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ENGLISH LITERATURE AND CULTURAL STUDIES

MASTER THESIS

**J.M. COETZEE'S *FOE*: GIVING VOICE TO SILENCED
SUSAN AND FRIDAY**

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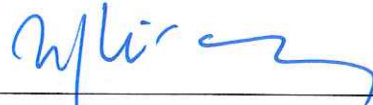
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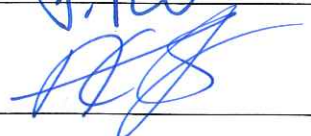
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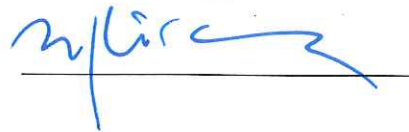
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ABSTRACT

J. M. COETZEE'S FOE: GIVING VOICE TO SILENCED SUSAN AND FRIDAY

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J.M. Coetzee offers in Foe a questioning of the colonialist and patriarchal realities and their effects on individuals, fighting back against these constructed realities as a postmodernist, postcolonial and feminist questioning. Coetzee's Foe is written largely as a reworking of Robinson Crusoe with its deliberate aim of rejecting the conventional narrative form of Defoe's novel. Robinson Crusoe is accepted to be the progenitor colonialist novel written in the eighteenth century silencing the Other. Coetzee's novel tries to decompose the monologic discourse which denies the existence of other voices by rewriting Defoe's well-known text which Coetzee's novel is in direct dialogue with using a marginalized female narrator, Susan Barton as a mouthpiece. The aim of this thesis is to study J.M. Coetzee's Foe as a postmodernist novel which problematizes the concept of representation and which gives voice to the silenced other by re-telling the story from the mouth of his female narrator Susan Barton and tongueless Friday.

Keywords: J.M. Coetzee, Foe, Friday, Susan Barton, the silenced other, marginalization.

ÖZ

J.M. COETZEE’NİN FOE ADLI ROMANINDA ÖTEKİLEŞTİRME: SUSAN VE FRIDAY

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J.M. Coetzee’nin Foe adlı eseri Daniel Defoe’nun Robinson Crusoe adlı romanının parodisidir. Robinson Crusoe, 18. yüzyılda sömürgeci romanların atası olarak kabul edilmiştir. Coetzee romanında sömürgecilik sistemini ve erkek egemen toplumların bireyler üzerinde kurdukları baskıyı ele alır. Bunu yaparken postmodern ve feminist bakış açılarından faydalanmıştır. Bu tür toplumlar, kendisinden farklı renge sahip ya da farklı cinsiyete ait insanları “öteki” olarak adlandırmış, onları sessizleştirmiştir. J.M. Coetzee romanında bu sessizleştirilmiş karakterlere ses vererek, önceden varolan bu ötekileştirilmiş anlayışı yıkmak için Defoe’nun romanını bir kadın anlatıcı gözüyle yeniden yazmıştır. Bu tezin amacı ise J.M. Coetzee’nin romanındaki dilsiz Friday’in ve romanın kadın anlatıcısı Susan Barton’ın nasıl sessizleştirildiği ve ötekileştirildiğinin incelemektir.

AnahtarKelimeler: J.M. Coetzee, Foe, Friday, Susan Barton, ötekileştirme.

To my dear daughter, Yağmur...

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CHAPTER 1

INTRODUCTION

1.1. J.M. Coetzee as a Novelist

John Maxwell Coetzee is a South African novelist, critic and translator. During the apartheid in South Africa, he was one of the harshest opponents. He showed his reaction by speaking against the regime of the apartheid, and he also criticized the imperial power in South Africa. He became one of the most powerful writers by reflecting these problems in his works in which he underlines how the laws of the apartheid divided people into race categories to make them alienated. Especially in his works, he reveals the problems of his society that the apartheid has brought about such as insecurity of people, domination of white culture, crime, rape, lack of protection, racial discrimination, and the dominance of white people over the local people. Under the rule of the colonialists, the indigenous black South Africans became slaves in their homeland. Dominic Head gives details about Coetzee's place in South African literature thus:

The novels of J.M. Coetzee occupy a special place in South African literature and in the development of the twentieth century novel more generally. His works present a sophisticated intellectual challenge to the particular form of colonial violence embodied in apartheid, though, in some quarters, this has been seen as an oblique rather than a direct challenge. He is the first South African writer to produce overtly self-conscious fictions drawing explicitly on international postmodernism. (Head, p.1)

J.M. Coetzee was born on 9 February 1940 in Cape Town, Cape Province, Union of South Africa; and he was born to Afrikaner parents, his father, Zacharias Coetzee, a government employee, and his mother, Vera Coetzee, a

schoolteacher. Although Coetzee's family spoke English at home, Coetzee preferred to use Afrikaans language with other relatives. Coetzee's roots come from early Dutch to South Africa in the 17th century. Being born and grown up in South Africa, his personal experiences are seen in his works. Coetzee got inspired from South Africa and used his own personal background information. Although he is a white writer living in South Africa during the apartheid, Coetzee has reflected his anti-imperialist feelings to his works. J.M. Coetzee, Nadine Gordimer and André Brink, as the white writers in South Africa, have been the three most distinguished writers declaring the anti-apartheid comments in South Africa (<http://postcolonialstudies.emory.edu/jm-coetzee>). His popular novels reflect his beliefs and experiences.

Coetzee has a rich literary career. Coetzee's fiction generally focuses on the oppression of colonialism. In his first novel Dusklands in 1974, the effects of colonialism can be seen clearly. The novel consists of two novellas. It is about the dominance of white supremacy and exploitation of colonisation. After this novel, he wrote In the Heart of Country in 1977. The novel is a feminist and anti-colonial novel. It is voiced by a mad South African farm woman. Waiting for the Barbarians was written in 1980. In the novel, Coetzee dwells on the effects of colonialism. In 1983, he won the Booker Prize for The Life and Times of Michael K. The novel is about a simple homeless gardener who becomes a prisoner in the civil war from which he seeks liberation. The novel also received the C.N.A Literary award and the Prix Entranger Literary Award. In 1986, he rewrote Robinson Crusoe under the title of Foe, and by using mute Friday, he changes Defoe's canonical work and interprets it again from the perspective of a female castaway. In 1999, Coetzee became the first writer to receive the Booker Prize twice with his Disgrace, which was written in the same year. In 2003, Coetzee received the Nobel Prize in Literature.

In Coetzee's works, there is usually a solitary character. Coetzee's aim is not to offer a solution but to emphasize or explain the source of the problems, and then he wants his reader to reach their own conclusions. For instance, in Foe, Coetzee did not write a conclusion part like in other traditional novels. Foe has an open ending conclusion. He never directs his readers. He never gives direct moral messages; yet,

he wants his reader to consider the situation and then evaluate it by themselves and reach their own conclusion.

1.2. Foe

Coetzee's Foe was written and published some 267 years after the publication of Daniel Defoe's Robinson Crusoe. As a travesty reworking of Daniel Defoe's progenitor novel Robinson Crusoe, J.M. Coetzee's Foe writes back the imperial and colonial elements which Defoe depicts in his work. Ayobami Kehinde describes Foe with the following words, showing how Coetzee's novel is a response to Defoe's text:

Foe is one of the most powerful responses to the 'Robinsonian' myth ever written. It raises some central postcolonial issues, including the following: who will write, that is, who takes up the position of power, pen in hand; who will remain silent, referring to both the issue of silencing and speech; and how the colonial regimes distribute and exercise power, and, consequences, create the zone of powerlessness? (p.108)

Foe is written as a postmodernist, postcolonial and feminist reworking largely of Robinson Crusoe with its deliberate aim of rejecting the canonical narrative form of Defoe's novel, and it tries to deconstruct the colonialist discourse, fighting against cultural stereotypes and representing the postcolonial South African literature. South African literature or particularly novels belonging to this literature contain the criticism of the colonial actions in the continent and towards its people. Colonialism creates binary oppositions such as black/white, we/other, developed countries/third world countries, the colonizer/the colonized and so forth. The South African novelists are against this discrimination which marginalizes their people. Likewise, Coetzee uses this problem as the main theme of his novel and writes back as an answer to the canon by using a female narrator and a silent slave in Foe to reflect and criticize the colonialist approach which silences the South African peoples. Coetzee especially centralizes black people who have been silenced by the colonialist

Westerners. In Robinson Crusoe, Defoe sees African black people as “Others,” as cannibalistic and irrational primitives. Crusoe tries to establish a civilisation on the island and rules it through his racist and imperialist point of view inherited from the British Empire. As the symbol of the silenced people, Coetzee uses mute Friday whose tongue is claimed to have been cut by the slavers.

Foe is narrated by its female protagonist Susan Barton who is also the main character of Daniel Defoe’s novel Roxana. It is clear that Foe is the new version of Robinson Crusoe and it shows us the oppression on races and also on gender. Additional to a tongueless and silenced black slave, Coetzee chooses to use a female narrator, hence drawing the reader’s attention to gender issues about how a woman cannot write her own story and how her story is exploited by a male writer. As a result of this ignorance and exploitation, he shows how a woman becomes silent like the black people in South Africa. Post-colonialism and feminism work together and both of them underline the strong rules of patriarchal cultures and societies. Women have been silenced by men both physically and literally. Women cannot express themselves freely. They cannot write or publish anything in the male dominant society. To underline this pressure on women, Coetzee uses Susan who cannot write and publish her story about the island. She is restricted by the male writer Daniel Foe, who stands for Daniel Defoe in the Coetzee’s text and he wants to write her story as he wishes. Mr. Foe, who reminds the reader of Daniel Defoe through the intentionally created resemblance between the two names, is a talented but poor writer.

Susan is the narrator in the first three chapters except the final chapter of the novel. The novel starts with the main character Susan’s telling her story as the narrator of the opening chapter about how she finds herself on a desert island and about how she becomes a castaway while searching for her lost daughter. Susan Barton is the daughter of an English mother and a French father. She has a daughter with the same name of her, and her daughter is kidnapped by an Englishman and taken to the New World. Susan follows her as far as Brazil, but after that she loses her trace in Bahia. Susan stays there, and she spends two years in Bahia. Finally, she gets on a ship to Lisbon and she falls in love with the captain of the ship. She has such a bad luck that the sailors rebel and kill the captain. Susan takes refuge in a

small boat and she lands on an island. On the shore, she is found by Friday who is Cruso's black servant, both of whom are the fictional characters that we know from Daniel Defoe's novel. Friday brings her to his master Cruso, an irritable, lazy, arrogant and cantankerous fellow. Unlike Daniel Defoe's Friday, Coetzee's Friday is tongueless, so throughout the novel, Susan questions his muteness. Three of them spend one year on the island and then they are rescued by an English ship under the order of Captain Smith. On the voyage back to England, Cruso dies crying for the island because he never wants to leave the island. After the voyage, Susan and Friday manage to reach England together.

The second part of the novel contains the letters of Susan to Mr. Foe because Susan searches a talented writer to write her experiences on the island. Susan and Friday find Mr. Foe's house, they stay and begin to wait his reply to her letters. In the third part of the novel, Susan and Friday find Mr. Foe and they settle in his flat. The last part of the novel is the most ambiguous one, for there is no definite narrator in this part, although Susan is the narrator of the previous three chapters. An unknown narrator is narrating the final chapter.

