

# J. M. Coetzee's *Diary of a Bad Year* as a Polyphonic and Hypertextual Novel

Arezu Namadi<sup>1</sup> and Bahman Zarrinjooee<sup>2\*</sup>

- 1- MA Student, Postgraduate Department of English Language and Literature, College of Humanities, Boroujerd Branch, Islamic Azad University, Boroujerd, Iran
- 2- Assistant Professor of Postgraduate Department of English Language and Literature, College of Humanities, Boroujerd Branch, Islamic Azad University, Boroujerd, Iran

**Corresponding author:** Bahman Zarrinjooee

**ABSTRACT:** The main argument in this paper is to deal with *Diary of a Bad Year*(2007) by J. M. Coetzee (1941- ) both as a polyphonic and hypertextual text. Coetzee's knowledge of literature and his ability to adjust different texts with each other is manifested in his novel, which is an intermixture of infinite heterogeneous intertexts and refers to his deliberate borrowing of words, themes, plots, or othertextual material from one text to another. *Diary of a Bad Year*, as a polyphonic intertext, shows the plurality of meaning of signs. This study uses theories of Mikhail M. Bakhtin (1895 -1975) who argues that each text is connected to previous and next texts and no sign lives in isolation, but it carries limitless previous written and unwritten texts. *Diary of a Bad Year* is a book in which textual and pictorial contexts are intertwined. According to Roland Barthes (1915-1980), "[a]ny text is a new tissue of past citations"(1981:39); i.e., every text is generally characterized by transforming and reworking some features of the original text(s). In this way, Coetzee's *Diary of a Bad Year* is not excluded from such a statute. *Diary of a Bad Year* can certainly be defined, in Bakhtin's words, as a "plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (6). Since Coetzee's works are the place of the intersection of several sources and the mixture of preceding texts and signs, having a complex structure which weaves multiple voices, in relation to other works. The strategy of intertextuality in *Diary of a Bad Year* aims at re-reading, bringing into question and recycling its source texts in order to give them new meanings. *Diary of a Bad Year* is an example of Coetzee's novels, which are involved in an intertextual relationship with other works and as a text which is the continuum of other texts. Humanity, hope and incarnation are the elements considered as an intertext in the works of Coetzee that are going to be analyzed based on the viewpoint of Bakhtin, Barthes, and Gerard Genette (1930- ).

**Keywords:** Intertext, Intertextuality, Hypertextual, Polyphonic, Voice.

## INTRODUCTION

John Maxwell Coetzee, the white South African author has been the recipient of numerous awards throughout his career. Though many of Coetzee's stories are set in South Africa, his lessons are relevant to all countries. In 2007, he wrote *Diary of a Bad Year* (DBY), a polyphonic text, and a mixture of multiple voices and genres, organized around bodily suffering, sickness, senescence, and ultimately death. *Diary of a Bad Year* is a novel which consists of essays, diary entries, and letters. In this text the voice proliferates and complicates, beginning with two distinct voices (kept separate by a horizontal line bifurcating the page) that originate in one person, expanding into three distinct voices (kept separate by horizontal lines trifurcating the page) emanating from two people, and then phasing in and out, relocating erratically. Thus, the voice that begins in the top section (spatially speaking) appears in the second, in the third, in the first again, and then alongside the voice that begins in the bottom section but is then in the second section, or a voice disappears entirely, leaving a void page long.

*Diary of a Bad Year* contains many of the topics recurrent in Coetzee's previous fiction and essays. It can be seen as an intermixture of infinite heterogeneous intertexts which shows Coetzee's knowledge of literature and his

ability to adjust different texts with each other and makes the notion of intertextuality more and more clear that it refers to the deliberate borrowing of words, themes, plots, etc. or other textual material from one book to another. It offers three texts visually separated on the pages, but with a dynamic organization of the topics and can be considered as a hypertextual polyphony. Coetzee's most recent novels, are all novels about the multiple agencies involved in producing fiction, and are constructed on the relationship between fact and fiction and on the role of our fiction in our lives. He is keener on writing non-fiction than on writing novels. He also argues that the world we live in calls for much more than the imaginary life of imaginary characters. Coetzee thinks that the modern world calls for action, for speaking up, therefore he does it by writing essays in which he can confront the world surrounding him, although he acknowledges that it might not be enough anymore. To achieve the best results he created *Diary of a Bad Year*, a hybrid novel that allowed him to combine the liveliness of his best fiction with the strength of his criticism.

