how cultural identities are constructed and organized, for individuals and groups, in a world of diverse and intermingled communities, state power, media industries, and multinational corporations. In principle, then, cultural studies includes and encompasses literary studies examining literature as a

particular cultural practice. (43)

The critical aspects of cultural studies signifies role of cultural production in the circulation of power. These relational meanings of production and reproduction are interwoven around cultural production and distribution in the circulation of power. It covers with that of cultural production from cultural celebration through rituals, cultural dance show, opera, and almost all social activities could be included in it.

There are some similarity in cultural criticism and new historicism. Tyson analyzes:

Cultural criticism shares with new historicism the view that human history and culture construct only a partial, subjective picture. Both fields share the belief that individual human subjectivity develops in a give-and take relationship with its cultural milieu: while we are constrained within the limits set for us by our culture, we may struggle against those limits or transform them. And both fields are interdisciplinary, for both argue that human experience, which is the stuff of human history and culture, cannot be adequately understood by means of academic discipline that curve it up into such artificially separated categories as sociology, psychology, literature and so forth. (292-93)

The critical practices of cultural criticism refer to analysis of any aspects of cultures of a particular time and place. It has become common phenomenon that cultural criticism has taken interest in popular cultures and other cultural performance.

Coetzee in *Dusklands* explains the indigenous cultures:

When we meditate upon such practices we may indeed be thankful that in the intercourse of European and Hottentots the exercise of cultural influence was wholly by the former upon the later. We shall have

occasion below to animadvert to other cultural practices of the

Hottentots, when the force of my remark, will be more fully felt. (113)

The cultural influences and cultural practices are truly meditated and become the part of analysis of its cultural entities such as high culture of European practices that they engage in South Africa to imperialize the indigenous peoples and their cultures.

Other most significant gaps between new historicism and cultural criticism that later point out relationships with working class people and their social positions. It resists and transforms the power structure as oppressed people, Tyson explains, “rather, like new historicism, cultural criticism view oppressed people as both victimized by the dominant power structure and capable of resisting or transforming that power structure” (294). This sort of cultural practices examine both high and low culture, and map the ideological functions that a given cultural production performs. Tyson further interrogates on the meanings of cultural studies, “How does the literary text function as part of a continuum with other historical/cultural text from the same period? How does the text promote ideologies that supports or undermining the prevailing power structure of the time and place in which it was written and/or interpreted?” (297-98). There are different cultural institutions that shape individual identities through understanding of human experience of specific time and space. The discursive and non-discursive or literary and non-literary texts is written and interpreted being influenced by cultural circumstances and productions that could not escape from the realities of prevailing power structure of the time and space.

The new historicism deals with circulating power and cultural productions within the ideological representations that even challenge the system in a different way. It is about understanding into power that circulates from the top hierarchy of society. In term of cultural materialism, the power of dominant ideologies deals with

down hierarchy of the society. The impositions of certain means of power circulation over rest of the minority's voices become the part of studies. During explains, "conceiving of cultural studies as the academic site for marginal/minority discourses had another, very different but no less visible and globalizing consequence, one which took it further from its original attack on mass culture" (15). Therefore, the cultural studies strengthen the issues of minority's cultural practices recollected out of daily activities and performance of common peoples and their voices has remained as an academic as well as institutional practices consisting of both victim and marginality.

There are some feminists scholars who related the history with feminist ideologies. The processes of understanding history is so vital and addresses contemporary realities of identities such as class, race, sexuality are the part of history which makes the situations or circumstances more discursive and analytical ones. Then, it carries the theme of new historicism because it deals with plural problems and thoughts. John Wallach Scott explains women's past experiences:

Historical explorations of women's past experiences produce and undermine the singular category of women'; histories of different groups have both consolidated contemporary categories of identity (those of class, race, and sexuality to take just a few examples) and made them relative to moments and circumstances of history at the same time. (9)

Scott reveals the plural voices of the history and belongs to diverse groups of social institutions and its cultural productions, ideological representations. Such cultural and ideological representations have remained on behalf of women and minoritarian cultures.

Coetzee, in *Disgrace*, narrates situations of women that they equally share in these



quotations become part of the history in different contexts:

*You weren't there. You don't know what happened.* He is baffled.

Where, according to Bev Shaw, according to Lucy, was he not? In the room where the intruders were committing their outrages? Do they think he has not suffered with his daughter? What more could he have witnessed than he is capable of imagining? Or do they think that, where rape is concerned, no man can be where the woman is?

Wherever the answer, he is outraged, outraged at being treated like an outsider. (141)

The new historicism preoccupies the realities to be disclosed in relations to the women and their problems of everyday life along with the class, race, rape, sexuality and gender through disclosing the realities of insider and outsider and man and woman even father and daughter. Therefore, the practices of critical new historicism are not beyond the matter of feminism and history or women and their related everyday activities and poetically applicable in new historicism. The black consciousness is equally fascinating towards the new historicist understanding of the texts. The various writers, scholars and critics belong to African origins but they search their institutionalized positions within the American academic practices whose central interests move around political, economic, cultural and social realities of black community to convey their identity, history, equality and freedom. Tyson explains, ". . . focused on a number of recurring historical and sociological themes, all of which reflect the politics -- the realities of political, social, and economic power -- of black American experience" (388). The issues and problems of race, history, identity and society come under the theme of subversion and marginalization which becomes part of new historicism has been obvious realities even in black consciousness. In

*Disgrace*, Coetzee explains black character Petrus that represents South African history. "What appeals to him in Petrus is his face, and his hands. If there is such a thing as honest toil, then Petrus bears its marks. A man of patience, energy, resilience. a peasant, a *paysan*, a man of the country. A plotter and schemer and no doubt a liar too, like peasants everywhere. Honest toils and honest cunning" (117). The black people of South Africa are real South African history.

Thereafter, this study makes significant understanding over various facets of new historicism. These processes expose realities of South African history through marginalized, dominated and subjugated characters and uses of power have been reconciled in these selected areas of study. The settings and characters encompass within the critical frame of new historicists analysis. It gives significant theoretical implications of term new historicism. It explores historical realities of power relations and its product of history through showing struggle of the marginalized, victimized and disadvantaged characters in relation to history, power, narrative, labor, and women. Thus, this study furnishes significant understanding over these characters and settings in relation to Coetzee's *Dusklands* and *Disgrace* within the insight into the new historicism.

New historicism constitute the foundations of academic and intellectual ideologies, ideas and practices not only of dealing with the literary nature of the texts but also historical nature of the texts with various facets and plural in analysis, interpretation and exercises of the texts and no-textual materials. Montrose is on ideas of historical criticism of new historicism which represents present to reshape the past through favoring critical dialogue between poetics and politics of culture.

Thus, a historical criticism that seeks to recover meanings that are in any final or absolute sense authentic, correct, and complete is pursuing

an illusion. It also becomes necessary to historicize the present as well as the past, and to historicize the dialectic between them – those pressures by which the past has shaped the present and the present reshapes the past. Such a critical practice constitutes a dialogue between a *poetics* and a *politics* of culture. (415)

Montrose's perceptions towards the new historicism mediate within the concluding remarks of the politics and poetic of cultures a form of minorities' cultures and histories.