CHAPTER II

SUSAN BARTON

2.1. Being a Female Character in a Male Narrative

Coetzee's rewriting a well-known story which is narrated from the mouth of a male character, Robinson Crusoe, and which omits any female experience makes it significant to analyse Foe from a feminist viewpoint. Fiona Probyn explains Coetzee's feministic approach in her essay: "Coetzee's use of the feminine must instead be read in terms of the broader impact of the feminine as a textual strategy in the elucidation of settler postcoloniality" (p.2). In order to focus on the issue of female silence, Coetzee uses female figures who always try to stand against discrimination and the dominance of patriarchy in many of his works. Laura Wright explains Coetzee's style thus:

That Coetzee chooses to address such issues [colonialism and apartheid] from the perspective of white female narrators is illustrative of his own tendency to identify with the position of white women as both complicit with, and victimised by, patriarchal and colonial, institutions like those of apartheid and literary production. (p.13)

In South Africa, women, whether, black or white, have to survive under the pressure of colonialism and patriarchy and have to struggle many problems in the society such as rape, sexual abuse and gender discrimination. As a white South African writer who wants to draw attention to the situation of women, Coetzee uses female narrators in his novels like Magda in In the Heart of the Country, Elizabeth Curren in Age of Iron, and Susan Barton in Foe. Fiona Probyn explains Coetzee's female narrators and his style and she says:

Coetzee represents his marginality, his 'writing without authority' in the characters of his white women narrators who construct 'their' texts (or 'story' in the case of Susan, 'letter' in the case of Elizabeth Curren, and 'pastiche diary' in the case of Magda) from a position of marginality in relation to the canon, its recognized literary forms, and its masculinist dominance. (p.7)

In Robinson Crusoe, there is no female figure, and thus women are not given any voice in the novel; however, in Foe, Susan is the narrator of the story and becomes one of the major characters of the novel. "Coetzee represents the story through the voice of a female narrator, he enacts her [Susan] erasure from the novel to show how women are deprived of their rights and also to question the authenticity of Defoe's text" (Merabadi, p.30). When she reaches the island, she becomes an important part of Cruso's story. Because of the speechlessness of Friday, she is the only one who can tell the story of the island. She thinks that a story of the island must be written and this story cannot be published without her. However, this idea will turn into a dream and will be exploited in the hands of a male writer. Throughout the novel, Susan has to fight against the conventional, male-centred way of narration which Mr. Foe as a writer imposes on her.

In her essay "A Room of One's Own", Virginia Woolf underlines the same problems which Susan fights against. Woolf focuses on the reality of how woman is voiceless in the literary world and also in the society. In her essay, she gives her disappointment in the British Library. While she is wandering between the shelves, she realizes that there is no literary play written by women. Woolf says: "And undoubtedly, I thought, looking at the shelf where there are no plays for women, her work would have gone unsigned" (p.56). In her essay, Woolf uses famous fictional sister of Shakespeare, Judith, and gives her message using the imaginary character. Judith, unlike her brother, is not allowed to go to school, although she is as talented as her brother. Her father wants her to marry, but she refuses to do so. Judith runs away when she is seventeen. Nonetheless, she cannot survive alone; she becomes pregnant, and finally she commits suicide. Like Coetzee's Susan, Judith wants to survive and struggle with the difficulties of life alone. Susan wants to write her own

story; by this way, she can earn her money and she can be a free woman as a female writer. However, she does never have a chance. As Virginia Woolf mentions and underlines it in her essay through using an imaginary woman figure, Susan does not have her own room nor a pen to write her story. She has always limitations and boundaries in front of her. As she claims in the novel with the following words which remind the reader of Woolf's article:

To tell the truth in all its substance you must have quite, and a comfortable chair away from all distraction, and a window to stare through; and then the knack of seeing waves when there are fields before your eyes, and of feeling the tropic sun when it is cold; and at your fingertips the words with which to capture the vision before it fades. I [Susan] have none of these, while you [Mr. Foe] have all. (pp. 51-52)

Susan will never have the same conditions as a male writer has. In Mr. Foe's house, Susan uses his pen and papers for writing letters to him. All of them belong to Mr. Foe, but Susan will never have his pen nor his room, a chair of her own as mentioned above, for writing her story. Laura Wright mentions in her essay of how women do not have any chance to write or publish their own stories, "of women whose stories never make it to the page" (p.20) like Susan's.

Simone de Beauvoir, one of the most famous and important feminists whose ideas can be the guide for understanding Susan's place in the male dominated world of the novel, explains in her book The Second Sex her ideas about women's place in the patriarchal order, and her book is a kind of manifestation about the 'other-ness' of women. In her book, she gives the details about how women are 'other' and at odds with the patriarchal society, and how woman is seen as 'other'. Nicklasson summarizes women's situation by arguing: "women's characteristics are contrasted with the masculine norm and are therefore considered to be inferior. This is how woman is constructed: as the Other of Man" (p. 8). Women are always at the background as passive figures and they are ruled by male-made orders. They are seen as weak both physically and mentally. Beauvoir says: "Woman has need of the male in order to gain human dignity, to eat, to enjoy life, to procreate" (p. 346). Their main

duty is to grow up children, nurse them and do housework for keeping the house clean. They are obedient but never free. As Beauvoir claims, woman was always seen inferior and dependent on their husbands. Their skills are simple and limited in the masculine world. Woman is seen as equal to madness and is lack of “sense of accuracy and morality” (p.328). Beauvoir says that women are “always trying to conserve, to adapt, to arrange, rather than destroy and built anew; they prefer compromise and adjustment to revolution” (p. 333).

Helen Cixous’ famous text “The Laugh of the Medusa” suggests that if women write freely from their bodies, the female experience can be conveyed in a better way. Male dominated systems and societies keep women away from writing their own stories. In her text, Cixous underlines the oppression over women and in order to overcome this oppression, she offers women to write. She says: “Woman must put herself into the text –as into the world and into history– by her own movement” (p.875). Cixous claims that writing is reserved for men and male-dominated writing excludes women. She invites women “to struggle against conventional man” (p.875). By destroying the male dominance in language and writing, women will create their own language. Cixous says: “Women must write through their bodies, they must invent impregnable language” (p.886), hence pointing out that a feminine way of writing must be created by rediscovering the female body; thus, the male dominance can be destroyed and a new way of living and writing will appear for women. As Cixous declares “she must write herself” (p.880), Susan wants to write her own story yet she cannot do it as she is denied this talent.

At the beginning of the novel, Susan is depicted as an independent and strong woman who searches alone for her lost daughter. However, in the following pages of the novel, due to the patriarchal attitudes, Susan has to leave her strong and independent woman image and her “free woman” identity who is not married and is not dependant on her husband for her identity. Susan’s life is dominated by the rules of patriarchy.

She, [Susan] rather than escaping the evils of colonialism, becomes more a part of the patriarchy than she was before she

was stranded on the island. There are moments in which she realizes how she is being used and what kind of woman she is becoming, but she has become too deeply involved in the colonial system to have the chance to speak out against it. (Fisher, p.5)

In the first chapter of the novel, when she reaches the island, she has to obey the rules of Cruso and his island. On the island, she likes keeping an eye out to see for any rescue, but Cruso hates that action. When Susan does not care Cruso's rules, Cruso cries angrily: "While you live under my roof you will do as I construct!" (p.20). This attitude can be interpreted as the patriarchal ideas of Cruso above Susan. If she does not obey his rules, Cruso will get angry at her; as a result of this, he begins to ignore her presence and leaves her alone on the island. On the island, Cruso is not interested in Susan so much; he even ignores her and he sees her as a second subject who is the second person under his rule and who is even below Friday in rank. Susan says: "I presented myself to Robinson Cruso, in these days when he still ruled over his island, and became his second subject, the first being his manservant, Friday" (p.11).

The traditional male/female relationship, in this case the lack of traditional husband and wife relationship between Susan and Cruso, and submission are seen between Susan and Cruso on the island. When Cruso gets ill and has a fever attack, Susan -despite his refusal- feels responsible for nursing Cruso. Her action belongs to this traditional female role of taking after her husband. Susan wants to be more helpful on the island, but each time she faces with the harsh rejection of Cruso: "I gripped him by the shoulders and tried to soothe him, but he beat me away" (p.29).

Due to the traditional male dominance, Susan has to leave her identity of unmarried woman unwillingly in order to protect herself. After they are rescued by a ship, Susan has to introduce herself as Mrs. Cruso on the ship by the offer of the captain of the ship, for she needs a man's protection; thus, she leaves her identity and uses Cruso's name like a shelter. Susan explains why and how she has to be seen as Cruso's wife:

I should tell you that Captain Smith had proposed that I call Cruso my husband and declare we had been shipwrecked together, to make my path easier both on board and when we should come ashore in England. If the story of Bahia and the mutineers got about, he said, it would not easily be understood what kind of woman I was. I laughed when he said this - what kind of woman was I, in truth? – but took his advice, and so was known as Mrs. Cruso to all on board. (p.42)

As it is clear from the above quotation, Captain Smith's approach reflects the male dominance way of looking towards women. He claims that without a man's name neither on board nor in England, no one will care about Susan and she will never be safe.

Coetzee presents Susan as a sexual image in the novel. At the beginning of the novel, when she is on Cruso's island, she has a sexual relationship with Cruso. One night, while she sleeps, Cruso begins to touch her and makes advance her. Susan narrates: "I pushed his hand away and made to rise, but he held me. No doubt I might have freed myself, for I was stronger than he" (p.30). Although she thinks that she is stronger than Cruso, she does not do anything to stop him and she "lets him do as he wished" (p.30). She claims that "he has not known a woman for fifteen years, why should he not have a desire?" (p.30). By letting him use her body, she justifies his action as if it is natural and his right because of his male desires. Coetzee depicts Susan as a sensual woman in order to criticize the patriarchal society and its way of looking towards woman. Coetzee is against the idea of using woman as a sexual object in the society.

In the rescuing ship, when Cruso gets and suffers from deadly fever, Susan uses her sexuality to cure and relieve Cruso. She says: "I lie against Cruso; with the tip of my tongue I follow the hairy whorl of his ear. I rub my cheeks against his harsh whiskers, I spread myself over him, I stroke his body with my thighs. 'I am swimming in you, my Cruso,' 'I whisper and I swim'" (p.44). Susan is interested in Cruso both sexually and emotionally as if it is her duty like a traditional woman figure in the patriarchal society. She wants him to survive and helps to cure him but

after a short time Crusoe dies. Likewise, Susan is presented to the reader as a sexual object in chapter III, at Mr. Foe's house, where Susan and Mr. Foe have a sexual relationship.

