

**Disempowering the White Afrikaans Women
in Selected Farm Novels
"J.M. Coetzee"**

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This article investigates the main problems that led to disempowering the white Afrikaans women and hindered the acknowledgment of their social identities and hopes. Unfortunately, the Africans saw them as the authentic substitutes for colonialism with its aggressive apartheid rule. Therefore, they aimed at erasing the white Afrikaans women's lineage and heritage from South Africa. However, colonialism, as a political phenomenon, has manifold ramifications. It has irrevocably altered the course of history by deeply scarring the psyche of the colonized people. Accordingly, the social equilibrium has been disturbed and peoples' cultures have been distorted. Not only has it tainted the lives of not merely the colonized but also that of the colonizers.

Descendants of the colonizers, who embrace the colonies as their homeland, find themselves in an indeterminate state. The natives do not welcome them into their fold. This theme finds its expression in the two selected novels for this study: *In the Heart of the Country* and *Disgrace*. The two novels depict the historical facts of colonialism by means of fictional presentation. However, the sequences of events narrated in the novels are not altogether imaginary. They are rooted in reality. Magda, her father, Hendrik, his wife Anna, Lucy, David and Petrus are not as much fictional characters. The novelist makes a concerted effort to re-affirm the fact that these characters are representatives of a larger populace. Accordingly, his powerful imagery paints a picture in words where one can virtually see the action of fragmenting the Afrikaans women's identities occurring.

In Coetzee's two farm novels, the family always appears disintegrated: without familial affection or moral ideals. In *In the Heart of the Country*, the father is always careless and authoritarian. He disregards his daughter, Magda and seldom engages in any conversation with her until she becomes psychologically embattled. The Boer woman was relentlessly treated and forced into playing the

As a displaced figure, Magda resists pre-existing seeking to define herself in a world, not of her own making. Being aware of

women's subordinate position in the pastoral novel, Coetzee writes, "In the farm novel, we find women, in effect, imprisoned in the farmhouse, confined to the breast function giving food to men, cut off from the outdoors" (White Writing 9).

In *Disgrace*, the family after apartheid is not only dismantled but also dispersed. Being raised in a company of women makes Lucy's father, David a lover of women, and to an extent, a womanizer" (7), rather than making him a feminist. Hence, he busies himself with sex, which leads to his dismissal from his work. He divorces his wife and becomes pre-occupied with fulfilling his erotic satisfaction out by visiting a prostitute named Soraya. Lucy, the wayward daughter, is physically and ideologically distant from her father. She is presented as an isolated lesbian living among the blacks trying to find herself a better life with an independent identity. Unfortunately, she is assaulted and raped twice. Magda and Lucy have the same fate, suffering the blacks' patriarchal subjection, submission and humiliation.

Thus, Magda and Lucy have suffered physically and psychologically from male oppression. In such contexts, both women have been disempowered due to their disintegrated families. They want to free themselves from their familial patriarchy's yoke; still, they cannot achieve their independent identities. After being assaulted and raped, Magda and Lucy are completely captivated by their black servants who compel them to comply with their own rules and laws.

Alvarez articulates, "Being trapped in the masculine imaginary, Magda uses "phallogocentric modes" (M. H. Abrams 252) to subvert them. She echoes Lacan's theory of sexual difference and, probably following Luce Irigaray who tries to dismantle it" (55). Nevertheless, Magda asserts her status as an "O" because she is a woman (*IHC* 41). In another relevant example, she describes herself as a hole searching to be whole:

I move through the world, not as a knife blade
cutting the wind, or as a tower with eyes, like my

father, but as a hole, with a body draped around it, the two spindly legs hanging loose at the bottom and the two bony arms flapping at the sides and the big head lolling on top. I am a hole crying to be whole. (41)