Since the most of the overriding ideological blends are in favor of powerful analysis, new historicism analyzes those blends of ideologies, cultural productions and power circulation and challenges by taking side of marginalized issues. In this sense, Coetzee's *Dusklands* and *Disgrace* is a blend of powerful challenges over the ideologies of the power that represents South African history. Thus, these new historicism in merging forms address real problems and challenges of the characters how they undergo in several problems become the parts of understanding, analyzing and interpreting these study areas as detailed analysis with various scholarly ideas, claims and knowledge of history, power, narrative, labor and women in the following chapter.

## **II. History, Power and Narrative in *Dusklands***

Coetzee rewrites South African history through the narrative of Jacobus Coetzee to reveal the realities of English imperial history and its exercise of power that remains imposed towards the marginalized and indigenous peoples and their cultures. Coetzee represents South Africa history to disclose the meanings of South Africa that also revolves around the history, power and narrative. English imperial history has imposed upon South African history through the power that dominates indigenous peoples and their cultures which becomes the narrative for Coetzee to bring forth South African history in meaningful ways. This way of evoking marginality through narrative recounts South African history. This chapter, thus, studies how Coetzee rewrites South African history of marginality and power relations towards them through narrative.

This study has explained South African history. Coetzee has well narrated marginalized, dominated and subjugated indigenous peoples of South African history. At the end, the South African history shares the theme of world or worldliness. Edward W. Said argues, "What is the essay's consciousness of its marginality to the text it discusses? What is the method by which the essay permits history as role during the making of its own history, that is, as the essay moves from beginning to development to conclusion?" (1221). Said assumes world or worldliness that the texts should focus on the history of marginality as the method should create its own history. That has its beginning to development to conclusion.

The historical explanations and its purposive meanings regarding history towards which numerous historians and literary scholars examine to find out results, these have converted into other minoritarian realities. It is only South African history which reveals historical realities of South Africa not only in relation to indigenous

peoples and their cultures but also in contest with imperial history and its power relations with the indigenous peoples and their cultures. These historical explanations regard South African history through the history, power and narrative as an act of interpretation of the minority and their inclusion within social convention. The historical explanations and its continuous enactment and engagement among various scholars have differed while showing meanings of history. That means that the history becomes the matter of interpretation. Tyson defines, "History is a matter of interpretation, not facts, and that interpretations always occur within a framework of social convention" (286). He focuses on interpretation of history in relation to minority and their inclusion within social convention. Then, he comes across his contesting notion of history as matter of interpretation that interprets social issues, boundaries and problems through blurring the distinction between history and fiction.

This study centers on "The Narrative of Jacobus Coetzee" because it has well narrated issues and problems of indigenous peoples and their cultures of South African history. The South African history of indigenous peoples and their cultures remain under the control of imperial history that categorize people, uncivilized and wilderness through expanding their commerce and civilization or religious doctrine of Christianity. Coetzee narrates, "the one gulf that divides us from the Hottentots is our Christianity, we are Christians a folk of with a destiny. They become Christian too, but their Christianity is an empty word" (57). The religion as part of cultural studies has come across the hierarchies from the side of English. This sort of imperial nature of English are, thus, accountable to impose their religious doctrine and to feel superior that is just to control, subjugate and imperialize indigenous peoples and cultures of South Africa. The history or the past that emerges in literary history carries broader areas of studies that not only includes the literature but also includes various

documents. These documents cover cultural, political, media and religious issues and problems. M. A. R. Habib deals with the history for understanding the past. He centers upon various documents of cultural, political, media and religious themes. He asserts that these materials furnish our identity. He introduces, "In order to make sense of our own present, we need to understand our own past. We need to look critically at various documents, cultural, political, and religious, which furnish our identity, which tell us who we are, who we should be, and what we might become" (1), states on the necessity to look critically is on various documents of cultural, political and religious aspects of every day practices.

The English history grounds on the politics, power and high culture that differentiates them from indigenous peoples and their cultures. These instances are clearly exposed from the perspective of the narrator Jacobus Coetzee who exercises the high class English dominant culture that has his god which is different from those of indigenous peoples. So he self-reflectively claims as a modern whereas indigenous people do not have god and are primitive. He narrates, "Perhaps on my horse and with the sun over my right shoulder I looked like a god, a god of the kind they did not yet have. The Hottentots are a primitive people" (71). These indigenous peoples are beyond the knowledge and remain under control, subjugation and exploitation of the imperial gaze. Through this extract, Coetzee blurs the distinction between the god and godless, modern and primitive and so forth.

Power also discloses true meanings of a position of superiority, authority, a mental or physical force that has influence or authority over others. Michael Foucault perceives power that is circulated through social relations and seems to be contextual historically. It spreads everywhere and controls over all forms of social order. Foucault explains, "Power is not simply repressive but productive; it brings subjects

into being. Power is implicated in generating forces, making them grow, and ordering them, rather than one dedicated to impending them, making them submit, or destroying them” (136). Then after, it shows nature of power that carries pervasive phenomena. These sorts of power exist in the mind of the English the narrator who exposes his extreme forms of power towards indigenous peoples and their cultures of South Africa.

The narrator ravages indigenous peoples and their cultures. Such devastating nature of English directly affects and keeps them in threats, problems, suppression and annihilation. The narrator as the representative of the English continues their imperial settlement and later that becomes the imperial history. Such imperializing mentality of the English goes in South Africa with their power of artificial wants to overcome the indigenous peoples and cultures. These power centered imperial history only work for the profit and pleasure out of the indigenous people and cultures of South Africa. The narrator expresses these realities through the lines, "all that we sought of the Namaqua people was the right to travel unmolested through their country and hunt elephant, whose tusks may people prize" (70). These lines illustrate the reality of the Whites, their profit motives behind the mask of civilization and their othering of the indigenous people and cultures.

Coetzee reminds of the histories that share similar yet different nature. Such histories address the past in relation to the imperial based on the high, politics and power and leads towards negative drives that his generation acts upon and conveys similar imperial history. But he speaks on behalf of South African history that addresses the common history. Charles Johnson also explains the history which shares common situations that produce meanings:

What we have are, not different worlds, but instead innumerable

perspectives on one world; and we know that when it comes to the crunch who share, all of us, the same cultural Lifeworld –a world layered with ancestry, predecessors, and contemporaries. To think this world properly is to find that all our perspectives take us directly to a common situation, a common history in which all meanings evolve.

