

I. Introduction

J.M. Coetzee's *Life and Times of Michael K* exposes the feats and hazards in the life of the central character Michael K and his continuation of the life of his own choice. In spite of fragmentation and suffering, Michael K heroically accepts and continues his constant struggle throughout his life in order to maintain the glory of his survival. In the background of civil strife due to apartheid in South Africa, the novel *Life and Times of Michael K* reflects the hostile socio economic, political cultural and existential crisis in which Michael K is embroiled in the turmoil of restriction and confinement in Jail and camps. But yet he escapes every restrictions and confinements imposed by society upon him and he copes with the situation by collecting vigor to challenge difficulties that constitutes the common predicament of human life. And he takes survival as glorious success and immense source of pleasure amidst pain and suffering.

In the novel *Life and Time of Michael K* the central Character Michael K encompasses death and violence therefore, his life becomes pornography of suffering. By pronography of suffering it is meant that Michael K derives pronographic pressure out of the suffering he has to face. Because of civil strife Michael K undergoes psychological as well as physical traumas. He is often beaten and looted eventually leading him to withdraw his job. On the other hand, his mother dies en route to Prince Alber from the City of Cape Town. Even in such situation, his stamina to continue the harsh reality is the celebration. War follows him wherever he goes and makes him to suffer. Yet he collects strength to exist. And the very existence becomes precious gift and sense of success of his life and therefore celebration. He undergoes enigmas of society and its suppression, oppression and exploitation prevailing in hostile environment. His life appears to be just like a hurled stone in an space osciliating

hither and thither without any clear cut ground to stand. It is not due to his weakness in character but it is because of hostile society and political turmoil that makes him suffer. However, he keeps on escaping the snafu even though the opposing hostile forces continue to follow him. Delving into his ability to escape from the grip of hostile environment and crisis in order to be stationed in the realm of survival, the notion of celebration of survival inherent in Michael K can be discerned and deciphered as the central concern of the novel.

The protagonist Michael K and Anna K in particular are South African struggling at the time of civil war. They are representative of common life at the time of civil strife in South Africa. They are deeply rooted in existential crisis. They are politically dominated and economically exploited. Exploitation, suppression, oppression and domination are forceful imposition of imperial and colonial sort of subjugation. Nevertheless, they continue their struggle to resist the encroachment of all the opposing forces by having their deep faith upon the sense of celebration of suffering. Though Anna K dies en route to prince Albert, her origin from Cape Town because of her deteriorating health yet Michael K accepts it as usual phenomena and continues his further journey though it is surrounded by visible as well as invisible thorny bushes. He takes her ash in a box to fulfill the spirit of her aspired aptitude for the indigenusness. He accepts his mother's death as his guiding force for further life. He does not weep for death rather takes it as vigor and vitality to continue his struggle. As a result, Michael K finally succeeds to carry out the essential quest of his survival that is celebration of suffering. That is continuation of the life of his, own choice, though it is full of fragmentation and suffering.

The central character Michael K of this novel is a simple gardener who is displaced and alienated time and again from his profession and originality because of

the dynamic play of time and space. Time and space are fleeting every moment in which his existence is rooted. Yet he is never exhausted to search for his identity with the vigor of infatigable struggle amidst the turmoil of hostile circumstances triggered by civil strife. The situation in which he finds himself is all the time different not a constant one. Being quite wary of the dynamism of time and space, Michael K keeps on celebrating the panic of his poor plight with the hope of acquiring the choice of his free life.

J.M. Coetzee presents Michael K in the discursivity of minimalism. The minimalist discourse exposed in the text is the evidence of Postcolonial assertion of freedom and independence from the slavish nature of exploitation of the colonial and imperial impulses and the rejoice of postmodern concept of survival. The postmodern concept of human survival is the celebration of life no matter how it exists. It is novel that depicts Michael K's life in hostile political and social conditions. He is a common man baffled by unpredictable suffering and crisis in his life. In spite of all these suffering and crisis, he exists and continues his life of own choice which results in celebration.

The choice that Michael K has made for his life is nothing other than enjoying freedom and independence with the glory of his survival in his own realm. However, he is frequently troubled by the hostile forces of so called human intelligentia that impel him to undergo metamorphosis of his existence. In this connection, he is bound to hide his human self in the tunnel of animal life. In this situation Michael K's human identity is nullified and deconstructed, and therefore, he appears to an inhuman creature who eats barks and insects and drinks dew. Even in such bitter condition Michael K keeps on dreaming of the glory of his life, which is why J.M. Coetzee's vision of human existence as celebration of survival is crystal clear. Therefore in this

regard Michael K, perpetuates his perennial strife in order to simply rejoice the moment of his existence. And finally he succeeds to overcome and overthrow all the imposition of unwanted hazards and reaches the glorious momentum of his survival of his own choice. Hence J.M. Coetzee's *Life and Times of Michael K* celebrates human survival amidst fragmentation and suffering.

Literature Review

J.M. Coetzee's *Life and Times of Michael K* has been critiqued and analyzed from different perspectives since its publication in 1983. The novel is Coetzee's most acclaimed novel that won Booker prize in 1983 and Noble prize in 2003 for literature. Since the novel depicts the situation of civil war due to apartheid in South Africa, it has generated various perspectives of its own analysis. Many critics have paid their critical attention to it since its publication on 1983. So, some critics have commented on it as a Postcolonial discourse to oppose Western hegemony and mythical representation: Whereas some critics are of the view that this novel stands on the ground of concept of human existence like this some critics have commented on Coetzee's art of writing. However, the major concern of this novel is the celebration of survival and continuation of life of own choice amidst fragmentation and suffering.

Life and Times of Michael K shares the characteristics common in the totality of Coetzee's novels. The socio-political sphere of life is depicted even in the novel *Life and Times of Michael K*. This novel depicts a man's life in hostile social and political conditions. This novel is depiction of a common man in perennial strife in order to resist hazards and feats imposed by society. Commenting on Coetzee and his novels H.M. Tiffin has acclaimed all of Coetzee's novels as the manifestation of postcolonial issue of freedom and independence from the western hegemonic trends. He says that Coetzee opposes Eurocentric Myths and stereotypes in an allegorical

manner in his novels. H.M. Tiffin has termed Coetzee's novels as 'counter discourse' in his 'Postcolonial Literatures and Counter Discourse' including *Life and Times of Michael K* Tiffin asserts:

Only for Michael K of *Life and Times of Michael K* does the desert briefly bloom. More a persecuted Friday than a Crusoe imperialist, he has little time, however to enjoy the fruits of his isolation before society attacks his peace. Coetzee rewrites the archetypal myth of Robinson Crusoe to comment on the nature of imperialism and colonialism, the conquest of the virgin territory. The persecution of 'the other' and the nature of the totalitarian regimes for Coetzee, too, the desert image has special relevance for South Africa in Terms of lack of shared culture a feeling of anomie, a feeling of solitariness a feeling of not having human ties with the people around one. (198)

H.M. Tiffin critiques this novel from the perspective of Postcolonialism as a counter discourse to oppose Eurocentric stereotypes. He says that it is rewriting of the archetypal myth of Robinson Crusoe. In order to comment on imperialism and colonialism, Tiffin argues Coetzee has restructured the earlier myth typically in a different manner in order to expose the conquest of the virgin territory. As Tiffin has commented from the perspectives of counter discourse it is quite obvious that he is trying to strengthen the Major issue of pan-African culture that functions as a means of resistance of African freedom and independence. Tiffin highlights the novel as counter discourse but doesn't pay keen concern on existential crisis of the protagonist Michael K. and his heroic struggle in order to rejoice human predicament. Michael K is submerged in quicksand of existential crisis because of social anarchy due to civil

strife but he is always seeking for freedom and independence of individuality in order to continue the life of his own choice.

In fact, his oblique reference to the resistance of colonialism and imperialism is suggestive of the strength of an indigenous culture that he probes in the text. Fascination and passion of indigenous culture and tradition are amply asserted, though he undermines the issue of harsh, socio-economic condition and its impact upon and individual. Commenting further, he writes:

If the earlier narratives are recounted from the perspective of those who are implicated in the imperial purpose, most of *Life and Times of Michael K* is told from the perspective of those it controls. Michael K attempts, in this highly political novel, to live outside of politics and history. As is clear in Coetzee's earlier work, the "real heroes" are those who attempt to escape history, not those who connive in its making. (198)

This comment hints on Michael K as a hero of Coetzee's underlying philosophy of escape from history and politics. Michael succeeds to escape from what he calls politics and its violence imposed upon him. Tiffin explores the sense of escapism in the novel. But in fact, he is not an escape but an existential hero who accepts and rejoices such eventual blow of suffering and fragmentation.

However, Mike from Raleigh NC USA has asserted that the whole novel revolves on the issue of an individual versus society. He also says that Coetzee's philosophical attitude towards an individual struggle for freedom and independence from belligerently poignant forces is prominent in the text. Analyzing the text critically he has reinforced the idea that:

Written at the time that apartheid was very strong, Coetzee gave a philosophical to life in the environment, which in this case is a surreal post civil war South Africa with all the horrors that come with the aftermath of a civil war, especially an African civil war. However, Michael K, makes the effort to shield himself from the harshness of his environment or situations where society makes it difficult for a private person to live a personal life that is independent of the forces of the environment (14).

Mike observes existential situation of Michael K from depth and comes to the point that post civil war environment and its aftermath bring horrors and suffering in Michael K's life. Mike does address the cruelties of the society in which Michael K suffers and therefore attempts to protect himself from social harshness. Michael K makes a borrow and shields himself against the daylight of so called humanism and transforms his human self into animal self. He appears before us with his deconstructed human self. So here he is depicted as a victim of environment and society. But yet he copes with the situation heroically and celebrates it.

In Merriam *Webster's Encyclopedia of Literature*, Coetzee's novel has been analyzed as follows, "*Life and Times of Michael K* (1983) which won the Booker prize, concerns the dilemma of a man of limited intelligence beset by conditions he can neither comprehend nor control during a civil war in an unnamed country" (255).