Susan's main wish is to write what happened on the island. However, she realizes that she does not have the ability to write like a real author. For that reason, she searches for a talented writer to write her story about the island and she wants to turn her story into a readable story. In here, Coetzee gives his ideas about feminism. It is the fact that, in the seventeenth and the eighteenth centuries, women did not have real language, but they were forced to use or communicate with the language of patriarchy, that is, men's language. Women were unable to write or produce any literary work. Thus, they had to do what Susan did. Susan needs someone else, a male author, to give voice to her experience. As a male author, Mr. Foe has the power of writing, so he can write whatever he wants. He gets and changes Susan's story as he wishes. Susan puts herself and also her story into the hands of a male writer. Mr. Foe manipulates her story and changes its plot of. Susan thinks herself as the source of her story, the Muse of him; however, Mr. Foe uses her story for his own purposes. Jamie Snead explains:

Susan Barton is not a woman whose story is stolen or misinterpreted; she is the physical manifestations of Foe's own ideas and she represents the battle between author and character for absolute narrative control; she is a muse who takes on a life her own. (p.1)

Thus, Susan is exploited by Mr. Foe not only sexually but also he uses her story as the starting point for his own story. Susan's story that has no starting point nor an ending part does not fit into the traditional novel form. Mr. Foe controls and reshapes Susan's story; thus, he tries to adapt it in the form of a traditional novel narrative by the language of patriarchy. As a result of this, Susan feels herself as the slave of Mr. Foe, uttering: "Sometimes I believe it is I who have become the slave" (p. 87). She has lost her identity as Susan Barton, becoming Mrs. Crusoe, and also she loses her own story by letting Mr. Foe manipulate and write it as he wants. The

attitude of Mr. Foe is the natural reflection of patriarchy. Susan's life is ruled and ruined by the male dominant society.

After they are rescued by a ship in Chapter II, Susan and Friday search somewhere to stay in London and they settle down Mr. Foe's house. In here, by sending letters to Mr. Foe, Susan tries to find and reach him for writing her story. One day Susan sees "a stranger has been watching the house, a girl" (p.72). The girl introduces herself as the lost daughter of Susan who has been abducted two years earlier. However, Susan never accepts her claim thinking that "she is unlike me in every way" (p.132), and she thinks that the girl is sent or hired by Mr. Foe. Susan accuses Mr. Foe for sending her intentionally in her letter and asks him,

Who is she and why do you send her to me? Is she sent as a sign you are alive? She is not my daughter. Do you think women drop children and forget them as snakes lay eggs? [...] Why send a child in an old woman's clothes, a child with a round face and a little O of a mouth and a story of a lost mother? She is more your daughter than she ever was mine. (p.75)

By sending her a fake daughter, Mr. Foe wants to create a new story about the reunion of Susan and her lost daughter because he realizes that her story about the island is boring and her story is worthless to publish with this dull topic. In her essay, Benita Parry says: "By resisting Foe's determination to write 'the history of a woman in search of a lost daughter' (p.121), Barton thus refuses to be party to a discourse of motherhood" (p.157). Susan refuses Mr. Foe's imaginative story and wants to refute it with these words: "The world is full of stories of mothers searching for sons and daughters they gave away once, long ago. But there are no stories of daughters searching for mothers" (p.77). Mr. Foe begins to interfere and change her story, thinking that he has the authority as the writer.

Mr. Foe keeps his insistence and tries to convince Susan that the island story is not a real story and he wants her to focus on the details about her adventures in Bahia. His aim is to use her story for his own purpose. The story of the island will be written without a female figure while Susan is interested in her daughter as a

traditional mother figure. By this way, Susan will lose her presence in Mr. Foe's story; thus, as a woman, Susan will be silenced by a male author.

Mr. Foe assimilates and remodels her story and turns it into the manly story of Crusoe. He silences Susan's voice and he creates a new story which is well-plotted, rationalized and male-centred without a woman. Through the novel, Susan's voice is presented to the reader by the words of a male author, Mr. Foe. She becomes a submissive character next to the dominant character of Crusoe. Coetzee presents Susan as the narrator of the novel initially in the first three chapters of the novel; however, she fails to give voice to her story because of the exploitation of a male writer. She has always been restricted in the novel, not only on Crusoe's island but also in the hands of a male author as a submissive character. As a result, she has to choose to be silent as a way of resisting to join in.

Susan thinks herself as Mr. Foe's source of inspiration, his Muse. The Muse is a spiritual female creature and it gives inspirations to the writers or poets sacred fire. When she touches the pen of a poet, he begins to write flowingly. Susan wants to be the Muse of Mr. Foe and also her story; thus, she can write her own story as she wishes. Reversing the traditional muse figure, she wishes that "a man-muse" visits the women writers and helps them to write their own stories. She wants to be the "begetter" of her story:

I wished that there were such a being as a man-Muse, a youthful god who visited authoresses in the night and made their pens flow. But now I know better. The Muse is goddess and begetter. I was intended not be the mother of my story, but to beget it.
(p.126)

Gilbert and Gubar start their text The Madwoman in the Attic with a question: "Is the pen a metaphorical penis?" (p.3). This question is significant because the concept of "authorship" was mainly used to denote male writers and denied the presence of women and women writings. In the 19th century, the male dominant societies and cultures accepted that "The text's author is a father, a progenitor, a procreator, an aesthetic patriarch whose pen is an instrument of generative power like his penis" (Gilbert and Gubar, p.6). The pen was thought to be

a powerful instrument for writing; thus, only man could use it, for it was thought that “his pen’s power, like his penis’s power, is not just the ability to generate life but the power to create a posterity” (Gilbert and Gubar, p.6). The author was the father of a text; thus, women would never write and never be the author of a text. In the male dominant society, the power of the pen belongs to male writers, so the patriarchal society never allows women to use the pen. Allen Graham claims that the power of the pen is a “traditional symbol of phallus” and says that:

In societies in which women are traditionally excluded from ‘serious’ literature, and even from formal education, the woman writer’s anxiety is concerned first and foremost with the culturally dominant images of women which would deny her access to intellectual and aesthetic achievement, which would marginalize her as an “angel in the house” or as a dangerous “other” (witch, madwoman, whore). (p.145)

The next question of Gilbert and Gubar’s in the same study draws attention to the source female writing: “If the pen is a metaphorical penis, from what organ can females generate text?” (Gilbert and Gubar, p.7). Pen is associated with penis, and according to this, women do not have penis, thus they could not write and they are accepted as lack of writing. Elanie Showalter responds to this question by rejecting the relation of author/father. She claims that women can write from their body: “Women generate texts from the brain or the word- processor, with its compactly coded microchips, its inputs and outputs, is a metaphorical womb.” (p.187). Showalter believes that women can write through her body and they do not need a pen: “If to write is metaphorically to give a birth, from what organ can males generate text” (p.187). Susan wants to be the “father of her story” (p.123) and she wishes to change roles with Mr. Foe. She thinks that only through this way, she can write her own story because the pen is thought to belong to the male writers in traditional male dominant societies due to the above mentioned association between pen and penis. In her essay Kara Blizzard relates: “Upper-class men have voices in patriarchy. Women, in contrast, are outsiders who often cannot write their stories, and who have no audience if they can write” (p.3). Men are free for writing or

publishing a work; however, women do not have such a chance. Sue Kossew explains Susan's desire in her essay thus:

Susan's attempt to be both "goddess and begetter", not just Muse or Mother but also "father" to her story, extends her eventual sexual encounter with Foe, with Susan reversing the traditional position of subjection by "straddling the poet" to "beget" a story. (p.37)

Susan tries to struggle for keeping her control over her story whenever Mr. Foe attempts to change it. Although it is traditionally thought that the power of writing completely belongs to male writers, Susan wants to be the father to her story rather than being mother to it. As traditional women or mothers are silenced and restricted within the boundaries of domestic space, in literary world, likewise, there is no place for women writers; they are supposed to be good mothers for their families or wives for their husbands. The role of women should always be at the background and the silenced ones as Susan's experience is in Mr. Foe's story.

Susan always searches for a place to survive throughout the novel. At first, she wants to be an active fellowship of Crusoe on the island, but she always has to face harsh rejection of Crusoe. In England, after the death of Crusoe, she has to take the role of master on Friday, but she fails again. As the last one, she wants to be the Muse of Mr. Foe as a source of inspiration for making him write her story about the island. Throughout the novel, Susan cannot be an independent character. She has always been a part of the patriarchal structure either as Crusoe's widow or Mr. Foe's Muse and Friday's fellowship.

Although Susan is the narrator of the novel, she is never the main character of the novel because Mr. Foe uses her as a device for reaching his own purpose, that is, by exploiting her story, he wants to write the story of Crusoe and Friday, the story of the island without a woman. As a result, Susan will have lost her voice and presence in her story. Woman's story will never be written and she has just been an instrument for a new story. Susan becomes the symbol of lack of freedom as a woman in the society and she has to fight against the domination of a male author in the literary world of Coetzee's novel as a literary character. Like Susan, women have

searched for places for themselves both in the society and the literary world; but they have been represented generally from one side perspective of male writers. Coetzee questions the conventional male dominant societies and he additionally criticizes the patriarchy and literary worlds projecting women as sexual objects. He is against the societies that silence their people because of their gender or the colour of their skin. By using Susan as a silenced voice in his novel, Coetzee reveals and criticizes the male control over female representation.

In Foe, Susan is used for as a good representation of woman in the Enlightenment period. Coetzee's aim is to subvert the relationship of masculinity and rationality over women by using a female narrative. In Defoe's novel, there was no woman figure; they were ignored and given no place in the discourse of the novel, but this ignorance is defeated by Coetzee. In order to subvert all the main elements of Robinson Crusoe, such as masculinity, colonialism and absence of women experience, Coetzee changes and deconstructs them. According to Kehinde, "Coetzee does this by recasting both Defoe (the author) and his protagonist (Crusoe) as minor characters within a woman-centered narrative, thereby distorting and twisting the 'truths' that the reader assumes from Defoe's original" (p.109). Coetzee depicts his Cruso as a weak character in the novel; however, Defoe used Robinson as a powerful and good representation of the Empire. Cruso is unwilling to civilize the island or to dominate it. Instead of developing the island by the rules of the Empire or colonialism, he chooses to build terraces for the new comers of the island. He is unexpectedly so silent and passive on the island. Susan describes the unwilling behaviour of Cruso on the island: "There was too little desire in Cruso and Friday: too little desire to escape, too little desire for a new life" (p. 88). However, Susan is highly active to be the part of the island. She always wants to change the island with her new ideas. She puts efforts to leave the island unlike Cruso who is reluctant to change his tedious life on the island. Coetzee wants to change and deconstruct the roles of Susan and Cruso. According to the norms of the Empire and colonialism, the active side must be Cruso, not Susan. Coetzee subverts the White man's superiority over inferior woman by using Cruso as a passive man against an active woman. Nicklasson confirms this idea by claiming that "through her behaviour, Susan challenges the male order in society and disrupts the male hegemony of the

Enlightenment” (p.13). Susan is not like the woman that Beauvoir describes in The Second Sex, for she rejects to be a passive and dependent woman figure.

In his novel, Coetzee examines how a male author’s cultural and traditional way of looking affects a literary work. He also reveals how women struggle both in literary world and social life. By using a female narrator, Coetzee criticizes Robinson Crusoe and the lack of any woman character in this colonial work. Susan wants to write her story without “any lies”; however, her attempts are useless because of her low status as a single and poor woman. Susan’s being active on the island is just the opposite definition of Beauvoir’s passive woman who is subordinated in the society. Her activeness is the reflection of Coetzee’s feminist approach in the novel. As a female narrator and one of the important characters of the novel, Susan is highly active both on the island for making plans for escaping from the island, trying to make Friday free, by writing her story in England and also trying to get her independence from the cruel pen of Mr. Foe. In the novel, the passive ones are boring Cruso and Mr. Foe who are the representers of White men.