It is quite remarkable how Magda uses the typical phallogocentric imagery of the male as a tower with eyes: higher and more powerful than a mere female hole that is shamefully hidden and low. Accordingly, Magda and Lucy try to free themselves from the Afrikaans-pastoral patriarchy, which devaluates and marginalizes their social positions

During apartheid, the black Hendrik could not protest but silently obeyed his master's orders. After the master's death, Hendrik abuses his daughter, Magda, and then leaves her alone on the barren farm. In the same context, after apartheid, Lucy decides to endure Petrus's humiliations and finally accepts all his requests to live under his humiliating protection. Finally, Magda and Lucy are unwillingly subdued to endure the patriarchal inherited transgressions for being considered the actual substitutes for their sinful ancestors. Actually, Magda and Lucy are offered a limited set of options which forced them into a life of subjection to their servants' given conditions. As a consequence, spinsterhood became a commonly proliferated phenomenon in the pastoral farm society where unmarried women were left lonely and depressed.

Magda confirms, "The land is full of melancholy spinsters like me, lost to history" (3). This is because she has no role to play in reproducing history through being subservient to the norms of the patriarchal society which her father is a stereotypical representative. Magda believes that, although the patriarchal suppression is a global problem, her situation, as a white Afrikaans woman, is particularly outrageous. In her words: "The colonies are full of girls like that, but none, I think, so extreme as I" (1-2).

Lucy leaves her disintegrated family to live among the Africans. To correct the social inequalities created during the previous decades of apartheid, she has helped her black assistant, Petrus, to have a higher social rank by giving him a piece of her land. Unfortunately, she has been assaulted and raped by three black intruders without Petrus's interference to protect her.

Spinsterhood is then a consequential outcome of the white woman's social problems. Magda and Lucy are true victims of their families and societies. They do not choose such humiliating social positions but are forced to accept them. Unlike modern spinsters who reject marriage and set up spinsters' clubs and forums, Magda wishes to have a settled marriage. Nevertheless, she does not like such a callous and ungrateful husband as her father who left her sick mother alone "on her deathbed, patient bloodless [and] apologetic" (2). During her father's domineering presence, Magda was a melancholic spinster. After his death, which harbingers the new post-apartheid era, Magda becomes penniless and Hendrik takes advantage of her situation. He exploits her sexually and avenges the wrong done to him by her father who had entered into an extramarital liaison with his wife, Anna.

Written in the post-apartheid era, *Disgrace* features Lucy as a victim of her disintegrated family and uncaring society. Unlike Magda, Lucy is not only a spinster but also a lesbian who abhors men preferring to live with another woman. Unfortunately, she becomes pregnant from a second rape. Thus, Lucy is desperately waiting to live with her unborn interracial child hoping to protect her from the blacks' future attacks.

Although sexual violence becomes a means of aggression and revenge, Magda not only accuses Anna of surrendering easily to her father's sexual desire, but she also blames Hendrik for not defending his wife who was forced to sleep with a stranger. After being raped, Magda and Lucy have reached the level of the unspoken trauma. Then, they have submitted to the policy of de facto. Accordingly,

Magda offers her farm to her servant, Hendrik, who leaves the farm for the fear of being arrested by the Afrikaners in the neighboring village. Lucy also gives her farm over to her black servant, Petrus, to whom she becomes "part of his establishment" and "a tenant on his land" (203-1).

Raped twice, Lucy, in *Disgrace*, thinks of rape as a premeditated murder. By means of allegory, she describes to David how rape is like killing. The words seem to hit home as he is implicated in such a crime. Lucy says:

You are a man; you ought to know when you have sex with someone strange [...] when you trap her down, hold her down, get her under you, put all your weight on her. Isn't it a bit like killing? Pushing the knife in, exiting afterwards, leaving the body behind covered in blood [...] doesn't it feel like murder? (158)

When David feels sorry for Petrus's "heartedness" (125) on slaughtering sheep for parties. He thinks of buying them to set them free out of Petrus's slavery, (126). Meanwhile, Lucy reminds him that raping Melanie was "like killing" when the victim's body is left behind covered in blood. (158)

