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Redefining J. M. Coetzee's Foe in the light of Defoe's Robinson Crusoe

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Abstract

J. M. Coetzee's fifth novel, Foe (1986), Coetzee's Foe redefine the story of Robinson Crusoe in female protagonist's viewpoint, highlights silence and violence of western discourse. As Edward Said shared in his book Orientalism, cultural construction is done by west through the literary works. It appears clearly that non textual experience of the world in not at all possible. The novel Foe questions all dominant discourses that produce social psyche in order to take forward and justify the ideals of colonialism.

Keywords

Language, Culture, Post Colonialism, Adventure, Mystery, Slavery, Nature.

In Coetzee's Robinsonade, Cruso struggles to shape Friday as a pilgrim subject; it seems as though he is totally oppressed, while Barton assigns herself the task of freeing him from his restraints. Nevertheless, though, she misinterprets his true significance for his substance as a story; she acknowledges that he is nothing until his is created in speech. Understanding how Coetzee unwritten his pilgrim inter texts in the tradition of postcolonial saying, as well as how these writings intrude upon one another, is essential to unlocking the mystery quiets in Foe, especially the silence of authorial deletion. Unwitting clearly pose a threat; as John Marx points out that they will generally reinforce the importance of Western composition, a problem that numerous. Marx finishes up, by and by, that "treating canonical texts as a source of raw material could not help but transform them". Not only is Cruso involved in this character development in Foe, but so are Barton and Friday, who in Defoe fulfill the Enlightenment function of counterbalancing the title character in the present day. Given the

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structure of the story supported by Coetzee's writer Foe (Defoe, short the bombastic prefix), which is the tale of Barton's lost little girl, it is evident that Foe has welcomed both post colonialist and various women's activist readings. In Robinson Crusoe, for example, the account of the island is only one part of a larger story.

Defoe's novel Cruso has a life before and after his years on the island, and the story of this rehearses the steps of colonialism previous to the arrival of the protagonist, as Benita Parry points out, "… has a life before and after his years on the island, and the story of this rehearses the stages of colonialism prior to formal empire" characterized by a strong mercantilism that was detrimentally supported by the slave trade and pilgrimage sites in South America and Asia. Friday is Cruso's slave, just like in Defoe's version, but the concept of this pilgrimage experience diverges in a number of significant ways.

Robinson Crusoe provide us with the border experience that forms the basis of the legendary beginning Friday place his head beneath Cruso's foot, submitting himself to his bulk. As Barton arrives on the island in Foe, Friday has already been conquered by provincial cruelty, which has the hazardous effect of essential zing Friday as a slave because we do not know anything about his past. Coetzee decides to abandon the notion of beginnings and concludes the story on Fridays at hushes.

Perhaps most importantly, Friday in Robinson Crusoe not only has the ability to speak but he also picks up English quickly and effectively, which, as Foe so vividly demonstrates, allows him to be shaped by his master: in Robinson Crusoe, Cruso gives Friday instructions to state Ace, and in Foe, Cruso admits to showing Friday only the words that Cruso accepts will prepare him in his job as slave.

In Foe, Friday is probably a dark African slave, a Negro with a feathery fleece head; yet, in its inter text, Friday is specifically an Amerindian and not a Negro. He is portrayed as a very gorgeous person in Defoe's Cruso. He exuded all the gentility and grace of a European. His nose was small, not flabby like the Black people, and his hair was dark and long rather than twisted like fleece. The fact that Friday in Robinson Crusoe is perceived as having a European face and not African one has the effect of lowering the threat to Cruso's psycho-social respectability; certainly, there are short passages in the narrative where Cruso believes that he and his man are typical members of humanity. Coetzee assigns Friday this role by identifying him in Foe in this way.

By suggesting this, Coetzee unravels the ways in which colonialism discourse shapes Friday's identity as a character. One aspect of the narrative that is sometimes overlooked in readings

of Foe is Friday's status as a castaway, similar to Cruso and Barton. Wreck, as Barton at least has the insight to recognize, is a remarkable leveler. Unlike Friday and his lord, Friday and Barton travel to England in Foe following their island experience. It is in England that Barton learns of her own role in Friday's training and that Friday refuses to be part of the settler colonialist scheme of representation. In any case, it's the story of Robinson Crusoe's island as was previously mentioned, Hulme argues that Robinson Crusoe presents this surrounding device as the legendary origin of imperialist thought. Ultimately, English readers “cannot read Robinson Crusoe properly, just as they cannot read The Tempest for what it is, because they cannot read themselves into the book” (Foe, 88) according to Lewis Nkosi in Robinson Crusoe, “Call Me Master” (Cruso, 17). They lack the moral perspective that relating with the "local" necessitates and are blind to address readings of pioneer legend because they are in every case already implanted inside it.

Said later work Culture and Imperialism (1993), he extends the possibilities of the experience of writings, arguing that the structure of mentality and reference in books such as Jane Austen's Mansfield Park (1814), Charlotte Bronte's Jane Eyre (1847), and, of course, Defoe's Robinson Crusoe is given by the realities of domain. The “prototypical modern realistic novel that certainly not accidentally … is about a European who creates a fiefdom for himself on a distant, non-European island” (Foe, 89) The one who practices colonialism . One might reveal this by reading contrapuntally. According to Edward said that provide the social and good texture for the wonderful state.

The task of the contrapuntal reader is not to ignore the scholarly or popular aspects of the analysis; rather, it is to explore the work's contexts while keeping in mind its narrative pleasures—for example, Austen's Mansfield Park, a skillfully constructed parody of habits.

