CHAPTER - V
CONCLUSION

This research study has discussed how J. M. Coetzee; the twentieth century South African novelist utilizes the theme of ‘Exploring the Self’ in his works. Contemporary socio-political events in South Africa have a great influence on his works. Coetzee's heroes are signs and symbols for those who have eyes to see and ears to hear a proper situation in society. These characters represent the possibility of another way of living in relationship to history and to people; a way beyond the master-slave relationship. In the novels his narratives address different socio-economic realities within South Africa, without regard of race, class or gender.

As the introduction has suggested, Coetzee places characters at the centre of his narratives, which can often be deformed either on a physical level (Michael, Friday, the Barbarian girl) or psychological level (Susan, Magda). Readings of his fiction suggest that Coetzee is preoccupied with the human compulsion to hunt down and lacking success to enforce authenticity in society.

In the twentieth century, the socio political conditions of South Africa and the apartheid system prevailing the black people's life much nearer to harsh reality. Coetzee lived and worked in South Africa, under the apartheid regime until 1990, and then witnessing the political difficulties of the transition to democratic government until he emigrate to Australia in 2002. It was the South African context that permeated his writing therefore his works has embodied a form of intellectual challenge both to the late colonial violence and oppression of apartheid.
J.M. Coetzee is born and brought up in South Africa hence he is basically concerned with the South African reality. He represents the unfolding issues of identity, power and freedom through his writing. He re-examines the African conditions in the context of modern European literary tradition without under mining the basic issues. These issues shape the African reality in the apartheid and post apartheid segments of the history of South Africa.

Coetzee’s major novels are implicitly rooted in South Africa and explicitly become universal and relevant for all time as the basic tenets of identity, power and freedom. These tenets are questioned and re-examined by Coetzee in more perplexing ways.

J. M. Coetzee proves to be a harsh critic of western rationalism and its superficial solutions. He is an individual whose fate is at risk in his major novels. As a reader we find a downward movement in the lives of all the major characters in his novels as well as passivity becomes the last resort of making and individual inaccessible to the intention of the cruel order. He implements the unusual combinations of allegory, intertextuality, metafiction and modern literary theories to address the fundamental issues without offering obvious answers.

Approximately all the major characters of his novels undergo the process of identity crisis and losing freedom because of the power structure of the colonizers or the changing power equations in apartheid South Africa. Theirs torture, violence, exploitation and extinction is the direct results of historical, social and political forces that function throughout his novels. Inability of the European canon to depict African reality, crisis of representation and linguistic failures is running throughout his novels. As a novelist he is very cleverly interweaves the critical issues with a strong undercurrent of protest,
revolt and anguish against system of the day. His novels constantly
remind us the oppression, torture, injustice and victim hood. They are
not only confined to South Africa but also the Universe as well.

In such a terrible situation the idea of identity and freedom very
badly crumble. In the major works of Coetzee power pervades,
controls, marginalizes and distorts truth and identity of an individual.

The novel *Foe* is considered to be one of the most inscrutable
or enigmatic novels of Coetzee. In this novel he unfolds the issues
that are responsible for the loss of identity of an individual. It is
rewriting of Daniel Defoe's *Robinson Cruso* but in the African
perspective. A human being's uniqueness is crushed by those who are
in power and Friday has to live like an insignificant creature outside
the community, history or time. It is not a cosmetic rewriting by
Coetzee. Here he challenges the master of discourse -Defoe and
tries to give voice to voiceless Friday and shows difficulties and
representing Friday in the English language through European literary
practices.

The major character Friday is without tongue and his silence is
at the core of the novel. Susan Barton made all attempts to make
Friday speak but, these attempts prove to be futile. He is a unique
human being without history, culture and identity but, Cruso does not
care to teach him the language for explore his hidden fillings. Cruso
treated Friday as his slave. Conversely, Friday challenges all
techniques of representation and keeps himself intact from the
artificial version of presentation of the European standard. Friday’s
oppressive silence covers the universe at the end of the novel and
Coetzee attempts to make Friday's silence heard. Coetzee questions
the master of discourse the Defoe and places Friday in the centre of
the novel. Hence in this novel Friday become the tongue-less voice of the imprisoned South Africa under the British rule.