Coetzee, a three-time winner of the CNA Prize, in *Diary of a Bad Year* accepted to write about "what is wrong with today's world. [...] the more contentious the better" (DBY 21) willingly because it gave him "an opportunity to grumble in public, an opportunity to take magic revenge on the world for declining to conform to my fantasies" (DBY 23). However, at the end of the novel he comes to this conclusion through one of his character's viewpoint, Anya, whereas she was not attentive in the beginning, to look at his writings from a different, younger, perspective. Anya stimulates Coetzee to write about more than just politics, stimulates him to show more of his heart in his writings. She finds his writing, which is only devoted to politics, is boring and useless because "people have had it up to here with politics" (DBY 26). The speculations about the origin of the state are of no importance to young people, and even if they were, they are probably not able to understand it. Anya fails to see the connection between *The Seven Samurai* and the state, and she wonders, "[h]ow John Howard and the Liberals are just the seven samurai all over again? Who is going to believe that?" (DBY 35) then she states, "[p]olitics is all around us, it's like the air, it's like pollution" (DBY 35). Then because of Anya's influence, and the reawakened regret of passing life, Coetzee decides to act on Anya's advice, and writes yet another set of opinions, this time soft opinions entitled "Second Diary" in *Diary of a Bad Year*, that shows how intellectual he is.

## MATERIALS AND METHODS

*Diary of a Bad Year* can certainly be defined, to borrow Bakhtin's words, as a "plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices" (6). In *Diary of a Bad Year* as a polyphonic novel, the characters are allowed maximum freedom so that they could argue with each other and even with their author, so it frees the work from the authority of a single author and hero's position is as important as that of the author. Polyphony, which is basically "a new theory of authorial point of view" propounded by Bakhtin (qtd. in Clark and Holquist 3), arises in fiction when the special position of the author allows great freedom of interaction to the characters. (S)he stands along the side of the author, like Anya, and as another individual human being (s)he listens to the author, responds to him, agrees or disagrees with him. Now he is able to comment on himself and on his surroundings. Bakhtin's primary concern was with the 'dialogue of voices' within one text, a dialogue that undermines the authority of any single voice, and with the 'polyphony' of each utterance, which results from the fact that "each concrete word (the utterance) always finds the objects, to which it refers, already overlaid by previous utterances, disputes and evaluations", "over-shadowed by some hazy mist of words or, on the contrary, illuminated by other words said about it previously" (qtd. in Plett 211).

All Coetzee's works echo the sound of many voices, from other dialogues and other more distant texts. *Diary of a Bad Year* is a book in which textual and pictorial contexts are intertwined to create multiple meanings and as a polyphonic text, it is an example of Coetzee's novels involved in an intertextual relationship with other works. In Barthes's words, every text holds the intertextual, itself being "the text-between" of another text, quite different to its "sources," but nevertheless, marking the "influences," falling in with "the myth of filiation," even whilst of and in citations that are "anonymous, untraceable and yet already read: they are quotations without inverted commas" (1977: 160).

Applying hypertextuality, Coetzee skillfully has modified the intertexts with each other, and given them new meanings to textually to be matched with each other. According to Genette, literary works are not original but combinations of an enclosed system. His concept of intertextuality is "the actual presence of one text within another" (1-2); therefore, Coetzee's work is to create a dialogue between past and present. Hypertextuality represents the relation between a text and a text or genre on which it is based but by which it transforms, modifies, elaborates or extends. For Genette, "hypertextuality is a practice which includes and informs [...] necessarily gains in some way or another from the reader's awareness of its signifying and determining relationship with its hypotext(s)" (ibid 448-9). So it proves that "no text exists in isolation but is always connected to a universe of texts" (qtd. in Plett 17),

intertextuality. Whenever a new text comes into being it is related to previous texts, so any text is related to post-text and pre-text.

