

Theory of Author's Individuation in J.M. Coetzee's *Dusklands*

A project work submitted to Madurai Kamaraj University in partial

Fulfilment of the requirements for the award of the Degree of

Master of Arts in English Literature

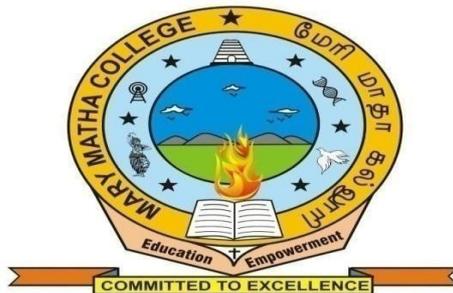
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April – 2021

CERTIFICATE

This is to certify that the project work entitled, “**Theory of Author’s Individuation in J.M. Coetzee’s *Dusklands***” submitted to Madurai Kamaraj University in partial fulfilment of the requirements for the award of the Degree of **Master of Arts in English Literature** is a record of original research work done by **C. ARUNKUMAR (Reg. No. B9T15504)** during the period (June 2019 - April 2021) of his study in Mary Matha College of Arts and Science, Periyakulam under my supervision and guidance and the project has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or similar title to any candidate of any University.

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DECLARATION

I hereby declare that the project work entitled, “**Theory of Author’s Individuation in J.M. Coetzee’s *Dusklands***” submitted to Madurai Kamaraj University in partial fulfilment of the requirements for the award of the Degree of **Master of Arts in English Literature** is a record of original research work done by me during the period (June 2019 – April 2021) under the supervision and guidance of **Mr. J. Robert**, Assistant Professor, Department of English, Mary Matha College of Arts and Science, Periyakulam and that it has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or similar title to any candidate of any University.

Signature of the Candidate

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ACKNOWLEDGEMENT

I thank God, for having helped me with his Blessings to finish the project work successfully on time.

I express my respect and sincere thanks to **Rev. Fr. ISSAC PJ CMI** Principal of our college for all the support to undergo my project.

I am also grateful to **Dr. JOSHY PARAMTHOTTU CMI** Head, Department of English, Mary Matha College of Arts and Science, Periyakulam, for the inspiration and encouragement as well as the help he has extended to me.

I am very happy to place on my gratitude to **Mr. J. Robert**, Assistant Professor in Department of English, Mary Matha College of Arts and Science, Periyakulam, for all the help he has rendered in the completion of this project. I am indebted to his valuable suggestions and perceptive comments.

I sincerely thank my parents and friends for their support in the successful completion of my project.

ABSTRACT

The thesis is trying to consider the relation between literature and psychology by means of psychological criticism in categories such as psychoanalysis the author and text also the Psychology and the creative process, Psychoanalysis and biography by using psychoanalysis. The course of the Psychology and the creative process as a discipline has been slow and difficult and dealing with the study of author's works and cultural expression across linguistic, national, and disciplinary boundaries.

Chapter I gives a description of "Analyzing Carl Jung's Theory of Author's Creativity in J.M. Coetzee's *Dusklands*." It seeks to study Coetzee's use of Individuation and Creativity in the novel namely *Dusklands*. It analyzes diverse facets of violence such as colonial, racial and political to understand the way Coetzee uses them as the thematic core of -his fictional universe.

Chapter II takes up the analysis of Carl Jung's Author's Individuation and Creativity takes us into the back of beyond of settler colonialism and talks about how the colonizers were repressive not only of their servants but also their women and there is depiction of gruesome physical violence and also the effects of the brutalities unleashed on the hapless, so called barbarians. Coetzee's fiction is nowhere an end in itself as through this he evokes empathy and counteraction in the reader. Coetzee's profound understanding of psychology enables him to portray authentic and convincing characters such as Jacobus Coetzee and Adonis.

Chapter III, thus has been titled as “Identity Crisis in the novel represented Individuation and Creativity”, and aims at analyzing texts such as *Life & focus* is on the violent aspects of existence as experienced by different characters. Coetzee has also introduced journey motif in order to intensify the effect of existential vacuum in the life of Eugene’s his passive resistance. What is aimed instead is arousing empathy, concern and compassion in the reader. Upon reading about *Dusklands*, the reader becomes one with the protagonist and feels for the poor soul left bewildered in the middle of a violent world and well empathize with the mental agony.

The Summing Up presents crux of the ideas expounded in the preceding chapters and encapsulates the analyses, critical insights and observations thereby enlarging the scope of this thesis by way of suggesting potential areas for future research on Coetzee’s fiction.

Table of Contents

Chapter	Title	Page No.
I	Introduction	1
II	Theory of Author's Individuation	9
III	Identity Crisis in Novel	19
IV	Summing Up	31
	Works Cited	37

CHAPTER I

INTRODUCTION

The relation between psychology and literature is a bilateral relation. Human's soul makes the literature and literature nourishes human's soul. Human's psychological receptions take into consideration the human and natural life perspectives and provides references of literal works; on the other hand, literature also take into account the life's truths to make clear the perspectives of human's soul. Literature and psychology both, pay attention to fancy, thinks, feelings sensations and soul psychological issues. Past writers and poets by detecting "unwilling conscience" psychological unwilling and reflecting many of psychological contention had found the meaning of this problem in their works.

The thesis is trying to consider the relation between literature and psychology by means of psychological criticism in categories such as psychoanalysis the author and text also the Psychology and the creative process, Psychoanalysis and biography by using psychoanalysis. The course of the Psychology and the creative process as a discipline has been slow and difficult and dealing with the study of author's works and cultural expression across linguistic, national, and disciplinary boundaries.

Literature performs a role similar to that of the study of international relations, but works with languages and artistic traditions, so as to understand cultures from the author individuation. Literature and psychology are two branches of science that study human soul. Psychology researches human behaviours and their causes while literature depicts human behaviour through fiction.

J. M. Coetzee deals with a vast thematic range in his fictional universe such as political, socio-cultural, mythic, psychological, philosophical, economic, historical, and sexual. Motifs such as existential angst, love, violence, humiliation, colonial oppression, empathy, concern, compassion, etc. find layered and intricate expression in his fiction. The present dissertation deals with the theme of violence and empathy in Coetzee's select fiction. Rather than viewing violence as a natural phenomenon/existential given, Coetzee challenges its essentialist aspect via exposing the politics behind this.