However, Friday is able to keep himself out of any system of classification proposed by Foe or Susan Barton. He has his own secret codes in which he seems to communicate through, these codes pose a challenge to Susan and Foe in interpreting them. Susan Barton also rises up against Foe. She is not ready to accept the version of truth given by Foe about Friday. On the one side, the novel attempts to show the struggle between representation and non-representation and on the other side speak and silence. Finally, Friday's silence wins over and overwhelms the narrator at the end of the novel.

*Disgrace* is a world acclaim novel and marks a landmark in Coetzee's literary career. Post apartheid South Africa is the background of the novel. This novel asks uncomfortable questions about the relationship between the coloured and the whites. It gives the miserable account of the white minority on the edge of extinction because of the changing power equations in new South Africa.

In this novel power is not something as possession but, an action. Power is exercised through a net-like organization and it is a system of relation spread throughout the society. Here individuals are not presented as the recipient of power but it is enacted on them. Power dynamics functions throughout the novel and changes the course of lives of the coloured and the whites in the country.

In the novel the major character, David Lurie, is a professor at the University of Cape Town. In his life he has seduced many young women, but a sexual affair with his student, Melanie proves his disgrace. After that an official complaint of sexual harassment is lodged against him by the Melanie and his family. Prof Lurie is
suspended from University with an immediate effect. Then he decides to leave Cape Town and visits his daughter Lucy. She leaves at a small farm in the country side of South Africa. Lurie's world is refined and highly intellectualized but his notions of orderliness overturn when the three black young men come to Lucy's farm set him in flames and badly rape Lucy. Further, David comes to know that Lucy has become pregnant due to rape. After that Lucy strangely accepts to become the third wife of Petrus to get protection for herself from him. Lurie thinks that Petrus may have arranged the attack on Lucy in order to gain control of her property. In the novel, the impulse of crimes of passion, failure of justice and the rare possibility for redemption are played out on many levels. Prof. Lurie is a perpetually a thinking character so he thinks that the white supremacy is legitimate everywhere. Here he commits sin by seducing his own black girl student, who is like a daughter for him. Further he justifies his action and he has no regret for his deed. He very arrogantly accepts the verdict of the Disciplinary Committee. Throughout the novel power circulates and it affects the status of the University, individuals, land, animals and even the English language.

In the second half of the novel the rape on Lucy becomes the turning point. Prof Lurie wants to make it public and demand justice but there is only brutality and mistrust in new South Africa. Petrus is only a farm labourer but he has coined a new term for himself as a ‘Farm Manager’. Everything in the lives of David and Lucy are completely changed by the Power. Even the oppressor in the apartheid South Africa has become an oppressed in post apartheid situation. Prof. David Lurie, who taught the European classics in the Cape Town University, sells vegetables with his daughter in the country side. Now he has become a dogman, a dog undertaker in the
There is a gradual degradation on all fronts in Lurie’s life. He tries to visualize rape on Lucy and finds himself in an agonizing situation.

In this novel animals play a very important role. Animal’s marginal status, invisibility and their struggle for survival make the state of disgrace more severely for David. The dogs accompany him in his journey in disgrace. He shares his state of disgrace with the animals because for him any genuine human contact has become impossible for him in the new situation. David realizes that his life has lost all its material value and hence at last, he almost becomes like a crippled animal without any power, identity or self esteem.

*Waiting for the Barbarians* is another important novel by Coetzee. This novel unfolds the dynamics of power in the South Africa. In the novel the Empire exists as a vague entity and it instils fear in the people and they remain in constant state of waiting for the barbarian aggression. The officers of the Empire are the real barbarians because they torture and kill the innocent people and hence fear of the barbarians becomes a creation of the Empire as a means of controlling the citizens. The Empire defines the barbarians as "other" and gain power and authority in the state. As a writer Coetzee introduces the cycle of oppression in the novel as the History revels in the universe.