## RESULTS AND DISCUSSION

### ***Marginal Character as an Intertext in Coetzee's Works***

In most Coetzee's works, protagonists are consistently marginal figures. The alienated Magda in, *In the Heart of the Country* (1977), lives all her life in the farm, in loneliness which is not like Daniel Defoe's *Robinson Crusoe* but also fairy tales of *Cinderella*, whom her father did nothing to protect his daughter from the mistreatment by his new wife and his step-daughters, but remained absent throughout the story. She, Magda, finds herself trapped impedes the creation of her own history and identity. Since her father has literally imprisoned her within the limits of his enclosed private property to ensure her complete exclusion from the external world, he made her "live inside a skin inside a house" (Coetzee 1977: 10) to the extent that she becomes the enclosed "shell peas of dead words rattling in it" (ibid 37). Her rebellion against this suffocating existence where her father thinks that she should show complete willingness to serve him comes as a natural consequence to his continuous attempts to disconnect her from the outside world. In fact, she has lived "here in the farm, totally outside human society, almost outside humanity" (ibid 118).

The father pushes her into the inferior position where she must accept her confinement within the house so that she lives on the border or margin. Then she says "to my father I have been an absent all my life. Therefore instead of being the womanly warmth at the heart of the house I have been a zero, null, [...]" (ibid 2). As a white male in the patriarchal South African society, Magda's father represents a double power, which the male exerts over the female and the white colonisers exert over the natives. Magda's father represents the white coloniser and the dominating master. Magda in her narrative tries to make her voice be heard, though she knows that her words are echoes of her father's language: "I was born into a language of hierarchy, of distance and perspective. It was my father-tongue. I do not say it is the language my heart wants to speak, I feel too much the pathos of its distance, but it is all we have" (Coetzee 1977: 106). It is true that Magda is fully aware of the fact that she is the product of her father's laws, but she is at the same time eager to reverse the roles and become the dominant power in turn.

In *Disgrace* (1999) the association made between the protagonist, David Lurie, and the English Romantic poets, especially Byron and Wordsworth. Lurie, as an expert in Romanticism, is intending to write an opera about Byron in Italy, which celebrates the relationship between Byron and one of his mistresses, namely the young Teresa Guiccioli. Lurie's artistic project also reflects on his identification with Byron, who was passionate and often surrounded by women. Then at the core of Coetzee's *Disgrace* is the impact of desire characterised in Lurie's ideas about love and sex. For him, women are passive creatures and objects of desire. His feeling towards them is described as snake-like, impassionate, dry and cold:

In the field of sex his temperament, though intense, has never been passionate. Were he to choose a totem, it would be the snake. Intercourse between Soraya and himself must be, he imagines, rather like the copulation of snakes: lengthy, absorbed, but rather abstract, rather dry, even at its hottest. (Coetzee 2000: 2-3)

On the other hand, Lurie's sexual experience with Melanie, a student in his Byron class in parallel to *Lolita's* film, can be considered as what he looks for to exercise his male power and domination. As Lurie's domineering personality causes him to lose his reputation and his job at the university, three black men raped his daughter. Lucy as a woman becomes a victim of the male aggression, domination and supremacy, which marked South African history. The rape experience has broken Lucy's life to such an extent that she comes to see herself as a dead person. In *Disgrace*, it could be used to indicate the great age difference between Lurie and his lovers. It is similar to *Lolita*, since it has a young versus much older lover contrast. There is a deliberate use of intertextuality in *Disgrace* with Nabokov's *Lolita* and *Diary of a Bad Year*.