On the other hand, in *In the Heart of the Country*, Magda pleads with Hendrik to let her be, but he humiliatingly assaults her body. Finally, he leaves her with an "acrid flow that must be his seed" (106). Magda adds, "I do not yet like the smell of his seed" (110). Same as Lucy, Magda refers to Hendrik's violent rape saying, "He throws me against the wall, pinning my wrists, his whole weight upon me" (105). Magda is sure Hendrik avenges himself by raping her; therefore, she offers him the following inquiries:

Why do you hate me so? What have I done to you? It is not my fault that everything is going so badly, it is your wife's fault, it is her fault and my

father's. And it is your fault! Finally, blood flows. This is my fate; this is a woman's fate. I cannot do more than I have done. (*IHC* 106)

From the previous scenes of rape, the two white women have been penalized for the crimes committed by their ancestors. Accordingly, Moffett demonstrates that "South Africa has the worst known figures for gender-based violence for a country not at war. At least one in three South African women will be raped in her lifetime" (129). Finally, Ayo Kehinde notes that Coetzee uses Magda's story as a medium of chronicling the extreme sexism that is rampant in South Africa; and advocates the empowerment of the Afrikaans women whose dilemma is generally used to depict the alienation of the African women (170).

It is noteworthy that silence has been a predominant culture since the Apartheid Rule during which all kinds of public expression, whether local or international, including writing, were subjected to severe censorship. Any work of art that implied criticism of the system was completely banned from publishing. Gallagher argues that a "Wall of Silence" was built [by the apartheid system] to suppress the voices of the truth-tellers. It went on to be an inherently social phenomenon in Post-Apartheid South Africa (32).

Although Magda and Lucy are silent victims of rape, they do not seek any form of revenge but prefer silence. Thus, according to Graham St J. Stott "Coetzee suggests that rape is an act without meaning, a trauma whose reality cannot be exorcised through narration" (38:04). Unlike Melanie, Magda and Lucy's complete silence is inexplicable and unjustifiable. Consequently, it raises great inquisitiveness. It may result in fear of the blacks' retaliation or their fear of publishing such notorious stories. Lucy refuses charges against her intruders and finally offers the following ironical justification: "What if that is the price one has to pay for staying on? [...] They see me as owing something. They see themselves as debt collectors, tax collectors [...]" (158)."

Unwillingly, Lucy accepts her fate as a means of power-redistribution in post-apartheid South Africa. She sees her rapists as gathering apartheid-debts. In "*Reading the Unspeakable*," Graham Lucy suggests that Lucy's refusal to seek legal redress is indeed linked to her awareness of the history of the blacks' peril, scares and their justification of oppression (435). She also suggests that Lucy might collude with her rapists by choosing not to press charges to make the best choice for her. Finally, she adds, "Lucy's silence means that her rapists are getting away with their crime" (442). Nevertheless, Attwell demonstrates that "Lucy uses silence to recover a sense of her agency and identity" (866).

Being savagely raped and shamefully left with an abject form of maternity, Lucy realizes that her story cannot be told "in this place, at this time" (112). Meg Samuelson has noted that Lucy chooses not to speak of her rape in part because she seeks to "evade the inscription of her as a white woman within [a] radicalized patriarchy" (148). Meanwhile, Walsh articulates that Lucy does not want "to have her experience translated into the narrative of the aberrant black man violating the body of the white colonial woman" (180). She adds that what happens to Magda and Lucy assures "the residual traces of histories of colonization and apartheid" (ibid. 180).

Accordingly, instead of seeking retribution through Law, the pregnant Lucy accepts Petrus's offer to marry her for protection in exchange for her land. Aside from being raped, Lucy is "prepared to do anything, make any sacrifice, for the sake of peace" (*Dis* 208). Before Lucy, Magda starts the role of land-redistribution when she asks Hendrik to be her farm owner and to live together peacefully on the farm. Unlike Petrus, Hendrik resorts to avenging the shameful subjugation of his wife by raping Magda, and he leaves the farm afterwards.