J.M Coetzee's selected novels namely *Dusklands* (1974), *In the Heart of the Country* (1977), *Watling for the Barbadians* (1980), *Life & Times of Michael K* (1983), *Foe* (1986), *Age of Iron* (1990), *The Master of Petersburg* (1994), *Disgrace* (1999) and *Slow Man* (2005). *Life & Times of Michael K* (1983), *Foe* (1986), *Age of Iron* (1990), *The Master of Petersburg* (1994), *Disgrace* (1999) and *Slow Man* (2005).

South African writers, from past and present have long established themselves in a compelling and forceful role in the wider scheme of world literature. However, after years of censorship and silencing during apartheid, the collective South African voice is now heard more widely and clearly in an inescapable and inevitable manner. Previous authors who were silenced during apartheid can now be heard, novel banned for decades have been published and new fiction is winning International awards. Among many of South Africa's significant authors, J. M. Coetzee occupies a place of eminence, both during and after apartheid. His socially informed fiction has arguably been the voice most often heard from South African literature during apartheid in the west, both as a novelist and as an academic figure.

Coetzee spent most of his early life in Cape Town and in Worcester in Cape Province (modern day Western Cape) as recounted in his fictionalized memoir, *Boyhood* (1997). When Coetzee was eight, the family moved to Worcester after his father lost his government job due to disagreements over the state's apartheid policy. He attended St. Joseph's College (a Catholic School) in the Cape Town suburb of Rondebosch, and later studied mathematics and English at the University of Cape Town, receiving his Bachelor of Arts with Honours in English in 1960 and his Bachelor of Arts with Honours in Mathematics in 1961.

Coetzee went to the University of Texas at Austin on the Fulbright Programmed in 1965 where he received a PhD in linguistics in 1969. His PhD thesis was on computer stylistic analysis of the works of Samuel Beckett. In 1968, he began teaching English and literature at the State University of New York at Buffalo where he stayed until 1971. It was at Buffalo that he started his first novel, *Dusklands*.

In 1971, Coetzee sought permanent residence in the United States, but it was denied due to his involvement in Anti-Vietnam war protests. In March, 1970, Coetzee had been one of 45 faculty members who occupied the University's Hayes Hall and were subsequently arrested for criminal trespass. He then returned to South Africa to teach English literature at the University of Cape Town. He was promoted as Professor of General Literature in 1983 and remained distinguished Professor of Literature between 1999 and 2000. Upon retiring in 2002, Coetzee relocated to Adelaide, Australia where he was made an honorary research fellow at the English Department of the University of Adelaide, where his partner, Dorothy Driver, is a fellow academic. He served as professor on the committee on Social Thought at the University of

Chicago until 2003. In addition to his novels, he has published critical works and translations from Dutch and Afrikaans.

On October 2003, it was announced that he was to receive the Nobel Prize in Literature, making him the fourth African writer to be so honored, and the second South African after Nadine Gordimer. When awarding the prize, the Swedish Academy stated that Coetzee in “innumerable guises portray the surprising involvement of the outsider.” The press release for the award also cited his “well-crafted composition, pregnant dialogue and analytical brilliance” (“Press Release”) while focusing on the moral nature of his work. The prize ceremony was held in Stockholm on 10 December 2003. Coetzee was also awarded the Order of Mapungubwe (gold class) by the South African government on 27 September 2005 for his exceptional contribution in the field of literature and for putting South Africa on the world stage.

J.M. Coetzee is celebrated for his uncompromisingly critical, ethically complex, and highly cerebral writings about the nature of power. His philosophically dense, ironic and self- reflexive fiction has exhibited a consistent suspicion of political authority without being either didactic or propagandist. Both his fiction and his nonfiction offer merciless portraits of the human devastation wrought by state power represented by South African apartheid, European imperialism, the U.S. war in Vietnam, the totalitarian violence of Nazism and communism. Many of Coetzee’s novels are noted for their eloquent protest against political and social conditions in South Africa, particularly the suffering caused by imperialism, apartheid and post-apartheid violence.

J.M. Coetzee books are also known for their technical virtuosity. Often melancholy and detached in tone and inimitable in style, his fiction treats themes of human violence and loss, weakness and defeat, isolation and survival with extraordinary brilliance. His critically acclaimed novels include *Dusklands* (1974), *In the Heart of the Country* (1977), *Wailing [or the Barbarians]* (1982), *Life & Times of Michael K* (1983), *Di grace* (1999), *Foe* (! 986), *Age of Iron* (1990), *The Master of Petersburg* (! 994), *Elizabeth Costello* (2003), *Slow! Man* (2005), and *Diary of a Bad Year* (2007).

The last three novels written after he shifted to Adelaide have been located in Australia and have demonstrated a more pronounced philosophical orientation. *The Childhood of Jesus* (2013), his latest novel takes the reader to an imaginary land. Among Coetzee's other writings are the fictionalized memoirs namely *Boyhood* (1997), *Youth* (2002) and *Summertime* (2009). He has also authored several essays and critical books such as *A Land Apart.' A South African Reader* (1986), *White Writing:' On the Culture of Letters in South Africa* (1988), *Doubling the Point. Essay and Infer view!* (1992) *Giving Offense. A Study of Literary Censorship* (1996), *The Lines of Animals* (1999), *Literary Essays (1986-1999)* (2001) and a translation of poetry called *Landscape with Rowers.'* *Poetry from Netherlands* (trans. 2004) *Literary Essays* (2000-2005) and (2007).

Coetzee's cosmopolitan outlook helped him shape his first novel, *Dusklands* which consists of two separate stories skillfully interweaving fact and fiction. Exploring the theme of the Western imperial imagination, the novel portrays a) the experiences of Eugene Dawn, an American Government official put in charge of the New Life Project

to transform. Vietnamese society, who eventually goes insane, and b) the account of the Jacobus Coetzee into the interior of the Cape in the 18th century. The publication of Coetzee's second novel, *In the Heart of Country* in 1976 confirmed his proficiency as a writer and dwelt especially on the theme of violence and alienation at the root of western white colonialism. The novel is the first-person account of a lonely white spinster, Magda and of her solitude and incestuous relationship with her father on an isolated Cape farm, sometime in the 19th century.