In Coetzee's novel *Disgrace*, as mentioned before, there are delicate similarities with Vladimir Nabokov's *Lolita*, but no explicit references. However, in his other works after *Disgrace* Coetzee gives away clues that he makes a very explicit intertextual relation with *Lolita*. The first part of Coetzee's book *Diary of a Bad Year* is called 'Strong Opinions', this is an allusion to a title of one of Nabokov's books. Furthermore, in the first part of *Diary of a Bad Year*, in the chapter 'On paedophilia' the protagonist says that "Stanley Kubrick got around the taboo [...] of so-called 'child pornography'" (DBY 53) with his film *Lolita*. Also in this chapter, he brings up the taboo of student-professor romantic relationships, which then again recalls *Disgrace* and *Diary of a Bad Year*:

As for sex between teachers and students, so strong is the tide of disapproval nowadays that uttering even the mildest word in its defense becomes (exactly) like battling that tide, feeling your puny stroke quite overwhelmed by a great heft of water bearing you back-ward. What you face when you open your lips to speak is not the silencing stroke of the censor but an edict of exile. (DBY 57)

The use of allusions referring to Lolita and the desire of an older man for a much younger girl, which leads to injustice, are done purposely by Coetzee in order to make a point, give voice to the unspeakable operations of colonialism and apartheid. In *Diary of a Bad Year*, JC the seventy-two-year old man falls in love with Anya, a forty-two-years younger woman from the same apartment building who has caught his eye and charmed by her and in need of someone who would type the manuscripts into the computer, offers her a position as his secretary. Simultaneously a hired woman becomes the protagonist's typist that typing a collection of essays titled *Strong Opinions*. Anya is presented initially, through JC's eyes, as little more than an object of sexual longing, a young girl in a revealing shift who "thinks Kyoto is a misspelling of Tokyo" (DBY 71). She calls herself a 'little Filipina' although she is only half-Philippine and she has never lived in the Philippines. "She has black hair, shapely bones. A certain golden glow to her skin, lambent might be the word" (DBY 6). She thinks of herself as someone "racy, exciting, exotic" (DBY 27) although she is not looking for a job, she accepts JC's proposition to be his typist.

Coetzee, on 'Soft Opinions,' realizes that his time on earth is ending and that he has met Anya too late. From the moment he meets her, he is overwhelmed by her beauty and freshness and as he says, "[he] would give [his] right hand to be [Alan]" (DBY 39). By meeting Anya, by meeting a woman of his dreams, he is faced with the fact of being all alone and not being able to do anything about it. He is a seventy-two-year-old man with no chance of companionship. "As I watched her an ache, a metaphysical ache, crept over me that I did nothing to stem" (DBY 7). 'On ageing,' he notices that the "physical mechanism" that his body is, "worsens every day" (DBY 181). He is "hoping against hope" that his mental abilities will stay untouched, that he will be able to keep a clear mind and that he will be able to keep on writing. However, as he ironically notices, "[a]ll old folk become Cartesians" (DBY 181). 'On dream,' the author recounts how he dreamed about his own death; he paints the picture of a man who hopes that his mental abilities will last longer than the physical ones; when his time comes, he will not die alone. Finally, he came to this conclusion that only one person, a young woman, Anya, is trying to comfort him in that process.

### ***Humanity as an Intertext in the Works of J. M. Coetzee***

Humanism is an ethical life stance, which affirms that human beings have the right and responsibility to give meaning and shape to their own lives. Humanism as defined by the New Oxford Dictionary is an outlook or system of thought attaching prime importance to human nature rather than divine matters. Humanist beliefs stress the potential values and goodness of human beings, emphasizes common human needs, and seek solely rational ways of solving human problems. Humanism emphasizes human dignity, individual freedom, social justice, education and cultural values. It also considers reason as the special faculty of human beings as opposed to instinctual appetites of animal passion. At the same time, humanism gives preference to the fulfillment of individual development in the context of the other worldliness.

Coetzee's *Waiting for the Barbarians* (1980) deals with the idealist liberal humanist's complicity with the cruel executioner. The Magistrate, the narrator, who has legal authority over the garrison, seems to hold a moral liberal and ethical view of history and colonization than the Empire he belongs. However, with the arrival of colonel Joll from the Third Bureau, the peaceful life is about to end for the magistrate. Colonel Joll and Mandel administer justice by torturing the barbarians, the enemies of the Empire. The Magistrate, the man of humanistic concern and a liberal colonizer, admits that Joll and Mandel also have the right to administer the law, but he opposes the ways, which they implement. Therefore, he presses the following question on Mandel:

How do you find it possible to eat afterwards, after you have been[...]working with people? That is a question I have always asked myself about executioners and other such people.[...]. Remember, I too have devoted a life to the law, I know its processes, I know that the workings of justice are often obscure. I am only trying to understand. I am trying to understand the zone in which you live. I am trying to imagine how you breathe and eat and live from day to day. But I cannot! That is what troubles me! If I were he, I say to myself, my hands would feel so dirty that it would choke me. (Coetzee 1982: 168)

He maintains law and order not by respecting the law himself, but by terror and total disregard of the law. The magistrate thus insists on his right to a "public, in a fair trial" (ibid 151) and a proper prosecution after he has been arbitrarily imprisoned. "I will defend myself in a court of law" (ibid 113), the liberal magistrate exclaims, affirming his confidence in the judicial system.

The novel *Life and Times of Michael K* (1993) reflects humanistic concern through the medical Officer. Michael's doctor tries his best to keep Michael alive and attempts to make him a part of the world. Nevertheless, despite all his entreaties when Michael refuses to take any food whatsoever, the doctor realized that he will "only eat the bread of freedom" (Coetzee 1983: 200). Michael on his part refuses to co-operate with the doctor because as he puts it, "no one was interested before in what I ate" (ibid 203). His refusal is an expression of his anger, so that his anger is not directed towards the doctor but against all those who ill-treated or exploited him. The war deprives him all his

rights that fails to satisfy the barest minimum needs of food and shelter. Hence, the doctor, a sympathizer one that Michael himself recognized, regrets for the injustice given to him and tries unstintingly to compensate for it.

The protagonist, Mrs. Curren being white, in *Age of Iron* (1990) has deep intimacy and sympathy for black, so she gives shelter to blacks like Vercuiel. The conflict between Mrs. Curren and Florence, her maid, on Vercuiel about living in Curren's home, signifies Curren's humanistic concern for black:

This man lives here. It is his home. Florence's nostrils flared. He lives here, said Florence, but he is rubbish. He is good for nothing.[...] He is not a rubbish person, I said, lowering my voice, speaking to Florence alone. There are no rubbish people. We are all people live together. (Coetzee 1990: 47)

Though she has sympathy about black, she is against revolutionary nihilist and their nihilism under the name of comradeship who challenge her ethical assumptions. Her confrontation with the nihilism of John leads to an ethical judgment being passed on him and his political cohorts: "Comradeship is nothing but a mystique of death, of killing and dying, masquerading as what you call a bond. I have no sympathy with this comradeship [...] It is just another of those icy, exclusive, death-driven male constructions" (ibid 137).

In *Diary of a Bad Year* Anya and her promise to stay with JC until the very end perform an act of humanity. JC tells Anya about this dream who wants and hopes to feel someone beside him to convince him that entering the afterworld. Although he does not know this, as Anya tells it to the reader and not to JC, she promises to be the woman from his dream and in fact ready to be at his side in his last moments, and hold his hand "as far as the gate" (ibid 226). As she says in the last two pages:

I will hold his hand. I can't go with you, I will say to him, it is against the rules. I can't go with you but what I will do is hold your hand as far as the gate. At the gate you can let go and give me a smile to show you are a brave boy and get on the boat or whatever it is you have to do. As far as the gate I will hold your hand, I would be proud to do that. [...]. All that I will promise him, and hold his hand tight and give him a kiss on the brow, a proper kiss, just to remind him of what he is leaving behind. Good night, Señor C, I will whisper in his ear: sweat dreams, and flights of angels, and all the rest. (DBY 226-7)

On *Doubling the Point: Essays and Interviews* Coetzee states that "I, as a person, as a personality, am overwhelmed, that my thinking is thrown into confusion and helplessness, by the fact of suffering in the world, and not only human suffering" (248). It shows that he is not only a humanitarian with animals, but also with an old cupboard and an old car that are left behind. Moreover, the way he refers to them, furniture that "stayed alive" (DBY 188), shows that JC thinks that even a cupboard has a soul and needs to have a purpose to exist; a purpose he can give them. As a whole in the recent works done by Coetzee clearly, his idea that all human beings are akin to animal is seen. Against the arguments that human beings have capacities, which animals do not like the capacity to reason, he posits that the more important human capacity is that of sympathy.

