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The Traces of Decolonization and (Postcolonial) Feminism in J.M. Coetzee's In the Heart of the Country

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Abstract

This research paper analyses the notions of Decolonization and (Postcolonial)Feminism with reference to J. M. Coetzee's novel "In the Heart of the Country". Following the lead of veteran postcolonial critic Bill Ashcroft where he finds "similarities between 'writing the body' in feminism and writing place in postcolonialism", an attempt has been made to ascertain if Decolonization and (Postcolonial) Feminism are interdependent as have been the cause of frustration and disturbance in human relationships for a long time. Moreover, the psychological study of the victims of Decolonization has also been done. The study explores whether Colonialism is subject to decline or not. Then it explores the process of decolonization which is the result of the decline of colonization that is the way to the destination of revolution and complete freedom. The study also intends to explore whether there are traces of (Postcolonial) Feminism in this novel or not.

Keywords

Decolonization, Feminism, Post-colonialism, Colonialism, Freedom.

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Introduction

The importance of J. M. Coetzee in the growth of twentieth-century fiction is extensively recognized. His work pays attention to some of the key critical matters of our time: the relationship between colonialism and postmodernism, the role which history plays in the novel and, the issue of how the author can merge his political and ethical consciousness with a commitment to a work of fiction that is novel. Stewart Brown in his review of the book, J M Coetzee: South Africa and the politics of writing, writes, " Coetzee's six novels engage their readers in the political and philosophical issues that have so dominated South African literature for the last fifty years in a particularly powerful way".(Brown146) Brown further writes, "Coetzee's work self consciously and provocatively calls up the many issues which hedge and complicate the reading of fiction now, complications which a 'South African dimension' only serve to intensify." (147). Brown in his review categorizes Coetzee's work as a 'situational meta-fiction', which he defines as, "a mode of fiction that draws attention to the historicity of discourses, to the way subjects are positioned within and by them, and finally, to the interpretive process, with its acts of contestation and appropriation."(Brown 147) In 1978, J. M. Coetzee, in an interview mentioned that he was prone "to see the South African situation [today] as only one manifestation of a wider historical situation to do with colonialism, late colonialism, neocolonialism."(Watson 370) Here, It is worth mentioning that the concept of colonialism is not new. "The concepts of self and other, European and barbarian, west and the rest are not new for various fields of knowledge. It has been with the human understanding since classical times. The Greek philosophers have used this concept of binary thinking in their writings." (Malkin 343) "The binary opposition is the most extreme form of difference possible." (Ashcroft, Griffiths & Tiffin 18).Alongside, as if to emphasize his sense that South Africa's state of affairs was bound up with a ' global historical process', he stated, "I'm suspicious of lines of division between a European context and a South African context, because I think our experience remains largely colonial."(Watson 370) He concluded that the colonialism was obvious even in publishing in South Africa: "our literary products are flown to the metropolitan centre and re-exported to us from there at a vastly increased price. . . . That very fact should give people pause before they start talking about a South African literature."(Watson 370) Coetzee, having an awareness of the historical process which made South Africa its part as well as product, it is not unexpected that his novels should all be positioned in colonial times and should deal with the prominent aspects of colonialism. Magda, a single, middle aged woman, whose passionate voice dominates in the Heart of the Country (1977), declares at once that she is one of "the daughters of the colonies."

Coetzee's novels not only refer to actual historical reality but also gives us an understanding of the psychology and psyche of human beings which is an outcome of this reality. If colonialism, in very simple words, is subjugation and invasion of a territory by foreign elements, then the human beings involved in this practice would be either powerful or powerless. The relationship between them would be of lord and slave, master and servant. "Theorists of colonization like Frantz Fanon and Albert Memmi tell us that the colonial situation, being a Manichaean world, produces two kinds of people: the colonizer and the colonized (also known as the settler and the native), and what differentiates them is not only skin colour but also the state of mind." (Desai and Nair 339). This is actually, "A world view which believes in the absolute superiority of the human over the nonhuman and the subhuman, the masculine over the feminine and the modern or progressive over the traditional or the savage." (Desai and Nair 339) This aspect of colonialism is most extensively