Chapter 1, therefore, has been titled as "Analyzing Carl Jung's Theory of Author's Creativity in J.M. Coetzee's *Dusklands*." It seeks to study Coetzee's use of Individuation and Creativity in the novel namely *Dusklands*. It analyzes diverse facets of violence such as colonial, racial and political to understand the way Coetzee uses them as the thematic core of -his fictional universe. Different agencies through which violence is perpetrated have been viewed as motifs that find recurrent treatment in the form of insult, humiliation, torture (physical as well as verbal), hurts and offense, barbarities and brutalities, hostility, vindictiveness, etc. and have serious bearing on the theme of violence as power. Chapter I deals with Psychology and Literature; Carl Jung's Author's Creativity and J.M. Coetzee's works and critical analyses narratives in *Dusklands* to expose the psychology of those in power and the tactics.

Chapter II takes up the analysis of Carl Jung's Author's Individuation and Creativity takes us into the back of beyond of settler colonialism and talks about how the colonizers were repressive not only of their servants but also their women and there is depiction of gruesome physical violence and also the effects of the brutalities unleashed on the hapless, so called barbarians. Coetzee's fiction is nowhere an end in

itself as through this he evokes empathy and counteraction in the reader. Coetzee's profound understanding of psychology enables him to portray authentic and convincing characters such as Jacobus Coetzee and Adonis. His range of narratives presents remarkable variety as no psychological situation portrayed in one particular novel overlaps the other as lie lends each a unique identity.

Chapter III, thus has been titled as "Identity Crisis in the novel's Individuation and Creativity", and aims at analyzing texts such as *Life & focus* is on the violent aspects of existence as experienced by different characters. Coetzee has also introduced journey motif in order to intensify the effect of existential vacuum in the life of Eugene's his passive resistance. What is aimed instead is arousing empathy, concern and compassion in the reader. Upon reading about *Dusklands*, the reader becomes one with the protagonist and feels for the poor soul left bewildered in the middle of a violent world and well empathize with the mental agony.

Carl Jung's theory of author's individuation and creativity has been availed of to seek answers to questions such as a) do "memory, experience, and the capacity to take another's perspective" (Carl) have anything to do with the way Coetzee evokes empathy? b) what aspects of narrative technique in Coetzee facilitate empathetic reading experience on the part of the reader and contribute to changing a reader's "disposition, motivations, and attitudes?" c) is it only character identification that evokes empathy or the negative emotions portrayed by the novelist too contribute to the empathetic impact? d) is evoking empathy always volitional on the pan of the author, or is it circumstantial/ situational?.

Coetzee's ability to weave intrinsically empathic narrative shall also be touched upon toward the end. Coetzee employs empathy as a narrative strategy has been a major point of consideration. thereby depicting its psychological, socio-cultural, political as well as historical implication. In comparison to Disgrace there are other novel such as Dusklands, Country that employ sexual violence as a ploy to expose the power structures at various levels.

For instance, fourth chapter analyzes the first narrative of Dusklands mentioning that even sexual violence in Coetzee's fiction has a purpose, and that is, to evoke an empathic response in the reader toward the victims. The Conclusion presents crux of the ideas expounded in the preceding chapters and encapsulates the analyses, critical insights and observations thereby enlarging the scope of this thesis by way of suggesting potential areas for future research on Coetzee's fiction.

CHAPTER II

THEORY OF AUTHOR'S INDIVIDUATION

“Psychology and Literature” is Carl Jung’s analysis of art, artists, and the creative process. Jung justifies Psychology for studying literature because all thought and expression are derived from the human psyche. Two significant points are immediately addressed, outlined and become the narrative for the remainder of the essay. The first is the distinction between the artistic work itself and the life of the artist. Jung describes two sets of analysis with one analyzing the “concrete artistic achievement” and the other analyzing the “living and creative human being”.

It is his position that although one can learn about the art from the artist, or vice versa, one cannot achieve full and conclusive answers about either. Jung’s second point relates to the elusiveness of creativity itself. His notions indicate that the creative act will forever elude human understanding, and that the creative act can be described by its manifestations, but can never be fully understood.

Jung divides the work of art into two categories: The psychological and the visionary. Psychological art deals with materials drawn from the realm of human consciousness. It represents those things that are experienced and understood by the human psyche. Day to day experiences, hopes, failures, and passions fall within this realm. Visionary art is difficult to define because it is literally the unfamiliar. Examples of visionary material include things that emote or quantify great spans of time separating us from pre-human time, or “A primordial experience which surpasses man’s understanding”. Jung will later use language suggesting that visionary art removes the individual from their artistic endeavours and creates something that

touches humanity's collective unconsciousness. Jung reviews Freudian psychology and neurosis in his effort to remove the artist from their work. Jung surmises that if the personal experience is primary, then the vision becomes secondary. Further, the vision then becomes the manifestation of a neurotic state. The vision is reduced to a causal function and the art, especially if it is disturbing, is attributed to the artist. Jung refutes this notion as art carries its own merit.

Art communicates a message with or without the presence of the artist. As such, Jung states we need to take the vision as equal to the experience, not as a secondary manifestation. Jung considers the vision as a "true symbolic expression ... the expression of something existent in its own right, but imperfectly known" (224). He intimates that our feelings help us understand the known, but it is our intuitions that point to "things unknown and hidden" (224), or things that are secret. With visions, people may intentionally hold them back if they become too predominant. Visionary art tends to prompt deeper questions as to if there is something beyond our world, or the nature of god and our place in the universe, or even if there are "human needs that are dangerous and unavoidable?" (225). It is not uncommon for people wanting to avoid these questions.

Jung suggests that all people share residual primordial memories and experiences from the processes of evolution. Much in the same way physical attributes are carried forward, so are attributes of the psyche. He uses the term the collective unconscious to signify this notion and he suggests that it is a source of great poetry. Jung is also specific, "The primordial experience is the source of his [the artists] creativeness; it cannot be fathomed, and therefore requires mythological

imagery to give it form” (226). The final summary of vision and visionary art is that it is difficult to identify. The vision needs to be identified and analyzed separately from the artist. The vision is tapping into the collective unconscious and those primordial experiences we all share but are unable to fully realize or explain. It is also in these visions that artists are expressing ideas representing the whole of man rather than the self.