Coetzee grew up side by side with poverty, violence, racial segregation, inequality and many other social issues due to apartheid. Thus, his fiction is greatly inspired by his own life experience, which is well envisioned in the selected novels. Despite

the restrictions imposed on writers during and after apartheid, Coetzee successfully transfers his messages between the lines of his novels for which he won the Nobel Prize.

This study raises an inquiry about whether the other female Cape Muslims (Cape Malay) have experienced such submission and silence. Only once, a black prostitute with the Muslim name 'Soraya' was mentioned at the beginning of *Disgrace*. In the same paragraph, Coetzee declares that "Soraya is not her real name". He adds, "That would be unusual for a Muslim, but all things are possible these days" (*Dis* 03).

When Soraya does not come to meet David at the hotel as usual, "He spends an evening with another Soraya. Soraya has become, it seems, a popular *nom de commerce*- in a hotel room in Long Street" (*Dis* 08). Accordingly, Carine Mardorossian should not have used the term "Muslim" directly as a modifier to the prostitute as the "honey-brown,' 'Muslim' Soraya" (73) since identifying Soraya as a Muslim or Christian adds nothing but more controversies, especially; most of the South African Muslim women have been brought up upon the correct Islamic fundamentals.

Abdullah Abu-Bakr Effendi (1814 -1880) was the man who raised the status of the Muslim woman in South Africa. He was requested to come to South Africa to impart Islamic knowledge and establish Educational Institutions where Muslim women have emerged. In 1942, he opened the first Muslim Women's School headed by his wife, Umm Tahurah Sabam who was one of his students. He transformed Muslim women into pioneers and leaders of knowledge and education then directed them to Hijab in matching with the Islamic traditional teachings (Effendi Zzobri 02). Eventually, the South African Muslim women have kept their dignity and chastity due to their commitment to the Islamic laws.

Since the earliest explorations of Africa, Europeans have consistently viewed Africa through the lens of Western values. To justify their expansionist intentions, they wrote about Africa as a continent of absence, as the locale of primitive people who lack

history and culture. Therefore, "Western Knowledge" about Africa and the Africans progressed monologically, not dialogically depending on its own European correspondents and experts to bring the truth about Africa's reality excluding the African testimony (Rory Carroll, 28-37).

Thus, the inherited colonizing power of language with its monologicality does not help Magda to communicate easily with Hendrik and his wife. In *Disgrace*, David's "language has stiffened" (*Dis* 117). Thereupon, neither could David understand the assailants' African language nor could he interpret why they attacked him and raped his daughter. Finally, David finds himself a misfit in keeping up with the new scheme of South Africa or rather its countryside. This led him into believing that "[...] English is an unfit medium for the truth of South Africa" (*ibid.* 117). Thus, the common language required for all South African people is still undermined. For this reason, Coetzee's *Disgrace* still confirms the idea that many underlying social and political relations remain substantially unchanged.

The two novels explore the possibility of any form of language that would enable communication and a true dialogue across the sociopolitical divides of South Africa. The problem resides in South Africa where the majority and minority discourses could not interchange or intervene. Consequently, Coetzee asks, "Is there a language in which people of European identity or [...] of a highly problematical South African colonial identity can speak to Africa and be spoken to by Africa?" (*White Writing*, p.8). Magda is then a parody of the feminist quest for an identity beyond "phallic discourse" (Abrams 93), which represents the dominant patriarchal discourse. Such a discourse assumes that women's language exists under or outside a system that disavows them. Despite their endeavors to communicate with the other, Magda and Lucy become victims of the one-sided-dialogue enacted by colonialism, which is still experienced in post-apartheid South Africa.