It exposes the hardships and suffering of an individual. The conditions of civil war have caused individual suffering. This comment hints on the trauma of a common man, Michael K, who suffers the predicament of his life due to the lack of broad knowledge and inability to comprehend the on going socio-political reality exposed before him. But it doesn't expose the heroic celebration of hero in this difficult

situation. In fact, Michael K can't control the situations created by time and space which are dynamic but yet he copes with them happily, As time and space are dynamic, human existence is also dynamic that's why he accepts the changing situations and wants to celebrate his life. Michael K creates his own space through his struggle and finally makes his own choice of life of gardener to exist and celebrate it. The present researcher finds the celebration of survival dominantly inherent in Michael K and therefore, intends to highlight it.

Similarly, Thomas M. Seay from New York California United States compares and contrasts Michael K with a character from Kafka. Thomas M. Seay writes, “Like a Character from Kafka, we never learn Michael K’s Characters. He choses a different response to the oppressive society in which he finds himself. He chose desertion. Rather than take on the system he flees it and tries to construct a life of dignity” (16).

It is obvious in the text that Michael K confronts with the hardships and stuggles hard to live the life of his own choice and he succeeds to escape each and every obstacle to achieve the objective of his life that is to rejoice the predicament of human existence. In this regard M. Seay asserts to the very idea of celebration of survival in which the basic impetus of Michael K to continue his struggle to desirable goal of his choice of living a life of a gardener is deeply rooted.

Joe Soler from Philadelphia PA USA, conveys and comments that this book namely *Life and Times of Michael K* makes us to think about our own existence. His basic opinion is to show that Coetzee's *Life and Times of Michael K* does have some sort of connection with human existence and its crisis due to unprecedented war and violence. To speak his own words:

This book is perhaps easier to read of Coetzee's but it is nonetheless not easy. This book captures so much of what it is to exist. His simple

minded main character's confusion and struggles are so well articulated that we see through his eyes and experience his feelings. Like all of Coetzee's works, this book makes you think about your own existence and makes you feel uneasy about it. I got this very uncomfortable sense as I read along questioning our purpose and place it in the order of thing. While capturing what to me seems to be a convincing sense of the whole nation of South Africa in these transition times. (15)

Joe Solar has pin pointed the serious concern of human existence in the novel. However he doesn't pay keen attention towards the ground and impetus, which enables him to continue this life. Therefore, the issue of celebration has to be properly settled in order to make a through comprehension of the entire text. However some critics have regarded Michael K as the anti-hero of the novel. For instance Jenniferbraun from Santa Rosa. C.A United States has conceived Michael K to be an anti-hero who is the voice of sanity in a world full of voices of hate and confusion. He writes:

Each sentence uttered by Michael K, the anti-hero of this book is the voice of sanity, understanding, compassion and truth in a book full of voices of hate and confusion. Of course it is Michael K who is alleged to be the idiot the simpleton. He's the only one who has chosen to listen to the voice inside each of us that says, 'thus is poison, avoid it, that is paradise experience it now and stay here'. (13)

Jenniferbraun really highlights the concept of anti-hero. Jennifer Braun has considered Michael K as an anti-hero whose voice is the voice of truth with hate and confusion. This shows truth in confusion. But, in fact, Michael K is not an anti-hero rather he is an existential hero surrounded by visible as well as invisible hostile

forces. In spite of all these feats and hazards, he seeks his identity and existence. He is infatuated with his survival of his own choice and therefore continues to struggle to maintain the glory of his survival. Therefore, the issue of celebration of survival has to be properly settled in order to make a thorough comprehension of the entire text.

In this way, J.M. Coetzee's *Life and Times of Michael K* has been studied and analyzed from different angles. Therefore, the present researcher is going to analyze this text from the perspective of celebration of survival. The next chapter will have an elaborate concern with the existential crisis and continuation and celebration of struggle to maintain the glory of survival. It will also clarify the essential quest for survival and its celebration, which J.M. Coetzee has probed in his novel *Life and Times of Michael K*.

II. Postmodernism

Introduction

The term postmodernism seems to be multi-accented with the complex and still open history which in itself expresses the complexity and openness of the whole human history. The term postmodernism in English means openendedness and indeterminate set of attitudes that has been shaped by a great diversity of intellectual and cultural current; these ranges from pragmatism, existentialism, psychoanalysis to feminism, hermeneutics deconstruction and philosophy of science. Plasticity and constant change of reality and knowledge and its rejoicement is postmodernism. It is recognized that human existence and its reality is subjectively determined by a multitude of factors which has caused ambiguity and pluralism of human existence, knowledge and truth. Postmodernism, therefore, belongs to the realm of broader human consciousness that is both shaped by different outcomes of society which are relative and fallible rather than absolute and certain. It is in this sense that postmodernism triggers the sense of multiplicity and openendedness of human existence. Similarly, postmodernism is fabric of meanings in terms of which human beings interpret their experience and guiding existential actions. Such actions are actually guided by social factors and existing network of social relations. Postmodernism and dynamic social networks are therefore different abstractions of the same phenomena.

The term postmodernism includes that the quest for knowledge and human existence must be self revising. Reality is not solid, self contained given but a fluid, unfolding process an 'open universe' continually affected and moulded by one's actions and beliefs are essence of postmodern thought. Richard Tarhas in his prominent essay. *The Postmodern Mind* opines.

The postmodern mind's openness and indeterminacy is thus the lack of any firm ground for the world view. Both outer and inner realities have become unfathomably ramified, multidimensional, malleable and unbounded- bringing a spur to courage and creativity. Yet also potentially debilitating anxiety in the face of unending relativism and existential finitude. The conflicts of subjective and objective testing, an acute awareness of the cultural parochialism and historical relativity of all knowledge, a pervasive sense of radical uncertainty and displacement and a pluralism bordering on distressing incoherence all contribute to the postmodern condition. (140)

It is obvious that pluralism, incoherence, uncertainty and displacement are essential characteristics in postmodern condition. To even speak of subject and objective testing, an acute awareness of the cultural parochialism and historical relativity of all knowledge, pervasive sense of radical uncertainty and displacement and a pluralism bordering on distressing incoherence all contribute to the postmodern condition. To even speak of subject and object as distinguishable entities is to presume more than can be know. With the ascendance of the postmodern mind, the human quest is disorientingly free floating: the postmodern human exists in a universe whose significance is at one utterly open and without warrantable foundation.

Richard Tarnas in fact asserts that postmodern human existence is devolved and defined hermeneutically which is disorienting free floating, utterly open and without warrantable foundation. Likewise *Hutchinson Encyclopedia* views postmodernism as:

Postmodernism is late 20th century movement in art against the preoccupation of modernism with form and technique rather than

context. In the visual arts, and particularly in architecture, it uses an amalgam of style from the past, whose slightly off-key familiarity has a more immediate appeal than the austerities of modernism. (Upsall 951)

Postmodernism follows most of common ideas rejecting boundaries between high and low form of art, defying rigid genre distinction, emphasizing pastiche, parody, bricolage, irony and playfulness. Postmodern art favors self-reflexivity and self-consciousness, fragmentation and discontinuity, ambiguity, simultaneity and an emphasis on the decentred and dehumanized subject. Furthermore, postmodernism doesn't lament the idea of fragmentation and incoherence rather celebrates that. The world is meaningless, so the postmodern thinkers don't believe that art can make meaning rather they enjoy playing with nonsense.

Friedrick Nietzsche is the central prophet of the postmodern mind with his radical perspectivism, his sovereign critical sensibility and poignant anticipation of the emerging nihilism in Weston culture. In fact his analysis of problematic relation of language to reality has contributed to postmodernism. Regarding fact and truth he viewed that there is no empirical truth or fact that is not already theory laden and there is no logical argument or formal principle that is a-priory certain. All human understanding is therefore interpretation and no human interpretation final is interpretation. Showing problematic relation of truth to language he conveys "Trtuth is carried by mobile armies of metaphors, metonymy and anthropomorphism" (5). He is here revealing the Postmodern ethos of multiplicity of truth and truth simply as interpretation of individual, which is subjective, fluid and fleeting. Like Nietzsche the Postmodern intellectual situation is profoundly complex and ambiguous perhaps- this is its very essence. Postmodernism varies considerably according to context in its

most general and widespread form, the Postmodern mind may be viewed as an open-ended, indeterminate set of attitudes. Emphasizing on pluralism and openendedness

Tarnas further elaborates:

The underlying intellectual ethos is one of dissembling established structures, deflating pretensions, exploding beliefs, unmaking appearance a "hermeneutic of suspicion" in the spirit of Marx, Nietzsche and Freud - postmodernism in this sense is an antinomian movement that assumes a vast unmaking in the western mind [...], deconstruction decentering, disappearance, dissemination, demystification, discontinuity, difference, dispersion etc. Such terms [...] express an epistemological obsession with fragments of fractures and a corresponding ideological commitment to minorities in politics, sex and language. (401)

Hence, Postmodernism insists on pluralism, openendedness and indeterminacy of truth, knowledge and above all unman existence. So the postmodern era is an era without consensus on the nature of reality, but it is blessed with an unprecedented wealth confront it. Defining Postmodernism Linda Hutchinson asserts:

Postmodernism is one which juxtaposes and gives equal value to the self reflexive and the historically grounded: to that which is inward-directed and belongs to the world of art (such as parody) and that which is outwardly directed and belongs to real life (Such as hasting). The tension between these apparent opposites finally defines the paradoxically worldly texts of postmodernism. (2)

Therefore, postmodernism involves a kind of absurdity and meaninglessness in the literary text that try to subvert the foundation of positable truth and the already

established modes of thought. Paradox and its acceptance is postmodernism which aims at breaking the center, truth and knowledge seeking tradition of Western metaphysics. In this regard Jacques Derrida (1930 - 2004). Who is identified as a poststructuralist and skeptical postmodernist is concerned with the deconstruction of texts and the relationship of meanings within the texts. He states that a text employs its stratagems against it producing a force of dislocation that spreads itself through an entire system. Derrida attacks western philosophy in its understanding of reason. He sees reason as dominated by “metaphysics of presence.” He has also declared the indeterminacy of meaning of the linguistic signs in his famous essay “Structure, Sign and Play in the Discourse of Human Sciences” (1117). Derrida questions upon the nature of language and its relationship with meaning in a text.