Jung identifies that art should not be about the man, but the man speaking to the spirit and “heart of mankind” (229). Jung is clear that if a piece of art is about an individual, then repression and neurosis should be reviewed. It is his belief that the more one’s individual life enters a piece of work, the less artistic it becomes. Jung notes the duality of man. One side being the human with a personal life and the other is the impersonal possessing the creative process (229).

He also identifies the duality of the artist wanting security and happiness against their overwhelming needs to create (229). Jung concludes by comparing a great piece of art to a dream: “It does not explain itself ... and we must draw our own conclusions” (231). Jung also uses the term *participation mystique* meaning the artist is creating and living as a member of the human race, rather than the individual, that is speaking to humanity.

A final interpretation of Jung’s work can be summarized that great art is comprised of intentional acts, tapping into the collective unconscious, and pushing the viewer to reflect and ponder on the great and ultimate questions. Psychological analyze in a literary text is made based on the four main elements mentioned by

Abrams. The psychology-based study of literature aims more at studying the influence of social conditions on the emotions, thoughts and behaviours of the characters in the story or novel, the analysis of the characters' personalities, the process of a literary work formation and the psychology of creativity.

Much literary scholarship in the pre-Freudian period was devoted to tracking the sources, both Biographical and literary, of a given work. A vase literature exists in which the books read by certain writers and the events of their lives have been explored to demonstrate how these influenced the works created. Writers, artists, and other creators have long argued that inspiration is a key motivator of creativity. Over the past decade, scientists have tested and found strong support for these claims.

Scientific progress has required overcoming a number of challenges, including definitional ambiguity, difficulties of operationalization, ambiguities about discriminate validity, and skepticism about the importance of inspiration relative to perspiration. By developing an integrative conceptualization, operationalizing inspiration with the establishing discriminate validity, and addressing skepticism with empirical evidence, these challenges have been largely overcome.

Inspiration has the power to effect change not just for individuals, but also for societies. Technological advancements, cures for diseases, and solutions to environmental problems first emerge as promising ideas. It is difficult to overstate the importance of figuring out why, how, and for whom creative ideas to societal problems fire the soul and inspire the idea actualization process.

These two sciences studying human behaviour are interrelated and mutually beneficial. The basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition. A literary work supports psychology in terms of depicting human psychological conditions, as we see in the example of Dostoevsky's characters. At the same time, Jung noted, psychology also provides insights into literature by exploring mental processes.

Academic Ismet Emre (2006, p. III) gave the following explanation of the relationship between the two disciplines: Beside literature and psychology there is no other branch of science which is engaged so much in the study of the relationship between human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, to know the mysterious aspects of the human soul and its subconscious areas by means of long and detailed journeys: at the same time both branches have been struggling in their existence between arts and science for about a century.

Although approaching literary works with the scientific data of psychology is the result of the 19th century positivism, the relationship between the two mentioned disciplines goes back to the Ancient Greeks, and not only did he quote literature in his hypotheses (we know that Oedipus complex is named after a character from a work by famous ancient Greek writer Sophocles), but even now - many years after he died - many writers and poets are still inspired by his ideas. (Wellek and Warren, *Theory of Literature*, 1949, p. 40).

The psychoanalytic critic might be inclined to modify this to the statement that the artist is usually processed by his subject but is capable of gaining possession over it. Notably Ernest Kris has helped to modify in recent years the trend toward „reductive“ analysis. While the revelation of unconsciousness process in art has largely interested the psychoanalysts, who have used “applied psychoanalysis” to diagnosis personality of the artist, most literary critics and biographers who used it have been concerned with the actual fabric of the artist’s creation, the means which his verbal imagination gives form and structure to his materials.

Studies of the science of psychology directed to literature, literary works and writers that were introduced by Freud continued with other outstanding theorists of psychology such as Adler, Jung, Lacan, Fromm, Reich and Klein. Likewise, writers and literary theorists such as N. Holland, Lev Tolstoy, Fyodor Dostoevsky and Virginia Woolf contributed to the psychology of literature.

A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the reader into the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. Thus, there exists a two-way relationship based on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work.

Psychological content appears in a wide range of literary forms, from poetry to short stories, plays and novels. However, the most explicit reference to the human mind is to be found in psychological novels which deal with individuals' inner experiences, thoughts, feelings, emotions and introspections. Centuries ago, Aristotle fashioned a term that brought literature and psychology face to face: catharsis (psychological or mental purification of the feelings). From that time onwards, literature and human psyche have been correlated either by various writers, philosophers, critics, or by means of several techniques or movements. Not only was it tragedy that combined the elements of psychology with literary production, it was also novel, poetry, short story and even some psychoanalytical theories that brought psyche and literature together.

He delineates the political, psychological, sexual and linguistic dimensions of violence to demonstrate how it is not an end itself and instead serves as a ploy to lead the reader to empathize with those who suffer/endure it. Moreover, motifs concerning theme of violence such as oppression, hatred, discrimination, marginalization, exploitation, alienation, torture, humiliation, domination, control, etc. Violence manifests itself in varied shades and forms in the fictional universe of Coetzee and it ranges from psychological violence as depicted in *The Master of Petersburg* and *In the Heart of the Country* to sheer physical violence in *Foe* and *Warring for the Barbarians*.

Likewise, there is considerable expression of existential violence in *Life and Times of Michael K*, *Slow Man* and *Age of Iron*. Violence unleashed by a powerful (colonizing) nation over a weak (colonized) one and its people is remarkably

delineated in *Dusklands* and sexual violence forms the thematic core of *Disgrace*. Hence, the theme of violence along with its motifs will be studied in detail. Since the treatment of violence in Coetzee's fiction culminates in the readers experiencing empathy with the oppressed/ victimized/ exploited, the concept of "narrative empathy" as enunciated by Suzanne Keen in her phenomenal book on *Empathy and the Novel* (2010) shall be evoked and employed to deepen the critical analysis. Here, it will be imperative to work out the implications of the key terms such as 'violence' and 'empathy' followed by brief discussion of Keen's concept of "narrative empathy." The ramifications of the terms 'violence' and 'empathy' shall be worked out in view of Coetzee's use of these as important thematic strategies in his fiction.