discussed in the fiction of Coetzee. In their focus on the indistinctness and brutality, that combination of masochism and sadism that the lord-servant relationship leads to, his novels seem to be very much like other novels in the literature of South Africa. On the other hand, Coetzee's novels do not condemn the immoral acts like hypocrisy and greed which is common in the average colonial novel. Watson in his article writes, "In the case of a novel like In the Heart of the Country he obviously wishes to register the impact of colonialism not, as is customary in the realist novel, through a series of incidents or events but at the more basic level of language itself."(74) For this purpose, he uses the helpful tool of 'structuralism' which emphasizes the creation of meaning through relationships. Brown in support of this idea writes about Coetzee, "A professor of linguistics, his fiction reflects—or rather employs—the distrust of language as a means of direct communication of particular 'meanings' between writer and reader that the structuralists began." (146) Magda in In the Heart of the Country (1977), the narrating character is considered to be the daughter of colonialism (in an intellectual as well as an historical sense. (Irele 3) Irele states, "Stephen Slemon's theory of postcolonial allegory accounts, appropriately, for Coetzee's ambivalent use of the mode" (23) Sheila Roberts considers this novel a problematic feminist text. (Irele 50)

So far, tremendous work has been done on Coetzee's novels as a postcolonial product. Some critics also viewed it as a feminist text. The intended study is meant to explore the impact of post-colonial feminism as well as decolonization in Coetzee's writing with special reference to his novel, In the Heart of the Country. Postcolonial discourse has a special interest in Feminism due to:

> "Both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate. Hence the experiences of women in patriarchy and those of colonized subjects can be paralleled in a number of respects, and both feminist and postcolonial politics oppose such dominance". (Tiffin, Ashcroft, Giffiths 93)

A complete understanding of all the novels of Coetzee requires a familiarity with the South African context. The novel is written as a first-person monologue or a kind of journal, illuminating the psychological identity of the character, Magda, who appears as the symbolic offspring of colonialism, in both historical and intellectual sense. Her account is given in two hundred and sixty-six numbered sections, in which clashing accounts of events are repeatedly given. In this way, the difference between incident and imagination is intentionally blurred. The emphasis is on how Magda constructs her first-person narrative, and what it reveals about her. The stories she narrates thus have a limited momentum. She tells of her father who comes home with a new wife, and of her cruel double axe-murder of the newlywed couple. In another situation, she tells of her father's starting illegitimate relations with 'Klein-Anna' who was the wife of Hendrik, the black servant, and of her killing of her father who was in bed with his new beloved. After the committal of the father, an important section of the plot concerns Magda's unsuccessful attempts to establish a relationship with Hendrik and Anna. Ultimately, Magda is disgraced and raped by Hendrik, and both husband and wife eventually leave Magda who is left alone on that colonial settlement, reflecting on significant messages from 'sky gods' in the air about her historical role. The father is given a new life in the concluding lyrical sections, as an accompanying person in Magda's melancholic paean to the old rural ways.

Essentially, this is an uneven interior monologue in which the relater enacts the psychological collapse attributable to, and spokesperson of, the troublesome colonial mind. Therefore,

Magda is both a perpetrator as well as a victim of the colonial structure.

The setting plays a basic role in this staging of colonial failure: the place is presented as unfriendly for the colonial organization. Magda's problems are rooted in the lack of community, in a remote area which becomes unbearable for her. As a result, labour relations, family relations, and sexual relations become confused; this confusion brings to light the ideological problems innate in the systems themselves. The particular historical reference is to a sheep farm of the late nineteenth or early twentieth century. The details of transportation (horse, bicycle and train) are suggestive for this. However, there is an unrealistic treatment given to the element of historical reference and its implication is broadened accordingly. The outward show of airplanes by the end of the novel and the tax demand notice for municipal services that Magda receives make it a late-twentieth-century novel. (IHC,124—6). We can assume, keeping in view such details that the novel spans a time between1870-1960. Magda's account contains a positive political potential that is transgressive in many ways: her challenge to the patriarchal order attributes greatly to the double parricide. Magda's awareness is both produced by and representative of, "the schizophrenic psychology of colonial society". (lrele 20)