In fact basic to this perspective is the thesis that all human thought is ultimately generated and bound by idiosyncratic cultural linguistic forms of life. Therefore, human existence and human knowledge are historically contingent product of linguistic and social practices of particular local communities of interpreters with no assured 'ever closer' relation and independent a historical reality. Because human experience is linguistically restructured yet the various structures of language possess no demonstrable connection with an independent reality other than that determined by its local form of life. In this respect, Wittgenstein says “Language is a cage” (225). It means linguistic meaning itself can be shown to fundamentally unstable because the context that determine meaning are never fixed and beneath the surface of every apparently coherent text can be found plurality of incompatible meanings. So Postmodern human existence and human consciousness is ineluctably nomadic a self aware wandering through metaphorical schemes, ambiguous interpretative vocabularies having no ground beyond what is already saturated by their own

metaphorical and interpretative communities. Human existence, for postmodernist, is self defined and determined in an open arena according to own choice and openness. Jean Baudrillard (1929) a noted postmodernist, argues that in postmodern society there are no originals, only copies or what he calls "simulacra". Baudrillard implies that many people fail to understand the concept that we have now moved into an epoch where truth is entirely a product of consensus values and where 'science' itself is just the name we attach to certain modes of explanation. Defining postmodernism Jim Powell Conveys:

Thus where yeats, Eliot and Joyce sought to restore a deep new center, a new sense of purpose, a new sense of design, from and depth, a new sense of primordial origin in myth. Postmodernists often see no reason for center. Instead they favor decentering - a play of chance, antiform and surface. According to Hassan, whereas the imaginations of modernists such as Joyce, Picasso and Eliot were constellating around new centre, new coherent structures, postmodernists often create, compose, or paint entirely by chance spilling or throwing point on canvasses, randomly determining the pitch and duration of musical notes in a melody, seeking to define art to create non-art or anti-art.

(18)

Thus postmodernism is defined and characterized by not merely single phenomena; rather it is marked with various factors such as heterogeneity, self reflexiveness, multiplicity in terms of perspective and the celebration of fragmentation. In fact postmodernists don't accept what the already established conventions which impose certain concepts into their mind. Instead of revolving around a single point, they enjoy roaming everywhere. And they try to present what is unpreventable and unswayable.

Not only they express the voice of the margin or the subaltern group but also play with chance and contingency.

Postmodernism in the is way is fertile soil for sprouting and blooming so may perspectives with its openendedness and indeterminacy it encompasses all spheres of human existence and human consciousness. Defining postmodernism through aesthetic point of view Jan Francois Leotard highlights the idea that postmodernism is a nascent, slackening and fluid movement which is, ever existing but absent, fluid and lucid movement which is, ever existing but absent, fluid and lucid movement. it fulfills the gap between two avantguards. Act of bridge or formula is dominant in postmodernism. Here leotard subverts the metanarrative or grand narrative technique of western metaphysics. He in fact, associates postmodernism with art. And the essence of his idea delves upon the point that it is a fluid, open, slackening and fleeting movement without any rigidity and fixity of truth, meaning, knowledge, human consciousness and above all human existence. He opines:

The postmodern would be that which, in the modern puts forward the unpreventable in presentation itself; that which denies itself the solace of good forms, the consensus of a good taste which would make it possible to share collectively the nostalgia for the unattainable; that which searches for new presentation not in order to enjoy them but in order to impart a stronger sense of the unpreventable. Postmodernism is thus understood as nascent state. (314)

The assertion of postmodern aesthetics is an aesthetic of the sublime, though a nostalgic one. It allows the unpreventable to be put forward only as the missing content because of its recognizable consistency. And it continues to offer to the reader or viewer matter of solace and pleasure. Postmodernism doesn't continue sentiments

as real pain or pleasure rather as a sublime sentiment which is in an intrinsic combination of pain and pleasure the pleasure that reason should exceed all presentation the pain that imagination should not be equal to the concept. Leotard also subverts 'grand narratives' or 'master narratives'. He views that postmodernism is the critique of grand narratives the awareness that such narratives serve to mask the contradictions and instabilities that are inherent in any social organization or practice. In other words every attempt to create 'order' that always demands the creation of an equal amount of disorder but a 'ground narrative' masks the constructedness of these categories by explaining that 'disorder' really is chaotic and bad, and that order really is rational and good. Postmodernism, by respecting grand narratives, favors "mini narratives" stories that explain small practices, local events rather than large scale universal or global concepts. Leotard in fact emphasizes upon the plasticity, lucidity and slackening features of postmodernism.

Postmodernism rejects the notion of fundamental truth or essence in favour of recognition that meaning and truth isn't eternal or imperial but constructed through subjective exclusions and inclusions. Michael Foucault (1926-1984) attempted to expose the playfulness and shifting pattern of truth, knowledge and power. He rejects permanent truth. This very playfulness, shifting pattern and inconsistency of truth, knowledge and above all human existence is a fundamental concept of postmodernism. So Foucault is also considered as a postmodernist because his upset the conventional understanding of human history and existence as conventional understanding of human history and existence as chronology of inevitable facts and replaces it with under layers of suppressed and unconscious knowledge in and through history. Similarly texts, according to Foucault, are pawns in the game of discursive transformations, and therefore subject to an interrogation of what position they

occupy but not of what they mean. So this water like truth changes as the power structure changes. Thus unreliable nature of truth has a direct association with postmodernism.

Postmodernism instigated and influenced feminist movement. It enhances them to opine with the idea of plurality. Along with the emergence of Jacques Derrida in 1960s. western egocentric metaphysics was challenged. Initially he challenged the idea of truth, essence, existence and being then said that all of them are mere tools which become irrelevant in different paths of history. Poststructuralist feminists also stress on plurality rather than on unity by rejecting conception of women as a homogenous category. They challenged the fixity of anything like human existence, class, sex, race and ethnicity. Jane Flax argues that feminist theory is necessarily postmodern in that it challenges the fixed and universal definitions of gender relations. From postmodern stream developed gynocritics, postcolonial feminism. Queer theory and the like. Chris-Beasley remarks that instead of assuming that one's identity is singular and fixed, this group of feminists perceive human identity as more incoherent and malleable as constructed. Queer theory and the like. Chris-Beasley remarks that instead of assuming that one's identity is singular and fixed, this group of feminists perceive human identity as mere incoherent and malleable as constructed. Queer theory itself refer to an incoherent, plural and disaggregated ideology. They challenge both dominant and the most dissident accounts of human existence and identity by asserting that human identity can't be viewed as fixed (Beasley 96).

Hence, postmodernism insists on pluralism and openness of truth, knowledge, human consciousness and human existence. The postmodern era is an era without any consensus on the nature of reality. It follows most of common ideas of life rejecting any boundaries in art as well as human existence. Artistic qualities like

pastiche, parody, bricolage, irony and playfulness are dominant features of postmodernism. Postmodern art favours self-reflexivity and self-consciousness, fragmentation and discontinuity, ambiguity and simultaneity and decentered and dehumanized subject. And postmodern artists don't lament for loss, fragmentation and incoherence rather celebrate it. They accept and enjoy with nonsense.

Celebration

Since celebration has been perceived and deciphered in different ways, the diverse interpretations have placed the term in the most contested space. In *Oxford Dictionary* the term 'celebration' has been defined as "to praise what one has done in his/her life" (530). So the act of acceptance and continuation of the life of own choice is celebration. It is a quest for individual freedom and choice of own. Similarly it also implies that the special event that people organize in order to celebrate. So the act of rejoicing is celebration. *Oxford the Australian preference Dictionary* defines celebration as "to perform certain activities; to praise widely; to extol; to officiate at the eucharist is celebration" (134).

Along with the emergence and dissemination of postmodernism, the term 'celebration' has become very common. And postmodernists have used the term as the act of acceptance and continuation of ups and downs, its and buts. Pros and cons and flows and blows of life. Openness and the act of continuation are celebration. Postmodernists exist accepting anything come before them. One of the renowned postmodern writer Richard Tarnas defines "[...] rebellion against oppressive traditional structure, and celebration is continuation of human genius, in their restless quest for human freedom, fulfillment and bold exploration of the new" (336). It asserts that postmodern celebration is a quest for freedom, and exploration of endlessly newness of life. Constant flow and flux and its rejoicing is celebration.

In order to define postmodern sense of celebration, it is essential to draw the distinction between modernists and postmodernists. Modernists delves upon the idea that eventual wars have brought loss, fragmentation, isolation and meaninglessness of life. They assert that ‘originality and unity’ have been lost because of war, violence, death and destruction. So they lament over such fragmentation and aim at bringing meaning and unity. If modern has a quotation that best summed it all up. It was Irish poet William Butler Yeats’ lines:

Turning and Turning in the widening gyre
 The falcon cannot hear the falconer;
 Things fall apart; central cannot hold
 Mere anarchy is loosed upon the world [...] (137)

Above lines clarify the fall of value, meaning, order and progress. Assertion of modern reality of loss of value and unity is beautifully expressed in such lines. Behind such loss and decadence, modernists become optimistic for meaning, unity and originality. That’s why they use universal values of science, reason and logic. They thought such universal values would ultimately free humanity for superstition, misery and all irrational human behaviour. They thought of progress of humanity. Even many Enlightenment philosophers were hopeful of future unity because of the rationality envisioned by them. Francis Bacon saw progress taking the form of wise, ethical and science minded elite who would be the directors of knowledge and who through living outside the community, would nevertheless influence it. Similarly, the sociologist Max Weber prophesized “the future would be an iron prison of reason and bureaucracy” (45). Such was the Enlightenment and modern view of the world. For fragmentation and isolation, they lament and hoped for unity and meaning.