(151)

In this process of understanding, receiving and transmitting the lessons from histories, Charles Johnson remembers ancestry, predecessors, and contemporaries for reclaiming common situation and history. In the narrative of Jacobus Coetzee who appears as his ancestor carries reprisal, brutality, and anomalous manner that represent destructive nature of imperial history. He narrates:

Among the heroes who first ventured into the interior of South Africa and brought back news of what we had inherited, Jacobus Coetzee has hitherto occupied an honorable if minor place. He is acknowledged by students of our early history as the discover of the Orange River and giraffe; yet from our ivory towers we have smiled indulgently too at the credulous hunter who reported to governor Rijk Tulbagh that fable of long-haired men far in the north which led to the dispatch of Hendrik pop's fruitless expedition of 1761-62. (108)

Coetzee rewrites his ancestral history to sabotage narrative of Jacobus Coetzee who is credulous hunter towards indigenous people and their cultures. Coetzee is critical towards his ancestor and favor indigenous people and cultures. The history, genealogy and creativity transform his gene into positive drive that reveals in his ancestral history. Foucault also remembers to ancestry, predecessors and contemporaries to understand the history through relating to genealogy. Foucault explains:



Genealogy does not resemble the evolution of a species and does not map the destiny of a people. On the contrary, to follow the complex course of decent is to maintain passing events in their proper dispersion; it is to identify the accidents, the minute deviations – or conversely, the complete reversals – the errors, the false appraisals, and the faulty calculations that give birth to those things that continue to exist and have value for us. (86-87)

Foucault studies the genealogy a part from civilized aspects of humans that maintain their diffusion. The variations in human experiences go beyond evolution of species and the destiny of people and passes through certain opposites, errors, judgments and reversals through which the humans exist and have value of existence. Coetzee uses accidents, errors, appraisals and opposites that his forefather had exercised through misuses of power. Coetzee explains through these lines:

Jacobus Janszoon Coetzee (Coetsee, Coetse) was grandson of Dirk Coetzee, a burgher who emigrated from Holland to the cape in 1676. The generations of the Coetzees illustrate well the gradual dispersal into the hinterland which has constituted the outward story, the fable, of the White man in South Africa, trekking ever northward in anger or disgust at the restrictiveness of government, Dutch or British. (109)

The historical development of settlement continues and imperial eyes settle in South Africa. Onwards, they continue imperial practices in South Africa where English settles with great space in the history of their civilization. The English practices their imperial forms of politics and business come under the unequal power relations of imperial history. However, their main purpose is to continue imperial history around the world.

The indigenous people and cultures of South Africa come under the power of the narrator who represents the Dutch and English understands the indigenous people and cultures: the savages, wilderness, primitive and uncivilized despite possessing its spiritual, natural and gorgeous space in various ways such as geography, people, cultures and histories. Martin Heidegger affirms, "Only if science exists on the base of metaphysics can it advance further in its essential task, which is not to amass and classify bits of knowledge but disclose in ever renowned fashion the entire region of truth in nature and history" (557). He questions on the progress and achievement of science. These lines tell:

The instrumental of survival in the wild is the gun, but the need for it is metaphysical rather than physical. The native tribes have survived without the gun. . . . It will alienate them from the wilderness every territory from the past and bound to the future. Savages do not have guns. This is the effective meaning of savagery, which we may define as enslavement to space, as one speaks obviously of the explorer's mastery of space. The relation of master and slave is a spatial relation.

(80)

The narrator claims his continuity of power through guns. As a result, the indigenous peoples and their cultures come under different violent threats, attacks and destructions through forced and boorish activities of the English. In this case, the English civilization has distorted, material oriented and mechanical one which has worked based on the opposing ideas, self-claimed histories of creating master and slave relations and native, tribe, primitive and modern within the categories of having the power of guns and represents imperial history.

The narrator represents conventional and unequal power in comparison to

indigenous people and their cultures. The English imperial history and their uses of power as he claims cultured, enlightened and contemporary in fact symbolizes dusk, dark, cruel, unkind and selfish towards innocent and indigenous peoples of South Africa. "This is the truth. It was a necessary loss of innocence" (110). These innocent indigenous peoples remain under the theme of mechanical and destructive power in the name of Christianity and advancement in science are truth. These sorts of truth also communicate with the ideas as Foucault has expressed in his own ways, "Truth is linked in a circular relation with systems of power which produces and sustains it, and to effects of power which it induces and which extended it. A 'regime' of truth" (1145). Foucault refuses all notion of continuity in history along with the prevailing theories and grand narratives through favoring discontinuity. Montrose supports, ". . . Foucault that emphasizes the discontinuity of history and the inescapable subjugation of subject; it makes no theoretical space for change or for contestation" (403). History, thus, for Foucault, is an act of imagination of historians that they analyze on historical events to unveil the truth. Foucault also pins down on circulation of power that exists in history that is the politics of regime which constructs the truth.

The narrator is proud of being superior, master and modern. He works fully under the influences of the imperial practices because he works under the company's interest is to get profit. "The Company was interested in easy profit. Van Riebeeck himself had sent expeditions inland in search of honey, wax, ostrich feathers, elephant tusks, gold, pearls, tortoiseshell, musk, civet, amber, pelts, and anything else" (110). These are the material based cultural practices that the English imperial history has utilized before the indigenous peoples and cultures. These features really reveal voices of marginalized and ignored and underestimated indigenous people and their cultures of South Africa.

The narrator enters into the great river along with his six Hottentots. Five are his servants. One he hires to hunt elephants because he is a good shot and need two guns. He uses oxen and horses to travel around Namaqua land and exploit indigenous Hottentots for just hunting elephants and getting other precious things. "On 14 July 1760, in mid-winter, Coetzee set out on his northern expedition. He took with him six Hottentots servants and twenty-four oxen, tow spans, for his wagon" (112). This extract reflects upon nature of imperial history towards indigenous people, and cultures that unravel the truth of the past as well because their interests remain in indigenous people and their cultures. Shreedharan narrates the history, "the past constructed as history is an endless process of interpretation by the historian as an act of imagination, and our categories of analysis, assumptions, models and figurative style all themselves become a part of the history we are trying to unravel" (130). He focuses on the history in relation to the past as an act of imagination that strengthen the creation and constitution of historical knowledge through revealing the truth of indigenous peoples and their cultures.

Namaqua land along with indigenous peoples and their cultures are true sources to get profit and if that does not come in his favor, he is destructive towards them. He reveals such kinds of imperial history through the narrator who sees everything possible to control indigenous Hottentots under the commandment of governor and power of guns is his model of civilization:

Tranquilly I traced in my heart the forking paths of the endless inner adventure: the order to follow, the inner debate (resist? Submit?), underlings rolling their eyeballs, words of moderation, calm, swift march, the hidden defile, the encampment, the gray-beard chieftain, the curious throng, words of greeting, firm tones, peace! Tobacco!,

demonstration of firearms, murmurs of awe, gifts, the vengeful wizard, the feast, glut, nightfall, murder of foiled, down, farewell, trundling wheels, the order to follow. . . return to the civilization with numerous entourage of cattle-these forking paths across that true wilderness without polity called the land of the great Namaqua where everything, I was to find, was possible. (65-66)

The narrator introduces this return to civilization refers to destruction and underestimation of indigenous peoples of South Africa that has been exercised under the imperial power. He works under the order of company which demands the real property of indigenous people.