The novel Mansfield Park hyper-cautiously, in a very Austenian fashion, alludes to the family's slave estate in Antigua. Sir Thomas Bertram, the nobleman and father of Tom and Edmund, bases his riches in Mansfield Park on the aftermath of subjugation. Said suggests that from our modern perspective, Sir Thomas's successes and setbacks in the regions. Friday watches the island experience with obstinacy, and Barton wants to focus on that experience. All at once, she chooses the concept of the frontier experience as the central device of her novel. Western-driven women's rights in Coetzee's fiction run the risk of absorbing the legislative concerns of racial otherness.

An otherness figured herein may be its most visible structure, the quiet slave. Barton, who initially has faith that she compares herself to an infant and a slave in terms of

communication, just as she has compared Friday to an unborn child. Her voice has been silenced. But Friday's need takes precedence over hers right away: it's his organization, not the content of his voice, that's finally unheard. By using Coetzee's methods, we can see Roxana's, and the two are recognized as having opposing viewpoints. Barton not only rejects the image of the little girl that Foe has tried to force onto her and completely rejects as her own, but she also offends the gentility assigned to her as the Muse by demonstrating that she was both the deity and the source of her legend. She maintains the father on the correct course to maintaining control over him even when she enlists Foe to build her record. She symbolically expresses this authority when she mounts Foe during their sexual encounter, reducing him to ladylike accommodation.

The protagonist of Roxana, whose real name is Susan and who, in Barton's case, lives as a so-called fancy lady or prostitute to a number of wealthy men, supports what is now shockingly thought of as an active women's attitude about marriage, which was first developed by Mary Wollstonecraft. Who's Maria of Maria, or the Wrongs of Woman (published after her death in 1798) she may be considered a productive examiner. Roxana rejects Sir Robert Clayton's suggestion that the final sentence should be written in an Amazonian manner.

Hence, in Foe, Cruso's demonstration of composing the land sharpens the colonialist securing of space: vainly marking out his region, Cruso states his territory instead of efficiency. In Robinson Crusoe, on the other hand, Cruso works the land with determination. Normally, this story is read as a moral tale of financial independence. Barton incisively compares the form of the patios, which in these senses burden land to colonialist barbarism, to the blood of slaves shed in the construction of the Egyptian burial chambers, "The further I journey from Cruso's terraces, the more like tombs they seem to me, and the less like fields waiting to be planted," (Foe, 102), Barton bestows, tending to the languid Friday.

In essence, Friday's inability to bear children on the island, where writing implements have been abandoned, not only puts him in danger of being sent to a provincial post, but also attempts to deprive him of the capacity to chronicle his own life. Still, the way that Foe is presented could be the most radical departure from its focus. The story begins expressively at Barton's point of entry into the narrative and the island experience. He moans, expressing how colonialism and imperialism have shaped his body because, in addition to being subjugated and having his tongue severed, he may have also been emasculated. Here, the expressive study comes to an end, even though Coetzee honors Defoe's verisimilitude through a bygone linguistic structure and through the epistolary-style works this time,

Barton's letters to Foe as opposed to in Robinson Crusoe's diary to descendants. Hulme contends that Defoe's epic assembles the elements of formal authenticity to an almost embarrassing degree: Robinson Crusoe is authentic to the extent that the narrative falters to the point of not being a work of fiction by any stretch of the imagination, a point that plot most prominently illustrates.

Cruso keeps a limited journal in which he documents every last detail of his experiences on the island in order to keep track of time. Given the hyper-authenticity of the work, it was not unusual for readers in the present day might be duped into believing they were reading a travelogue. In fact, as Hulme points out, even more recent analyses of the work have generally argued that Robinson Crusoe mimics the surface of everyday experience to such an extent that, as Hulme suggests, only the most careful rereading will reveal the fundamental profound examples that give the account its true significance. Hulme and other post-colonialists enjoy reading Defoe's genuineness as experience and, hence, frontier spirit. Experience has two distinct meanings: first, in its pure form as the basis of daring endeavors typically focused on the search for riches; second, as in financial adventure, dealer traveller – anyone contributing overseas to experience free enterprise, the benefit stripper. In the pilgrim myth, these two types of experience—financial and individual—coexist. As his time on the island comes to an end, Cruso discovers he has accumulated property and financial interests. In the Brazils of a noteworthy amount. All things considered, Cruso's island isn't practicable, whereas Defoe's story seems to be. As Hulme points out, unless the Native Americans had been pushed away by the intense European competition for Caribbean territory, which was reaching fever pitch by 1659, they would not have ignored Cruso's unusually productive island. In that they clearly have more to do with the central themes of colonialist ideology—the European hero's lonesome first steps into the void of savagery—than they do with the historical context of the Caribbean in the middle of the seventeenth century.

Conclusion:

Coetzee's account mode, while acknowledging Defoe's creative achievements, starts dissecting the provincial truths of this earlier content—a book that, according to Hulme, revolves around Cruso's magnanimous imperialism. It does this by posing the question, "What is truth?" Barton talks resolutely about preserving the truth of her record, which she acknowledges needs to be done by disclosing Friday's tongue's silent tale. According to Attwell, the account determines the never-ending admissions chain. Coetzee acknowledges in

Admission and Two Minds. According to Attwell, every new section builds on the previous one until, for the sake of closure, we have an unnamed storyteller who seems to sum up the whole work as a whole. In the unlikely event that Defoe inherits the role as the founder of the English epic from Robinson Crusoe, Coetzee's work aims to dispel the pilgrim mentality that underpins its significance. But also Barton and Coetzee himself - via this endless sequence. Usually, enemy is read as postmodernist, but some postcolonial pundits have taken issue with this, questioning whether it is appropriate to use a postmodern mode to address postcolonial problems given that postmodernism is, as far as anyone is aware, founded on a refusal to connect strategically. This makes using a postmodern mode to address postcolonial problems problematic.

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