Postmodern fragmentation is dissemination and its rejoicing. Postmodern accepts everything and continues to lead the life of own choice. They don't lament for loss rather rejoice loss, fragmentation, isolation and decadence. Postmodern dissemination refers to the sense of scattering a scattering of origins and ends, of identity, center and presence. Dissemination is a fundamental tenet which does not claim for a unified identity, center and whole and locus, furthermore, it does not aim at achieving certain destination instead it enjoys even being fragmented which is celebration. Modern fragmentation is loss of unity and originality. But "postmodern fragmentation is without origins, it is dissemination without any assurance of a center of destination" (Benett and Royle 234).

In this respect, postmodern entails a new kind of critique of the very idea of fragment and totality. Isolation refers to eventual displacement and dislocation of self both physically as well as psychologically. But postmodernists enjoy the experience of sound in silence and loneliness in crowd which is celebration. One of the renowned postmodern critic Lyotard asserts "the grand narrative has lost its credibility, regardless of what mode of unification does it use, regardless of whether it is a speculative narration of emancipation" (37). He enumerates that totality has become dispersed into so many fragments be it of whatever else. To put it differently, "Little narratives are fragmentary, non-totalizing and non-teleological, Lyotard claims that, in the west, grand narrative has all but lost their efficacy, that their legitimacy and their power of legitimating have been dispensed" (Benett and Royle 234).

Postmodernists believe that time and space are dynamic, as time and space are dynamic, human existence is also dynamic. That's why we have to accept the changing situation and to enjoy it which is celebration. This very dynamism of time and space ruptures and dispenses the concept of totalization and teleological

existence. Instead multiplicity, openendedness and indeterminacy become ethos postmodern human existence. Amidst such indeterminacy, we should seek rejoicement and enjoyment which is celebration.

Catherine Burgess in the theology *Postmodern Value* triggering celebration as postmodern characteristic defines, “Our postmodern minds still have the existential choice of various narratives including the apparently obsolescent Eiluglutenment mentanarrative” (348). Furthermore emphasizing upon celebration cathrine asserts. “Jameson makes a pertinent distinction in his essay between postmodernism as a historical phenomena, the cultural dominant of the logic of late capitalism, and postmodern merely as a stylistic category. The disapproves of the latter as giving rise to a complacent camp following celebration of this aesthetic new world” (349).

Pertaining celebration to a wide range of discussion, many thinkers and theorists have generated different views. Though their views differ, yet the locus of their fundamental concern lies in the potential newness and open-endedness. This inherent potential newness and openendedness is celebration which has power of creating vigour, efficacy, stamina and effectiveness. Further commenting Catherine Burgass opines “A prime example of stylistic anti-aesthetic is to be found in the work of Baudrilled, with its hysterical celebration of a postmodern utopia of empty signification” (349). In fact Bandrillarian postmodern represents that irresponsible reveling in the floating signifier and loss of value. The pleasure is no longer one of manifestation scenic and aesthetic, but rather one of pure fascination, aleatory and psychotropic.

The association of Derridian concept of difference seems very applicable in the sense that his assertion of loss of guaranteed value and disallowing of closure leads to the direction of celebration. Therefore the symbiotic relationship between loss

of guaranteed value and postmodern people's existence are deeply rooted in the sense of celebration. In the book *Postmodern Value*, the line:

The loss of the guaranteed presence of meaning in the signifier, as represented by the concept difference apparently underpins the assumption that deconstruction advocates and invokes the possibility of value-free discourse by disallowing closure. [...] different is not. It is not a present being. It governs nothing, reigns over nothing and however exercises any authority. It is not announced by any capital letter. (352)

The difference theoretically demolishes fixed meaning by stressing the temporal is continuous. This infinite displacement of meaning simply replaces the staticity and reinforces upon dynamic violence of meaning. His assertion of multiplicity of meaning triggers the notion of openendedness. And this very openendedness galvanises the sense of rejoicement. Postmodern celebration, according to Hutcheon, stresses both the subjective and objective ways of acquiring knowledge and meaning which entails a tension between parody and history. And it blurs the distinction between fiction and history. Hutcheon associates postmodern celebration and asserts:

The postmodernism has been bandied about in artistic circles since the 1960s, of course, most often used too generally and vaguely to be very useful encompassing enjoying things as diverse as Susan Sontag's camp, Leslie Fiedler's pop, and Ihab Hassan's literature of silence. Gerald Graff has distinguished two strains in the 1960s version of 'postmodernism' one of apocalyptic despair and another of visionary celebration. (10)

In fact, Huchean does manifest the deep attachment of apocalyptic despair and visionary celebration with postmodernism. This very affinity generates that despair and celebration are two sides of same coin in postmodernism. That's why the sense of celebration is so deeply imbedded in postmodernism that can't be detached and dismantled. Having got a penchant on rejoice and enjoyment probes, sense of celebration as essential part of postmodernism. Arkady poltnitskey further comments: "the idea of postmodern designates a different way of living in, perceiving and understanding the world, or different way of doing so" (263). He further states:

Between the juxtaposition of the 'modern' and 'postmodern' identified by Leotard there is an accompanying difference of attitude toward this 'loss' of containability of knowledge and culture, recognized in particular in the modernist 'nostalgia' for the lost realm or at least, in the possibility of locating the unity or harmony of knowledge and culture. Arguably modern (ist) nostalgia is also seen in the desire for the proper word and the unique name, evidenced such as being or modern and postmodern as apposed to modern (ist) affirmation or even celebration of this loss, often correctly linked to Nietsche. (264)

Postmodern celebration indicates a kind of positive affirmative attitude to the occurrence of chaos, confusions, complications and contradictions of life. To say always yes to the negative side of any occurrence that happen in life is celebration. It implies an individual's capacity to say yes to paradox and contradictions of life in much the same way as we say yes to the pure and positive side of life. It is a mental level or state of consciousness in which both negative and positive exist equally with the sense of connation and rejoicement.

Celebration of Survival

The strength and stamina cause one to exist/ survive despite hardship and suffering which is survival. Regarding survival *New Webster's Dictionary* defines “survival is a living beyond the life of other person, thing or event” (221). It triggers the sense that to live beyond the life of rest is survival. The strength makes individual able, perceptive and adoptive in order to fight their common problems and establish their existence which is survival. The sweet dream and desire for survival is deeply rooted and imbedded in the consciousness of every individual. But yet there are number of elements and institutes that determine ones survival. Social-political infrastructures, climate and language are the tools that collectively determine and shape ones identity and existence. Commenting on survival renown scientist Charles Darwin in *Origin of Species* has asserted “the struggle for survival” and [...] survival of the fittest (65). These are perhaps the best statements ever spoken regarding survival. Every individual is, in fact, influenced by circumstance. Society and environment always questions, human survival. In this respect Rousseau in *Social Contract* has asserted “Man is born free but everywhere he is in chains” (121). Beside war, violence, social turmoil, political instabilities and economical scarcities are so strong hinderences that often laden questions upon human survival.

In spite of such hinderences, those who have stamina exist and create ground for survival. This very survival is existence and identity. Some of cultural critics have associated human survival with cultural identity. Associating identity/survival with culture Etienne Ballbar in his article *Culture and Identity* puts forward the idea that:

Identity is described as being what expresses the singularity of groups. People or societies what forbids conflating them in a uniformity of thought and practice or purely and simply erasing the borders that separate them and that translate the at least

tendential correlation between linguistic facts in the broad sense (for there are styles of survival just as there are musical literary styles) and political facts (Qtd in Gautam, 14).

A for mentioned ideas clarify that identity or survival is never a peaceful acquisition because it is always under threat and danger. Human survival is always oscillating between questions and confusion, conflicts and contradictions and feats and hazards.

Postmodern human survival, that's why, conceives such traumas and suffering and rejoice them. Postmodern human survival accepts anything which is celebration of survival. Survival, itself is precious gift and victory for postmodernists. Affirmation of fragmentation and displacement and their rejoicement is celebration of survival. In this regard Richard Tarnas opines, "The postmodern human exists (survives) in a universe whose significance is at once utterly open and without warrantable foundation" (141). Furthermore he conveys "With the ascendance of the postmodern mind, the postmodern human quest for meaning in the cosmos has devolved upon a hermeneutic enterprise that is disorientingly free floating" (141). These lines emphasize upon openness and free flow of human existence which accepts traumas and suffering as it accepts other moments. This moment of rejoicement of survival, despite suffering, is celebration of survival.

Commenting upon the idea Chatherine Burgass in her book *postmodern value* has put forward the idea that:

A collective point of departure for the postmodern 'axiologists' is the assertion that evaluation is a necessary condition of human existence: for a responsive creature to exist is to evaluate; we live, breathe and

inhale value; value and evaluation are necessary as a kind of law of human nature. (354)

Thus postmodern human survival is free to choose and act. Individual is free with the power of endurance and toleration of any kicks of life. Self guiding and willed survival is postmodern celebration of survival Donald Barthelme's remark "only trust the fragments" and Thomas Pynchon's advocacy of the "Forcible dislocation of self reflect the use of fragmentation and alienation as defences against painful confrontations" (241).

Celebration of Survival in Literature

Postmodern literature deals with combativeness, fragmentariness, coolness and meaninglessness of life. Unlike modernists, Postmodernists do not lament for the broken experience and fragmentation. Instead postmodern art offers an acceptance of dislocation as a major part of life and perhaps a hope that the displacement of traditional ideals might permit new ways of dealing with human situation. So postmodern literature deals with experimentation of new themes and techniques. Postmodern, experimental writers accept the grim social reality and celebrate loss. A postmodern spirit of celebration of loss passes as a spirit in experimental writings. Such writings expose laughable situation out of meaninglessness. Furthermore the more you suffer the more you learn and enjoy becomes their catchphrase. Postmodern writings delve with the mechanism and conduct of the individual's mind and life with the search for different adaptation and vision of survival commenting on postmodern writers and writing Denial Hoffman analyses, "Experimental man's life is ruled by fragmentation of personality. John Barth, for example, parodizes Sartre's idea that man can create personality as a set of movable blocks and momentary structures. He adopts the vision of man as an actor in search of the right role" (291).