The use of allegory, for some critics, is a fundamental problem in the novel. Coetzee has used the tool of allegory to present and highlight the post-colonial scenario which was transcending into an era of decolonization. In this novel, the events and characters are seen as a part of an allegory of present South Africa. Some critics feel Coetzee highlights how power is exercised through language, signifying that Magda herself misuses this power. Consequently, her long monologue can be taken as an allegory of the current situation in South Africa. Magda's 'spinster fate', refers to the international isolation of her nation. Watchfulness is desirable in this connection, and sometimes it may seem more suitable to refer to representative not allegorical possibilities where the degree of abstraction is not sustained or minimal. The action of the novel is allegorizing Magda's country, South Africa, actually on the verge of revolution, but also as describing a microcosmic representation of this background, with Coetzee offering some warnings for future. Hendrik's misuse of patriarchal power - in taking up the 'master's' garb, and reversing the mistress/slave relationship in his degradation and control of Magda - is significant. Allegorically interpreting if the farm is seen as a representative of South Africa, then the novel seems to be an allegory of imminent fast and aggressive revolution, setting up a vague situation of ongoing misunderstanding and violence.

At a more general level of meaning, the novel's hallmark is the issue of evaporating colonialism, and concern of the nature of knowledge is attached with this issue. This process of evaporation of colonization is called Decolonization. It:

> "...is the process of revealing and dismantling colonist power in all its forms. This includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and that remain even after political independence is achieved." (Ashcroft, Griffiths, Tiffin 56)

The quarters of black servants on the farm were originally the schoolhouse for the children of settlers in the region, which was the educational institution of Magda's father, herself and her grandfather. The children were given education and information of all ages – Napoleon, rotation of the earth, Pompeii, the anomalous expansion of water, the reindeer herds of the frozen wastes, the seven days of Creation, the immortal comedies of Shakespeare, the major

and minor modes, the boy with his finger in the dyke geometric and arithmetic progressions, Rumpel Stiltskin, the miracle of the loaves the laws of perspective, and the fishes, and much, much more. “But where has it all gone now, this cheerful submission to the wisdom of the past?” (IHC, 46)The schoolhouse has gone into the hands of black Africans which was the basic station for the spreading of colonial knowledge, a retrieval representing the start of the shift towards a genuine post-colonialism. The categories of knowledge that encompass this heritage are important. This is a blend of different kinds of convictions: faith in religious and scientific explanations; faith in canonical values; and faith in the power of an account to give in the formative moral lessons. The decolonizing trait of this has two dimensions. The first is regarding Afrikaner national identity, cultivated by myths of supremacy and heroism. The second encompasses the first, links the movement of this colonialism to post-modernity. The 'cheerful submission' to this type of knowledge is a matter of the past, and it is due to this reason that Magda cynically questions the soundness of her father's rearing and education: “What did he learn from Hansel and Gretel about fathers who lead their daughters into dark forests?” (IHC 46)

The proposition is that the ethical lessons of colonial knowledge, its descriptive narratives, may strengthen while appearing to reproach, the central impulse of colonialism. The question of the land and its possession is raised directly through the involvement of Magda with the hermit crab- grabber of other creatures' homes -an idea which clearly eludes Magda to the colonial exploitation of land (IHC 136). There is, however, a more conceptual and interrelated motif in the novel, this is the image of the body being occupied by the body of another. The utilization of this motif in the novel is in various ways. Initially, Magda visualizes her body being confiscated as a kind of death-in-life, a loss of identity which is a concise representation of her enduring self-analysis (IHC 53-4). The next incidence of the motif is more striking, appealing to the idea of 'the law' for the reason of introducing Magda's rising reflections on power, and in the hierarchy of the farm, her place:

> “How can I say that the law does not stand full grown inside my shell, its feet in my feet, its hands in my hands, its sex drooping through my hole; or that when I have had my chance to make this utterance, the lips and teeth of the law will not begin to gnaw their way out of this shell, until there it stands before you, the law grinning and triumphant again, its soft skin hardening in the air, while I lie sloughed, crumpled, abandoned on the floor?” (IHC 84)

This passage is multifarious in that it adds numerous important political matters to the question of Magda's identity. The law is the law of command and language, which owns Magda as much as she owns it. It is unavailable to her servants, who are not literate (IHC 84).)