Paul Cantor sees Coetzee's text, *In the Heart of the Country*, as exploring the manifold problems arising from decolonization: gender dissonance, national liberation and ethnic identity. It is clear that nobody in the text understands anyone else. Magda does not understand her father. She does not understand her motives or even her plight. She does not understand Hendrik and his wife, either. She does not even comprehend herself (83). This is the Afrikaans women's world as presented in both novels, *IHC* and *Dis*, where gender and interracial relations are conflicted in a climate of ignorance. However, in this arena of conflict, the White Afrikaans Women suffer the most.

After apartheid, places have been subjected to complex transformation, so have the characters, particularly the white Afrikaans women who have endured all the inherent mischief of their patriarchal ancestors. Consequently, one of the most common features attributed to the white Afrikaans woman is her ambivalent status between the colonial and the colonized positions. Ambiguously, Magda tries to assert both her white colonial status and her womanhood, which may undermine her power as a colonial figure.

According to Rowland Smith, *"In the Heart of the Country* is a good example for post-apartheid interregnum contrasted with another example of the "mood of white liberal failure" (141). Two conflicting scenes are presented in the two novels in which roles are switched: the black servants, Hendrik and Petrus, become masters and the true mistresses, Magda and Lucy, become their subalterns. Accordingly, the white Afrikaans women found themselves in opposition to the colonial ideas of race, gender, sexuality and class. Thereupon, Magda and Lucy have endeavored to show the Afrikaans women's role in cleansing themselves of the stain of apartheid and adapting to the new historical conditions. They have worked hard to achieve societal reconciliation, in addition to patriarchal emancipation. However, they suffer more than the colonized themselves.

Magda plays a double role in which she rules over the servants due to her dominant position as a colonizer; nevertheless, she feels herself low in her familial hierarchy. Same as Magda, Lucy fails to play the colonizer's role, yet she is brutally humiliated by the colonized. Thus, both of them cannot transcend their alienation on their farms but fall as victims of the blacks' assaults and rapes. Furthermore, the two white women's dual roles achieve nothing but "a shift in power and role-reversals", which have increased their problems and have unveiled their travailing, feebleness and miserable destinies. Meanwhile, they are caught in a limbo between their past identity as white superior colonizers and their current positions as subalternated women in need of support and protection.

After the annulment of the apartheid system in 1992, the transition of policies witnessed a drastic change. Thomas Bonnici articulates that Coetzee used this era as the background for his novel *Disgrace* to describe the shifting power between the blacks and the whites and the subsequent dilemma on white women's identities (87). Accordingly, Coetzee uses two incidents to point out the situation in post-apartheid South Africa: "the sexual harassment case against David and the tragic rape of Lucy." Thus, the post-apartheid *Disgrace* presents a tale of reversal of power of a white professor who has caused many problems to himself and to his white daughter, Lucy, since his arrival to her farm.

When David takes refuge in his daughter's farm, he expects to have a quiet and peaceful life there. On the contrary, he is beaten up by three African intruders. In the meantime, his daughter is gang-raped; and then gets pregnant, for the second time. Therein realizes David the dystopian vision of modern post-apartheid South Africa where the whites are viewed as intruders. Thus, Lucy chooses to make concessions to Petrus: she sells him a piece of her land as an offering to plead for the right to continue living on the land and guarantee her protection.

During apartheid and under the European power structure, David's position as a white professor was dominant and superior. By contrast, after apartheid, the whites' power has been worn out. No longer will the blacks be silent. Instead, they will take action against any unjust affairs. Accordingly, Petrus takes hold of almost Lucy's land, which has always been the political and strategic support of the European colonizers. Eventually, under the post-apartheid authority in South Africa, the ex-colonialists have become the minorities who needed protection. Due to this ironical shifting in power in *Disgrace*, Lucy becomes the "dog-woman" who gives away everything to Petrus, the former "dog-man (146)", whose job was to look after her dogs.