The fascination of survival of the individual with literature is obviously reflected in postmodern art. Besides, sense of personal crisis, estrangement from political swiftly flows in literature, specially violence and rigidity affected postmodern writers. Surreasurreal and cerebral elements are juxtaposed in postmodern literature. Such writings reflect aggression as an emotion and source of joy and nobility which exist in the real world. Experimental writers like Norman Mailer, J.D. Salinger, William Burroughs, Kurt Vonnegut John Barth etc are some renown figures who experimented on postmodern themes like celebration and endurance of feats and hazards of life. Josephine Hendin comments on Vonnegut's writings and asserts, "The theme of detachment and meaninglessness are celebrated Vonnegut's fiction as devices for diminishing the emotional charge of painful experience. [...] this real event is Vonnegut's most perfect symbol for the way of his characters survive (259).

Similarly commenting on Flannery O'Connor Josephine asserts, "O'Connor created a remarkable art-she wrote in praise of a hard coolness about the human predicament. She celebrated the emotional coldness that freed her characters from an agony of human needs, ties and longings" (257). In the same way, writings of John Barth also expose the sense of celebration. His novels reconcile all the opposites at once. Josephine simply analyses the postmodern ethos of celebration and puts forwards the idea:

Identitiless as the woman of the Arabian Nights, his characters are voices for fiction. Moving towards their own survival, against the tide of their malice, or their inability to will or care. Barth's people nevertheless celebrate the image of heroes and lovers preserved in legend through centuries of frustration. (265)

All these comments and criticism manifest the idea that art can be a tool for survival in the hands of a virtuous writers. The meaninglessness of life or the fragmentation of personality can be full of possibility as a roulette game for the writers with pragmatic imagination. Thus J.M. Coetzee's novel *Life and Times of Michael K* is also full of vigorous elements that instigate people to continue and celebrate their survival despite fragmentation and suffering.

III. Textual Analysis

The vision of celebration of survival is discernible in J.M. Coetzee's one of the prominent novels *Life and Times of Michael K*. The novel is an artistic reflection of grim human condition deeply rooted in socio-economic and political condition. The rigorous manifestation of the socio-economic reality in the textuality of the text exposes hardships and sufferings of people in South Africa and its strong influence upon Michael K and Anna K. Coetzee probes this sort of political turmoil and social problems to influence people and make them able to struggle to regain their existence when they are displaced and estranged from it. Coetzee also motivates people to take survival as precious gift and asset, though it is full of troubles and sufferings. To reflect how survival is sweet and precious, Coetzee has created an imaginative character Michael K, the central character of the novel, and presenting k Anna K in advance. The prime motive behind creating such imaginative figures is obvious to explore the struggle for existence and celebration of survival. In fact, Coetzee puts forward the social, economical and political conditions and their determining and perpetuating role in one's survival.

In the text, the chronological development of plot exposes hardships and troubles suffered by Anna K and Michael K. It begins with the birth of Michalel K, continues with the dramatization of his life long struggle for existence and finally ends with a hope of survival and its rejoicement. Therefore, the textuality of the text appears to be the site of what Richanrd Tarnas says "openendedness and indeterminacy." Talking about what postmodern human survival has to do Tarnas states, "Postmodern human survives in a universe whose significance is at once utterly open and without warrantable foundation" (141). As Tarnas proposes postmodern human survival to address certain things determining human existence, so

does Coetzee to probe the passion of an individual to exist and celebrate his survival. Creating South African Atmosphere of Civil Strife through the texture of the text, Coetzee initiates the depth of human survival in present day situation.

Acceptance of Existential Crisis

As Coetzee's novels expose the characters in midst of feats and hazards, *Life and Times of Michael K* also presents the protagonist Michael confronting opposing forces. Eventual blow of survival crisis and its acceptance is very dominant feature that prevail in Coetzee's novel *Life and Times of Michael K*. In the background of civil strife, social turmoil and violence, Michel K suffers from isolation, solitariness, restriction confinement, injustices, suppression, oppression, exploitation and domination. In a sense, he is estranged and entangled in the snafues of life. Such remark of solitariness is obvious in the textual evidence, "Because of his face K did not have women friends. He was easiest when he was by himself. Both his jobs had given him a measure of solitatiness. [...] Even for Anna K, the needs of her body became the source of torment" (45).

It becomes oblivious that solitariness and isolation have become common for Michael K. Despite such suffering, he continues to lead the life of his own choice. It is, therefore, the sense of celebration of survival that enables him to exist in midst of feats and hazards. Celebration of survival is the locus, which acts as vigour and stamina to endure and accept eventual blow upon survival. Through this novel Coetzee has justified the sweet dream and strong desire for survival providing resistetive power to endure and accept any kind of opposing forces that try to ruin human life. For example, Michael K never losses his resistance even when he finds himself in hostile situation:

Though he had no more business there, he found it hard to tear himself from the hospital. By day, he pushed the cart around the street in the vicinity; by night he slept under culverts, behind hedges, in alleys. [...] He ate once a day, buying doughnuts or pies with money from his mother's purse. (35)

It is an attempt of Michael K to refrain from the chaos and regain his survival.

Existential crisis is because of economical scarcity, social turmoil and violence. The moments of 'sleeping under culvert', 'eating once a day' and 'hard times' are so strong textual evidence that expose the extent Michael K suffers. But at the same time he has ample vigour and vitality. "He felt hungry but did nothing about it. Instead of listening to the crying of his body he tried to listen to the silence about him" (66).

This type of attempt shows the subtle way of acceptance and resistance to the invasion and will for survival that makes Michael K silent because he realizes that feats and hazards are common in life. In this regard Donald Barthleme's remark "only trust the fragments" (24). Remains pertinent in the context of Michael K's situation and its acceptance. He believes and accepts fragments and suffering as harsh but unavoidable rigorous forces of life.

In the same way, Coetzee presents Michael K as a warrior struggling on the battle field of war. The war is the war between survival and subjugating opposite forces like restrictions confinements, suppression and exploitation. Despite such opposing forces, Michael K struggles to escape from the opposing forces which is the salient feature of postmodern human survival and its rejoicement. Anna K's expression "How indifferent the world could be to an old woman with an unsightly illness in the time of war" (7). Free frank expression of traumas and indifference created by turmoil and violence is clearly stated in this statement. Furthermore,

Coetzee narrates Michael K's struggle to survive and lead the life of freedom and independence. When the boss visagie's grandson ousts him from the newly discovered old shelter, he asserts:

In his first in the mountains he went for walks, turned over stones, nibbles at roots and ate grubs one by one. They tasted like fish. But now he ceased to make an adventure of eating and drinking. He didn't explore his new world. He didn't turn his voice into home. [...] He wondered if he were living in what was known as bliss. (68)

In fact, his acceptance of troubles and harsh living condition in the mountain as bliss amply proves that critical conditions of life are common for him. These lines are textual evidence of Michael K's struggle for independent life from visagie's grandson's slavery and his confirmation of existential crisis. It is also a kind of resistance to an opposing forces from a solitarily place. Michael K even doesn't hesitate to eat ants and roots and drink dew in order to survive. Every moment of his existential crisis becomes a great moment of penance and meditation for the victory.

Coetzee presents Michael K's acceptance of eventual blow of life in heroic way. It seems that Michael K is character with the power of endurance and acceptance. He involves in life long struggle for survival. To illustrate he is often convicted and confined in Jail and camp. Against the captivity in the Jakkalsdrif Relocation camp he defends and questions such as "why have I been sent here? How long do I have to stay?" (75). "Where is the work I must do?". Such powerful question in minimalist discourse triggers the notion of existential passion and strong defense of opposing forces. Furthermore, Coetzee highlights the strength in Michael K triggered by the impulse of survival quest, which makes him to escape from the encroachment of the opposing forces. For instance, Michael K's notorious velour performed in an

escape from the Jakkelsdrif Relocation camp despite the danger of being killed at once valorizes the strength inherited from his quest for survival. Capturing the image of Michael K's escape as a point of his great success, Coetzee further highlights the strength Michael K has "He walked all night without feeling no fatigue, trembling sometimes with the thrill of being free [...] the sky was blue; his body was overflowing with vigour" (97). By presenting such details as mentioned here Coetzee intends to justify that the strength and stamina in Michael K enables him to exist and accept existential crisis in camps as well as Jail's life.

Likewise, the events of capturing and recapturing of Michael K by the army and his refutation is also an evidence of existential crisis and its strong resistance. Through this Coetzee intends to prove resistance as an articulation of acceptance of outside happenings and continuation of the life of own choice. Michael K's counter discourse such as "Do you think if you leave me alone I am going to die?" (135). Magnifies the importance of strength and stamina that one needs to continue the life and accept common crisis of life. It is in this sense that Coetzee makes Michael K figure of grand success.

In the same way, state of confrontation of Michael K with the soldiers in the dam is another the most appalling state of Michael K. At that time, he is almost hopeless to the situation he finds in. The prime purpose behind creating such situation is that Coetzee creates such an atmosphere in his artistic reflection as never presented before in order to convey the message of how powerful the opposing forces is in fact and how deadly its impact appears to be in the existence of a common man. He displays convincing circumstances that compel Michael K to undergo the metamorphosis of his being. Though Michael K turns to be a skeleton, yet impulse for survival underlying his physical structure always keep him strong and determined

enough to resist all the opposing forces. For instance “Armies followed him in prince Albert- though he made borrow and hid himself if inside it he could not escape from the cruelties of war and violence” (110). Similarly, “As soon as he turned back from mountain to the city of Cape Town, he was arrested and kept in cell full of hungry, tired, weak and unable to stand. Only skeletal figure was with him without flesh” (67).