J. M. Coetzee uses both violence and empathy as narrative strategies and thus depiction of violence and its various motifs will be studied in detail in this dissertation. The analysis of empathy will be worked out at three levels: a) the level of the narrative; b) level of the reader c) and at the level of characters in Coetzee's fiction. To do this, the concept of narrative empathy as enunciated by Suzanne Keen in *Empathy and the Novel* (2007) and her long essay on "A Theory of Narrative Empathy" (2006) shall be availed. Studies of empathy mostly have tended to gravitate towards negative emotions like that of pain and pity, but we must understand that empathy also occurs for positive feelings of joy, contentment, elation, triumph, and sexual excitement. All of these positive kinds of empathy play into readers' pleasure.

Human beings have this inherent quality for "emotional contagion or communication of one's mood to others," whereby entire gamut of emotional states can be shared through automatic memory of one another. This tendency of emotional

contagion which is a component of our empathy arises from inherited traits, social awareness and our cultural conditioning and also "... our personal histories and cultural context affect the way we understand automatically shared feelings" (Keen 2006). Many theorists have concluded that "narrated monologue" has a strong effect on readers' response to characters. Sylvia Adamson argues that "narrated monologue" should be understood as "empathic narrative." Then there is "quoted monologue," which is also known as interior monologue in which character's thoughts and feelings are directly presented in the person and tense of their speech.

Third is the "psycho narration" wherein the narrator throws light on the mental states of the characters. Quoted monologue is not very popular with writers and readers. Although narrated monologue is the one that invokes characters identification most strongly and is most likely to produce empathy. Quoted monologue and psychonarration also give access to the inner workings of a character's life. Most of the theorists agree about one point that purely externalized narrations fail to produce empathy in readers.

This work as dreams, myths and stories, back out of and obsessive artist who is hidden in the conscious such a symbolic expression are they are stylized and promote the cause. Words can be wonderful because it meant art the mental filter, purification of the soul and conscience to be refined. Poets and writers of the past with the discovery of the unconscious mental conflicts are manifested in his works. Literary images of the collective unconscious fit are old patterns.

The old patterns are common inherited tendencies Humans in various situations of their shows. Poets and writers, mental status ranging from sadness and happiness of others, over all. Because more people are looking into the soul needs. The literature is not something outside of psychology, and language can be said that the way to talk about his mental mining uses and this way, say literary psychoanalysis. Psychology and literature have a reciprocal relation; the psychology of the unconscious can be called literature, and is a dune mining approach to its foreign opinion, very familiar to literature and literary critics. In Psychological Review in depth stories, and techniques for induction made ploy it is. This function works the same dream in the literature, and function of the dream and its elements is in the form which is related to the literature.

It is clear that there is need a literature psychology in order to make a better analysis of a literary work. Despite the obvious need, except for some limited works, the area of literature psychology in the methodical sense has not yet been developed and is still remaining at the terminological level. Therefore, it is necessary to provide literary psychology lessons in the university departments of literature and psychology in order to train specialists and to encourage research in this area. This will be an important step toward the goal of filling the existing gap in Literature and Psychology. Such studies will open discussions about clear analogies between the study of literature and psychology making a contribution and setting a model for the newly developing researches in this area.

CHAPTER III

IDENTITY CRISIS IN NOVEL

Jung, as cited by Ando, stated through individuation 'we become ourselves' (Self and No-Self 2009, p. 14), and that in this process the Centre of personality shifts from the seat of consciousness toward a state of integration with all the conscious, and unconscious elements of the Self. Individuation is a complex process, not easy to define. My own understanding aligns closely with McNeely who states, that in its simplest form, individuation means 'choosing to be conscious, or mindful and especially, it means becoming conscious of the person we are capable of being in our fullness, our strengths, and our limitations' (McNeely 2010, p. 5).

Jung stated the whole goal of human life was psychic development through individuation. For Jung, the Self is present before the ego. Jung uses the concept of the Self (explored later in the exegesis) to describe his understanding of who we are, and the concept of individuation to describe the process of becoming and fulfilling all it is that we can be. Jung came to the conclusion that ultimate knowing or truth could only emerge as a consequence of the inner path. He defined individuation as becoming a single, homogenous being, and, in-so-far as 'individuality embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own Self. We could therefore translate individuation as 'coming to Self-hood', or 'Self-realization' (Jung 1993, p. 181).

It is important not to confuse the concept of individuation with individuality that the 'know thyself, of Socrates does not translate to 'it's all about me' (McNeely 2010, p. 6). To some extent the concepts do overlap, but whereas individualism can end up creating a narcissistic, self-centred individual, who focuses on the rights of the ego, its wants and needs, individuation is much broader – it is not limited to emphasizing only the ego.

In the early stages of individuation there is a degree of ego development and selfishness as it must incorporate individuality. But the process moves forward to include an integration of the polarities and complexities within (the internal journey) and without (the external journey). Individuation essentially seeks to raise consciousness beyond the ego and individual attitudes, habits and cultural identification to a 'much wider horizon of self-understanding and wholeness' (Stein 2006, p. XI V).

The Self, when it is understood in this way, is not the central focus of our being, it has become dispassionate and less, rather than more important, as 'Individuation implies something other than maturation, good self-esteem, success or fame. It involves restructuring the mind' (McNeely 2010, p. 6). Jung claimed that to avoid suffering the existential emptiness of individualism, it was imperative to become aware of the relationship with the Self. Jung did not place emphasis on the development of the individual ego, but rather emphasized 'The Self is our life's goal, for it is the completest expression of that fateful combination we call individuality' (Jung 1969b, p. 238).

Individuation is an inner path which leads to the experience of an impersonal individuality, and extends our consciousness into the archetypal or non- personal. Jung (1971b) claimed the path of individuation is fraught with mistakes. Being human we cannot help but make mistakes. Our mistakes sculpt our character and our individuality – they are also an intrinsic part of the individuation process. A spiritual life may be presented in different packages, but it existed in the same place: deep inside our self, residing in every thought, action and decision we make.