The narrative becomes major craftsmanship in the literature which keeps the relation with the history as well. Alun Munslow points out history's relation with literature that is inseparable and inevitable because of referentiality and narrative feature. They both share aesthetic and narrative structure to peruse truth of historical knowledge of the past events. He explains, "I will suggest, therefore, that history is best viewed epistemologically as a form of literature producing knowledge as much by its aesthetic or narrative structure as by any other criteria. . . . I shall also address the past as *a narrative*, as well as describe it *in narrative*" (7). He assumes that literature is history because both deals with past as a narrative and explains this process in narrative form. Coetzee also narrates story of imperial history which keeps dominant ideologies through the literary expressions.

The narrator enters into the Great River and Namaqua land with the permission of the honorable governor for shooting the elephants. He uses different tricks and deceits to control the mind of indigenous people. In his arrival he finds the peace. His narrow-mindedness and destructive attitudes destroys true features of the

indigenous peoples and their cultures with the order of governor, power of guns, gifts and friendship:

We came in peace. We brought gifts and promises of friendship. We were simple hunters we sought permission to hunt the elephant in the land of the Namaqua. We had come a great distance from the south. Travelers had spoken of the hospitality and generosity of the great Namaqua people, and we had come to pay our respects and offer our friendship. In our wagon we brought gifts which we understand the Namaqua people prized, tobacco and rolled copper, we sought water and grazing for our oxen, which had been weakened by an arduous journey. We wished to buy fresh oxen. We would pay well. (66)

The narrator is proud of with order of governor, power of guns, gifts and friendship. These are fully occupied by narrator who imposes among indigenous peoples and their cultures. The imperial history exploits, subjugates and destroys indigenous people and their cultures. They hunt wild lives: elephants, hippopotami, rhinoceros, buffalos, lions, giraffes, hares, snakes, fowl and other natural herbs. They only consider for receiving profit and pleasure. So, they imperialize over these resources have only the material relations and oriented towards the profit:

I move through the wilderness with my gun at the shoulder of my eyes and slay elephants, hippopotami, rhinoceros, buffalo, lions, leopards, dogs, giraffes, antelope and buck of all descriptions, fowl of all descriptions, hares, and snakes; I leave behind me a mountain of skin, bone, inedible gristle, and excrement. All this is my dispersed pyramid of life. (79)

The narrator imperializes indigenous people and their cultures of South Africa. The

power relations are dominant and suppressive towards real spirit of indigenous people and their cultures against which the narrator goes and destroys their life.

The narrator follows imperial history that is artificial and power oriented and misused in several ways. They have used indigenous people and cultures in their own interests. He exercises the power along with imperial history that survives with the knowledge of binary characters. He does not find power of guns among the indigenous peoples that makes him easier to impose his ways of civilization:

On the far side he is nothing for me and I probably nothing for him. On the near side mutual fear will drive us to our little comedies of man and man, prospector and guide, benefactor and beneficiary, victim and assassin, teacher and pupil, father and child. He crosses it, however, in none of these characters but as representative of what out there which may eye once enfold, ingest, and project me through itself as a speck on a field which we may call annihilation or alternatively history. He threatens to have a history in which I shall have a term. (81)

The narrator represents the destructive history that he parochially assumes as an alternative history. He challenges the history of indigenous Hottentots and Bushman through annihilation of their settlements. He purposes various strategies to control the indigenous peoples such as policies to corrupt indigenous culture or surrender before him and wipe out indigenous people and their cultures to bring these in his favors what he calls alternatively history. He sees this kind of history is possible through commandment of governor and the power of the guns. Then, his history, power and narrative ground on the power of guns that predict total destruction of indigenous people that becomes for him alternatively history.

The narrator defines his civilization which is full of binaries: this is my and

that is yours. He favors these artificial binaries of ownership of particular property.

The narrator makes sense to the property really reveal the binaries. Coetzee points out the problems of the narrator how he is selfish, profit oriented and works for that even having the sense of yours and mine which has just the material values and unequal power relations:

No I would be a liar if I carried back such reports. For I know that the Namaqua are men, men of men, powerful, generous, blessed with great rulers. This morning's unhappy events will be passed over, they are a dream, they have not happened, they are forgotten. Keep what a dream, they have taken. But let us resolves henceforth to behave like men, to respect each other's property. What is yours is yours. Yours cattle, your women, your village. We will respect what is yours, and you will respect what is mine. (70)

He exploits property of indigenous peoples that also exposes the imperial history of the English and their imperial practices. The narrator defines the civilization similarly depends on people that really illustrates the essence of imperial history to indigenous people and their cultures that become further clear through these lines:

My oxen. My horses. My guns. My wagon. The things that were in it.  
You must show me where my wagon is.  
I addressed my men: Klawer, Plaatje, Adonis, the Tambour brothers.  
We are leaving now. We are on our own again. We must find our way  
back to civilization. (91)

The narrator believes on fruitless imperial history by going depth into very level of binaries. These forces represent the indigenous people and cultures come under his civilization, thus, differs from indigenous people and their cultures because the



narrator considers his civilization through the power of guns and material possessions.

These are the instances which claim that the narrator is the most uncivilized, barbaric, dusky and savage because he comes across the narrow-mindedness to destroy the indigenous peoples and such sense of practices become his civilization. He dominantly acclaims the destruction in which he is responsible to cause the scare of violence that also becomes his history:

perhaps I would find a pool, a small limpid pool with a dark bed, in which I might stand and, framed by the recomposing clouds, see myself as others had seen me, making out at last too the lump my fingers had told me so much about, the scar of the violence I had done myself. I continued with my exploration of the Hottentots, trying to find a place for them in my history. (97)

The narrator understands history is to annihilate the Hottentots and their settlements. He considers this process of eradicating innocent Hottentots as game. He is confident enough to win over the Hottentots because of power of guns and followers. He claims, "In each game the challenge was to undergo the history, and victory was mine if I survived it" (98), points out that he challenges the history through creating binaries that is to finish the Hottentots. He sees the history is dichotomy between winner and loser. Therefore, it shows that the findings of the meanings of his civilization is, in fact, self-reflectively exposes his uncivilized and barbaric.

In order to destroy the life of the Hottentots, he gathers guns and followers to annihilate them. Then, the narrator, in "second journey to the land of the great Namaqua", returns carrying other followers with power of guns intending to annihilate Hottentots. He forcefully orders to finish off by taking revenge with Hottentots. He takes reprisal with Hottentots and his four isolated servant Plaatje,

Adonis, the Tambour brothers.

We emptied the village, the huts across the stream as well as the main camp, and assembled everyone, men, women and children, the halt, the blind, the bedridden. The four deserters were still among them: Plaatje, Adonis, the Tambour Brothers. I nodded to them. They bowed. Adonis said "master". They were looking well. My stolen guns were recovered. (100)

The narrator uses these indigenous people and cultures for just gaining profit and pleasure that symbolizes destructive nature of the English. There are hierarchies of master and slave relations. The master has full of guns through which they dominate real native and indigenous peoples. The narrator further declares, "I ordered Griquas to take them away. The Tombers went without protest, nonentities swept away on the tide of history" (101). It illustrates that history for him is killing and total destruction of other minorities of earth. William Beinart and Lotte Hughes explain the imperial nature of history towards the indigenous peoples, "there were few other places in the British empire where the indigenous population was so quickly dehumanized, and systematically dispossessed and displaced" (195). The historical explanations of expansion of British power over innocent tribal indigenous peoples show their brutality, annihilation and uncivilized manner.