This sort of confrontation conveys continuous acceptance of flow of feats and refutation of opposite forces. In the same way, the massive search and operation conducted by the soldiers all over the land causes a huge decay and destruction in the life of Michael K. Of course, Michael K is deeply shocked by such an unprecedented invaders in his utopia. He realizes that he can't bear the pain triggered deeply into his heart. Notwithstanding, he relieves himself by recalling his mother's fate and the fate of her ultimate destiny. To illustrate, he sits with his head between his knees and concentrates on the forthcoming result of his life. As he recollects his mother, he happens to surmise that his condition is also the same. But at the same time, a sudden awareness of his survival and responsibility of existence disillusion him.

Besides, Coetzee exposes Michael K in a murky atmosphere full of miseries sorrows and inhuman brutalities making Michael K a victim suggests that none is ever fully secured in life. It also shows that life is reconciliation of sorrow and happiness, Joys and miseries that's why we have to accept them equally. Both creative as well as destructive forces are equally inherent in us. Therefore we have to maintain the balance between them. We should guide our life by creating positive and creative impulses such as hope and optimism, we have to accept the destructive forces as exploitation, domination restriction and confinement created by war and violence as common phenomena of life. By putting Michael K in the verge of existential crisis

and his subtle confrontation, Coetzee magnifies Michael K's stamina to fight against opposing forces and continuing the life of own. He means to say that every individual has his own impulses. Such impulses are of course the characteristic feature of human survival. In this sense, Michael K is an epitome of the existence in midst of existential crisis who succeeds to achieve his survival despite his hard struggle.

Urge for Freedom

State of being free and frankness is freedom. To oppose eventual attacks of external forces and sprout the intention of independence is freedom. What makes an individual search for the freedom? What enhances him/her to gain it? What are the obstacles that oppose and obstruct an individual from gaining it? Coetzee answers these questions by presenting postmodern locus of celebration of survival because the seeds of freedom sprouts and blooms in the soil of celebration. J.M. Coetzee asserts urge for freedom in his novel *Life and Times of Michael K*. Characters in this novel are entangled in different sorts of existential problems that try to obstruct them from gaining freedom. But yet sense of celebration of survival inherent in them instigates them to experience and enjoy the sweetness of freedom. Coetzee means to probe that the celebration of celebration is discernible when someone makes quest for freedom. Coetzee treats the search for freedom in terms of urge for openendedness as indeterminacy of human survival. It is quest for free floating life. For instance Michael K's mother Anna K in the text *Life and Times of Michael K*, dreams of returning back to the Prince Albert and enjoying the freedom from burden and bondage of city of Cape Town. For instance:

Lying in bed in her air room throughout the winter afternoons with rain dripping from the steps outside she dreamed of escaping from the careless violence, the packed buses, the food queues, arrogant

shopkeepers, thieves and beggars, sirens in the night, the curfew, the cold and the wet and returning to a countryside where if she was going to die. She would at least die under blue skies. (8)

The exposition of careless violence, the packed buses; thieves and beggars; sirens in night, the curfew; the cold and wet is suggestive of unfavorable external conditions in an alien place that compel an individual to search for freedom. Coetzee intends to spotlight on the importance of the freedom. In fact Anna K intends at least to die under blue sky. Blue sky galvanizes the urge for freedom, independence and act of own choice without imposition of any external forces that instigates her to return back to prince Albert. Realization of safety and security of an individual from hostile environment is freedom. It is therefore Coetzee has shown Anna K dreaming of returning to a countryside in order to rejoice the sweetness and freedom of countryside life. Furthermore, “Now was the time. No sooner had they returned to the room the he came out with the plan he had been pondering ever since building the first barrow. They were wasting the time by waiting for permits. The permit would never come” (18).

The intense and acute desire for freedom is identical with the reason behind their dream of escaping the hostile environment of Cape Town and sustaining their life in the sweet and bright atmosphere of prince Albert. Eventual existential displacement and alienation have caused an individual search for the bliss of freedom and openendedness of life. In the same way, the sense of insecurity from the continuous feats and hazards also inspires and instigates an individual to lead carefree life without any external deteriorating forces.

Coetzee intends to prove the fact that there lies the dream and desire of freedom behind celebration. That’s why urge for freedom is very strong in the

textuality of this text. For instance Michael K is fully determined and confident enough to reach the goal of his vehemence to continue the search. Therefore he says “We will try again but next time we will go by the back roads. They can’t block every road out” (23). The fact is quite discernible about why he dares say so. He dares go by the back roads because he has been guided by the passion to exist in the realm of freedom.

Furthermore, Coetzee makes quite clear about the origin of Michael K and Anna K where lies complete freedom and independence. That’s why they are intensely intended to reach in the realm of peace and freedom. By making it blatant he intends to lead the readers to a free floating paradigm. For instance, Anna K knows that her health is worsening and may be she can’t reach her destination. Therefore she reveals everything about her village, a dream land of freedom. She says, “I forget the actual name of the farm, but we can ask people will know. There was a chicken run and a pump on the hill. We had a noose on the hillside. There was prickly pear outside the back door. That is the place you must look for” (27).

The vivid description of ‘the place’ which he had to look for is in fact the place of freedom, independence and rejoicement. In such place lies celebration of survival. It is in this way Coetzee magnifies an indigenous native soil in South Africa which quench the quest for freedom. That is the place you must look for is in fact Coetzee’s assertion that is free and independent life which every body should look for.

Similarly Coetzee treats Michael K as an instrumental figure emboldened with the vigourous passion in the quest for freedom. He shows Michael K as an ambitions and intensive person. To fulfill his ambition of retaining the freedom and happiness, Michael K continues his struggle carrying his mother’s ashes even after her death,

despite a lot of troubles he faces during the quest. Coetzee shows vigour of survival and passion of freedom in an artistic way. For instance he tells that Michael K realises the bliss of his native atmosphere with full of freedom. Coetzee makes the impact of passion for freedom upon Michael K clear in the following lines:

I could live here forever, he thought or till I die. Nothing would happen, everyday would be the same, as there will be nothing to say. The anxiety that belonged to the time on the road began to leave him. Sometimes, as he walked, he didn't know he was awake or asleep.

(46)

By this Coetzee means to say that when someone comes near the target during the quest, the anxiety of success is almost over. It is the same in the case of Michael K when he comes to the countryside area, his anxiety to achieve the goal begins to cripple. And he feels complete freedom. There he feels rejoicing of survival in the native realm of freedom. Michael K's quest for freedom comes to an end when he succeeds to reach prince Albert and identifies the shelter Coetzee narrates Michael K's success in the following way, "He approaches the house and circled it. The shutters were closed and rock pigeon flew at a hole where one of the gables had crumbled, leaving time years exposed and galvanized roof. Pates buckled (15).

This sort of presentation pinpoints the fact that happiness and rejoicing bloom among the thrown of absurdities. That's way continuous effort should be made despite hardships and difficulties. Only then freedom is possible. Here 'pigeon' is symbol of peace, freedom and affluence. When Michael K steps prince Albert, pigeons fly in the sky. It signifies that when Michael K reaches the origin of his quest, the passion for freedom independence and enjoyment galvanizes him. And finally he becomes optimistic to the future. This very optimism is locus of postmodern

human survival. The assertion “As time passed on he permitted hope to grow up again in his breath that all would be well” (113). Here Coetzee further makes an explicit idea regarding germ of optimism inherent in Michael K. He means to say that even at the time of war people can easily survive with freedom. Those who have strong faith upon self stamina can easily oppose and resist the encroachment of all the opposing forces including even the war. Through Michael K, Coetzee is trying his best to justify and prove the urge for freedom inherent up in an individual which motivates and guides one to resist all opposing forces. Therefore one strives to oppose external attacks in his own way in order to preserve free floating human survival.

Thus Coetzee has highlighted Michael K’s urge for freedom. No matter how he suffer in Struggle, K does never give up his hope. Coetzee mention’s K’s celebration of survival on the basis of what he knows and understands as urge for freedom.

Rejoicement of Fragmented Life

The novel *Life and Times of Michael K* exposes the fragmented lives of the characters living in the city of Cape Town. In the midst of civil strife, Michael K and his mother Anna K face Chaos and confusion, and eventual fragmentation and displacement. But surprisingly they celebrate fragmentation and chaos. This novel at first sight presents as horrible picture of the City of Cape Town where social turmoil, violence, death decay and destruction govern. But if we scrutinize it, the novel gives the real picture of human beings surviving in present day situation. Instead of prosperity and integration, characters are torn apart because of death and destruction caused by war and violence. But yet there is no lamentation for alienated life. Instead of being paranoiac about the prevailing awful reality, Michael K, the central character appears to be celebratory and resolute in his own world view. Michael K is in the

most pathetic condition because of economical scarcity. This living condition is directly stated as:

Though he had no more business there, he found it hard to tear himself from the hospital. By day he pushed the cart around the streets in the vicinity, by night she slept under culverts, behind hedges, in alleys. He ate once a day buying doughnuts or pies with money from him others purse. (35)

In fact, he eats once a day because he has no money to buy food; he dwells under the culvert because he has no shelter. He is after all penniless. But at the same time Michael K rejoices the state of scarcity and starvation. He simply accepts the miserable condition and celebrates it. For instance, "There was pleasure in spending without earning; he took no heed of how fast the money went" (34). This is of course celebration of survival in midst of fragmentation and suffering. Michael K enjoys in spending without earning. Here the assertion of Leotard "[...] that which denies itself the solace of good forms, the consensus of a good taste which would make it possible to share collectively the nostalgia for the unattainable" (314). Postmodern thus puts forward in presentation which is unpreventable. In fact Michael K enjoys even in awkward situation. He presents his sense of rejoicement even in unpreventable situation. The sense of joke at the time of crisis is quite discernible in this expression of Michael K. By spending Michael K feels great pleasure, though he has no source of income. The situation in reality is heart breakingly appalling but yet he rejoices the moment and feels great pleasure. He is carefree for his further life. In other words, he celebrates his own realm of life despite his economical scarcity and fragmentation. He is after all untroubled by constant attacks of eventual hostile forces.