Role-reversal helps invert the pastoral farm's hierarchal structuring of space. After her father's death, Magda becomes prey for her servant, Hendrik who seizes the chance to be the master instead of being a slave. He rapes her and then subjugates her body, which causes her total submission, thereafter. Even after giving Hendrik some of her father's clothes, he speaks differently and pays her no attention for feeling superior to her. This shows the new "master-slave dialogue", which presents the servant as the dominant and the master as the one who assumes the role of the subaltern. After surrendering to Hendrik's desire, Magda grudgingly accepts to be his secret woman, thereby the roles have now been reversed. (110)

Role reversals in *Disgrace* present the reader with "mirror-like juxtapositions" (Graham L. 12) that create disturbing likenesses between self and others thereby subverting colonial power structures. Lucy, the colonizer, suffers more than the blacks among whom she lives. After apartheid, she becomes a "peasant" (217). However, on his "tractor" is Petrus, the new boss with power, whose role changes from being "a gardener and a dog-man (151, 64) to a co-proprietor (62) and then to a complete owner of Lucy's farm. *Disgrace*, then, presents a "new world" (117).

Meanwhile, both Petrus and Melanie's father, Mr. Isaacs, are the heads of their households with obedient wives. On the Isaacs' household, David comments saying: "All their resources concentrated on launching the two jewel daughters into the future (*Dis* 168)." The two men, who were racially disadvantaged in the previous political regime, now seem to have the upper hand over David who represents the whites.

Coetzee's choice of the feminine narrative voice alludes to the Afrikaans women's lack of authority. Their possession of the 'word' is unauthorized unstable and outside the recognized literary forms. Thereby, Magda's self-reflexive writing is always placed under question or suspicion with its gaps and silence. Thus, she is obliged to accept her rapist, Hendrik, to be with her because he is the only man she knows to help her with the farm work.

However, Lucy is able to read the futility of an attempt to catch the culprits. Therefore, she prefers silence so as not to arouse the blacks' hatred and retaliation. In post-apartheid South Africa, the white woman's word can re-ignite a racist legacy of the past outrageous regime. Samara states that "the police incompetence has been a public complaint", so Magda and Lucy do not summon the police. (147)

In both novels, the church's Christian mission is absent. Therein lies the immoral violations of sex and violence against the Afrikaans women. Kehinde demonstrates that the church is depicted in Magda's monologue "as one big theatre of hypocrisy" (177). Moreover, Magda cannot reconcile herself to the morality of a world that disseminates the attractive values, which represent the foundation of Christianity, but at the same time treats women, half the human race, as inferior beings.

Moreover, Coetzee's *Disgrace* offers a rather bleak apocalyptic vision of gender roles, racial relationships and family relations in post-apartheid South Africa. Such apocalyptic warnings often depend on fear, which is the frightening mutual horror to the whites and the blacks. The blacks fear the whites' hegemony while the

whites become overwhelmed with the blacks' expected flame of devastation against which F.N. Neethling warned in his 1826 letter to the Cape Town Burgher Senate cautioning him against the emancipation of the slaves. Neethling wrote:

The flame of devastation will not only destroy our habitations, but will also cause your houses to fall in ruins! Our slaves with rape and defloration will libidinously prosecute not only our wives and daughters, but also yours. (Qtd in Moodie 01)

Moreover, Arthur Keppel-Johns, in his book "*When Smuts Goes*", predicted mass emigration of liberal whites and many Afrikaners follow. Finally, a devastating plague descends foretelling the Republic's disintegration.

In the light of the ruthless ways in which the South African government defended apartheid and the white power for many years, *In the Heart of the Country* represents a prophecy in 1977 "which sounded like simple-minded wishful thinking" (Brighton Kamanga 20). In *In the Heart of the Country*, Coetzee is an unnamed narrator, so Magda's "I" represents his 'eye', which estimates, pictures and predicts what is going to happen to the Afrikaans women during and after apartheid.