2.2. The Narration of the Novel: The Self-begetting Narrative

Foe is a novel which can be said to fight against the authority of the narrator and its conventional role in a literary text. In the novel, there is a battle between Susan, the narrator, and Mr. Foe, the writer, and even Coetzee himself, for Susan as the narrator of the novel wants to survive in her story as she wishes to give shape to her story; however, as mentioned earlier, Mr. Foe exploits her and her story. Susan assumes that she has no ability to write her story. She tries to write her story as “The Female Castaway,” but she thinks she lacks Mr. Foe’s or any writer’s fanciful style of writing. Mr. Foe is not much interested in her story about the island because he sees the story and the island so boring and monotonous. Rather than her experiences on the island, Mr. Foe is interested in the two years that Susan spent in Bahia. Mr. Foe insists that her story about the island is unexciting, saying: “The island is not a story in itself,” (p.117) and he adds that if he writes the story as she wishes, no one will read it because the story is far away from having a conventional plot structure, which the reader is expected to be familiar with from the writings of male authors.

The first chapter of the novel starts with quotation marks and it seems like someone has already started to tell the story. The quotation marks show us that Susan has already started to tell and write her story about the island; the unwritable story has already been written by her. These quotation marks and her letters to Mr. Foe in the second chapter of the novel are the concrete proof of it. Lucy Valerie Graham foregrounds the same argument in her study and claims:

The narration of Foe is divided into four distinct parts or sections. The first of these is self-citation and appears in inverted commas. Susan writes in the memoir form using the past tense. We later learn that this memoir has apparently been written in rented lodgings in London. (p.125)

The novel starts with this sentence: ““At last I could row no further. My hands were blistered, my back was burned, my body ached”” (p.5). Still through the end of the first chapter, we could not realize that Susan Barton is telling her story and the “you” that she is addressing is Mr. Foe:

Do you think of me, Mr. Foe, as Mrs. Cruso or as a bold adventuress? Think what you may, it was I who shared Cruso’s bed and closed Cruso’s eyes, as it is I who have disposal of all that Cruso leaves behind, which is the story of his island. (p.45)

That the novel is given in quotation marks means that Foe as a novel is comprised of Susan’s letters to Mr. Foe. Moreover, the novel uses the same opening line ““At last I could row no further. My hands were blistered, my back was burned, my body ached”” in different parts of the text and in a sense the novel starts again. It can be said that Foe is a good example for the self-begetting novel. By this way, Steven Kellman explains self-begetting novel as:

an account, usually first person, of the development of a character to the point at which he is able to take up his pen and compose the novel we have just finished. Like an infinite recession of Chinese boxes, the self-begetting novels begin again where it ends. Once we have concluded the central protagonist’s story of his own sentimental education, we must

return to page one to commence in a novel way the product of that process – the mature artist’s novel, which itself depicts the making novel. (Kellman, p.1245)

As Kellman mentions in his book, as a reader we feel the Chinese box technique because the first chapter of the novel starts with a quotation mark and it shows us that a story has already started being told by Susan; on the other hand, we have another writer in the novel, Mr. Foe, who writes Susan’s story as he wishes and also the real writer of the novel Coetzee himself above all the other. So the narrator of the novel is supposed to be Susan herself through her letters to Mr. Foe, but there is a story in the novel that has never been written by Susan, or by Mr. Foe, though it is manipulated by Mr. Foe and changed by him. The proof of this claim is hiding in the last part of the novel. The story of Susan has already started to be written by Mr. Foe; in chapter four, the unknown narrator enters Mr. Foe’s flat and sees his notes on his desk, which says “Dear Mr. Foe, At last I could row no further” (p.155). The novel starts with the same line in a quotation mark, so the story of Susan has been taken over by Mr. Foe and began to be written.

Susan Barton is a female character that has been created by a male writer, Coetzee, and her story is told through the words of a male author both within the text (by Mr. Foe) and outside the text (by Coetzee). Mr. Foe wants to write a story without Susan, and by this way, he keeps Susan in silence, although she is the only one who lived on the island and could tell what happened. Susan wants to write her own story with “truth”, but each time Mr. Foe refuses to write her story as she experienced it. As a woman, Susan cannot write it because her story does not have a well-formed plot and Mr. Foe thinks that because of the dullness of the story, no one will read her story and he wants to change the main plot of the story. Kehinde claims that: “He [Mr. Foe] is more interested in what will sell than the truth of the story. He finds the story lacking exotic circumstances – for instance, a threat of cannibals landing on the island, as found in the original text [Robinson Crusoe]” (p.114). He tries to convince her to write her adventure in Bahia because it is more exciting than the story on the island:

“The island is not a story in itself,” said Foe gently, laying a hand on my knee. “We can bring it to life only by setting it

within a larger story. By itself it is no better than a waterlogged boat drifting day after day in an empty ocean till one day, humbly and without commotion, it sinks. The island lacks light and shade. It is too much the same throughout. It is like a loaf of bread. It will keep us alive, certainly, if we are starved of reading; but who will prefer it when there are tastier confections and pastries to be had?" (p.117)

The above quotation requires comment on the role of the writer; a writer is someone who not only narrates the story but also shapes it by choosing among the events. The writer shapes the plot and chooses or creates the characters as he/she wishes. His/her main wish is to create a readable story with a conventional structure that has an opening part, a climax, and a conclusion. Mr. Foe wants to "shape her story into a popular adventure tale" (Macaskill and Colleran, p.440). After listening to her story, he wants to change the plot:

We therefore have five parts in all: the loss of the daughter; the quest for the daughter in Brazil; abandonment of the quest, and the adventure of the island; assumption of the quest by the daughter; and reunion of the daughter with her mother. It is thus that we make up a book: loss, then quest, then recovery; beginning, then middle, then end. As to novelty, this is lent by the island episode - which is properly the second part of the middle - and by the reversal in which the daughter takes up the quest abandoned by her mother. (p.117)

In Susan's case, as a woman, she cannot write her story because the male dominant society never allows her to do so; therefore, Mr. Foe can do it for her easily because he is a male writer. Susan thinks that she has "no art" (p.40) to write her story. In the rescuing ship, the Captain says that "the booksellers will hire a man to set your story to rights, and put in a dash of colour too, here and there" (p.40). Susan refuses this idea and adds that "I will not have any lies told" (p.40). At the beginning, Susan is not willing to hire an author for writing her story because she thinks that the

writer will tell lies about her story and she may sense that the author can mess about her story, and so she does not believe the truthfulness of the writer.

Susan believes that she needs a writer for writing her story, Mr. Foe becomes the writer of her story, and by his help, her story will be a readable story. However, he is not certain about how her story should be reflected in the novel he is supposed to compose. Therefore, Mr. Foe wants to control and change the topic of the story and to adapt her story to the norms of the patriarchal dominant society, nonetheless, if he writes as Susan wishes, the novel will never be published because her life on the island does not exist as a readable story and he ignores her and her story. As the male writer of Susan's story, Mr. Foe becomes an inimical power, "her foe", for he does not want to reflect Susan's story as it is but he wants to give it a shape as the patriarchal society he writes for will appreciate. Mr. Foe, in fact, wants to write the story of the island without a woman and by this way willingly or not, Susan will become silenced in the story, however much she wants to be the centre of her story not the outsider. Susan criticizes Mr. Foe's thoughts with these words:

you will murmur to yourself: "Better without the woman." Yet where would you be without the woman? Would Crusoe have come to you of his own accord? Could you have made up Crusoe and Friday and the island with its fleas and apes and lizards? I think not. Many strengths you have, but invention is not one of them. (p.72)

According to the quotation above, Mina Mehrabadi explains Mr. Foe's approach to Susan: "She [Susan] reveals Foe's patriarchal thoughts about women, she questions Foe's creativity as a writer" (p. 31). By this patriarchal way of approach, Susan will lose her presence in her story.

In the final chapter of the novel, Mr. Foe, begins to write his novel without Susan. The last part starts with the same sentence as Part Three when Susan enters Mr. Foe's flat: "The stair case are dark and mean" (pp.113,153). The narrator enters the house, Mr. Foe and Susan are lying on the bed motionless as if they are dead and Friday is in the corner of the house. The narrator comes near Friday and listens to how he breathes. There is a little break, and afterwards Part Four starts again. The narrator enters the house again and he/she recognizes a plaque with the words *Daniel*

Defoe, Author; the narrator sees the same scene again, a couple in a bed and Friday on the ground, but this time the narrator sees the chain scar on Friday's neck. The narrator sees Mr. Foe's desk and the first page of Susan Barton's description of her story about the island that the novel starts with; "At last I could row no further" (p.5). The unknown narrator finds the notes of Mr. Foe on his desk and the plaque of Daniel Defoe on his wall so these can be the proof that Mr. Foe is Daniel Defoe and he has started to write Susan's story without her under the title of Robinson Crusoe:

The table is bare save for two dusty plates and a pitcher. On the floor is a dispatch box with brass hinges and clasp. I lift it on to the table and open it. The yellowed top most leaf crumbles in a neat half-moon under my thumb. Bringing the candle nearer, I read the first words of the tall, looping script: 'Dear Mr Foe, At last I could row no further. (p.155)

Then, the scene changes again and this time the narrator begins to depict the slave ship and the narrator dives searching for the body of Friday, seeking it in the water of the island in the wreckage of a slave ship. The final paragraph of the novel expresses the noise of a prison and a weep for freedom. Here, we should focus on the silence of the ship because this silence symbolizes Friday and his silence. This is his place and there is no need to speak and no need to use the words. It is as if words are useless and the bodies say everything instead:

His mouth opens. From inside him comes a slow stream, without breath, without interruption. It flows up through his body and out upon me; it passes through the cabin, through the wreck; washing the cliffs and shores of the island, it runs northward and southward to the ends of the earth. Soft and cold, dark and unending, it beats against my eyelids, against the skin of my face. (p.157)

In a patriarchal society, women need someone else for expressing themselves. A woman cannot write or produce something as she wishes, for that reason woman needs someone else to speak on behalf. "Susan's silence, however, does not seem to be a completely deliberate one. It is imposed on her by the society which silences the voice of the subaltern in general" (Mehrabadi, p.30). The concept of subaltern

belongs to postcolonial theory. Subaltern is such a social group that they are outsiders of the society and they are excluded from the society. Susan can be a good representer of subaltern person. As a woman, Susan has no voice so she cannot write her story because the male dominant society never allows her, but Mr. Foe can do it for her easily because he is a male. "Susan's personality related to the feminist critical theory that women have no true language what are forced to communicate with is the language of patriarchal society" (Fisher p.45). If Susan wants to write her own story, she needs a man, a male author and his way of rationalizing her story.