Moreover, he celebrates life and death with equal manner. He is such figure who neither laments nor weeps for the death of his mother. His mother Anna K dies in hospital enroute to Prince Albert from the City of Cape Town. But he is untouched by the death rather he celebrates death. His assertion "A man must live in a hole and hide by day" (102). This is his acceptance and rejoicement of death which is usual and universal phenomena. Everybody should undergo death. Nobody is untouched by death. Instead it is unavoidable and inevitable event of life. This awareness of life and death in Michael K enables him to rejoice death instead of lamenting up on it. Coetzee has created this moment in the life of Michael K to instruct us the unavoidability of death. That's why he conveys that death prevail everywhere so it should be celebrated.

Michael K's situation of homelessness and joblessness also creates the moment of fragmentation. He is simply a character who is oscillating in a space without family, home and fix job, rather he moves hither and thither. But such situation for Michael K does not trouble and torture. Instead, such moments create atmosphere of freedom and unbounded ness. J.M. Coetzee has crated such atmosphere in the life of Michael k to denote that homelessness and joblessness create the moment of freedom that's why it should be rejoiced. For instance, "with nothing to do, Michael K slept more and more. He discovered that he could sleep anywhere at anytime in any situation/position" (34). He in ditch of homelessness and Joblessness. However he rejoices the life of homelessness and Joblessness. He finds his life to be free and full of enjoyment. He feels that he can sleep in any place, at anytime in any position. All these magnifies that he is free to act according to his own choice. The situation is grim and heartbreaking but yet he celebrates moments of lack of fixed identity. This very multiplicity of existential identity or survival evokes postmodern

sense of celebration of survival despite fragmentation, isolation and suffering.

Catherine Burgass's expression 'A prime example of stylistic anti aesthetic is to be found in hysterical celebration of a postmodern utopia of empty signification' (399).

Emptiness and voidness hover upon the life of Michael K. But still he seeks hysterical celebration in this emptiness and nothingness. Furthermore, Michael K states "There is no special about you, there is nothing about us" (43). Michael K is so fragmented that he can not visualize specialties about life. Through this Coetzee intends to convey that survival itself is great achievement that's why to seek specialty of life is vain.

Postmodern human survival is therefore without specialty that can be found as strong textual evidence in Coetzee's *Life and Times of Michael K*.

Expressing the valorization of survival Michael K often feels great moment of joy and happiness. For instance, "At last I am living of the place [...] He has nothing to do and nowhere to go but yet he feels happy and asserts 'at last I am living off the place'" (58) Michael K is over embedded with nothingness of life. His surrounding is full of dense and darkness because of fragmentation and suffering caused by hostile social, economical and political situation. Social turmoil and instabilities are common in Michael K's life. In spite of all these hindrances, he is surviving. This very act of survival is precious for him. He is surviving in his own realm according to his own desire. This survival is rejoiced by Michael K. "Now I am here, he thought or at least I am somewhere. He went to sleep" (52). This textual evidence denotes that 'to exist' or 'to be somewhere' is great moment of joy. This moment of joy is celebrated by Michael K.

Mover over Michael K is often confined and displaced in camp and jail. Encroachment of imperial forces also bring forth the moment of tension and torture in the life of Michael K. Then tension and torture herald fragmentation, dislocation and

sense of isolation. For instance, “As soon as he returned back from mountain to the city of Cape Town he was arrested and kept in cell full of hungry, tired, weak and unable to stand. Only skeletal figure without flesh. [...] Then he was left in a dark and desolate room in Jakkaldrif relocation camp (69).

The life in relocation camp is of course full of mghmarish and troublesome condition. Even living condition is full of Desolation and fragmentation. Still he keeps on seeking the precious moment of celebration. He involves in singing and dancing activities even in Relocation Camp. “In camp Michael K involves in dancing and singing playing guitar and involving liquor. In spite of hardships and suffering in camp, people celebrate it” (74). Here Coetzee illuminates the novelty in Michael K’s struggle to resist the encroachment of all the opposing existential forces and articulation of his vehement passion to exist in the realm of rejoicement. This moment of singing and dancing in Relocation Camp explored in the text further reinvigorates Coetzee’s central thesis is on celebration of survival despite fragmentation and suffering.

Along with this, Coetzee’s central character Michael K keeps on confronting new situations and new environments. Basically he is reinvigorated to lead the life of freedom and happiness. This passion of freedom and rejoicement instigate him to follow the path towards his native town prince Albert. The moment of his arrival in prince Albert captured in the text galvanizes strong sense of celebration. For instance, “He felt deep joy in his physical being. His step was so light that he barely touched the earth” (102).

Here the passion for freedom and openendedness of survival lead Michael K towards prince Albert. In prince Albert, where Michael K sprouts and blooms the seeds of celebration, he experiences complete freedom. Realization of freedom is

further highlighted by the way Coetzee has presented Michael K on the verge of struggle. It suggests that the celebration of survival manufactures the vigour and resistance and sense of rejoicement despite all the opposing forces. Fragmentation becomes an act of celebration. To illustrate it, Coetzee shows Michael K tranquil during his hard times. He says, “He felt as home at the dam as he had never felt on the house. He lay down and rested with the black coat rolled under his head, watching the sky wheel above. I want to live here, he thought: I want to live here forever. It is as simple as that” (98-99).

Coetzee Magnifies the deep infatuation of Michael K’s life with the life of openedndedness, indeterminate and free floating. He means to say that sense of celebration pulls everyone towards the realm of freedom and openendedness. Fragmentation, isolation and solitariness no more trouble, if one has stamina to endure and enjoy them. This is striking enough throughout the text for instance, Michael K’s realization for the urge for rejoicement is discerned in the following textual evidence:

How fortunate that I have no children
 How fortunate that I have no desire to father
 I am one of the fortunate ones
 who escaped being called. (104)

Michael K’s heroic confrontation with childlessness, homelessness and familylessness is suggestive of his rejoicement of fragmentation and isolation. Though he is alone without family and children, he is not disillusioned. It is the passion of survival and stamina of existence that energizes Michael K to confront with such fragmented situation and celebrate his miserable condition.

Celebration of Survival

Since *Life and Times of Michael K* was published in 1983, it is obvious that J.M. Coetzee intended that the novel appeals to the readers surviving in present day situation. The novel magnifies celebration of survival. J.M. Coetzee has presented an imaginative character Michael K who is able, perceptive and adoptive. Michael K, conceiving eventual traumas and suffering, enables him to survive which is so precious that he celebrates. J.M. Coetzee, through Michael K, probes that survival is never a peaceful acquisition because it is always in chaos and confusion. At the background of civil war in South Africa due to apartheid, Michael K is embroiled in the turmoil which fragments him. But yet stamina in Michael K inspires and instigates him to survive and celebrate survival. The remark 'idea of joke at the time of crisis' inspires him to continue the life.

Coetzee has presented ample textual evidences to present grim human living condition and its celebration. Through Michael K, Coetzee is trying his best to prove the passion for survival and its celebration. Michael K knows it very well that there is a civil war going on due to apartheid. Violence is everywhere, therefore he strives to oppose it in his own way in order to preserve sweet dream and strong desire for survival and the continuation of the life of own choice. He makes his own choice of life and enjoys his own realm. The act of gardening in the textuality of the text probes hope, optimism and positivity. This optimism and positivity amidst negativity and crisis is Postmodern celebration of human survival. For instance, "Men had gone off to war saying the time for gardening was when the war was over; whereas there must be men to stay behind and keep gardening alive or at least the idea of gardening, because once that cord was broken" (109).

Indeed, J.M. Coetzee probes the celebration of survival upon which Michael K is deeply rooted. Michael K's attachment with the gardening probes this fact. He engages in the act of gardening for survival. Garden is the world where he lives the life of freedom and independence with full of celebration. Nevertheless he undergoes the panic of suffering. Even in such situation he remains complacent with his own lot "All that remains is to live here quietly for the rest of my life freely and happily" (113). This sort of complacency is caused by his feeling that is strong enough to continue his life in the garden. Surviving quietly, freely and happily for the rest of life is precious for him.

He means to say that one can survive even at the time of war and violence. Furthermore the assertion "At last I am living off the place" (46). Also glorifies the precious moment of surviving and its celebration. The sense of survival that activates him to embrace gardening as his occupation in the sense that celebration lies in the realm of own choice, no matter how difficult it would be. He feels ecstasy when he succeeds to eat the food grown out of his own sweat and toil. "He chewed with tears of joy in his eyes [...] for the first time since he had arrived in the country he found pleasure in eating" (113). The pleasure that he derives is the result of savour prevailing in the food produced out of his own labour. It is also product of his freedom and independence contributed by his survival stamina.

Coetzee magnifies the existential passion inherent in Michael K. When he retains the stream of his ownness and freedom, the sense of celebration becomes blatant. Michael K starts living the life of own as a gardener in his realm of free floating independent native soil. Gardening is the realm of his survival vigour in which he enjoys the bliss and ecstasy with sweetness and light. Slowly and gradually there evolves a sensation of celebration in him. In the lucid exposition, Coetzee

narrates the passion of survival and its celebration evolving in Michael K. For instance, he says:

This was the beginning of his life as a cultivator. On a shelf in the shed he had found a packet of pumpkin seeds. [...] Then he planted a small patch of pumpkins and a small patch of mealies; and some distance away on the river bank, where he would have to carry water to it, he planted his beans, so that if it grew it could climb into the thorn trees.
(59)

Coetzee has reflected the process of acquiring pleasure and freedom through the act of own choice. In fact Michael K is intended to sprout the germ which could climb into the 'thorn trees'. The germ is the germ of hope optimism, positively, enjoyment, freedom and independence whereas 'thorn trees' stand for feats and hazards of life. Michael K desires to survive among thorny bushes. It triggers the celebration of survival inherent in Michael K. He illustrates the existential impulse in the following way. "The impulse to plant had been reawoken in him; how a matter of week he found his waking life bound tightly to the patch of earth he had tightly begun to cultivate" (59). The impulse that Michael K refers to the impulse triggered by existential passion. Michael is always guided by such impulse of survival therefore never surrenders and laments before anything that encroaches him rather celebrates survival.