> “There is a fundamental level at which the critical and political perspectives of postcolonialism, feminism, and womanism converge. As theoretical formulations committed to transforming political, race, and gender relations, all three discourses challenge hegemonic and oppressive systems, and explore responsibilities for change”. (Chew and Richards 120)

The law personification (male) living in, and parasitically overwhelming, Magda's body, makes a critical point about the undecided role of women in colonial systems, whereby she is to hold up a hierarchical system which she has not devised, and to which her own identity must be inferior. It is an illustration of Feminism as well as postcolonialism, so to say

postcolonial feminism. This idea is elaborated in A Concise Companion to Post Colonial Literature, as:

> "It is the intervention of feminism that has done more to complicate postcolonial notions like resistance, identity, subjectivity and difference. What after all is the meaning of postcolonial resistance in the face of other oppressions and power relations in post-independence societies? What does resistance means in ex-settler colonies were white women occupied complex positions as both colonialists and victims of patriarchal settler government?" (Chew and Richards 120)

This statement clarifies many ambiguities about the situation and attitude of Magda. The book, Post Colonial Studies: The Key Concepts also supports the same idea in the following words:

> "The critics argue that colonialism operated very differently for women and for men, and the double colonization that resulted when women were subject to both general dis crimination as colonial subjects and specific discrimination as women needs to be taken into account in any analysis of colonial oppression" (Tiffin, Ashcroft, Giffiths 95)

In this novel, the victim of Double colonization (postcolonial feminism) is Hendrik's wife Klein-Anna. She is suppressed, dominated and beaten by her black husband because she is a woman and she is also dominated and abused by her white master because she is a colonized black.

Ashcroft in his essay "Intersecting Marginalities: Postcolonialism and Feminism" writes, The texts of feminist theory and those of postcolonialism concur on many aspects of theory of identity, of difference and of the interpellation of the subject by a dominant discourse, as well as offering to each other various strategies of resistance to such controls. Similarities between 'writing the body' in feminism and writing place in postcolonialism; similarities between the strategies of bisexuality and cultural syncretistic; and similar appeals to nationalism may be detected. (Tiffin, Ashcroft, Giffiths 94)

The phall centrism is illustrated as a kind of rape from within, and the devouring is making of the female voice silent. Following the rape scenes, Magda, tries to comprehend Hendrik's violent inhibitions of her, speculates if he is trying to invade her by pushing his own frame within hers *(IHC,* 108); Magda is thus made the target of violent annoyance from both sides in the struggle of colonial power. When Magda expresses the desire to inhabit another, the circuit of violent behavior is completed. It has been in the observation of Post Colonist experts for many years that:

> "The relationship between the sexuality of the black woman and that of the sexualized white woman enters a new dimension when contemporary scientific discourse concerning the nature of black female sexuality is examined". (Tiffin, Ashcroft, Giffiths 95)

Here Magda expresses the same desire as:

> "I would like to climb into Klein-Anna's body, I would like to climb down her throat while she sleeps and spread myself gently inside her, my hands in her hands, my feet in her feet, my skull in the benign quiet of her skull where

> images of soap and flour and milk revolve, the holes of my body sliding into place over the holes of hers, there to wait mindlessly for whatever enters them, the songs of birds, the smell of dung, the parts of a man, not angry now but gentle". *(IHC* 108-9)

Magda does not react in a hyper way to Hendrick's proceedings regarding invasion of her body because she has a desire to displace the rapist's wife; in doing so, she involves herself in the motif of possession and invasion. Her longing to go through whatever Klein-Anna experiences is stained with a vague need to own the Other, and this gives the impression of the ambiguity of the colonial self.