Unfortunately, the previous warnings and predictions have come true when Lucy and Magda have been assaulted, raped and humiliated in *Disgrace* and "*In the Heart of the Country*". The two novels could offer such a vision in post-apartheid South Africa where the portrayed events appear to be realistic. It also seems to be difficult to overthrow the pastoral patriarchy's traditions despite the ironic solutions, which have come out of the hopeless women: Lucy and Magda.

More often Magda hesitates to take counteractions against Hendrik. After being raped, she could shoot him or cut his sexual organ with which he has offended her. Magda says, "It would cost me nothing to go to the kitchen and fetch a knife and cut the part of

this man with which he has been offending me" (108). Obviously, Magda wants peaceful co-existence when she says to Hendrik and his wife, "I want you to think of me as a sister, not an enemy" (*IHC* 4). However, Procrastination and silence have eventually weakened the two women's abilities to make the right decisions.

Throughout Coetzee's career, "poverty and violence" appeared in his farm novels to describe the apartheid's mischief, which has afflicted South Africa. Poverty was a result of the apartheid economic policies, which deprived the black inhabitants of their lands and properties. This led to the inherent poverty in post-apartheid-black communities. Generally, post-apartheid violence in South Africa is viewed not only because of political shortcomings but also of historical, economic and social circumstances.

Kehinde argues that "recourse to violence" in *IHC* has become a pattern in the family of Magda's father. She witnessed her father's violence against her peers and neighbors. This harms Magda's psyche and is reflected in her aggressive behavior against her father (174). Kehinde adds that "Coetzee seems to be upholding a basic tenet of Amazon Feminism, which focuses on physical equality between males and females [...]" (ibid. 174). Through this act, Coetzee, the male Amazon Feminist, envisions and supports the vision of heroic womanhood.

Nevertheless, the widespread violence in post-apartheid South Africa led to many aspects, which occurred later within the society as the fear of crime. After the blacks' control over authority, *the Institute of the Security Studies* made some possible reasons behind the increase of violence in South Africa. Among them is the transition from apartheid to democracy which aims to end all aspects of discrimination and heal the gaping wounds of apartheid. However, domestic violence spread in most of the country in large scales. Meanwhile, "violence against women was regarded as a national priority by the government" (Petersen 01). Hence, Hendrik

escaped for fear of being arrested after raping Magda. In *Disgrace*, the three black intruders disappeared immediately after assaulting Lucy and her father.

Through the two farm novels, *Disgrace* and *IHC*, Coetzee endeavors to focus on the inherent effects of apartheid. Therefore, he depicts the state of anarchy that has afflicted the post-apartheid society due to the widespread violence and crimes that mainly targeted the white Afrikaans women. Such a state of chaos prevents all efforts of reconciliation between the two divides in South Africa.

Being unable to avenge the male colonizers, the Africans have blamed all the colonial mischief and mistakes on the white Afrikaans women. Thus, Coetzee's farm novels highlighted the theme of violence against those women. Moreover, the portrayed images of the main Afrikaans women, in the two farm novels, are characterized by powerlessness, social isolation and abnegation. Magda and Lucy have tried to deconstruct such a regime from within. In her monologue, Magda inquires, "Why does Hendrik not plunge a bread knife into the breast of the man who wasted the joy of his life? [...] Why is Hendrik so withdrawn? (72)" Herein proclaims Magda that Hendrik could stop such disgrace if he opposed or showed his resentment at her father's deviant behavior. She assures her innocence of any harm done to Hendrik's family and asks him to stop hurting her. In *Disgrace*, Melanie is also blamed for accepting David's invitation to go to his house and share him a meal or a drink, after which she is raped. Desired or undesired, the two are sinful acts. At the emergence of the post-apartheid era, it becomes difficult to get rid of the apartheid hegemony except through violence. As depicted in *In the Heart of the Country*, Magda has no way but killing her father who represents colonialism and its apartheid system. Nevertheless, Magda confesses that her father "won't die so easily after all" (16).