The celebration of survival is thus discernible in the novel *Life and Times of Michael K* by J.M. Coetzee. Celebrating his survival Michael K conveys:

I want to life here, he thought: I want to live here forever [...] what a pity that to live in times like these a man must be ready to live like a

beast. A man who wants to live can't live in a house with lights but yet he must live. (99)

Such expression makes it clear that Michael K is all enjoying with survival despite problems and suffering.

In this way, J.M. Coetzee has illuminated the celebration of survival throughout the text. By creating the background of civil war due to apartheid in South Africa to create convincing atmosphere in the novel, Coetzee intends to magnify the struggle for existence and celebration of survival that always enables us to accept and continue the free floating independent life despite fragmentation and suffering. The remaining chapter will conclude this dominant idea in detail.

IV. Conclusion

J.M. Coetzee's *Life and Times of Michael K* presents abundant ideas regarding celebration of survival. The novel has occupied glorious position not only in South African but also throughout the world with its Nobel Prize in 2003.

This novel galvanizes the idea that art can be a tool for survival in the hands of a virtuous writer. Coetzee has done this by creating an imaginative character Michael K who is embroiled in the turmoil of war, violence and scarcity of life, but yet rejoices and continues his life. The novel opines the idea that meaninglessness of life and fragmentation of personality are common. That's why, we have to celebrate survival and critical mode of life as common phenomenon by collecting vigour and stamina. The textuality of the text has widely covered the geographical, socio-political and economical issues rampantly affecting and influencing life of common people.

Coetzee not only shows the reflection of the site of rigorous social, economical, political and other opposing forces that try to ruin individual life. But also shows the strength and stamina in an individual continuously inspiring and instigating to continue free floating and independent life of rejoicement. By showing the victory of survival in an individual over all the opposing forces such as fragmentation, restriction, suppression, oppression, domination, exploitation and so on. Coetzee has successfully demonstrated the sweet passion and strong desire for survival and its rejoicement.

For instance, acceptance of existential crisis, urge for freedom, rejoicement of fragmented life and celebrating in survival are some of the characteristic features that highlight the celebration of survival in the novel *Life and Times of Michael K*. Michael K's and his mother Anna K's acceptance of existential crisis paves way for the vision of celebration of survival. Michael K despite crisis and confusion created

by war and violence, succeeds to survive. K's success of survival is suggestive of the victory of an individual over all opposing forces.

Michael K is physically feeble, mentally retired, economically bankrupt and suppressed figure. He often regains his existence by eating bark and drinking dew. But yet he accepts them without any hesitation. He is not paranoid and lamented for his life of fragmentation and displacement rather he enjoys it. He celebrates loss. In the City of Cape Town. Michael K is beaten and looted severely. He is submerged in life of alienation, domination and scarcity. Eating once a day, sleeping under culvert and drinking dews are the moments of his existential crisis. But we never lament for his solitude and dislute grated life. Instead, he accepts moments of existential crisis and celebrates. So the acceptance of existential crisis is suggestive of the celebration of survival in J.M. Coetzee's novel *Life and Times of Michael K*.

Similarly, the urge for freedom is also shown triggered by the celebration of survival. Michael K is often confined and encroached in the camp and Jail. But he does never relent his confidence for freedom during the hard struggle. It shows that the strength to continue the struggle against all the opposing forces is infact inherited from the urge for freedom. Therefore, urge for freedom delves upon celebration of survival. Here Coetzee makes Michael K and epitome of success to escape all restrictions and confinements imposed upon him. This very success guides Michael K to lead the life of freedom, independence and rejoicement. Here celebration celebration of survival is culminated by the urge for freedom.

In the sameway, the rejoicement of fragmented life has been shown triggered by the passion of survival. Michael K never surrenders before any sort of opposing forces that try to ruin his life. He does never give up his desire to attain his survival even when he undergoes metamorphosis of his experience during the struggle. His life

is full of fragmentation, isolation, displacement and exploitation. He is fragmented by the death of his mother because of deteriorating health. But he doesn't lament for death of his mother rather consoles him by taking death as a universal phenomenon. His assertion "everybody must go inside hole and hide by the sight of day" (102) exposes his celebration of death.

Moreover Michael K is homeless, familyless and penniless figure. After the death of his mother he has no kiths and kins. He is absolutely solitary figure. Homelessness and joblessness are also the equally burning problems that Michael K faces. Such situations of course brings the moment of solitariness and fragmentation. But Michael is enjoying and celebrating such moment. He conceives such moments as the moment of freedom and openendedness. His expression "I can sleep anywhere, at anytime, in any position" (34) galvanizes rejoicement of fragmentation and solitariness caused by homelessness. This sort of rejoicement of fragmented life in Michael K has been stimulated by the sense of celebration of survival. Therefore, K succeeds to survive despite restriction, confinements and exploitation and maintains his free floating existence by rejoicing the life of frgmentation and solitariness. Coetzee in the this sense also highlights the celebration of survival though rejoicement of fragmented life.

Similarly, Coetzee makes Michael K to realize that survival is never a peaceful acquisition because it is always under Chaos and confusion. Michael K is embroiled in the turmoil which fragments him. But yet he celebrates survival. The idea of Joke at the time of crisis inspires him to continue the life as a gardener. Michael K makes his choice of life. But the choice is not to create the meaning and unity but to preserve his survival. His choice as a gardener, though it is full of difficulties and hardships, provides him the ground for freedom, independence and act

of own choice. Gardening sprouts the germ of hope, optimism and positivity to lead the life of hope and optimism amidst fragmentation, scarcity and problems is celebration of survival. Postmodern human therefore celebrates survival. Survival itself is precious for them no matter how difficult it is. Michael K seeks Joy and happiness amidst the life of fragmentation, isolation, scarcity and exploitation. It is of course celebration of survival.

Thus, J.M. Coetzee has illuminated the celebration of survival throughout the text *Life and Times of Michael K*. By showing the inheritance of the celebration of survival in the text, Coetzee suggests that human beings are not only victims of the opposing forces, they are also capable of resisting the encroachment and attacks of the opposite forces with the sense of celebration of survival. To illustrate the idea, J.M. Coetzee has explored an imaginative figure named Michael K and presented him before us. He means to say that we should never give up hope, optimism and positivity in our life. Hope and optimum instigates us to lead our free floating and openendedness of life. As sense of celebration is means of survival in the life of Michael K so is ours.

Works Cited

- Abram, M.H. *A Glossary of Literary Terms*. 7th ed. New Delhi: Harcourt, 2001.
- Bennett, Andrew and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. 2nd Ed. Harlow, Eng: Prentice Hall-Pearson Education, 1999.
- Coetzee, J.M. *Life and Time of Michael K*. Great Britain: Secker and Warburg, 1983.
- Crystal, David. Ed. *The Cambridge Encyclopedia*. Cambridge: UP, 1990.
- Derrida, Jacques. "Structure, Sign and Play in the Discourse of Human Sciences".
Critical Theory Since Plato. Ed. Hazard Adams. New York: Harcourt, 1992.
- Hutcheon, Linda. *The Politics of Postmodernism*. 2nd Ed. London: Routledge, 2002.
- Jenniferbraun. "Spare, clear as a diamond and a reminder we have choices, January 9, 2003". *Amazon. Ca: Customer Reviews Books: Life and Times of Michael K*.
<http://www.amazon.ca/exec/obidos/tg/detail/-/books/009947915x/customer-reviews/ref=cm-cr-dp-2-1/702-9160200-0460813>.
- Liotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Brian Massumi. Manchester: Manchester UP, 2001.
- M Seay, Thomas. "Desertion, September 30, 2002." *Amazon. Ca: Customer Reviews Books: Life and Times of Michael K*.
<http://www.amazon.ca/exec/obidos/tg/detail/-/books/009947915x/customer-reviews/ref=cm-cr-dp-2-1/702-9160200-0460813>.
- Mike from Raleigh, NC USA. "An Insightful story, April 6, 2005" *Amazon. Ca: Customer Reviews Books: Life and Times of Michael K*.
<http://www.amazon.ca/exec/obidos/tg/detail/-/books/009947915x/customer-reviews/ref=cm-cr-dp-2-1/702-9160200-0460813>.
- Paris, Peter. *The Spirituality of African Culture*. New York: OUP, 1988.

- Plotnitsky, Arkady. "Postmodernism and Postmodernity: Literature, Criticism, Philosophy, Culture." *Introducing Literary Theories*. Ed. Julian Wolfreys. Edinburg UP, 2001.261-92.
- Powell, Jim. *Postmodonism for Beginners*. Chennai: Orient Longman, 2001.
- Soler, Joe. From Philadeplhia PA USA. Existence in 150 pages, July 19, 2002.
<http://www.amazon.ca/exec/obidos/tg/detail/-/books/009947915x/customer-reviews/ref=cm-cr-dp-2-1/702-9160200-0460813>.
- Tarnas, Richard, ed. *The Passion of the Western Mind*. New York: Ballantine, 1993.
- The Columbia Encyclopedia*. Fifth Edition. Rev. ed. of: *The New Columbia Encyclopedia*. Fourth Edition. Ed. 1975, Columbia University Press: 1993. p. 591.
- Tiffin, H.M.. *Contemporary Novelists*. Fifth Edition. Associate Ed. Noelle Watson. Chicago and London, James Press: 197-198.
- Tyson, Lois. *Critical Theory Today*. New York and London, Garland Publishing, Inc.: 1999.
- Upshall, Michael. ed. *Hutchinson Encyclopedia*. London: Century Hutchinson Group, 1988.
- Wehmein, Sally. *Oxford Advanced Learner's Dictionary*. 6th ed. Great Claredon Street. Oxford University Press, 2000.
- Yeats, W.B. "The Second Coming." *The Norton Anthology of Poetry*. Ed. Margaret Forgusion, Mary Jo Sailer and John Stallwortly. 4th Ed. New York: Norton, 1996.