The unequal power relations as exercised by the narrator and historical narrative of the indigenous peoples come under domination and annihilation because the narrator, after annihilating indigenous peoples, proudly announces that he is an explorer. He is so pompous, egotism, vengeance and misuses of power in his exploration of the civilization. "I am an explorer, my essence is to open what is closed to bring to what is dark. If the Hottentots compromise an immense world of delight"

(106). His exploration of the civilization symbolizes suppression, dominance and ideologies that destroy indigenous Hottentots. These forces of civilization, business and pleasure guides narrator to feel proud of annihilating indigenous peoples. The profit, earnings and amusement are narrator's narrow minded attitudes and activities annihilate these indigenous peoples. These are the realities which unveil the truth to be called the English imperial history is full of power circulation which is narrated in this study. These historical narratives are significant from individual aspects and imperial histories are the misuses of power through their Christianity, history, science and civilization. The narrator self-reflectively claims, "I am a tool at the hands of history" (106) carries his ego, arrogance and devilish nature. Coetzee explains the man's nature of history:

Herewith we have come to the end of that part of Coetzee's narrative which belongs to the annals of exploration. His journey and sojourn north of the great river, his return, his second expedition with Hendrik Hop, full of incident through they are, nevertheless somewhat of an historical irrelevance. Man's thrust into the future is history; all the rest, the dallying by the wayside, the retraced path, belongs to anecdote, the evening by the hearth-fire. (120-21)

These lines reveal total description of Coetzee's narrative that projects histories of exploration. In these explorations, English were main sources of commanding Coetzee under whose command, these realities take place. Thus, the imperial history is against the indigenous people and their cultures of South Africa that destroy them rather the individual narrator succeed in such destruction and ruins of all of the rest.

The narrative consists of various forms of understanding. They are either focused upon the knowledge that tells the story or the past events become the

narrative for telling the story. Hayden White writes, "Narrative is what translates knowing into telling" (5), and W.B. Gallie assumes the reality of story to be known for everyone, "Historical understanding is the exercise of the capacity to follow a story, where the story is known to be based on evidence and is put forward as a sincere effort to get at the story..." (105). Gallie advocates that real historical knowledge should follow story which is being shaped by narrative which becomes proof to produce another story. Coetzee has successfully understands his own generation Coetzee's narrative who enforces writer Coetzee for telling the story of South Africa which carries the destructive nature of the imperial forms of history along with the destruction of indigenous people and their cultures.

Coetzee has narrated English imperial history and its power relations towards the indigenous peoples and their cultures through the narrative technique along with aspects of South African history. The English enforce their imperial history in the name of wilderness, savage, savagery, native and civilization. Coetzee rewrites history through relying upon the historical characters and events to give meanings of indigenous peoples and their cultures of South Africa with critical insight to imperial history. This study, thus, finds out the issues of indigenous people and cultures of South Africa in term of English history, or South African history through exploring history, power and narrative.

### **III. History, Labor and Women in *Disgrace***

Coetzee deals with the history, labor, women and their marginal positions. He subverts the hierarchies and productions of cultural practices through marginalized, subjugated and ignored labor black people Petrus and women white female Lucy, Melanie and Dev Shaw. These black, white female, their way of understanding each other give positive lessons that they struggle for bringing up the child though it represents the violent rape. The study deals with problem of these marginalized, subjugated and ignored characters in term of history, labor and women.

This chapter mainly delves into the history, labor and women of South Africa through the marginalized, subjugated and victimized characters. Coetzee presents the marginalized, victimized and subjugated characters are the black and white female. The white females were left while colonizing rest of the world and after independence from colonization as well. The impact and effect of colonization remains within the black and the white female. Coetzee rewrites South African history through insight of these characters. Then, this process of rewriting South African history becomes purposeful, directional and informative.

Coetzee creates discourses of sexual harassment and exploitation or violence that happen between student and the professor. "The notification –which arrives in an envelope marked confidential –is accompanied by a copy of the code. . . . deals with victimization or harassment on grounds of race, ethnic group, religion, gender, sexual preference, or physical disability . . . Harassment, Cousin Pauline would have interjected, while Melanie stood by abashed –against a professor" (39). This sexual oriented action spreads around college and outside college premises and gets serious conditions when the case was filed by the victims, "on campus it is Rape Awareness Week. Women Against Rape, WAR, announces a twenty-four-hour vigil in solidarity

with 'recent victims'. A pamphlet is slipped under his door: 'WOMEN SPEAK OUT.' Scrawled in pencil at the bottom is a message: YOUR DAYS ARE OVER, CASANOVA" (43). Through these lines, Coetzee has seriously raised the problems of women who are no safe even in the college area and she is abused sexually from the professor who is double in her age. He seriously raises issues of rape which also happen in Lucy's life. But she receives lessons to teach both white and black to harmonize future of life secured in South Africa.

The new historicist's analysis considers black peoples and their struggle, freedom and consciousness in relation to the political, social and economic ground realities. The new historicist's tendencies remain seriously in touch with these black scholars. Among them, Andrew Bennett and Nicholas Royle view history within the new historicist claims. These scholars emphasize upon the history that raise social issues of transformation and rewriting. These issues might suggest their presence in social, political and economic arena of society. "History is the 'history of the present that history is in the making that, rather than being monumental and closed, history is radically open to transformation and rewriting" (112). Though, they come across their literary and theoretical history to focus upon the self, community, and society with new historical understanding can no longer go beyond the social, political and economical realities.

The study blurs the demarcation lines between the high profile intellect of having the position of professor and the past history of literary scholars and professor's influences with Wordsworth. These both the present and the past experiences could not do justice to the professor because he engages with his own student in sexual harassment and gets on sex charge:

The report on the page three: 'Professor on sex charge', it is headed. He

skims the first line, ' . . . is slated to appear before a disciplinary board on a charge of sexual harassment. CTU is keeping tight-lipped about the latest in a series of scandals including fraudulent scholarship payouts and alleged sex rings operating out of student residences.

Lurie (53), author of a book on English nature-poet William Wordsworth, was not available for comment'. (46)

It shows that along with professor's engagement on sexual harassment and its results of filing cases on sex charge reaches in disciplinary board. It brings great remarks in the aspects of labor and women that they pass through the history which has connection with historical continuity of sex, rape and imagination. In history of sexuality, Foucault explains, "Where there is power, there is resistance; and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (95). Foucault writes on the history of sexuality which is distinct from other forms of power. There is no resistance in position of exteriority in relation to power.