In the process of individuation growth towards wholeness and inner wellbeing is ultimately being done on behalf of other people; it is not just a selfish act. The challenge in the process of individuation is not to look outside the Self for resources, but rather to find them within. Throughout the exegesis I interchange the use of capital S Self and a small s self. Capital S is used when referring to what Jung defined as the Self that is present before the ego the primary archetype. Small s is used when referring to the individual, the separated Γ : the ego. Jung saw the Self as a unification of the conscious and unconscious aspects of a person representing the psyche as a whole. In Jungian theory this unification and, the process of integrating the personality, is realized as the result of individuation.

Jung asserted that the first half of life is primarily concerned with the establishment of the ego and the dictates of the external world – the advent of individuation occurs in the transition into second half of life when we need to deal with the displacement of the ego, and the search for greater meaning. In the exegesis I explore that although there can be a tendency among Jungian analysts to focus

primarily on individuation as occurring in the second half of life, there is a case for individuation being a dynamic continuous process throughout the life span. In contrast to the tasks of the first half of life, the tasks of the second half of life are largely internal, having to find meaning in our life and in our death. The identity that has served us for the first half of life is now being peeled away to reveal the unconscious material of the psyche, 'around midlife, individuation demands that one separate from the collective qualities that have been identified with' (Stein 2006, p. 10).

In this stage the archetypes must be encountered and integrated for the individual to move towards creating a deeper conscious relationship with the Self. Jung's claim is rising in prominence in the twenty first century as new information becomes available through brain-based research –the relation of the brain chemistry to thought and mood, and the unique function of both the left and right hemispheres of the human brain.

The most identifiable archetype is 'the persona'. The term Jung used to denote the outer face we present to the world, the role the individual plays in life. The persona is not the essence of what one is. It is how one appears to others in the world and is governed by external factors – culture, time in history, life stage development, and the experiences encountered. Jung argued that the essential components of the persona could be 'summarized as a compromise between the individual and society, a semblance, and a two-dimensional reality' (Casement 2010 p. 670).

The archetypes seek to be actualized within the context of the individual's environment. As cited by Casement (2010) Jung stated 'the temptation to be what one seems to be is great, because the persona is usually rewarded in cash' (Jung 1971a, p. 227). Jung went so far as to say, the individual who has not moved past the ego's identification with the persona 'has no real character at all: he is not individual but collective, [original italics] the plaything of circumstance and general expectation' (Jung 1971a, p. 465).

The goal of individuation is not to remain faithful to a well-constructed persona that has served the practical purpose of our survival in relation to social success and culture. It is this faithfulness that keeps us from discovering our true Self, and forming meaningful relationships with others and, the transcendent. Cognitive or Emotional dissonance' (Stein 1998, pp. 106-7), fall into the shadow and must be integrated for a person to become wholly individuated. The shadow is created by the ego but cannot be controlled by it. It is an unconsciousness contrary psychic factor, developed in response to the moral conventions and customs of society (Jung 1963).

The shadow contains the darker psychological traits, immoral or disreputable features of our nature, which we seek to hide from the world around us. Shadow work now appears on the spiritual curricula of schools of contemporary spirituality based in an integral approach. Jung claimed integrating our shadow is central to the process of individuation.

He reclaimed the rejected elements in ourselves, a practice which requires rigorous self-honesty, transparency, emotional openness, vulnerability, and the willingness to experience pain and discomfort.

The first part of *Dusklands* called “The Vietnam Project” is a first-person account by its protagonist, Eugene Dawn. He is in charge of a special report to be prepared on propaganda in reference to Vietnam War. As the novel opens, Eugene is on the defensive about his report since Coetzee, his superior finds flaws in it. Eugene, however, feels that his report has reconciliation, which his superior refuses to notice. Coetzee appreciates his writing skills, but also suggests certain changes. This makes Eugene feel insecure. He recalls the day’s Kent’s in his supervisor’s office and thinks that he fears rejection by Coetzee. Coetzee explains to Eugene that since the report he has written is meant for the higher military officials who are

“slow-thinking, suspicious, and conservative” (DL3),

the latter should rewrite it concisely clarifying abstract concepts. In fact, Coetzee wants him to revise the tone of his report so that military officials can accept his ideas without losing self- respect.

In order to introduce some self-effacing persuasion in his arguments, Coetzee suggests to Eugene to read Kidman’s little book on Central America. At the end of this rereading, Eugene feels extremely depressed. In the basement of the Harry S. Truman Library, Eugene tries to rewrite his report. He also researches topics related to the culture of Vietnam, “Mythography,” and propaganda. Subtended by books here,

Eugene experiences true happiness that he calls “intellectual happiness” (DL 6). He also mentions about Harry at this juncture, the library clerk who dislikes people who take down books from shelves. He maintains a good relationship with Harry by replacing neatly all the books that he has taken down. He hopes that Harry appreciates his neatness and order.

Eugene is one person who likes to be appreciated, and approved of. This is one reason that he had felt so depressed by disapproval shown by his superior, Coetzee. Eugene also shares with the reader his rigid habits such as his ability to be able to write creatively only in the morning before the so-called “walls” appear in his brain blocking his inspiration, and also sitting in a particular direction when he writes.

Eugene also describes in detail his wife, Marilyn and his abysmal relationship with her. He says that even though they try to work at it but the bliss of marital life that people talk about has eluded them. He thinks that the fault does not lie with him but his wife, as this relationship is completely devoid of feelings. According to him, Marilyn is jealous of his work on Vietnam Project.

He clearly talks about the vacuity in their relationship, craves for peace, love, nourishment and poise to be able to do his creative work. He also describes their son as “her child” and tells how Marilyn and her son’s conversations disturb peace. He does not trust her and believes that she is a conformist contrary to him, who is ever willing to walk new trails despite the fact that he pretends before her that he too is a

conformist like her. According to Eugene, Marilyn thinks that his moral balance is being tipped by his work on Vietnam, and thus his human tendencies have become violent and perverse. Once a week, Marilyn goes to a therapist due to her depression, and it is during this time that Eugene misses her most. He makes sure that he is home before her in order to give her a welcome hug thereby trying to detect some other man's scent. He confesses:

“I am plainly addicted to my marriage, and addiction is in the end a surer bond than love” (DL I).