Representation is one of the main concerns in Coetzee's novel. In her book, Teaching the Postmodern: Fiction and Theory Brenda K Marshall claims that Susan cannot represent herself in a patriarchal world without the male author who is supposed to have the right to reflect her experience, and she explains the issue of the representation of Susan with these words: "She [Susan] needs Foe to represent her substance" (p. 54). Susan needs a representer to survive both in Cruso's story and her story. Susan thinks that she cannot write her own story because of her lack of ability to write. She feels she needs someone else to write her story. However, Susan claims that she is "a free woman who asserts her freedom by telling her story according to her own desire" (p.131), and "the pen becomes mine while I [Susan] write with it" (p. 66). While she is writing her own story in Mr. Foe's house, Susan thinks it is "so easy to be an author" (p. 93), and she begins "to trust in my [her] own authorship" (p. 133). She plans to be the "begetter" of her own story but her effort is worthless, because Mr. Foe has already began to exploit her story.

Susan is the owner of her story but she turns into a character of her story by Mr. Foe and she loses the chance of telling her own story. She also loses her presence and turns into a ghost figure in her story. Susan says: "But now I am full of doubt. Nothing left to me but doubt. I am doubt itself. Who is speaking me? Am I a phantom too? To what order do I belong? And you: who are you?" (p.133). Susan never wants to be represented by someone else. Throughout the novel, Susan fights for her freedom and she rejects Mr. Foe's limitations and obstacles on her story.

As the narrator of the novel, Susan always searches for "the truth" itself, and she always wants to reach it. Throughout the novel, she questions truth; yet, it is

ironic that one of the main themes of the novel is the inaccessibility of truth. Both on the island and in London, Susan chases after truth. On the island, Susan's main curiosity is about how Friday lost his tongue, how Crusoe's life was like in his past, why Crusoe built terraces on the island and why Crusoe did not keep a journal during the years he spent there. Coetzee, intentionally, uses the inability of the characters to tell the truth. All his characters do not / cannot tell the truth about themselves. Friday cannot tell his truth because of his muteness. Crusoe rejects to tell his truth intentionally. Susan also keeps her truth as a secret and she never gives details on her life about how she lost her daughter and what she did in Bahia. After being rescued from the island, Susan becomes obsessed with telling the truth about what happened on the island. Yet, she cannot reach her goal, since she is restrained by Mr. Foe. In her essay, Zeba Siddiqui argues:

Coetzee is telling that telling the truth is impossible. The writer always distorts it and in the process the truth gets lost somewhere. The writer cares about what is going to sell in the market. He is not concerned about truth. In this brilliant portrayal of the psyche of a writer, Coetzee is telling that writers are not concerned by truth but by the perceived beauty of the narrative, about what will the audience, the readers will think of as beautiful. (p.459)

Under the light of the above quotation, it can be claimed that Coetzee's aim is to give the message that no one can know the whole truth at a glance or can reach the "real" story, neither in real life nor in a literary world. The real truth is hidden somewhere that a reader cannot know or reach it. The writer never cares about the real truth or never cares to tell the truth itself. His/her real aim is to focus on the narrative, not chasing after the truth. Coetzee is telling us that it is the fault of the writer that we are not able to know the true story and that it is the writer who is the real enemy of the truth (Siddiqui, p.459). That is why Coetzee does not use "Defoe" as the name of the author, he chooses "Foe". The real enemy of the truth or the real story is the writer himself.

Foe reveals the struggle of Susan to tell the truth with/in her own narrative; yet, no matter how she wants to tell her truth, she cannot do it. When Susan lands on the island, she tries to explore the island. Apart from Friday's muteness, her other concern is to learn about Cruso's past. In the novel, there is no explanation about how Cruso reached the island. He is never interested in keeping a journal or keeping time or date. Cruso does not tell the truth about his earlier life and he never gives details about his on the island. Susan questions him about why he did not keep a journal. When she asks him if he keeps a diary or not in order not to forget the details about the island, Cruso indicates: "'Nothing is forgotten', he says; and then: 'nothing forgotten is worth remembering'" (p.17). Cruso is not interested in remembering what happened before. Coetzee describes him as a man who wants to forget what he lived. Thus, the truth about Cruso will be hidden like the other truths in the novel. As a reader, we will never know the inner world or feelings of the characters in the novel because both Susan and Friday are silenced.

CHAPTER III

FRIDAY

3.1. Colonialism and the Formation of the Colonialist Discourse in English Fiction

Based on the economic and social developments taking place in the sixteenth century, British imperialism's main aims included finding new markets for free trade, gaining the wealth of other countries, prevailing over other colonialist European countries, spreading out the British culture and civilisation and teaching the rules of Christianity. The basics of colonialism began to be founded by the help of imperialist movements whose roots were based on class distinction and the conflict of interest between the nations and it started to flourish more rapidly in the late fifteenth and sixteenth centuries. The requirements of the processing of raw materials gained from geographical discoveries made searching and handling raw material the biggest target for Britain. In order to handle these raw materials, it needed human power. Supporting each other in a mutual way, imperialism and colonialism became an inseparable whole, although they are seen as different phenomena. Barbara Bush explains how these two terms worked together by claiming that "informal imperialism can exist without colonialism but colonialism cannot exist without imperialism" (p.46). Under the inseparable unity of these two terms lie economic reasons. Industrialization makes colonialism more efficient. The societies that could not be industrialized were seen as exploitable places by imperialist and colonialist countries. As a result of this, the number of people exposed to the exploitation of colonialist countries had increased day by day. Bill Ashcroft explains this period like thus: "More than three quarters of the people living in the world today have had their lives shaped by the experience of colonialism" (p.1).

At the beginning of the sixteenth century, by the help of the geographical discoveries, British Empire took the mission of spreading the British civilization to the Eastern countries. However, at the end of the new geographical discoveries, Britain took many refugees from these Eastern countries. The Western colonialist countries' main aim was to get the wealth of other countries, finding new markets, and being more powerful than other colonialist countries. The Western countries, especially the British Empire, wanted to shape and construct the East for the benefit of the West; thus the East could be controlled easily. Edward Said revealed the basic Eurocentric way of thinking with his theory of Orientalism. Said explains "Orientalism" as: "a Western style of dominating, reconstructing, and having authority over the Orient" (p.3). Edward Said is one of the most important critics who focused on the Otherness of the colonized nation. In his book Orientalism, he explains how the West sees the Orient as colonized countries; however, in reality, the Orient is not colonized one, but the West wants to see it like thus. The Eastern nations were exploited by the Western nations in order to get the national resources of the East. By this way the West would be more powerful and rich. As a result, the West began to govern the East for their own purposes to exploit its spoils. As long as the West spoke on behalf of the East and defined it with their norms, the East remained silent and the West would easily domain and control it. Thus, the non-white people would be less valuable and inferior than the Western people; and as a result, the non-whites became oppressed, then they became 'Other' of the Western norms.

Through the centuries Western people wanted to domain and control the East. They accepted the Eastern as exploitable lands because they saw themselves as superior, "Other" was inferior for them; thus the East is labelled as the negative one. South Africa can be a clear example for these exploitable lands. South Africa was under the control of colonial racist state. It ruled under the name of Apartheid that divided people as black and white. Apartheid was a racial discrimination system from 1948 to 1994 in South Africa. South Africa was ruled for 46 years by this racial system. It contained the majority and supremacy of white people over the local black people lived in. According to the rules of Apartheid, people were divided into groups such as native, white, coloured and Asian. The residential places of these groups

were also divided. People were segregated in education, medical care, and other public services. These actions were the proof of the white supremacy over the indigenous black people in South Africa. The black people became slaves in their home land by the White Westerns. As a result of this, the blacks lost their freedom in their country and their rights were taken. Thus, they could not express themselves freely and silent black people were created. Bill Ashcroft explains the reason for the silence:

This silence is literally and dramatically revealed in the censorship exercised by the government over newspapers, journals, and much creative writing. It has two aspects: there is a literal silencing which will not permit the freedom necessary to appropriate language, and there is the further silence which necessarily precedes the act of appropriation. Even post-colonial writers with the literal freedom to speak find themselves languageless, gagged by imposition of English on their world. Paradoxically, in order to develop a voice they must first fall silent. (p.84)

The roots of Orientalism based on at the end of eighteenth and the beginning of nineteenth centuries. In general, it means the examination and analysis of the East for the benefit of the West by the Western people and countries. Orientalism has also been a vehicle for the Westerners to identify and criticize themselves. In his work, Said made a connection between colonialism and Oriental studies (p.2) and he showed orientalism as a tool used for cultural, political and economic benefits from the East. In the eighteenth century, the aim of Orientalism was to create a new and different East from the West; however, at the end of the eighteenth century, the aim of Western countries was to domain, control and civilize the Eastern countries. The West always saw the East as the opposite of themselves. The West tried to create a new East according to the ideological aims of the West. They wanted be more powerful and richer than the East. Thus, the East could be under the control of the West. The supporters of this theory questioned the traditions, moral values and history of the Eastern countries. As a result of this questioning, they reached the idea that the East was undeveloped and barbarian. They also claimed that the East needed

the West for developing. In his work, Edward Said revealed clearly how the West described and represented the East and how the Western moral values were imposed on the East by ignoring the Eastern norms. According to Said, in order to justify the colonialist intention over the East and to colonize them easily, the West created an imaginary East. Then, the West put itself in the centre of the world; they created a new discrimination between people as “we and Other”. The West accepted the Eastern people as “Other”. The West developed prejudice against these people and countries. The Western people began to feel negative feelings towards the Eastern people, such as fear, anxiety and suspicion. The West built up its own Eastern by ignoring the real Eastern culture, civilisation and belief. By loading negative ideas upon the East, such as barbarian, savage and primitive, the West always humiliated the East. A negative East image could be seen from social life to political life. According to Orientalism, there were deep differences between the East and the West. The West was accepted as the symbol of mind and rationality. With the ability of rational thinking, the West was the representer of the process of civilisation. The West accepted the East as an irrational and incapable of using the mind. The West believed that the East, depriving rational thinking, would never develop by itself without the help of the West. Additional to that, the West thought that it had the right of controlling the East; because the East was uncivilized, lazy and deprived of discipline. The West began to act like the executer of the East; thus it started to colonize the East. The West presented the colonization of the Eastern countries as its own right. Said highlights the claim that the East should be civilized for its benefit and hence the West can dominate the East and make use of its riches by the help of Western methods. The West always sees the East as his opposite image and opponent, because of that the West accepts the East as the Other. Edward Said claims: “The Orient is not the only adjacent to Europe; it is also the place of Europe’s greatest and richest and oldest colonies, the sources of civilisation and languages, its cultural contestant, and one of its deepest and most recurring images of the Other” (p.1). “Other” symbolized the whole Eastern countries and people. Friday, due to his black skin, becomes the symbol of “Other” in Coetzee’s novel. Friday comes from South Africa and he becomes a colonized person by his white master in the novel.

In the sixteenth century, “Otherness” was seen in literature, and as a result of this, in the eighteenth and the nineteenth centuries, the effects of colonialism and imperialism could be found in well-known English novels such as Robinson Crusoe, Jane Eyre and Mansfield Park. One of the most concrete examples of these novels is Daniel Defoe’s Robinson Crusoe, which is accepted to have justified the British colonization in the eighteenth century by praising its traditions. The Empire began to discover the isolated places and to cultivate these regions. After meeting the indigenous people who were supposed to be primitives or cannibals, the colonizers became the inhabitants of the colonies of the Empire.