There is the tension between individual and society out of which these minoritarian characters struggle to overcome. In the view of Foucault, there is not a fixed and single interpretation of any text. Such types of interpretation are impossible because of the unstable and dynamic interplay of discourses that it occurs in the human society. They are always in a state of change, flux and overlapping each other. In fact, discourses are permanent because of its dominance to each other. The relationship between individual identity and society is reciprocally constructive and purposive, "on the whole, human beings are never merely victims of an oppressive society, for they can find various ways to oppose authority in their personal and public lives" (281-82). Foucault challenges the ideologies or discourses of the power in the text from minority and subaltern voices. Such ideologies and discourses

represent the society in the text or outside the text are more focused to the minorities' voices. So these minorities' suppressed and ignored voices blur the distinctions between the history and text, history and culture, or fact and fiction. It also challenges individual and social positions of the characters that become clearer in their deed rather than biological ones.

Professor Lurie's sex disgrace with his student Melanie interrogates on official white's imperial history. The inquiry committee also concludes that there is long historical impact in Melanie's rape. It continues from imperial history that is the part of long history of exploitation. The English abuse, exploit and violently rape South Africa and its peoples. Consequently, its results remain in both South Africans and white female. These marginalized, subjugated and problematized characters struggle for their individual to social positions. He adds, "Yes, he says, he is guilty; but when we try to get specificity, all of a sudden it is not abuse of a young woman he is confessing to, just an impulse he could not resist, with mention of the pain he has caused, no mention of the long history of explanation of which this is part" (53). Coetzee points out historical reality of rape that they happen because of imperial history. The professor is only the part of that historical continuity of rape out of which he could not resist against such facts that the continuity in these negative human drives are the part of their generations.

Lucy sees economic supports from land of the South Africa where she gets market values as well. She engages her in vegetable farming and earns money:

Lucy's potatoes, tumbled out into a bushel basket, have been washed clean. Koos and Miems's are still speckled with earth. In the course of the morning Lucy takes in nearly five hundred rand. Her flowers sell steadily; at eleven o'clock she drops her prices and the last of the



produce goes. There is plenty of trade too at the milk-and meat stall; but the old couple, seated side by side wooden and unsmiling, do less well. (71-72)

This extract explains the situation of the character Lucy who is also able to do better economic supports and communication among her customers. The customers also appreciate in her struggle and respect of South Africa. It shows economic aspects of history which brings changes not only in Lucy's life but also in Petrus life.

Coetzee reshapes history that historicizes fiction through contextualizing marginalized, victimized and misrepresented voices of South African history. Then, this study deals with the relation between history and fiction. Robert Scholes and et al focus on the fictionalized aspects of history which equally understands life and life does so:

All history recorded by men becomes fictional. All human fantasy involves some resemblance – however far-fetched – to life. For the student of fiction, then, the *combination* of historical and imaginative materials becomes crucial. This is so because our understanding of fiction depends on our grasping the way in which any particular work is related to life . . . . It helps us understand life and life helps us understand fiction. (124)

Scholes and et al express the ideas of the history and fiction that become essential through historical and imaginative materials. They relate life with fiction and fiction with life that the particular work shares such theme. Nietzsche explains history, "We want to serve history only to the extent that history serves life" (59). These historical and imaginative materials combine both history and fiction which directly deals with the life of individual and collective of the particular society.

New historicist analyzes disclose the realities of economic aspects of South African history. In these activities, Coetzee engages the characters in farming to bring the changes in economic conditions. These characters Lucy and Petrus cultivate the South Africa to grow different kinds of vegetables around their farming. This cultivating South Africa focuses on aspect of history that must give lesson for bringing South Africa into the tracks with economic support to the people. In this regard, Lucy and Petrus represent these features of cooperating for generating farming:

You will meet him. Petrus is my new assistant. In fact, since March, co-proprietor. Quite a fellow. He strolls with her past the mud-walled dam, where as family of ducks coasts serenely, past the beehives, and through the garden: flowerbeds and winter vegetables- cauliflowers, potatoes, beetroot, chard, onions. They visit the pump and storage dam on the edge of the property. Rains for the past two years have been good, the water table has risen. . . . History repeating itself, through in a more modest vein. Perhaps history has learned a lesson. (62)

Coetzee explains Lucy's plantation and her understanding history to make South Africa known for everyone in positive sense. He wants positive changes in social pattern of the history that becomes possible through cultivating and irrigating South Africa.

Dev Shaw represents her minor position of having profession in animal clinic. She is, in fact, in doctoring of both Lucy and animals in Cape Town. She takes care of her in each moment since her mother gets divorce, remarries and settles in Holland. She represents her position as surrogate mother of both Lucy and domestic animals. Despite being minorities, she has deep respect over Lucy, the animals and the South

Africa. It is applicable through her profession and nature of being female. In this reward, Lucy also finds Shaw as better nurturing mother, friend and doctor. She often visits with Shaw to be in touch with her problems and dogs. These characters truly represent other minorities:

Bev Shaw responds only with a terse shake of head. Not your business, she seems to be saying. Menstruation, childbirth, violation and its aftermath: blood-matters; as woman's burden, women's preserve. Not for the first time, he wanders whether women would not be happier living in communities of women, accepting visits from men only when they choose. Perhaps he is wrong to think of Lucy as homosexual. Perhaps she simply prefers female company. Or perhaps that is all that lesbians are: women who have no need of men. (104)

Coetzee favors women who know each other and are in struggle to come across their problems. Despite being minorities and having been struggled in the South Africa, these minoritarian women carry the themes of female voices. That does not mean the women's relations that are being connected and extended by the responsibility and needs for each other, which bring misunderstandings in their relations. Further, Coetzee builds the discourses to defend against the prejudices that Lurie made considering the women and their relations such as Lucy and Shaw when Lucy is raped by three gangsters. "No wonder they are so vehement against rape, she and Helen. Rape, god of chaos and mixture, violator of seclusions. Raping a lesbian worse than raping a virgin: more of a blow" (105). These sorts of expressions really generate the meanings of poetics of culture in which the issues of women represent in needs and deeds.

Coetzee favors other minorities to bring individual and social identity. These

characters are Dev Shaw, Lucy and Petrus perceive South Africa in different ways and gives different meanings. He explains about labor, women or colonized minorities and their understanding with each other. Coetzee focuses on social and cultural minorities through the struggle, patience and labor to be in touch with the reality. The South Africa becomes manifested through the characters Lucy and Petrus. Moreover, Petrus and Lucy are responsible and dutiful for disclosing themselves and child's future. It is the story of the child whose owners are black gangsters. In this stance, Petrus also supports her. They are together to challenge the conventional social, cultural and economic difficulties. Petrus is worried about the market that is going to close because of the personal problems Lucy has not participated during those days in the markets:

Petrus wants to know if you are going to market tomorrow, he informs Lucy. He is afraid of you might lose your stall. She does not reply. She would rather hide her face, and he knows why. Because of the disgrace. Because of shame. That is what their visitors have achieved; that is what they have done to this confident, modern young women. Like a stain in the story is spreading across the district. Not her story to spread but theirs: they are its owners. How they put her in her place, how they showed her what a woman was for. (116)

Petrus knows Lucy's absence in market because of disgrace and shame which spread around the settlement. He is only the labor man Petrus who becomes responsible for the story of her. In this way, there is better understanding between different marginalized labor and women group of South Africa where they are going to create new history.