Eugene also talks about their routine love making devoid of any warmth or passion. Further, Eugene tells the reader that he carries a few photographs with him taken in Vietnam. One is of a U.S. soldier having sex with a Vietnamese woman, who may be a child. Another is that of a U.S. soldier walking past a Vietnamese man locked in a cage. The man has been tortured, and Eugene also discusses the effects of torture.

The first image signifies violence in its sexual form and the other symbolizes subjugation in its most brutal man form. The next part of the story contains excerpts from Eugene's report wherein he discusses and achievements of propaganda and difference between its effect on people from western cultures and the ones from Asian cultures. He reveals that the aim of the psychological warfare is to destroy the morale of the enemy.

One theory that Eugene pays special attention to is that of the “The father-voice” (DL 21) and how it works to consciously the common citizen as well as how it fails as a device of propaganda. Intermixed with the description about the report are Eugene’s interior monologues through which he tells us about his childhood and how he spent most of his time with books.

He confesses how he wants to be in the good books of his boss, Coetzee and how the latter has been ignoring him of late. Sometimes Eugene feels bored with his work and spends time calling up his wife and if she does not respond, he leaves his work to spy on her. Eugene congratulates himself as he has kidnapped his son and is hiding in a motel room where he hopes to try and finish the report. He hopes to find the peace and order that his mind requires. He thinks he will find his peace by being away from his wife. His son who was happy earlier soon gets bored with the inaction of motel routine. Nevertheless, Eugene thinks that his son behaves much better when away from his mother who spoils him by coddling. After a few days, Eugene’s interior dialogue begins to disintegrate as evidenced when he begins to talk about a child who lives inside him.

At the end, we see Eugene locked in a mental hospital where he feels quite comfortable. For him life is simpler as now he believes that he is an ideal patient and on an equal footing with the doctors, but not with other patients. He is positive that in due course, he will be alright. He tries to figure out as to what exactly went wrong and Eugene’s story ends thus:

“In my cell in the heart of America, with my private toilet in the corner, I ponder and ponder. I have high hopes of finding whose fault I am.” (DL 49)

The second story in *Dusklands* is titled “The Narrative of Jacobus Coetzee.” In order to give the novella the feel of a historical piece, it begins with a “Translator’s Preface”. Immediately after this the story begins and the protagonist starts with a brief exposition about the changes that took place in relationship to the Boers, the white settlers and the native, black African tribes. This theme is discussed throughout the narrative, as Jacobus relates circumstances of his life while living in the northern lands of South Africa.

The framework of the first narrative of *Dusklands* is mythographic, not in its traditional sense; rather the whole meaning of myth has been reversed. In the course of the narrative, myths are created out of real situations. Coetzee challenges this politics of creating myths. Vietnam, the living, pulsating nation is reduced to a myth by America (U.S.A.) for their vested interests. It seems that America thinks that the only way to restore order is by decimating everything that does not conform to their ideology. When Coetzee talks about myths being created out of reality, he is trying to tell that even war as a necessity can be authored. America did exactly the same thing; it created this fiction that America has no alternative but to attack Vietnam.

As such, violence is predominant in the entire narrative framework of *Dusklands*, be it the first narrative or the second. In the first narrative which is located in the twentieth century, Eugene Dawn is devising a plan for the psychological subjugation of Vietnamese through the use of radio broadcasts—worst form of violence. Various facets of violence viz. psychological, political, existential, interpersonal, and intellectual have been employed in the narrative.

At the psychological level, we have various methods adopted by the Americans to subjugate and demoralize the Vietnamese. Despite causing large scale destruction, when the Americans were not able to overcome the Vietnamese, they resorted to psychological tactics destroying the enemy camp through false propaganda, as Eugene observes: “In waging psychological warfare we aim to destroy the morale of the enemy. Psychological warfare is the negative function of propaganda: its positive function is to create confidence that our political authority is strong and durable.” (DL 19)

They have made a study of the Vietnamese that they are not individuals, as their culture prepares them to subordinate individual interest to the interest of a family, band, or a hamlet. In such a scenario, the Americans wish to be present in a fatherly manner: “The voice of the father utters itself appropriately out of the sky. The Vietnamese call it “the whispering death” when it speaks from the B-52’s, but there is no reason why it should not ride the radio waves with equal devastation” (DL 21). decimate the Vietnamese and obliterate their culture from its very roots.

However, now it has been able to break down the whole community as by not attacking the whole community, and killing any member randomly, everyone was scared that he could be the next. An average Vietnamese feels that. He is the quarry of an infallible hunter, infallible since whenever he attacks someone dies. Hence the Vietnamese preoccupation with taint: I move among those marked for death and those unmarked—which am I? The community breaks down into a scurrying swarm whose antennae vibrate only to the coming of death.

The nest hums with suspicion (is this a corpse I am talking to?). Then, as pressure is maintained, the coherence of the psyche cracks [...]. (DL 23). The portrayal is spine-chilling and scary as the monster of violence in Coetzee's fictional universe can turn even more hideous. The Americans knew that many of their previous programmers had failed despite causing large scale destruction to the land and people, they were not able to subjugate them psychologically. Therefore, they have learnt that now, "There is only one rule in Vietnam: figment, individualize."

CHAPTER IV

SUMMING UP

Summing up, it may be averted that representation of individuation in its innumerable garbs forms the thematic core of Coetzee's fictional universe. He employs individuation in a multiplex manner with a view to offer a comprehensive understanding of the ways in which it operates, or can be made to operate. Coetzee embeds physical, political, psychological, existential and sexual dimensions of violence in diverse contexts/situations which at times defy locale specificity and at others evoke historic-political reality.

Coetzee delineation of violence is stark to the extent that it jolts the readability 'initially, but gradually results in her/his clearer understanding not only of the context in which the author has employed it but also the politics of its perpetrators alongside helplessness of its powerless victims. Coetzee does not miss out even on the minutest details involved in depiction of violence, and with his inimitable narrative acumen, portrays it with such clinical objectivity that David Attwell terms his fiction as "violent writing" (J. M. Coetzee 55). Coetzee, however, fictionalizes violence to problematize "relations between authoritarianism and its victims" and also to explore the possibilities of authorial engagement with the "site of extreme human experience, accessible to no one save the participants" and issues involved in its representation (Doubling 363).