At the same time, Magda's wish to view the world through Klein-Anna's sensational feelings has a positive meaning. Imagining herself as Hendrik's sexual associate in different circumstances, the protagonist, Magda tries to wash away the psychological wrong of sexual aggression. Part of the allegorical character has a concern with how the colonial identity is constructed, and Magda's reservations about this construction become obvious when she wishes to experience another form of life on the veld. This ambiguity results in a characteristically postmodernist structure: a series of numbered sections, in which some events are given in diverse competing versions. This makes it impossible to determine whether the events which Magda describes actually happen anywhere or they are the creations of her mind only. Magda's own statement about her narrative supports this observation: "I make it all up in order that it shall make me up" (IHC 73).

The whole book is Magda's self-designed to which everything is partially subordinate. But there are sharp differences in the handling of certain episodes. Shortly after the murders of his father and his new wife, a description is given of Hendrik's advent on the farm on a donkey cart with his new bride. *(IHC* 17). These seem to be parallel scenes yet this second arrival has a special status. The initial 'fictional' wife is soon excluded from the novel, while Hendrik and Klein-Anna play decisive roles from this point onwards, and so become tools in the narrative development. The first description is followed by sections that explain the new family tensions; then, we are taken back to the moment of arrival, in section 22, when Magda watches her father lifting his wife from the cart *(IHC* 9). The effect of this is to suggest the option of starting the narrative again, the probability of a different version. The description of Hendrik's coming with Klein-Anna is different for many reasons. The distinction between the coming of the different couples although also serves to make the arrival of the black couple a privileged one and it also makes this even having greater narrative stability.

Hendrik's raping of Magda is described five times in successive sections, in a series of amazing brutality *(IHC* 104-7). The repeating of the rape scene serves to establish it as 'a colonial fantasy' of Magda's. In consecutive versions of the rape scene, the aggression of executor and victim diminishes, although the victim's approval of the event increases, and this is also colonial fantasy. It is important; we should not forget that Magda is a victim in these scenes, which is surely strengthened by the repetition that serves to intensify the impression of suffering. It makes sense when one keeps in view the allegorical dimension that is the motif of bodily invasion. It suggests literal as well as metaphorical violence.

Through this motif of body invasion, the colonized, too, is shown to manifest the same longing for self-expression through the invasion of the body and violence in reciprocation. So, it makes no change whether the rape is a fantasy for Magda or not. The allegorical issue is that the colonizer is essentially the instigator of radical counter-violence. There is also a point

that Magda is a psychological victim, separated from the natives. The invention of Magda as a character is shown to be the product of several textual influences. Her narrative is decorated with quotations from, or references from, many significant figures in modern Western philosophy and literature, including Blake, Kierkegaard, Hegel, Freud, Sartre, Kafka and Beckett.

In the novel the insect motif can be taken to propose the sense of vainness in which a purposive farm life is replaced by the flourishing of insect life: the clearest example of this is the flies being attracted to the dying father, left in his bed, his shotgun wound rotting *(IHC* 77). The flies are taking food from the patriarch which explicitly denotes the death of colonialism.

Magda thinks that she would have the same fate for herself, her skeleton will be sucked clean by flies *(IHC* 79). In these examples, the role which insect life plays can be taken to signify a natural ground that is opposed to the colonial order. In Coetzee's usage, however, the motif is complicated by a reverse association. A parallel is also drawn between the life of insects and the actions of the colonist himself. Magda describes the dead body of her father as a grey larva and she herself as its mother stuffing it for incubation (she crawls into the tomb in order to draw the corpse into place) (IHC 92-3). These inversions are very much clear: the daughter assuming the role of mother is a point that underscores the vague familial situation. Imagining the intimacies of Klein Anna and her father, Magda compares their activities to those of flies that are glued together *(IHC* 57). Later, Magda says

> "...this is a land made for insects who eat sand and lay eggs in each other's corpses and have no voices with which to scream when they die', a haunting summary of this circular parasitism, in which desires are silenced in mutually destructive familial and social relationships". *(IHC,* 108).

The insect motif encompasses colonial activities (affecting the colonizer as well as the colonized), and reciprocal activities of the colonized community illustrate the slipping of its chains. The central roles of Hendrik and Klein-Anna have this literary-historical significance. The motif of burial is a persistent one in *In the Heart of the Country*, Coetzee emphasizes the white corpse, revealing an insistence on the hurdles to the postcolonial moment. In the novel, for example, Magda contemplates how to get rid of the bodies of her father and his newlywed wife, troubled by the idea that if she buries them, they will ultimately be washed out of the earth again. *(IHC* 15). The motif of burial in Coetzee focuses on the immutability of the colonizer.