In sum, this article unveils the most significant problems and issues that disempower the white Afrikaans women and hinder acknowledging their social identities. The Boer family always

appears disintegrated, so Magda and Lucy become submissive so as not to transcend their subordinate position. After being raped, the two white women are humiliated and dispossessed. They reach the level of the unspoken traumatic sufferings; meanwhile, silence has been a predominant culture since the apartheid rule. Like other Afrikaans women, Magda and Lucy have been suppressed. Their ambivalent status between the colonial and colonized positions has weakened their efforts to acknowledge their identities. Moreover, shifting in power and role-reversals between the whites and the blacks have led to the norm of social stratification where the whites are expected to be beggars rather than being landowners.

The two white women suffer a lot from the absence of the state's security. Neither Magda nor Lucy counter-attacks any of their rapists but prefer procrastination and retreat. They are hated by the blacks who could not tolerate them as vestiges of the beleaguered state of colonialism; therefore, they are targeted for vengeance. Recourse to violence, in *Disgrace*, has become a social phenomenon threatening the white families. Some Africans prefer retaliatory actions; others resort to violence to frighten white Afrikaans women and make them subdue to their orders and rules. Consequently, Magda and Lucy fail to deal with the ingrained patriarchal system. In post-apartheid *Disgrace*, violence is still the driving force, which transforms places and characters.

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تدجين المرأة الأفريكانية البيضاء في مختارات من روايات المزارع

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هذه مقالة اجتماعية نسوية تسعى الى الكشف عن الأسباب والعواقب المباشرة والغير مباشرة لإضعاف هبة النساء الأفريقيات البيض في جنوب أفريقيا وذلك ما بعد الفصل العنصري كما هو موضح في روايتي المزارع : "في قلب الريف" و "الخزي" للكاتب المعاصر: جي ام كويتسي . والهدف الرئيسي من هذه الدراسة هو تسليط الضوء على محنة هؤلاء النسوة كونهن ضحايا للعنف الأسرى والتهميش المجتمعي. حيث تسعى ماجدة ولوسي لتغير النظام الذكوري من الداخل ، وذلك لتحقيق المصالحة والعيش معا في سلام مع الآخر. ولسوء الحظ فشلت كل منهما في تحقيق أي مقارنة بعد اغتصابهما واهانتهم حتى أصبحتا تابعتين لخدماتهما أصحاب البشرة السمراء. ولهذا تتعقب هذه الدراسة الخلفيات التاريخية والاجتماعية لجنوب أفريقيا لإظهار الاثار الموروثة عن نظام الفصل العنصري وتأثيرها على هؤلاء النسوة بعد جلاء النظام. كما يظهر الباحث كيف تم تهميش واذلال ثم نزع ملكيات هؤلاء النسوة حتى اصيبن باضطرابات نفسية. وكما هو موضح في روايتي المزارع لكويتسي أن شخصيتي ماجدة ولوسي تمثلان صوتان يدعوان الى الوحدة والأمن والمساواة بين الجنسين. و توصى الروائتان بتمكين النساء الأفريقيات البيض من اتخاذ قراراتهن حيث أن ماجدة ولوسي تكافحان نيابة عن اللأفارقة. وكما ان احساس المرأة البيضاء كمستعمرة وتابعة لم يحقق لها شيئاً سوى اضعافها وعكس الأدوار في حياتها ، الأمر الذى زاد من مشاكلها وكشف النقاب عن ضعفها ومصيرها البائس. وفي النهاية، فقد تبين ان أي جهد أو محاولة لإظهار إرادة هؤلاء النسوة للتغيير لا يكفي للتغلب على قرون من التثوهات الثقافية والروحية في مثل هذه المجتمعات الذكورية.