In Robinson Crusoe, Daniel Defoe presents his main figure as an ideal self-relied man who fights against the difficulties and becomes successful to overcome them easily. He is a typical Englishman behaving truly, full of energy, practical and who has the ability to dominate nature and is capable of spreading the rules of Christianity and British culture on the island. Crusoe wants to civilize the island by the rules of imperialism that he inherited from the British Empire. He sees the island like the prototype of England and tries to domain it according to the rules of England and Christianity. Robinson Crusoe puts orders to control the island and he ignores the natives on the island. He never calls Friday by his real name; he gives him a new name as he wishes. Thus, he marginalizes Friday and also he emphasizes the superiority of Europe. In nineteenth century novels, Orientalist discourse has become concrete in Robinson Crusoe and it has been a part of the society in the nineteenth century.

3.2. Friday’s Silence as a Resistance

In the beginning of the twentieth century, colonialism began to lose its power with the nationalistic and independence movements in colonized countries. In British society, a great protest came out against colonialism and imperialism. A number of anti-imperialist and anti-colonialist writers’ works, such as Virginia Woolf and E.M. Foster, attracted the attentions in the twentieth century. At the end of colonialism, England got immigration, post-colonialist novelists came out and they began to create their own literature. Colonialism and resisting against colonialist outlook have

been the backbone of post-colonial literature that revealed itself as a new literary movement in the early twentieth century. Colonialist approaches such as discrimination between the races and apartheid have been the main topic of many contemporary novels such as Foster's *A Passage to India* and Conrad's *Heart of Darkness*. Colonialism that nourished from imperialism brought out post-colonialist literature whose ideology is based on the anti-imperialist concept.

Post-colonialism is an intellectual discourse that analyses, explains, and gives response to the legacies of colonialism and imperialism that allow to control a country by exploiting its land and its people. In a broad sense, Post-colonialism is a term used "to cover all culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft, p.2). Colonialism can be defined as the deliberate extension and expansion of European civilization that gives justification of the superiority of the European Western countries over the non-Western countries. Ania Loomba explains colonialism simply as "the conquest and the control of other people's land and goods" (p.2). Seen after the end of colonial movements, post-colonial literature comes out as the opposition of colonialism and it focuses on race relations and racist ideas in colonized societies or countries. The post-colonial novels contain the history of racism, slavery, apartheid especially in South Africa, and also the extinction of people such as the Aborigines in Australia. Post-colonial literature denotes a text written in colonized countries and/or as rewriting forms of some canonical works from a different point of view to subvert the colonialist discourse seen in these works.

Colonization and the ways to resist are the main themes of *Foe*. For over six hundred years, South Africa has been dominated by different outside powers. By using the mute Friday, Coetzee reveals the repression of South African's black people and how they have been silenced. Kehinde says, "He [Friday] represents all human beings who have been silenced because of their race, gender, or class" (pp.111-112). However, his silence can be interpreted as a way of denying to join in as that of Susan's. In Coetzee's *Foe*, the silence of Friday stands for the repression of South African's black people, but at the same time it stands for his resistance against the colonialist western system as Friday chooses to be silent and denies to learn any way of communication that Susan tries to teach him in the novel.

Although it is known that Foe is a postcolonial reworking of Daniel Defoe's Robinson Crusoe, there are nevertheless differences in their aims between Robinson Crusoe and Foe. To understand how Coetzee's text is a subversive parody of Defoe's novel, it becomes essential to study Robinson Crusoe as a colonialist text which was published in 1719, at the beginning of this century it saw great changes in the economic order. A new period started with the rise of capitalism:

The individual type that appeared during and after the industrial revolution was no different from Robinson Crusoe, what the novel reveals is the new capitalist mentality of the age. As an exemplary figure from the Age of Enlightenment, and representing the rationalist, enlightened approaches of an era, Crusoe represents his age. With Crusoe we discover the core of capitalist mentality, capitalist expansion and exploitation, and the parallelism between capitalism and rationalism (or realism) (Koç, p.18).

Robinson Crusoe becomes a symbol of seventeenth and eighteenth century imperialism, and the novel mirrors the social structure in that centuries. Robinson Crusoe describes himself as an Englishman born in "the City of York" (p.8). He sees himself as a free man; his father, yearning to belong to the upper class and carving for a good place in the society for his son, wants Robinson to be a lawyer, but Robinson refuses to study law. He refuses all his father's offers, actually, and rejecting the monotonous life in Britain he leaves his homeland and sails alone to remote places. In the eighteenth century, people became more independence and self-reliance, thus people demanded their rights and they could do their own interest without caring of the norms of the society. Defoe can be accepted as one of the first writers to represent economic individualism, and Robinson Crusoe is one of the best work to see this. "Homo Economicus" (economic man) is a new symbol in the new individualism of the eighteenth century" (Francesca, p.95). Robinson gives his reasons to the reader for travelling; it is more profitable to trade with people of non-Western cultures, since they have more valuable goods than Europeans have. By this way, he wants to earn more money as a capitalist man.

Robinson's plan is simple: coming from the "powerful" Occident, he will exploit the "powerless" Orient. Crusoe belongs to the Occident, and like his creator Defoe, and like the eighteenth century middle class audience, he believes in superiority of western pragmatic, possessive, and materialistic paradigm. (Koç, p.17)

As we understand from the above quotation, Crusoe sees the East as an exploitable place and according to his idea, the West has the power of controlling over the East, because The West is accepted to be the superior and the East is the inferior. By growing up with this idea, when Crusoe reaches the island, his first aim is to domain and control the island by the rules of imperialism and capitalist mind. Defoe portrays Robinson as an industrious and practical man that he can craft himself a chair and a table and also he keeps a diary for giving some details about his daily life. On the island, Crusoe tries to create his own kingdom, the civilization that he was familiar with on the Continent, and wants to rule it by his way of life. He says: "I was the Lord of the whole Mannor; or if I pleas'd, I might call myself King, or Emperor over the whole Country of which I had Possession of" (p.119). As we understand from this line, by using the words "king," "emperor" and "country," Crusoe behaves like an imperialist and a colonialist man, and he sees the island as his empire; thus, Crusoe creates his own civilization on the island and manages it as he has learnt from his Western ancestors:

Crusoe, with incredible labor, constructs for himself a civilization. This civilization is not, however, a unique one: he just imitates what he has seen in his native country. He has the will, and the power to transform the rough island into a civilized place. By exploiting both nature and the wreck of the ship, he builds up his own "one-man country". (Koç, p.19)

Robinson Crusoe can be accepted as the symbol of colonialist and imperialist power, and within this context, Friday can be accepted as the colonized one. After meeting with Friday, Crusoe never asks or wonders what Friday's real name is and he calls him "Friday" and wants Friday to call himself "Master". Because of his

colonialist and capitalist mind, he sees Friday as his slave and he wants to exploit him for the development of his kingdom on the island:

The late arrival of Friday on the island has two main consequences on his life. On the one hand, it confirms his now capitalistic character, and therefore, instead of seeing the chance to work less and use Friday as his slave, the two work together and contribute to improve the production of goods. On the other hand, however, it also partially reawakens his former Eurocentric, colonial imperialistic attitude towards the Other, which further characterises him as a “*homoeconomicus*” who tends to love the Other only as long as they can be useful to his own personal objectives. (Andreoni, p. 95)

In Robinson Crusoe, Daniel Defoe focuses only on Robinson Crusoe and his adventures; Crusoe is in the centre of the novel and “other” colored people, like Friday, are ignored by Defoe. Daniel Defoe does not use any female figure in his novel, and he ignores womanly experience, putting Robinson Crusoe in the centre and thereby creating the novel’s male-centric view besides its Eurocentric outlook. In Foe, Coetzee uses a different narrator and plot structure from Robinson Crusoe. Coetzee’s main aim is to explain this silencing and suffering caused by the colonialist attitude, especially in South Africa. Coetzee uses tongueless Friday to focus on the colonialist approach in South Africa. Friday symbolizes the whole silenced black people in South Africa. “Coetzee in this novel seems to be trying to speak the unspoken about the victims of apartheid” (Post, p.155).

Defoe’s Friday and Coetzee’s Friday can be compared and the differences between the two characters can be seen explicitly. Defoe’s Crusoe is interested in language and Robinson teaches Friday how he call him as his master in the English language of the colonizer, but he names him as he wishes without caring his real identity and his past. Robinson teaches Friday English so his Friday can only express himself by Crusoe’s language that he taught him and by this way Friday cannot use his own language any more. In order to underline this effect on Friday, Coetzee creates his Friday as mute. Therefore, the colonialist attitude of Robinson is

challenged by the voiceless Friday in Coetzee's work, by creating a character who literally could not speak but whose silence is turned into a subversive resistance. Defoe uses Friday to give the themes of religion, civilization and subjugation that seemed natural in the seventeenth and eighteenth centuries, but Coetzee uses Friday to give the themes of black identity and oppressed voices. Coetzee claims that it is not his right to give voice to an oppressed black character, and let Friday stand for the victims of apartheid and slavery instead of talking on his behalf; however, Defoe believed that it was right and natural for Robinson to be the master of Friday and speak on behalf of him. As a slave, Friday cannot use his own language and cannot express himself freely in his mother tongue.

In Foe, the muteness of Friday is not the only difference between Daniel Defoe's Friday and Coetzee's Friday; their physical appearances are also different from each other. Daniel Defoe's Friday is not a stereotypical black man. In the novel, Robinson describes him thus: "His hair was long and black, not curled like wool... The color of his skin was not quiet black, but very tawny... a bright kind of a dun olive color...his nose (was) small. Not flat like the negroes" (p.202). However, Coetzee's Friday is described as a stereotypical image of a negro in the Westerner's eye: "*He was black: a Negro with a head of fuzzy wool*" (p.5) Unlike Defoe's Friday, Coetzee's Friday is a black man who symbolizes the African people. Friday is dark and unknown to a colonizer, when Robinson sees the footprints of Friday on the shore, he is scared of this unknown creature because he cannot define what kind of creature this is, and he wonders if it is a cannibal or not. After meeting Friday, Robinson defeats his fear by controlling and he wants Friday to call himself "master" in order to overcome his fear. He wants to domain and control him, thereby becoming the superior over the inferior one.

In the first chapter of Foe, it is narrated that Susan cannot row further and begins to swim, slipping over the boat. She reaches the island exhausted. On the shore, the first body she meets is Friday. Susan introduces herself as a castaway; she is alone and needs water. Friday motions her to follow him and walks away, but Susan steps on a thorn and Friday has to carry her on his back, and then Friday takes her to Cruso. Susan introduces herself to Cruso thus:

“Let me tell you my story,” said I; “for I am sure you are wondering who I am and how I come to be here. “My name is Susan Barton, and I am a woman alone. My father was a Frenchman who fled to England to escape the persecutions in Flanders. His name was properly Berton, but, as happens, it became corrupted in the mouths of strangers. My mother was an English woman” (p.10).