The sense of rejection and questioning is strengthened by the sequence in which Magda asserts that she is addressed by some voices which speak in Spanish from flying machines that used to pass overhead. These voices are actually the voices of commentary and criticism on colonial situation. The voices are also linked with the future – they seem to come from aeroplanes – to which accommodate herself as all this scenario refers to the postcolonial world of the late twentieth century. But the response of Magda to the voices represents her failure to meet the challenge. She realizes that she is accused by the voices, and she understands that their message is significant for her *(IHC* 133,130); but she fails to get the full understanding of these indictments.

The way she responses to the first message *'when we dream that we are dreaming, the moment of awakening is at hand'* - makes this clear. This kind of important declaration emphasizes the situation of South Africa in an allegorical form which means becoming self-

conscious about political and ideological distortion. If such self-consciousness indicates a political awakening, the novel is dramatizing a psyche fighting with its ideological construction, declaring that it belongs to a moment of political change and imminent awakening. But later she also declares that political awakening is not imminent for her representing the point of view of colonizers. *(IHC* 127). Besides her comprehensive reaction to those voices, Magda 'writes' an abrupt response in the form of poetry, in which she shows only a faint comprehension of the accusations against her. For instance, in the first line of the poem - referring to the wish of waking to a new political era - the translation of this line is 'you offer me a desert' *(IHC* 133), which is a depressing rejection of the future. The other message stakes in hand dangers specific to Afrikaner identity, particularly the circular introspection of mythology which is self-perpetuating *(IHC* 128) and the damage is done to all participants in the master/slave bond in both social and psychological terms *(IHC* 130).

Towards the end of the novel, Magda's father's death is reversed which is symbolically reversed as if on account of Magda's inability to see through the political implication of her narrative. By the end she also offers memories of family pets, of a holiday at the seaside, former servants, and also of sundry isolated time on the farm (IHC 136-7). Magda shows knowledge of the negative declaration of this nostalgic withdrawal in the final section of the novel, but, in fact, sees this as a heritage she cannot overcome:

> "There are poems, I am sure, about the heart that aches for Verlore Vlakte, about the melancholy of the sunset over the kop pies, the sheep beginning to huddle against the first evening chill, the faraway boom of the windmill, the first chirrup of the first cricket, the last twittering of the birds in the thorn-trees, the stones of the farmhouse wall still holding the sun's warmth, the kitchen lamp glowing steady. There are poems I could write myself. It takes generations of life in the cities to drive that nostalgia for country ways from the heart. I will never live it down, nor do I want to. I am corrupted to the bone with the beauty of this forsaken world. If the truth be told, I never wanted to fly away with the sky-gods. My hope was always that they would descend and live with me here in paradise, making up with their ambrosial breath for all that I lost when the ghostly brown figures of the last people I knew crept away from me in the night". *(IHC* 138-9)

Magda presents an understanding of this as a mode of life that is not sustainable: the nostalgia signifies an aesthetic of the pastoral life that is 'corrupt'. Magda is aware of the racial implication of her 'loss' of 'the ghostly brown figures', suggesting at an allegorical level, the broader disaster of racial separation.

The culmination of Magda's craving at the ending of the novel has a narrow and positive significance. "In *Doubling the Point,* Coetzee and Atwell draw together material, which is relevant to the novel, under the heading 'The Poetics of Reciprocity'. This phrase provides an umbrella category for all investigations of relationship and consciousness germane to the postcolonial situation, and which are explored throughout the *oeuvre.*"(65)

In Atwell's interview with Coetzee, which refers to *In the Heart of the Country,* Coetzee is of the view, which he expressed in many speeches and interviews that the prohibition of sexual relations between black and white (established by the Immorality Act (1950) and Mixed Marriages Act (1949)) were made official which can be called colonial disorders. It is actually the denial of the yearning to embrace the Other and a terror of a reciprocal embrace. The

excitement of the colonizer in South Africa is displaced. Their love is not enough today and it was never enough since they invaded the continent; their talk about their love with South Africa has been directed toward *the land,* which is actually: mountains, birds, flowers, animals and deserts, what is least expected to respond to love. There is a suggestion for the colonizers that they should have the love of the people of the land, not just the land.