*Life and Times of Michael K* is the first masterpiece by J. M. Coetzee. The civil war provides the backdrop of the novel and this time is the time of disorder and anarchy. The main character Michael K is presented as a victim of this civil war. In the novel the father of Michael is presented as a political father. Michael thinks that the war has turned him in to a prisoner in his own land. He attempts to run
away from oppression and gain freedom. Michael is supposed to keep necessary documents to prove his identity in his own country but he unable to do so and hence several times Police captured him and made him prisoner in his own land. The innocent people are kept in a camp like as children, old men and women who are never prove as harmful for the Empire. The life of camp proves to be a nightmarish experience for Michael as it is a sophisticated form of cruelty for the powerless.

Michael K revolts against this system. He eats the bread of freedom which no government can provide as corrosive power pervades throughout the country. Michael has fond of gardening and he finds it is a creative source to live life for him and other as well and it is his reply to the oppressive power. He creates a sense of community and family with farm and plants by gardening. The Medical officer who treats Michael in the hospital is able to see the divine spark in him. He thinks that Michael is untouched by any doctrine or history and he has learnt to exist outside history and time on his own terms. Michael wants to be like a bird or a fish in water and he wants the food of freedom which the hospital is unable to provide.

He does not understand power but knows what is obvious and natural for human beings. The title of the novel is ironic because there is nothing like "life" or "time" in the insignificant life of Michael. The novel is a sad story of Michael who is craving for freedom.

J. M. Coetzee grew up during the days of apartheid system in South Africa. In such a system power represses or distorts an individuals' identity. Search for identity, the need for freedom and dynamics of power operate throughout his novels and make the
individuals as universal beyond the African situation. The historical, political, social and linguistic issues are interwoven with the issues of power, dynamics, freedom and identity besides the current literary practices of modern European literature.

Coetzee is a representative of most contemporary novelists, in the specific way in which they explore identity as a major theme of their writing. According to Coetzee, the truth that reaches beyond the factual aspects unfolds only in writing, as it is related to silence, reflection and the practice of writing. Some of the basic themes and issues of the novels that are slightly undertaken for study are colonialism, master-slave relationship, isolation and loss of identity, deconstruction, racial conflict, Oedipus complex, marginal voices and so on.

In the preceding chapters it has been observed how these themes work in respective novels with the help of exploring the Self and thus served as a spring board from where to plunge into certain very important issues in contemporary life. His novels can be exclaimed as:

Settlement of uncertain standing and duration in *In the Heart of the Country*, a defensive phase of anticipated revolution present in *Waiting for the Barbarians*, and in *Life and Times of Michael K* there is a stage of open civil warfare. *Foe* departs from the sequence but is no less concerned with questions of power and authority under colonialism. (Attwell, 14)

If we consider the novel *In the Heart of the Country*, Magda's father being an Afrikaner farmer and a representative of white civilization in South Africa. He represents the power that white civilization exerts over native population. Her father can thus be identified as the coloniser of the situation that Magda faces in her life.

Coetzee continues with the issue of power in *Life and Times of Michael K*, in terms of the relationship between white South African
authorities and the black population. This text refers to the civil war, curfew, permits people need from police, the re-education camps, the check points, the guerrillas and their attacks. The issue of colonialism is represented here through the way of liberal humanism; it can turn a human being into an object, as the black protagonist becomes an object of charity. Coetzee exposes in *Waiting for the Barbarians* the means by which oppression in South Africa is kept alive in the form of torture. Here the barbarian girl and also barbarians become victims and colonized in the hands of Colonel Joll and for some time of Magistrate who are deaf and blind to the injustices. As a creative writer Coetzee bitterly criticized these attitudes, characteristic of those people who like to pose as liberal humanists while doing nothing to prevent torture.

As a novelist Coetzee invariably focuses on extremely isolated, obsessive characters, in his theme of ‘Exploring the Self’. In *In the Heart of the Country* Magda's isolation is the centre of the novel. It can be said that she faces physical as well as psychological isolation. *In Waiting for the Barbarians*, the Magistrate feels terribly isolated both physically and mentally during his imprisonment. Isolation makes him realise that human beings are social animals, and that the lack of contact with other people could make him regress to a nearly beastly state. The situation of the protagonist in *Life and Times of Michael K.* is somewhat different. Michael, a young black man disfigured by a harelip and deformed nostril desperately tries to get away from other human beings. Thus he chooses self imposed isolation and not becoming an object of charity. In a way Michael's situation is more clearly relate to solitude.