On the island, Susan realizes that Friday cannot speak and she continuously asks Crusoe the reason for Friday’s muteness and she wants to know how Friday lost his tongue. Susan suspects and wonders if Crusoe cut his tongue or not, and when she asks Crusoe for an explanation, he orders Friday:

“Open your mouth,” he told him, and opened his own. Friday opened his mouth. “Look,” said Crusoe. I looked, but saw nothing in the dark save the glint of teeth white as ivory. “La-la-la,” said Crusoe, and motioned to Friday to repeat. “Ha-ha-ha,” said Friday from the back of his throat. “He has no tongue,” said Crusoe. Gripping Friday by the hair, he brought his face close to mine. “Do you see?” he said. “It is too dark,” said I (p.22).

Crusoe explains that it is “the slavers. The slavers cut out his tongue” (p.23). However, there is no concrete evidence in the novel concerning whether the slavers cut his tongue or if it is done by Crusoe. These questions are never answered throughout the novel. After this moment given above, it is still not clear if Friday has a tongue or not. All Susan sees is the darkness. This darkness is suggestive; it suggests how South African people have been kept in darkness and silenced by the Western. Being black and the colonized other, the African people have been silenced for many years by the Westerners. Coetzee’s aim is to give this notion as a metaphor by using the mute Friday. “Friday’s tonguelessness is the sign of his oppression; it is also the sign of the silence, the absolute otherness, by which he appears to his oppressors, and by which their oppression is sustained” (Attridge, p.183).

Friday may be unwilling to speak or respond to people. He may choose to remain silent as a protest. He refuses to speak because he has been forced to use the

language of the colonialist powers and he does not need to speak with this language that degrades him. He refuses to use the language of the colonizers who have spoken on his behalf:

If Friday has a tongue but he chooses not to use it, his mastery over himself is made greater. He is outside of discourse and so is misrepresentable. He has chosen to be untranslatable, which is very different to simply being untranslatable. He has chosen to be untranslatable, which is very different to simply being untranslatable. (Tansley, p.3)

Through the end of the first chapter of the novel, after spending one year on the island, Crusoe, Friday and Susan are rescued by a ship but in this voyage, Crusoe dies crying for the island. In the second chapter of the novel, after the voyage, Susan and Friday arrive in England. Susan and Friday settle Mr. Foe's house. She feels responsible for Friday and wants to give him his freedom. Because she thinks that when she sets him free, Friday will become a free man. However, that is not as easy as she guesses. In the society, there was great prejudice against black people in the eighteenth century. They saw them as slaves; for that reason it would not be easy for Friday to get his independence. Friday is the representer of "Other" in *Foe*. In the novel, Friday is the symbol of non-white people in the society of Enlightenment. Although Friday is a male, he cannot escape being the second class people in the society. Because of his blackness, he is symbolizing "savagery, cannibalism, unconsciousness, silence and darkness" (Kehinde, p.102). In several parts of the novel, Friday is depicted as a cannibal or savage, even Susan has some hesitations about whether Friday is a cannibal or not. This is the idea of Otherness that is mentioned by Coetzee. In the novel, Susan sees Friday sleeping, but she is surprised because he is sleeping "one eye open" (p.104). She thinks that only cannibals can sleep one eye open. In their travel to Bristol, Susan and Friday find "a child corpse" (p.106), and Susan immediately wonders whether Friday has eaten any human flesh before. In the same journey, Susan and Friday go to an alehouse for resting, but the innkeeper refuses to serve them because of Friday's origin and lack of his shoes (p.102). On the rescuing ship, Susan wants the crew to let Friday sleep near his "master's" door. Susan says that: "He [Friday] would rather sleep on the floor at his

master's feet than on the softest bed in Christendom" (p.41). These examples show how Susan has prejudice about cannibalism and how she is affected by the Western way of looking at the savage people. Friday's lack of voice is another example of accepting Friday as a cannibal or savage who is thought not to have the right to represent him/herself, particularly because the savages did not have their own language. Gayatri Spivak explains the languageness of savages in her article "Theory in the Margin: Coetzee's Foe Reading Defoe's Crusoe / Roxana" by saying "barbarians do not speak language" (p.13). Therefore, it is safe to say that Coetzee's novel Friday symbolizes the whole voiceless colonised people. The attitudes of people reflect how Western people see Friday as a savage in the Enlightenment period.

Susan decides to send him back to Africa by a ship and she writes a paper that declares his independence. However, Susan's main aim is to get rid of Friday because she thinks Friday as a burden on her shoulders after the death of Cruso, thinking herself the new master of Friday. She believes when he gets his freedom, Susan also will gain her own independence. However, Susan's plan does not work as she wishes because she suspects the acts of the captains of the ship and she changes her mind:

Whether it was the captain's manner or whether the glance I caught passing between him and the mate I cannot say, but suddenly I knew all was not as it seemed to be. "The paper is Friday's. I said, holding out my hand to receive it - "It is his only proof that he is a free man." And when the captain had returned the paper to me, I added: "Friday cannot come aboard now, for he has belongings to fetch from our rooms in the city." By which they guessed I had seen through their scheme (which was to sell Friday into slavery a second time): the captain shrugged his shoulders and turned his back to me, and that was the end of that. (p.110 -111)

The attitudes of the captains are a good reflection of how the society sees Friday as a slave man because of the colour of his skin. They will never take him

back to his homeland because they accept black people as slaves and they probably will sell him again. The society never allows Friday to be free.

On the island, Friday uses different things to express himself instead of speech. While Susan is walking on the shore, she sees Friday sitting on the log, sprinkling flowers and flower petals on the sea. Yet, Susan never understands his action first. "Friday's ritual of casting flower petals on the water puzzles Susan, but she never discovers the logic of this custom just as a person of one culture find it difficult to appreciate fully the ceremony acts of those of another culture" (Post, p.147). She thinks that he is fishing; however, Friday's behaviour is something ritual to remember his past and his friends that died on the slave ship:

But Friday was not fishing. After paddling out some hundred yards from the shelf into the thickest of the seaweed, he reached into a bag that hung about his neck and brought out handfuls of white flakes which he began to scatter over the water. At first I thought this was bait to lure the fish to him; but no, when he had strewn all his flakes he turned his log boat about and steered it back to the ledge, where he landed it with great difficulty through the swell. (p. 31)

Dancing is the other thing that he chooses to communicate his experience. He wears Mr. Foe's wig and robe, then he begins to dance everyday like a ritual dance, but it is not a real dance. In his essay, Manuel Almagro Jimenez describes Friday's dance like a 'dervish dance' (p.13). He is just turning around, and when he dances, he never cares for Susan or another thing. She describes it:

The robes have set him dancing, which I had never seen him do before. In the mornings he dances in the kitchen, where the windows face east. If the sun is shining he does his dance in a patch of sunlight, holding out his arms and spinning in a circle, his eyes shut, hour after hour, never growing fatigued or dizzy. In the afternoon he removes himself to the drawing room, where the window faces west, and does his dancing there. In the grip of the dancing he is not himself. He is beyond human reach. I call

his name and am ignored, I put out a hand and am brushed aside. All the while he dances he makes a humming noise in his throat, deeper than his usual voice; sometimes he seems to be singing (p.92).

Friday's dance not only represents his way of communication but also reveals the effects of colonialist wounds on him. While he is dancing, Susan sees his mutilated body and nakedness underneath (p.118). Susan claims that he is castrated and he becomes 'unmanned' (p.119) by the slave trades. She explains and depicts his scene with these words:

In the dance nothing was still and yet everything was still. The whirling robe was a scarlet bell settled upon Friday's shoulders and enclosing him; Friday was the dark pillar at its centre. What had been hidden from me was revealed. I saw; or, I should say, my eyes were open to what was present to them. (p.119)

Since the first three chapters of the novel are narrated by Susan or the novel contains her own interpretations, the reader is not sure if Friday is castrated or his tongue is cut or not. There is no concrete proof for these claims, as she never directly confirms this. Nicklasson claims that: "By being black, Friday is already the Other and the probable lack of his manhood deepens his subjugation. Thus, his "lack" of rationality deepens as well: he is black, without voice and he is not properly male either" (p.19). This castration of his manhood and the loss of his tongue are used to underline and reveal the destructive effects of colonialism on the black people.

Because Friday's speech is taken from him, the mute Friday uses different ways to express himself like dancing and other ritual activities. Similarly, he also plays "six notes" primitive flute instead of speech. In Mr. Foe's house, Susan discovers that when Friday dances or plays his flute, he never cares for Susan and is not interested in her. Susan utters: "to remove himself, or his spirit, from Newington and England, and from me too" (p.104). Both in Mr. Foe's house and on the island, he plays a primitive flute "a tune of six notes, always the same" (p.28). Susan tries to play the same melody hoping that she can communicate with him; however, her effort is vain. She cannot play the same melody as he does; their music is completely

different. “At one point, Susan tries to communicate with Friday through music, but her music is not his music, and she fails” (Post, p.147). Friday’s melody contains six notes; nevertheless, the traditional Western music has seven notes. The difference symbolizes the gap between the Africans and the Westerners. The blacks do not express themselves freely and completely, thus their music is insufficient like their language.

Friday’s muteness can be read as a symbol of the inexpressible psychic damage absorbed by black under racist conditions. The result is a virtually unbridgeable gap between races and cultures. This severance of communication is conveyed most poignantly by Coetzee through the language of music. Friday had carved a reed flute and he plays. We can infer that this is the one of the African scales omitting the leading tone, or seven degree of the major scale which characterizes Western music (Penner, p.124).

In Chapter Three, Susan tries to give a voice to Friday, so she thinks that she can reach the real story about how he lost his tongue. She believes that Friday can overcome his speechlessness by learning how to read and write in English. By this attempt, she thinks she can reach the real story behind how he lost his tongue, who cut it, and where he came from. According to Mr. Foe, Friday’s silence is a mystery. Unless they reach the real story about Friday, this mystery will never be solved. Mr. Foe says: “In every story there is a silence, some sight concealed, some words unspoken, I believe. Till we have spoken the unspoken we have not come to the heart of the story” (p.141).

Nevertheless, her attempts to reach the story are worthless and futile. Through the end of chapter three, Friday draws an “O” on the paper. Susan does not understand the meaning of his writing. Instead of communicating through Friday’s own language and writing, she chooses to teach him her own Western language:

I turned back to Friday, still busy at his writing. The paper before him was heavily smudged, as by a child unused to the

pen, but there was writing on it, writing of a kind, rows and rows of the letter *o* tightly packed together. A second page lay at his elbow, fully written over, and it was the same. 'Is Friday learning to write?' asked Foe. 'He is writing, after a fashion,' I said. 'He is writing the letter *o*.' 'It is a beginning,' said Foe. 'Tomorrow you must teach him' (p.156).

Susan denies Friday's way of communication and she sees it unimportant and meaningless. She does not force herself to understand his feelings. She wants to teach him a Western language and wants him to ignore his language, so it can be claimed that this effort proves the idea of colonization. The colonialist system does not accept the black's own language and forces them to use the Western language or make them silenced by ignoring them.