Coetzee explains the black character Petrus that represents his struggle in

South African history. These historical marginalities; Lucy and Petrus participate in their occasions. Petrus invites her in his cultural festivities. She enjoys there, "Lucy smiles, but he knows she is embarrassed, I'm going to dance, she murmurs, and moves away." It is cultural party where they gather to celebrate among country people. Williams points out, "culture is a whole way of life of a social group or a whole society" (55). Lucy and Petrus represent marginalized, victimized and subjugated voices of South Africa where they predict the inclusion, participation and presence in society.

Coetzee reflects upon South African history in relation to the people Petrus and story of his generation too. The English people and their medium of language have avoided narrating South African story. Such stories are human labor of black Petrus. Williams explains black's labor through associating with natural and social history, ". . . their labor with earth, we are in a whole world of new relations between man and nature, and to separate natural history from social history becomes problematic" (291). Petrus's story remains under control of English and almost been bygone. He compares the African language with vanishing situation of dinosaur:

He would not mind hearing the story of Petrus's story one day. But preferably not reduced to English. More and more he is convinced that English is unfit for truth of South Africa. Stretches of English code whole sentences long have thickened, lost their articulations, their articulateness, their articulateness. Like a dinosaur expiring and settling in the mud, the language has stiffened. Pressed into the mould of English, Petrus's story would come out arthritic, bygone. (117)

Petrus represents South Africa and shows his great labor are caught in shade of English imperial history out of which Coetzee persuades true nature and qualities of

South African language remains in minority cultures. Linda Hutcheon shows history's relation with fiction, "History, the individual self, and the relation of language to its referents and of texts to other texts – these are some of the notions which, at various moments, have appeared as "natural" and common-sensual. And these are what we get interrogated" (xiii), She defines histories individual texts and its relations with language that deconstruct the linguistic mechanisms of the English history which dominates the marginalized cultural peoples and destroys their story through their own language.

Coetzee represents cultural practices of minorities such as labor Petrus and marginalized women Lucy to mean the real meanings of South African history. After the rape case happens in Lucy life, Lurie always becomes doubtful and searches an alternative ways to his daughter. He also knows about three gangsters. He clearly notices them in party gathering that takes place in Petrus house. Meanwhile, he wants to punish them. So he is trying to call police. Lucy bars him calling it as her personal matter and assures him that there is no Petrus's involvement in such action:

Don't shout at me, David. This is my life. I am the one who has to live here. What happened to me is my business, mine alone, not yours, and if there is one right I have it is the right not to be put o trail like this, not to have to justify myself –not to you, not to anyone else. As for Petrus, he is not some hired laborer whom I can sack because in my opinion he is mixed up with the wrong people. That is all gone, gone with the wind. If you want to antagonize Petrus, you had better be sure of your facts first. You can't call in the police. I won't have it. Wait until morning. Wait until you have heard Petrus's side of the story.

(133)

Lucy challenges her father Lurie. She dislikes releasing her personal identity and makes Petrus's identity known to her father who despite continuing rape and having disgraced life tries to find out the punishment along with calling police. In this stance, Lucy also searches social identity of her, Petrus and the child that she has disclosed in the story. Foucault argues that there is no such universal understanding beyond history, culture and society. He argues, "In our culture, human beings are made subject. In this process of social objectification and categorization, human beings are given both a social and personal identity" (8). It is the cultural construct due to which human beings are subjective. The social process tags personal and social identity and differentiate them from others.

Thus, Coetzee has presented marginalized, victimized and ignored black and left white female characters who are reciprocal and mutual ones. When Lucy objects her father, Lurie is forced to realize and show changes in his life. Lurie also does service in animal welfare clinic:

He goes off to the animal Welfare clinic as often as he can, offering himself for whatever jobs call for no skill. Feeding, cleaning, mopping up. The animals they care for at the clinic are mainly dogs, less frequently cats: for livestock, village appears to have its own veterinary lore, its pharmacopoeia, and its own healers. (142)

Coetzee narrates these characters that they remain different towards profession and the animal world. He understands life of labor, minor worker, women and animals of the world. These realities become more contextual through these labor and women and their strong struggle towards understanding each other.

The history is made wrong because of the English colonized mentality and their attitudes towards others. Such histories go in wrong directions because

discontinuity remains one of underlying themes and meanings of history. Lurie points out towards the nature of wrong history that is results of hatred, crime and violence. These ill practices in fact prolong form English and their ancestors. "It was history speaking through them, he offers at last. A history of wrong. Think of it that way, if it helps. It may have seemed personal, but it wasn't. It came down from the ancestors" (156). The product of the English imperial history has practiced during their imperial mission are more responsible rather than the gangsters and their ancestors have given the shape of wrong history of South Africa.

There is continuous struggle between father Lurie and daughter Lucy who understands history in their own way. These sorts of struggle for locating true history among the characters frequently remains in difficulties and problematic. Lurie reminds Lucy that she is in dangerous error. So he wishes her not to meek before the history. "You are on the brink of a dangerous error. You wish to humble yourself before history. But the road you are following is the wrong one" (160). She interrogates in his father's suggestions and favors people Petrus and unborn baby of the South Africa which can be example for both white and black to learn the lessons from their past.

The history of South Africa has been understood from historical margins and their insight into marginalized, mistreated and subjugated voices. These margins of history are Lucy, Dev Shaw and Petrus that gives meanings to South Africa. Then, these characters represent margins of history, "A figure from the margins of history" (167), informs real history of South Africa and its relations with black and white female. Coetzee rewrites South African history by relying on the marginalized, persecuted and unspoken characters and their struggle to remain in South Africa.

Coetzee represents South African history through defying conventional



understanding history through female characters Lucy who accepts pregnancy of three gang's violent rape. She is determined to continue her future life in South Africa with bringing up unborn child. But Lurie tries to escape from her father's constant suggestions to do abortion. She positively takes violent rape priceless gift to be mother. She adds:

I am pregnant.

From whom?

From that day?

From that day? From that day.

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

No what do you mean, no? You mean you didn't take care of it? (197)

This extract represents the future of child as the continuation of the generation in South Africa. Lucy does not find proper father of the child that his daughter possesses in her womb as a result of which he frequently suggests to have abortion. By nature, she has passion to be the mother. She does not believe in abortion or ovral. And she is being bold enough struggles to continue the child for generating South African marginalized, suppressed, ignored peoples and cultures.

Therefore, Lucy assures that the child belongs to one of three gangsters. They are from South Africa. She thinks that the child is innocent and part of black race in South Africa. Then, she wants to bear the child because of not having proper father rather she loves child because of being woman. She reveals:

I have taken care. I have taken every reasonable care short of what you are hinting at. But I am not having an abortion. That is something. I am not prepared to go through with again.

This has nothing to do with belief. And I never said I took ovral.

A child from one of these men?