Magda tries to lay the foundations, the union she seeks to set up through her approach to Klein-Anna and Hendrik. But she contains a generic structure that overcomes her and obliges her to have resort to the wrong type of love. Magda's failure is predominantly based on the rebuff she gets from Klein-Anna and Hendrik: Hendrik offers revengeful violence by reacting in that way.

In a speech at the Jerusalem Prize ceremony, Coetzee refers to *Cry, the Beloved Country,* by Alan Paton and the reckoning day predicted by a black character gave to the whites' failure to love: 'I have one great fear in my heart, that one day when they are turned to loving we will find we are turned to hating' *(DP,* 97). Magda's passion, representative of the long-awaited love of white, is rejected by Hendrik, now changed to hating, in accordance with the prediction. There is a misery in this speech, a sense of being weighed down by political reality, a role she tries to resist.

> "If I had been set down by fate in the middle of the veld in the middle of nowhere, buried to my waist and commanded to live a life, I could not have done it. I am not a philosopher. Women are not philosophers, and I am a woman. A woman cannot make something out of nothing . . . I am not a principle, a rule of discourse . . . I need more than merely pebbles to permute, rooms to clean, furniture to push around: I need people to talk to, brothers and sisters or fathers and mothers, I need a history and a culture . . . I need a moral sense and a teleology before I will be happy, not to mention food and drink". (IHC 119-20)

These lines are true expression of Feminism. Magda is ironically saying that a woman cannot be a philosopher. She is a human being first who has to satisfy his basic human needs first. Feminism is:

> "Linked to the women's Liberation Movement, its political agenda is premised on a belief in the political, social, legal and sexual equality of women and in their ability to achieve their full potential. Feminist discourse should therefore focus primarily on confronting and changing this fundamental inequality in gender relations. Race, class, and sexual orientation would be automatically addressed". (Chew and Richards 121)

It is actually giving voice to the female desire for an association with nature, people and life itself. Magda is shown as a dislocated woman. Magda's character is also a symbol of a colonial dead-end.

The representation of decolonization has also a literary equivalent, involving the need for a form of formal hybridity through which the post colonizer's rational inheritance can be interrogated and exploited simultaneously. Coetzee effectively and cautiously worked out a compromise between intellectual integrity and political obligation. Coetzee suggests that the writers in Africa should know a clear way of depicting the history. Imagination should be subservient to moral obligation. This is, essentially, neglecting imaginative literature, and

also disloyalty to the scholastic duty of poststructuralist writers. The requirement is that medium history should be dealt with equal attention.

In the Heart of the Country is a depiction of a kind of writing in which the codes of writing are coupled up with the historical identity. A paradox is presented here that illustrates political turbulence and a true record of history along with ethical solutions. This paradox is captured in the form of lyricism. The analysis of this novel testifies the contention that *In the Heart of the Country* is a clear illustration of the impact of Decolonization and Post-colonial Feminism on it. The concept of decolonization is reinforced through the use of the tool of allegory which made it easy for the readers to comprehend the cause and aim behind writing this novel which is to give the west the news that the 'Eastern Barbarians' have woke up and this is the first step towards the revolution of decolonization. The analysis also demonstrated that there are traces of Postcolonial Feminism which can be interchangeably called Third World Feminism in the course of the novel which shows that not only the black colonized woman is oppressed but the white colonizer woman is also facing the same situation. She is a victim of the patriarchal system and is dealt violently with when the process of decolonization starts. She becomes the focus of revenge by the black colonized people whose chains are slipping slowly. It has been rightly said about Coetzee,

> "Three features distinguish Coetzee's fiction and make him, to a growing readership in the English-speaking world, one of the most exciting authors to have emerged in the last decade: his prose style; his preoccupation with cruelty, suffering, and the grim face of human institutions; and his intelligence in treating the complicity or innocence **of** individuals in the horrors of modern history". (Engle 5,6).

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