Cruso in *Foe* is able to live his isolation in a positive way, and he never assumes himself as a castaway in his heart. On the contrary,
his isolation from any human and civilised company becomes essential for him and hence when he is rescued from the island he dies during his journey back to England. The situation of Susan is completely different, who cannot accept being a castaway and feels effectively exiled from human society because Susan asks Mr. Foe to write her story.

The situation of Friday in particular is any attempt to get close to him fails because, in spite of her efforts, the native who is isolated and marginalised because of the colour of his skin and silence, never communicates with her and just like Michael, Friday does not allow anybody to enter in his own isolated world.

Coetzee follows Lucan for the quest of Identity of his protagonists. Therefore he believes that all of his six protagonist’s identity in various novels is achieved through language and through the confrontation of the subject with the other. Coetzee acknowledges the fact that it is only through the alienating language human beings have at their disposal that a form of identity can be constructed. The symbolic order of language while acquiring a role in society is the 'I', 'You' and the 'Other'.

Magda (IHC) the Afrikaner landholder begs for the recognition of her black servants. Throughout the novel she lures them into acknowledging her existence as an individual being. Magistrate in (WFB) needs for the girl’s recognition is paralleled by the Empire’s need for the Barbarian’s acknowledgement of its mastery. The emphasis laid by the deconstructionist magistrate on the absence of an unequivocal meaning is hence closely related to the affirmation of the absence of a fixed and univocal identity: being identified as a linguistic construction, identity is itself exposed as a variable entity,
an artificial product with changes according to the cultural, historical, social and linguistic context the individual finds him/herself in.

Michael and Friday both are from *Life and Times of Michael K* and *Foe* respectively, the two black characters are perceived as others by the doctor and Susan respectively, who therefore turn to them in order to obtain recognition and achieve identity they believe to follow. In addition to this, in *Life and Times of Michael K*. Coetzee emphasizes how in a deeply bureaucratised and militarised state as, 'individual identity', as Gallagher points out, “is far less important than one's social role and place in the power structure.” (Gallagher, 133) Further in the fact that Michael's name is changed into 'Michael's by the doctor has the triple effect of suggesting the doctor's colonisation of Michael, pointing to identity's linguistic nature, and emphasizing the system's refusal to grant the individual any recognition.

This is partly the same situation one is dealt with in *Foe*, where Susan's attempt is to make Friday's silence speak, parallels the doctor's effort to get a plausible story out of Michael and equally deprives the native of subject-hood and identity. Just like the Magistrate in *Waiting for the Barbarians*, who paternalistically objectified the barbarian girl, turning her body into text, in *Foe* Susan turns Friday into an object of sympathy, thereby denying him humanity and relegating him to the position of the subhuman other? Making an effort to save Friday and tell his story for him, Susan, just like the Magistrate of *Waiting for the Barbarians* and the Medical officer of *Life and Times of Michael K*, attempts to recreate the native in her own terms, constructing his identity at her will. To an extent, Susan explicitly acknowledges the power of language in the
constitution of the individual's personal identity but denounces her own reliance on the coercive qualities of language.

The revolt against language is enacted by Coetzee's characters, finally coincides with their refusal of both the fixed identity that language tries to impose upon the individual, and of the 'true' meaning that supposedly lies at the heart of every narrative. Coetzee therefore exposes the existence of a fixed meaning of the text imposed by others in his novels.

The basic theme of all of the Coetzee's novels is apartheid. Apartheid system to the black man means he is a helpless stranger in his own land. This Apartheid system described as:

It refuses to recognise human dignity and brands its victims as sub-human... on an individual level, it degrades mains a man's soul, kills all enthusiasm in him to endeavour to live a creative life. (Mehta, 22)

Throughout the study it is observed that whether it is historical or contemporary, realistic or fantastic, much of the versatility of literature in the new South Africa is due to a heightened awareness of language. Language is not merely as a vehicle for story telling but as a remarkable encounter with meaning and truth.