She does never try to discover the meaning behind Friday's pages of "O" s or drawing of an eye inside a foot. Susan dismisses Friday's own language in his drawings because she is dealing with Friday as if he is a part of a Western Language. (Fisher p.31)

The novel presents us the debates between Susan and Mr. Foe about the freedom of Friday, how they can reach the real story about Friday's muteness and also how they can overcome his speechlessness by teaching him writing or drawing. Because of the loss of his tongue, Friday cannot tell his own story and he cannot control his story. She tries to teach him English language in a very simple way by drawing an analogy between the thing and its name:

On the slate I drew a house with a door and windows and a chimney, and beneath it wrote the letters h-o-u-s. 'This is the picture,' I said, pointing to the picture, 'and this the word.' I made the sounds of the word *home* one by one, pointing to the letters as I made them, and then took Friday's finger and guided it over the letters as I spoke the word; and finally gave the pencil

into his hand and guided him to write h-o-u-s beneath the h-o-u-s I had written. (p.145)

She is very willingly to teach him to write, but her effort is vain. Friday is far from the Westerner writing system. She lacks the necessary sympathy for him and she treats him harshly. She ignores Friday's own writing or drawing way which Susan as a westerner is unfamiliar with and hence signifies nothing to her; instead of trying to understand him, she criticizes him: "Friday will not learn,' I said. 'If there is a portal to his faculties, it is closed, or I cannot find it.'"(p. 147).

Friday's silence can be defined as a way of resisting against the colonialist system which he does not want to be a part of. How he lost his tongue will never be known by the reader; however, we can interpret his silence as a protest. Friday refuses to use any Western language that is imposed on him. By ignoring this language, he may prove that he will never be a part of this colonialist system. He chooses to be silent, and his silence becomes a rebel for all the attitudes. Mr. Foe explains it clearly:

The story of Friday's tongue is a story unable to be told, or unable to be told by me. That is to say, many stories can be told of Friday's tongue, but the true story is buried within Friday, who is mute. The true story will not be heard till by art we have found a means of giving voice to Friday. (p.118)

Friday's story is an untold or unwritten story, and it will never be articulated because the real story is hidden in him. Mr. Foe or another writer will never write the exact story about him. They can just write their own imagination or fiction about him; thus, it will never reveal true story and his story will never be known. They will never reach the heart of the real story. In order to stress this, Coetzee never gives voice to Friday throughout the novel. Coetzee himself remains silent like Friday, and he does not write the real reason behind his speechlessness. About this, Parker says:

Regard to Friday's past, Coetzee himself must remain silent. For if he told Friday's tale, he would replicate the crime of Foe, presuming to speak for an/the other (although, interestingly, Coetzee does presume to speak for a female other). (Parker, p. 37)

Friday also rejects to learn Susan's Western language and by refusing her language, Friday shows his reaction towards being represented by her. Shadi Neimneh explains Friday and Susan's reaction on being represented with these words in her essay:

Silent and mutilated as he is, Friday has no voice or history in the dominant Western discourses. His is a story that cannot be told by others. It can be appropriated, like Susan's own story, but it cannot be an authentic one without Friday's validation. In one sense, Susan and Friday reject being represented in colonialist language or patriarchal discourse. They have to find their own language and communicate it in their own ways, not using the "phallic" tongue/pen of patriarchal literary creativity presided over by a writer like Foe. (p. 50)

The most important truth in the novel is the hidden truth about Friday's silence. Only through the explanations of Crusoe, the reader knows how Friday lost his tongue. He relates that Moorish slave traders cut out his tongue. However, there is no concrete evidence of this action. There is no way to find out the truth itself. Friday represents the truth itself, but he is unable to speak. The most important irony is that the real story/the real truth is hidden in a mute slave. He is the only one who knows what really happened on the island, but because of his muteness, we cannot reach the truth. Whatever we do, no one can reach the heart of the story until the unspoken speaks. Coetzee gives his opinion in the novel with these lines:

The story of Friday's tongue is a story unable to be told, or unable to be told by me. That is to say, many stories can be told of Friday's tongue, but the true story is buried within Friday, who is mute. The true story will not be heard till by art we found a means of giving voice to Friday (p. 118).

CONCLUSION

J.M. Coetzee offers in Foe a re-presentation and an anti-colonialist examination of Robinson Crusoe, which is accepted to be the first and the most important colonialist novel written in the eighteenth century. Coetzee reveals the colonialist and patriarchal realities and their effects on individuals and he fights back against all these through using postmodernist and post-colonialist questioning in his text.

The black South African people, as the colonized persons, suffered from colonialism under the pressure of the apartheid from 1948 to 1994. The figure of mute Friday in Coetzee's novel is a concrete symbol of the silenced black people in South Africa. He is never accepted as the rational in the eyes of the Western people. He is labelled as a barbarian or savage; for that reason he is seen and treated as a subaltern man. Although his tongue is cut, he keeps communicating with his own style but no one understands what he says, or no one wants to understand his way of communication. Susan is also accepted as other because of her gender.

It can be said that, there are two silenced, marginalised and subordinated characters in Coetzee's novel; Susan is marginalised by a male author in the novel - by the White man because of her gender; and Friday is subordinated by the White man because of his coloured skin. Susan and Friday share the same destiny because of the patriarchal and colonial attitudes. Both of them are forced to be silenced with these attitudes, patriarchy and colonialism directing the two major characters' lives (Susan and Friday) and restrict them to represent themselves freely. Both of them become suppressed individuals under the pressure of colonialism and male dominancy. They are treated less valuable than other people in the society because of gender and the colour of skin. However, in the society of Enlightenment- that is the period which determines the setting of the novel, both Susan and Friday are labelled as 'Other'. In her essay Neimneh supports this idea and says: "While patriarchy

treats women as different and other to male expectations, colonialism treats the colonized as different and other to colonialist ideologies. Othering is a common fate for women and colonized” (p.50). In this society, non-white people and women were accepted as a second class people. Black people were seen as inferiors by the Westerners. Although Susan is a white woman, she is seen as ‘Other’. Margaretha Nicklasson explains Susan’s position with these words: “‘in-between’ in the society of Enlightenment” (p. 4). Friday is male but due to his skin colour, he becomes ‘other’ in the novel like Susan. Throughout the novel, Susan has to challenge with the patriarchal norms of the society. Neimneh says that: “In *Foe*, Friday and Susan are both trapped within oppressive system (p.50).

It is implied in the novel that Friday’s tongue was cut by the colonialists physically and Susan becomes silenced by the efforts of a male author. Friday’s tonguelessness makes him silent and he cannot tell his ideas or he cannot explain what happened to him and how he lost his tongue; thus, his story can only be told by someone else like Susan. He also needs a representation to tell his story. In their essay, Brian Macaskill and Jeanne Colleran explains this situation with these lines: “Coetzee’s narrative is bound to Defoe, Susan Barton remains bound to *Cruso* and his story and tongueless Friday remains bound to Susan and her narrative” (p.440). Because of his blackness and muteness, Friday will always be silenced one. Mina Mehrabadi evaluates the silence of Susan and Friday like thus:

She [Susan] chooses to use her power to withhold because her true voice will not be heard. She chooses silence. Realizing that she shares Friday’s marginalized space, she compares her silence with that of Friday and concludes that her silence is chosen and deliberate but Friday’s is imposed. Susan’s silence, however, does not seem to be a completely deliberate one. It is imposed upon her by the society which silences the voice of the subaltern in general. (p.30)

If the silence of Susan is compared with Friday’s silence, Friday’s tragic situation reveals clearly. As a woman, Susan always tries to get the power and authority on her story and survive in male dominant discourse. However, Friday will never have this chance like Susan. Shadi Neimneh compares the silence of Friday

and Susan with these words: “Unlike Susan, however, Friday neither speaks nor writes; thus, he cannot tell his story. While it is difficult for Susan to tell her story, it is almost impossible for Friday to tell his” (p.51). Friday is silenced by the European colonialist people who are slave merchants. Friday’s tongue is supposed to have been cut by these people. Throughout the novel, he never speaks, but as a reader, we do not know if it is really cut or not. Therefore, we can read his silence as an act of rebellion. He may be choosing to remain silent. Susan, as the other silenced character in the novel, is marginalized by a male author because he denies telling her story in the way Susan has experienced. Unlike Mr. Foe, Coetzee uses Susan as the female narrator of the three chapters of his novel, and instead of silencing her, he tries to question the position of women –who are completely neglected in Robinson Crusoe.

As the present study claims colonialism and imperialism work together. The dominance of male authority was a part of imperialist societies. In imperialist and colonialist societies, women always were the silent ones. Gayatri Spivak gives her ideas about these silenced women and she explains: “If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern female is even more deeply in shadow” (p.85). As Spivak claims, women were seen as the subaltern people and they are never allowed to express themselves freely. They had always been at the background of the patriarchal societies. Women wanted to be active in the society. There was always someone to speak for them. They did never have the chance to write or publish a literary work because the male dominant society did not approve of it; thus, they became the silent part of the society like the black people in South Africa.

Susan always searches and wants to reach the real story of Friday. Finally, she realizes that until the unspoken speaks, no one can reach the real story or the truth. Susan wants to reach Friday’s story, and by this way, she will write his story and she will be famous and rich woman like a male author in the Enlightenment period. She is obsessed with this desire but she cannot do it. It is ironic that the truth is hidden in Friday. Friday is the only one who can tell the truth and gives details about how he lost his tongue or who cut it out, but he cannot tell it since he is a mute character. Coetzee’s main desire is that we never reach the truth or know it in its entirety. Kara Blizzard explains her ideas about how to get truth in her essay:

There is no way to know the perspective of oppressed people like Susan and Friday, but works like *Foe* depicts the imagined experiences of silenced individuals; they invent in order to get closer to “truth” than textual histories bring us. (p.9)

Throughout the centuries, women and black people were seen as second class people and they were never allowed to express themselves freely. They always searched places to survive in the society. At the hand of male writers, women’s stories vanished or they were manipulated and rationalized. Their stories would never be written because of the male dominancy; thus, they remained silent in literary world. With the help of this novel, we have the chance to compare the two authors: Mr. Foe in the text, and J.M Coetzee as the real author of the text. As a patriarchal author, Mr. Foe is completely different from J.M. Coetzee. Mr. Foe likes to domain and control the lives of his characters as a God-like narrator, exploiting their stories, and changing the characters and topics. The power is always in him because the pen which is the symbol of authority belongs to him. On the contrary, Coetzee always keeps his silence throughout the novel, avoiding authorial interventions, and thus the reader never feels his presence in the novel. He never interferes in the ideas or the lives of his characters. He accepts his characters as they are. He never declares his own opinion upon the actions. Coetzee wants his reader to evaluate the situation as they get in the novel. He sets the situation for the reader to consider and he leaves the reader alone to evaluate the conditions. However, Mr. Foe turns into an inimical power over his characters.

Coetzee finishes his novel with an open ending, without a conventional resolution or a conclusion. Unlike Mr. Foe, Coetzee does not want to be a part of traditional male writing discourse; thus, he does not finish the novel in a conventional style. If he finished the novel in this way, he would be the writer of a story in which his characters are silenced again. Coetzee refuses to be part of a system that makes woman be silent and refused to finish his novel like thus. Coetzee does not want to do the same mistake with Mr. Foe. Remaining silent, Coetzee prefers to stand against the traditional male writing; otherwise, woman’s story would be written again by a male author. Reaching the truth and the questioning the right to represent the truth is the other subject of Coetzee’s novel. It is concluded that a

writer never cares telling the truth and never struggles for revealing the truth. This is not the duty of a writer. Like Mr. Foe, a writer's aim is to write a readable story with full of fancy.

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