### ***Hope and Incarnation as an Intertext in the Works of J. M. Coetzee***

Throughout Coetzee's *Waiting for the Barbarians*, the protagonist, known only as the Magistrate, struggles with the detrimental belief that the outpost of Empire he has in charge was once a kind of pre-historical Garden of Eden. He ruled over the junior officers, enjoyed the company of any woman he wanted, and benefited from the bounty of plant and animal life. As a whole before the arrival of Colonel Joll and the representatives of the Third Bureau, the outpost was untouched by corruption and decay; the body and its needs were natural, beautiful, at one with the spirit. However, with the arrival of them everything changed, so that shame invades the Garden. Joll's job is to investigate rumors of a military build-up among the Empire's enemies on the frontier, and immediately upon his arrival Joll begins taking prisoners and torturing them.

In witnessing Joll's activities, the Magistrate believes that he has eaten the fruit of the tree of 'knowledge,' and with 'knowledge' comes the fracture between the body and the spirit and the body becomes tainted with sin. At the same time, the Magistrate develops a deep sense of shame over his own body and its needs. He longs to return to the time before the arrival of Colonel Joll, when, he believes, his spirit and his body were united, but he is unable to do so. The shame he feels over his own body leads to separation from the physical world; if he wants his spirit and his physical body to be reunited, he must turn out toward that world and live his convictions. He must not only talk about the rights of the 'barbarians' as human beings, he must accept them, in his own life, as human beings with rights to the land the Empire has stolen from them.

'Knowledge,' which has forced the Magistrate out of his Garden, is based upon the separation of the mind and the body. Nevertheless, after a while, he finds that he is no longer able to accept the terms of the hunt, as he has always known them; he can no longer see the killing of an animal as his natural right:

The sense that this has become no longer a morning's hunting but an occasion on which either the proud ram bleeds to death on the ice or the old hunter misses his aim; that for the duration of this frozen moment the stars are

locked in a configuration in which events are not themselves but stand for other things[...]. Never before have I had the feeling of not living my own life on my own terms. (Coetzee 1982:55)

He can no longer take for granted his position at the top of the hierarchy of life forms on earth and this, in turn, throws into question his whole system of meanings. He feels that he is uncomfortably close to the lower orders of creation, because of his relation with the barbarian girl, and he becomes disgusted with the part of himself that demonstrates this uncomfortable closeness, his body. The Magistrate is now awash in shame and uncertainty. He feels that he is being robbed of his higher cognitive powers, of what differentiates him from mere animals, he feels that he is robbed of what makes him human.

The feeling of shame leads him to the way decided to relearn his relationship with the outpost; he must redefine himself. He tries to make himself believe that the people of the outpost have a right to it, so a new Garden must be built. This might be an allegory to 'The Second Coming' by William Butler Yeats (1865-1939) that was first published a year after the end of World War I in which millions of European died. The Magistrate realizes that his physical being is not merely "a beast or a simple machine" (Coetzee 1982: 114), it is his humanity. He says of the torturers: "They came to my cell to show me the meaning of humanity, and in the space of an hour they showed me a great deal" (ibid 115). Alienated from other human beings, in particular the barbarian girl, should be removed and to be human, is to be a physical presence in the world; being-in-the-world so that link mind and body together to form a unified and powerful whole.

The Magistrate's feeling of connection to this outpost and his vision of it as a gift from God to his own people is a clear parallel to the theological, political and literary formulations of Afrikaner nationalists. The coming of the 'barbarians,' at the end of Coetzee's novel is figured almost as a different kind of salvation, something that Afrikaner are waiting for. With this salvation Magistrate's body and his mind back into harmony. This vision of the coming of the barbarians, as a kind of salvation or solution to the Magistrate's dilemma is complicated by the opposing vision of barbarians-as-solution. This is presented in Constantine Cavafy's (1863-1933) poem, 'Waiting for the Barbarians' in which the barbarians are considered as solution because the fear they provoke causes the people to be united against them and draws attention away from internal problems. Indeed, the community defines itself in opposition to what it conceives of as the savagery of the barbarians.