My readings of Coetzee's fiction suggest that Coetzee is preoccupied with the human compulsion to hunt down and lacking success. As a writer his implicit appeal seems to be a truly moral plea in this regard that is worth stepping back, hold and define that which cannot be grasped or defined. This appeal is echoed in Foe by Susan Barton.

The novels critical analysis shows that Coetzee likes “to leave his works 'open' and gain his novels typically and without achieving closure, offering many possibilities for interpretation and different
directions of analysis.” (Canepari, 242) The novels stimulate on different levels raising various questions, yet, in accordance with the notion of language's perpetual suspension of meaning.

Through his every novel Coetzee demonstrates his love for the kind of character who is even so invisible to the society he/she belongs to. It can be concluded that, his protagonists do not follow the life of visibility, and by either consciously refusing to communicate, or by simply being unable to establish a real contact with those surrounding to them. They somehow refuse to be subjugated by the language of civilization.

As a novelist Coetzee proposes metaphysics of absence, understood as absence of language itself, which becomes the instrument of resistance and opposition to the coloniser. As Coetzee himself emphasizes in White Writing, silence can actually become a 'potent political tool'. Because of this, rather than a silent slave incapable of asserting his identity and being included in human society. Friday, as Spivak suggests in her 'Theory in the Margin', ‘he establishes himself as a powerful symbol of resistances, keeping the possibility of freedom alive.’ (Spivak, 157)

All his novels offer many possibilities for interpretation because of the ambiguity of his characters, and can point to many different meanings. Therefore Coetzee's novels can be interpreted and exposes the fact that identity, understood as a fundamental truth about the individual, does not exist, as identity is achieved in language.

What are the realities of South Africa? When we sit down to know, we are faced with the reality that 80 per cent of the population lives below the bread line standard; we are faced with the reality that the average population of prisoners in South African prisons amounts to 70,000 persons. We are faced with the reality that half the non-white people who died last year were below the age of five years. These are the
realities. Even if we want to ignore these gruesome details and think in terms of culture and art in South Africa, we are faced with the fact that in South Africa today people are not allowed to develop their minds along the lines which they prefer. (Samuel, 97)

The preceding four chapters have amply revealed how the theme exploring the Self in Coetzee's fiction serves certain very important issues in contemporary life. In their attempts to combat with reality the ideals of a number of characters of Coetzee's novels are shattered. The significance of this is that while some characters submit to reality others escape from it.

Michael's contact with the earth serves as the novel's moral centre by setting specific conditions for fair and peaceful human association. The intangible power of Coetzee's "garden" metaphor lies in its potential as a contractual, non-exploitative moral standard against which individuals can measure their interactions with others and the environment. However Coetzee also suggests that K's liberal contract with the earth is like appealing to those accustomed to private property and a cheap labour market. About the title of the novel, Gallagher says:

Although the novel is set in near future, the reality Coetzee represents is all too real for the majority of South Africans. (Gallagher, 65)

However the novel identifies the search for an alternative way of life with the individual's desire to divest him of perceptions binding him to a repressive society. Coetzee assumes in mind a quest for an alternative reality for his protagonist. One of the realities that he demonstrates regarding the banished, banned opponents of apartheid is the label or term given to the blacks by whites that is experienced by Michael.
Today, Africans are referred to in government ministers as 'productive' or 'non productive' labour 'units' serving the white economy. The dependants of these 'labour units' are called superfluous appendages. Any term will do so long as the Africa as depersonalized and dehumanized. (Joel 7)

As a technique Coetzee also depicts the protagonist's journey backward in time. Michael like Magda believes he can find the freedom which was always denied to him, his dream of living close to nature, avoiding all contact with other human beings. This novel also shows the fact that the black population is now suffering the same agonies, injustices and humiliations that white Afrikaners originally had to suffer at the hands of the British.