Nevertheless, as discussed in the foregoing chapters, howsoever extreme be the circumstance and the representability of violence, Coetzee's strategic probing culminates in profound and empathetic understanding on the part of the reader of both the victims as well as the perpetrators of violence. To analyze this facet of Coetzee's fiction, the concept of narrative empathy has been employed as enunciated by Suzanne Keen in her book *Empathy and the Novel* to demonstrate on the basis of textual evidence as to how in most of his novel's empathy shines forth in his portrayal of characters of diverse orientations through numerous modes of narrativization.

Despite the fact that Coetzee's writing is rooted in South African socio-political and historical ethos, the core concern seems to be empathetic in nature as it concerns the fundamental issue that stares us in the face today concerning "how do we witness another's pain?" The question as to whether we can really "describe" the pain of the sufferer/ victim of violence despite the fact that we "empathize" with her/him serves as the basis of each of Coetzee's narrative ventures. In fact, he "goes a long way in probing the need to connect on the level of how another person suffers, and their contingent reality, socio-cultural milieu and their existential condition.

At one level, empathy may manifest itself through allied feelings of compassion and concern. At another; it may even result in a state wherein self becomes the other. To be able to empathize implies that you have the capacity to be the other in her/ his pain. A reader of fiction may identify/ empathize with characters who suffer/ are made to suffer in various situations due to numerous reasons such as physical/ psychological violence, upheavals in inter-personal relationships and

existential dilemmas. Different characters respond differently to situations they find themselves in. Likewise, no two readers may identify/ empathize with characters in a similar manner/ degree; capacities vary. The narrative strategy to eventually lead the reader to an empathetic experience via examining select novels such as *Dusklands*, *In the Heart of the Country*, neither of the concepts of individuation and creativity has been made.

For instance, in *Dusklands*, Coetzee has portrayed his creativity of individuation in its most hideous form through the brutal torture of the natives in both the narratives, which results in evoking empathy for the victims/ vulnerable natives in the mind of the reader. To examine the operative part of empathy in Coetzee's fiction, Suzanne Keen's theory of narrative empathy as expounded in her essay on "A Theory of Narrative Empathy" published in 2006 and later in the book, *Empathy and the Novel* in 2007, to see how it has been made to operate at the level of the narrative, character/s and reader/s. Keen earmarks "character identification" as the "most commonly nominated feature of narrative fiction to be associated with empathy" alongside "narrative situation" which is the "close second for formal quality most often associated with empathy" including "point of view and perspective" (2006:216).

Thereafter, Coetzee has been situated in the world fictional scenario thereby according him a well-deserved place of prominence followed by a resume of his life and works. An exhaustive critical survey has been done to work out the viability of the present dissertation as no work exclusively exploring the thematic pattern of violence leading to empathy in Coetzee's novels has been done so far.

The first chapter deals with psychology and Literature as power and brings forth how Coetzee empathizes with the disempowered in his fiction. Being an act of coercion, Individuation and creativity causes of characterizes. It may be wreaked directly as well as indirectly. In the first narrative of *Dusklands* where the natives of Vietnam are devastated and more unfortunate is its perpetuation on continual basis. Not that it does not rebound; it does as we see in case of Eugene ending up in asylum due to his complete mental derangement—the same Eugene who exhibits tremendous intellectual sharpness in the process of working on Vietnam Project.

The novel is a powerful statement on the hypocrisy of those who tend to rationalize their acts of violence in the garb of absurd intellection. It also demonstrates how even a powerful political regime bent upon destroying a country as small as Vietnam, eventually fails to achieve intended result just because of the surging power of endurance on the part of the vulnerable natives. In *Flue hear I of Country* depicts how exploitative the colonizers were of their black servants and also how in the process they would ignore their own women such as Magda who loses her sanity toward the end.

Chapter II takes up the analysis of Carl Jung's Author's Individuation and Creativity takes us into the back of beyond of settler colonialism and talks about how the colonizers were repressive not only of their servants but also their women and there is depiction of gruesome physical violence and also the effects of the brutalities unleashed on the hapless, so called barbarians. Coetzee's fiction is nowhere an end in itself as through this he evokes empathy and counteraction in the reader. Coetzee's

profound understanding of psychology enables him to portray authentic and convincing characters such as Jacobus Coetzee and Adonis. His range of narratives presents remarkable variety as no psychological situation portrayed in one particular novel overlaps the other as he lends each a unique identity.

Chapter III, thus has been titled as “Identity Crisis in the novel’s Individuation and Creativity”, and aims at analysing texts such as *Life & Focus* which is on the violent aspects of existence as experienced by different characters. Coetzee has also introduced journey motif in order to intensify the effect of existential vacuum in the life of Eugene’s his passive resistance. What is aimed instead is arousing empathy, concern and compassion in the reader. Upon reading about *Dusklands*, the reader becomes one with the protagonist and feels for the poor soul left bewildered in the middle of a violent world and will empathize with the mental agony.

Carl Jung’s theory of author’s individuation and creativity has been availed of to seek answers to questions such as a) do “memory, experience, and the capacity to take another’s perspective” (Carl) have anything to do with the way Coetzee evokes empathy? b) what aspects of narrative technique in Coetzee facilitate empathetic reading experience on the part of the reader and contribute to changing a reader’s “disposition, motivations, and attitudes?” c) is it only character identification that evokes empathy or the negative emotions portrayed by the novelist too contribute to the empathetic impact? d) is evoking empathy always volitional on the part of the author, or is it circumstantial/ situational?.

Coetzee's ability to weave intrinsically empathic narrative shall also be touched upon toward the end. Coetzee employs empathy as a narrative strategy has been a major point of consideration. thereby depicting its psychological, socio-cultural, political as well as historical implication. In comparison to *Disgrace* there are other novel such as *Dusklands*, *Country* that employ sexual violence as a ploy to expose the power structures at various levels.

For instance, fourth chapter analyses the first narrative of *Dusklands* mentioning that even sexual violence in Coetzee's fiction has a purpose, and that is, to evoke an empathic response in the reader toward the victims. The Conclusion presents crux of the ideas expounded in the preceding chapters and encapsulates the analyses, critical insights and observations thereby enlarging the scope of this thesis by way of suggesting potential areas for future research on Coetzee's fiction.

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