While the focus in *Waiting for the Barbarians* was very much on the body and the shame and disgust it provokes in a 'fallen' world, in *Foe* the focus is very much on language. The Word characterizes the realm of 'God the Father' and the realm of 'the incarnation' is defined as that of the flesh, in which it refers to the whole being of man. Coetzee uses Daniel Defoe's *Robinson Crusoe* (1719) to define what the realm of the Word consists of, but rewrites it in order to define the opposing realm of the flesh. The text divides language into 'good' and 'bad,' where 'good' language is aligned with God and 'bad' language is aligned with the devil and sin. Those who have fallen away from God by succumbing to physical or material desires are forced to use a language full of ambiguity. Coetzee knows that his text too carries the authority of the Word, attempts to keep one of his characters, Friday, outside the boundaries of the text. In addition, while the other characters are floundering, attempting to express themselves in a language that never seems quite right, Friday as a sign of flesh, communicates without language.

When Crusoe, in *Robinson Crusoe*, falls into a fit of fever does his life start to turn around. In a dream, he sees the flaming figure of a man descend from the clouds and say to him "seeing all these Things have not brought thee to Repentance, now thou shalt die" (Coetzee 1986: 65). When he comes out of his fever, he finds the Bibles he scavenged from the ship and begins to read. At first, in his sinful state, he misunderstands God's words, when he reads: "Call on me, and I will deliver you," he believes that this means God will deliver him from the island, and he is not able to believe this promise (ibid 71). Only after begging for God's forgiveness is he able to "come to a true sense of things" and see that the Biblical passage means that God will deliver him from his sins (ibid). If he comes into a relationship with God, he will not need deliverance from the island. This is indeed what happens. As Crusoe becomes more deeply acquainted with the Word of God the island becomes a sort of paradise where Crusoe lives for eighteen years before his dominion is challenged. He discovered a human footprint in the sand he was afraid of eating by cannibals. Again, God speaks to him through a dream, this time telling him to have patience, that cannibals will not devour him; instead, he will be given a companion. "About a year and half" later this vision becomes a reality with the arrival of Friday (ibid 145).

Falling helped Barton to look differently, so that after this visionary moment she begins to see Friday in a new light. At first Susan Barton does not take any notice of Friday at all but in England when the girl claiming to be Barton's daughter first arrives at Foe's house, she doesn't know what to think, and she turns to Friday for help. That is to say without the power of the word and without the "pillar of the law," (ibid), Friday is protected from becoming a figure of authority in his own right and Coetzee can afford to invest him with a different kind of power. Crusoe and Friday are exempt from the religious strife that rages away from the island because they live in perfect harmony with God's Law. To them God's Word requires no interpretation or explanation, it is as clear as day.

On *Diary of a Bad Year* in the case of hope and incarnation, JC on 'Soft Opinions,' realizes not only that his opinions, 'Strong Opinions,' are outdated, but that his life is coming to an end and that he has met Anya, this incredible goddess, too late. On the other hand, because of the interaction with JC Anya realizes that Alan is nothing more than an empty and untrustworthy. Whereas she has a soft spot for JC and treats him with the utmost respect, Alan does nothing more than abusing, ridiculing JC and trying to steal his money. In this case, Anya chooses for herself, meaning, she chooses for JC and for living a moral life instead of living in wealth but with an immoral man. In the letter, she writes to JC from Brisbane, she confesses to JC that he helped her to see the truth:

Did you have undue influence on me? I don't think so. I don't think you had much influence on me at all. I don't mean it in a negative way. I was lucky to meet you when I did. I would probably still be with Alan but for you; but you didn't influence me. I was myself before I met you and I am still myself now, no change. You opened my eyes somewhat, I will say that. You showed me there was another way of living, having ideas and expressing them clearly and so forth. (DBY 203-4)

Furthermore, Anya develops compassionate love for JC that makes her understand his love for her. "But maybe, in another life, if our ages were more compatible, you and I could set up a house together and I could be your inspiration. Your resident inspiration. How would you like that? You could sit at your desk and write, and I could take care of the rest" (DBY 204). She gives JC something to look forward. Instead of heading into the unknown, he knows that there is a chance he might meet her again, if not in this life, than in the other one, and if their ages are compatible, it will be possible for them to be together.