For the future generations the novel hints by referring to the importance of seeds which Michael has for his freedom, and through the role of the protagonist himself assumes in the novel. Coetzee is very careful not to turn Michael into an angel or a saint, by becoming the one left with the duty of saving the seeds that will permit the regeneration of human society after the holocaust. The protagonist emerges as a shining symbol even in the middle of war, chaos and oppression.

Coetzee's investigation to search for Afrikaner national identity through the representation of the search for a personal identity, reaches its apex with Waiting for the Barbarians. This is strongly an allegorical text in which Coetzee begins to analyse the contemporary South African situation. In the novel the reference to the Third Bureau of the Empire recalls the South African reality. Even though the novel echoes recent events in South Africa, the allegorical nature makes it a stronger and more general statement on human culture.

Coetzee's novels work as messages and his vision further mirrors the biblical motif in regarding disaster. It is not as mere
punishment but as transformation, a sign of hope. But his hope is not a revolutionary one because it does not rest on the destruction but a hope based on the possibility for the healing of individuals and relationships not for the majority.

Coetzee has exposed the means by which oppression in South Africa is kept alive. It is the characteristic of those people who like to pose as liberal humanists while actually doing nothing to prevent horrors such as torture that Coetzee bitterly criticises in some of his novels.

Referring to future generations Coetzee pointedly dedicates the novel to his children that ends with the feeling that everything is coming to an end and that the war with the barbarians is just beyond the corner. Yet no war breaks out before the very last page of the novel, and one is left in doubt as to the destiny of the Magistrate and his townsfolk. Moreover, the presence of a snowman and some children in the last scene depicted in the novel seems to somehow counteract the domination that impersonal institutions and the unspecified Empire depicted in the text have exercised so far over the existence of the outpost's inhabitants. The fact that it is the children who create this snowman can therefore be read as an indication of the author's hope that future generations might be able to create more humane conditions of life for themselves.

Coetzee’s texts require an imaginative reading that allows free movement between his various characters. J.M. Coetzee is a writer particularly suited to the preoccupations of contemporary academic discourse. Indeed the novels which Coetzee writes don’t always feel like proper stories insofar. The narrative worlds he creates seem to be part of imaginative storytelling and part philosophical investigation into the nature of language and discursive practice.
It is actually in *Foe* that we can observe more clearly how differently Coetzee’s characters relate to isolation. Susan accepts being a castaway and feels effectively exited from human company. Since her arrival, Susan has been scared of her isolation; she cannot stand the silence that surrounds her; the wind blow continuously exasperates her; the smell of the used as clothes makes her sick. As a matter of fact, Susan’s attempts to interact with him through music prove useless, as the man completely isolates himself in the sort of dream.

As a novelist Coetzee uses various techniques of post modernist theories to convey the images of the narrator in this novel. Reader can see that through this theory, he explores the "intimations of Freedom" by use of elements such as the deconstruction of society, participation, silence, anarchy, and a plot with no clear purpose. These elements set an ambiguous story line and give the reader a sense of liberation through exploration of the post modernist's perspective of self versus society.

Any novel’s success depends upon how it is narrated and also what it conveys to the reader or society. It also explores the writer’s vision of life. As a novelist Coetzee’s rejection of realistic devices such as linear plot, well-rounded characters, clear settings and close endings are all part of his post modern approach. The classical novel *Robinson Crusoe* is characterized by its narrative techniques and writer J.M. Coetzee has used it as a guiding text for his works.

Coetzee distinctively searches for the African mode of representation and African experience rather than European mode and experience. Coetzee as a post colonial writer wishes to reopen the question of truth and consider whether we need some standard of
objective reality or nature by which to judge the prejudice or bias in the society. David Attwell has rightly commented on that,

> It is no use invoking lost pasts, whether Afrikaner or African: the greater responsibility is to understand, modify, and re-imagine the symbolic narratives and the maxims by which we construct and construe our ‘reality’. Where the ethical core is to be found is in Coetzee's uncomfortable prediction. (Attwell, 389)