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

This extract carries true meanings of Lucy who sees future of child of South Africa. She responds that Lucy and Petrus develop culture of respecting South Africa through bringing up the child. Chinua Achebe writes, "Every literature must speak of a particular place, evolve out of the necessities of its history, past, current, and the aspirations and destiny of its people" (1190). Achebe explores the nature of literature that must deal with the problems of the place, history, past, present and the faith of the people. These features are also common situation of South Africa.

The characters with their self made decision and responsibility develop their social position and relation. In this case, the biological status also becomes minor. For instance, Lurie and Lucy represent father and daughter and have the biological relation. Their voices are conflicting and oppose each other. In dissimilar case, the relation between Petrus and Lucy is full of understanding and they co-operate each other. Lucy also believes upon Petrus and agrees to hand over property to him and the unborn child of South Africa. The marginalized characters reveal the central point through these lines:

It is as if she has heard him. 'Go back to Petrus,' she says. Propose the following. Say I accept his protection. Say he can put out whatever story he likes about our relationship and I won't contradict him. If he wants me to be known as his third wife, so be it. As his concubine, ditto. But then the child becomes his too. The child becomes part of his family. As for the land, say I will sign the land over to him as long as the house remains mine. I will become a tenant on his land.

*A byowner.* But the house remains mine, I repeat that. No one enters this house without my permission. Including him. And I keep the kennels. (204)

This extract illustrates clear understanding of Lucy towards Petrus and the unborn child whom they are going to include in the family. She is also ready to accept property protection that goes to Petrus because South Africa is his original home. S. I. A. Kotei also expresses the facts relying upon the South African peoples that they have historical experiences. "The fact is that African peoples have had different historical experiences and live in multiple, heterogeneous, cultural milieu. Therefore, the themes will not be quite same" (421). In this way, Lucy also accepts South African that they live along with multiple, heterogeneous and cultural milieu is real features of South African history.

This study has, then, explained the history, labor and women that become more manifest through the nature of the characters and their understanding of South Africa. Lucy and Petrus find these marginalized, ignored and subjugated historical and cultural possessions become survival rights of all black, left white female, even unborn child are the part of South African history.

#### **IV. Representation of South African History**

This study represents South Africa history from the perspective of new historicism that has been explained in relation to the history, power, narrative, labor and women. The main purpose is to analyze South Africa through asserting historical truth of those marginal aspects of South African history. In this stance, the marginalized, ignored, misrepresented and subjugated characters in relations to indigenous peoples and their cultures of South African history has carried the plural meanings in Coetzee's *Dusklands* and *Disgrace*.

This study also explains the social, cultural, political and economic aspects of South African history which becomes more applicable through critique of new historicism. In these cases, Coetzee has represented South African history. These histories are different from imperial histories because these have revealed the realities of minorities. Coetzee has subverted the imperial history in his writing fictions through the marginalized, misrepresented and disadvantageous characters whose understanding on their South Africa is thematic, inclusive and communicative. He shows the imperial history that becomes more problematic for addressing South African history. So, Coetzee represents South African history in these works.

New historicism is the study of literary and non-literary texts from historical nature of text and textual nature of history. It sees literary texts from social, cultural, political, economic, and historical aspects of particular time and space. It mostly centers on issues of marginalized people and their cultures as ignored, dominated, misrepresented and underestimated ones. Cultural materialism refers to critical practices of literary texts from neo Marxist grounds that also share some of common themes of new historicism. These scholars view the cultural productions in term of material values. It regards unequal power relations of the high level of authority. It

relates cultural productions in regards to economic situations of particular time and space. The cultural studies deal with the situation of specific cultures of particular community and society. It emphasizes on issues of marginalized, underprivileged, ignored, disadvantageous and misrepresented diverse voices of present day realities. In this ways, the critique of new historicism has been explained in this study within the multiple, diverse and divergent areas because these treat literary and non-literary works in relation to social, cultural, political, historical, and economic agendas of particular time and space.

Coetzee, in *Dusklands*, represents South African history of indigenous people such as bushman, Hottentots, and their cultures in term of history, power and narrative. He deals with imperial history and their unequal civilized projects of annihilating of both indigenous peoples and their cultures. In such illustration, he goes beyond historical and cultural entities that come together under the threats and destruction of indigenous people and their cultures in South African history. In this regard, Coetzee has explained indigenous people and their cultures of Namaqua land of South Africa.

The narrator represents imperial history, destroys indigenous peoples and their cultures in the Namaqua land of South Africa. He also defines the civilization as a part of human culture always has the business and pleasure motives out of which he also claims alternative history, just to annihilate those innocent and native indigenous people of South Africa. He works under the commandment of the English and their achievement of science of power of guns and religious doctrine of Christianity. He has the sense of self-claimed parochial nature and attitude. In order to fulfill his personal motives, he passes through the self and master, creator and winner which destroy those indigenous peoples and their cultures of South Africa.

Coetzee, in *Disgrace*, creates the situation of Melanie's sexual exploitation with historical continuity that the white had once practiced in their imperial history. Lurie misuses his position of professor and becomes the part of this imperial history. These phenomena of sexual harassment, exploitation, rape and violence are the results of imperial history that they had once committed and its negative impact remain after the independence from colonization. From these historical consequences, both Melanie and Lucy have become true victims though they belong to white race. In such victimization, these minorities and their struggle and commitment transform the lessons to teach both white and black of South Africa. He, hence, narrates the South African histories which explain white's involvement and situation of both black and left white female who remains in marginalized, victimized and subjugated in South African history.

Coetzee generates positive lessons out of Lucy's violent rape of the black gangsters are the results of colonization and its imperial history. Despite she loses her personal property, she only thinks of South Africa, people Petrus and cultures which represents the South African history. That means she understands South Africa, its peoples Petrus and unborn child with her struggle, sacrifice and patience. Coetzee has explained black labor Petrus and white women Lucy, Melanie, Shaw and their friendly culture to see others with positive response in South African history.

Coetzee rewrites South African history in relation to indigenous people and cultures of South Africa. He depicts that these cultural and historical possessions have become real sources of both black and left white female of South Africa. These issues and problems along with characters mainly pass throughout South African history. These histories differ from English imperial history because it has created power to control, circulate and subjugate histories of South Africa. These forms of power

circulation and relations emerge in term of civilizations, politics and business. These imperial histories have appeared in distinct forms exist in South African history.

There are different perceptions of understanding history. Some sees textual and other analyzes subjective to social, cultural, political, economic discourse of its time. History demands various forms of interpretation out of which the text is produced, reproduced and distributed and constructed within and beyond author's consciousness and his or her engagement with other factors of society. In these regards, the history's relation to the power of unequal relations that becomes reachable in term of representing South African history. Then, new historicism as academic and intellectual practices sees influences of the works within the time and space. Such tendencies to analyze the texts examine outside texts through social, cultural, political, economic and essential aspects of society. Therefore, the new historicism constitute literary text within boundaries of non-literary ones which represents these texts within social, cultural, political and economic inquiries as well as finding ways towards the construction of South African history in relation to minorities and their various concerns at a particular historical context. This research, thus, concludes that Coetzee in his novels highlights the theme of forgiveness as essential to reconstruct South Africa and to ensure that the voices of the minorities are also heard.

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