On the contrary to 'Strong Opinions' in 'Soft Opinions,' JC by meeting Anya, by meeting a woman of his dreams, 'On dream', he is faced with the fact of being all alone and not being able to do anything about it. He is a seventy-two-year-old man with no chance of companionship:

As I watched her an ache, a metaphysical ache, crept over me that I did nothing to stem. And in an intuitive way she knew about it, she knew that in the old man in the plastic chair in the corner there was something personal going on, something to do with age and regret and the tears of things. (DBY 7)

However, he recognizes as well, that his time is limited and meeting Anya evokes a feeling of regret for something he never had and never will have. Then Anya's attitude reassures JC that although it is too late now, in another life or in the afterlife, everything is possible. 'On ageing' and 'On dream,' in *Diary of a Bad Year* JC paints the picture of a man who hopes that his mental abilities will last longer than the physical ones, and that when his time comes, he will not die alone. He is "hoping against hope" that his mental abilities will stay untouched, that he will be able to keep a clear mind and that he will be able to keep on writing. However, as he ironically notices, "[a]ll old folk become Cartesians" (DBY 181); so that he hopes to last and if not physically, then at least mentally. JC wishes for someone, like this woman from the dream, to guide him and to convince him with calmness and compassion that entering the afterworld, "a sad and subdued place" (DBY 159).

JC besides, is aware that his hope, "hoping against hope", is false because in the end all abilities will fade away and turn into ashes. 'On dream' he mentions the story of Eurydice that has been misunderstood. He believes what the story is about is the solitariness of death:

Eurydice is in hell in her grave-clothes. She believes that Orpheus loves her enough to come and save her. And indeed Orpheus comes. But in the end the love Orpheus feels is not strong enough, Orpheus leaves his beloved behind and returns to his own life. (DBY 159)

He notices in the moment of death man loses all power to elect our companions. It can be considered as an allusion to E. E. Cummings's poem, 'l(a)', which is arranged vertically. When the text is laid out horizontally, is read as l(a leaf falls) oneliness. That is to say in modern period, in E. E. Cummings and Coetzee's belief people live in loneliness. The author tells us that he is afraid of dying alone and hopes someone to stand and help him, "whisper in his ear: sweat dreams, and flights of angels, and all the rest" (DBY 227), then we are able to peacefully depart from this life and enter another journey to the unknown. In this condition Anya is perceived by Coetzee as an "earthly incarnation of heavenly beauty" (DBY 190).

## CONCLUSION

Being a white writer, Coetzee has highlighted humanism in his works. He has great humanistic appeal, and emphasizes the necessity to inject essential human values. He tries to make people aware of these things by his writings. Through his novels, Coetzee has shown humanistic concerns by the white characters like the magistrate in *Waiting for the Barbarians*, a medical officer in *Life and Times of Michael K*, Mrs. Curren in *Age of Iron* and JC in *Diary of a Bad Year*. What is known is Coetzee's interest in all living organisms, both human and non-human and relationships between human beings and the non-human world and he pays attention to their environment and interaction. His white characters always try to come in contact of the blacks and want to develop relationship with

them. Through them, he has tried to present his views and philosophy regarding human values, nature, life and society. He firmly believes in secular values and tries to construct peace and harmony.

The protagonists in Coetzee's texts in the case of hope and incarnation have many things in common, the Magistrate, Susan Barton, and David Lurie are all cerebral types who have trouble finding their way out of their own heads, and they are all longing for some form of salvation. When the Magistrate, Barton, and Lurie attempt to understand the people in their lives, they are forced inward to their own consciousness and they move farther and farther away from the people they want to be getting closer. They must then learn to experience their own being, and in turn to be attentive to other beings. It is only through this sense, being outside itself, the unlovable can be loved. Coetzee believes that by coming into contact with the being of another, alternative truths come to light but do not grow and dominate to become the truth.

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