In conclusion, the reading and analysis of Coetzee's novels shows that families may no longer have a function or exist but, half buried in everybody mind. There is a memory of primitive love and unselfishness which is worth sticking to, hence to try and recover that half forgotten gestures are reawakens a sense of life and brings an ethical dimension to anybodies action. The feeling of belongingness is the most necessary feeling that any individual needs it in any society. But when nation’s writers are writing under racist suppression, the notion of identity amongst its young people assumes a special importance. The fate and importance of identity has already been discussed in the earlier chapter

Coetzee's central concern is with colonialism and its related phenomena and he has never written on pre-colonial society in his writing. Over all his narratives and especially the novels taken up for the research are monologues and his characters such as Magda, Michael K., Magistrate, Mrs. Curean, Prof David Lurie, and Susan Barton are largely influenced by encounter between colonists and natives and hence they have different interacting cultures. In 1982, Michael Vaughan, a Marxist critic writes that:

> The obligation on South African literature to be "Political" stems from the fact that large majority of South Africans are not allowed any other kind of political intervention. (Vaughan, 118)

Vaughan praises Coetzee's fiction for analysing rather than protesting the issues of colonial period. Coetzee’s analysis is
concerned with race, rather than class. It is preoccupied with consciousness, rather than with the material factors of oppression and struggle in contemporary South Africa. John Coetzee is the first South African writer to produce experimental and self-conscious fictions of the post modernist and post structuralist moment. His work of art represents an implicit challenge to the orthodox privileging of realism in the South African novel.

As the previous chapters suggest, John Coetzee confesses that because of the distance language interposes between the lived experience and individuals, human beings become alienated from their 'real selves' and the surrounding reality. In further, he points out the fact that the isolation and inability to communicate on a deep level induced by their alienation lead individuals to withdraw into themselves and to adopt policies of racial, sexual or other discrimination in the society.

Coetzee also attempts to synchronise humans with animals where the characters souls seem to be locked up in their bodies like animals. Infact the characters are able to oppose the language of authority spoken by the various systems depicted in the novels by retaining into silence and reaching a life closer to that of animals. In the novel Animals are just like as stones and other natural elements are therefore perceived in most of the novels as capable of avoiding the gap between signified and signifier imposed by language.

J.M. Coetzee has written on very significant and prolific subjects. Instead of the opinions of the critics it can be stated that he is a very significant contemporary writer who can be placed in the tradition of those writers who comment on reality through their works.
The critical analysis of Coetzee’s works concentrates on various aspects. Coetzee reformulate basic concepts, his criticism of colonial practices, the historical background of his texts their political impact, their relationship to structuralism and post structuralism their self-reflexivity, their meta-functionality and so on.

His novels often appear to depict a particular situation or a personal story determined by the cultural, political and social circumstances of South Africa. At the same time they must be read as powerful and incisive statements about human nature. In fact, to an extent his novels can be considered as a more general investigation of colonialism, the practice of racial discrimination, and the relationship of mastery and servitude in different political, historical and social contexts. As well as his novels are exploring the impact of language on the human psyche, the will to power on other, the psychological and political mechanisms behind the practice of torture. His works also depicts human fascination with violence, the devices and motivations involved in the process of story-telling, the role writers have in society, and the way in which human beings can achieve an idea of identity. It is cleared through the study of Coetzee’s novels that they offer ambiguity and hence they stimulate the reader for different directions of analysis with raising various questions. A gist of critical analysis of Coetzee’s work is presented in the following lines.

The main theme ‘exploring the Self’ is adopted to bring out the aims and objectives of the research work. Coetzee’s novels represent an attempt to face honestly man’s predicament or dilemma in the modern world. As a novelist his use of fictional modes to search for Self identity reveals the essential paradox or heart breaking reality of human life in the South African context as well as on Universal level.
Hence this research is very significant and authentic attempt for searching ‘Self identity’ aspects in the writings of J.M. Coetzee. I hope this research will strengthen the knowledge of the scholars, researchers and students of English literature.

Lastly the message of this research work to entire human being is:

**All The Human beings are same and the children of same divine power. Though we have different skins, languages, religions, cultures, yet we all share the same home, Earth.**

**So for the sake of human being lets learn to progress together with love and peace.**

**Thank you.**