

Dismantling Colonial Narratives: Essentialism, Silence, Storytelling in J.M. Coetzee's *Foe*



SUBMITTED BY

AMNA

S2021119011

SUPERVISED BY

WARDA ABBAS

Submitted in partial fulfillment of the requirements for the degree of
BS in English Literature

Department of English and Literary Studies


School of Liberal Arts

University of Management and Technology, Lahore


2025

Certificate of Approval


The dissertation entitled "**Dismantling Colonial Narratives: Essentialism, Silence, Storytelling in J.M. Coetzee's *Foe***" submitted by **Amna** has been accepted in partial fulfillment of the requirements for the degree of BS in English Literature by the Department of English and Literary Studies (DELS), Institute of Liberal Arts (ILA), University of Management and Technology, Lahore.




Warda Abbas
Supervisor



Minaam Butt
External Examiner



Warda Abbas
Program Advisor BSEL



Dr. Bushra Siddiqui
Chairperson, DELS

Date: 11 March 2025

University of Management and Technology, Lahore

Similarity Report

Turnitin Originality Report

Dismantling Colonial Narratives: Essentialism, Silence and Storytelling in J.M. Coetzee's
Foe by Amna

From Quick Submit (Quick Submit)

- Processed on 03-Mar-2025 14:48 PKT
- ID: 2603876633
- Word Count: 7826

Similarity Index

7%

Similarity by Source

Internet Sources:

6%

Publications:


3%

Student Papers:

5%

Sources:

1. 1% match (student papers from 13-Jul-2015)
Submitted to Higher Education Commission Pakistan on 2015-07-13
2. < 1% match (student papers from 24-Oct-2024)
Submitted to CTI Education Group on 2024-10-24



Checked by


For Verified by CLO

Note:

- Sometimes the overall similarity index may be a smaller than the repository percentages combined. This would be due to overlapping text within the repositories.

Acknowledgment

The deepest appreciation goes to my thesis supervisor Ma'am Warda Abbas for her essential guidance combined with all her encouraging feedback and important insights while I conducted this research. Her expertise together with her patience played a fundamental role in transforming this work so I am deeply thankful for her help.

I want to express my heartfelt gratitude to DELS faculty whose classroom interactions have developed my ability to study literature and critical theory. My appreciation goes to the UMT library staff and research assistants who enhanced the accessibility of my research with their helpful resources. I am grateful for the continued support of my classmates and friends who assisted me by offering moral backing throughout the manuscript creation phase. Their motivational words and thoughtful guidance proved to be very beneficial.

I extend my most heartfelt appreciation to my family because their unwavering love combined with their patience and belief in me stands as my strongest support. Their ongoing support functions as my main driving force throughout this entire academic process. The content presented in this thesis embodies the combined support I've received from everyone and I remain thankful for their contribution.

Abstract

This thesis offers insights on Representation, Silence, and Storytelling as means of resistance against colonial and patriarchal structures by analyzing J.M. Coetzee's *Foe* through the theoretical lens of Trinh T. Minh-ha's critique of Essentialism. Essentialism establishes rigid traits for individuals which supports established power systems. In her work, *Woman, Native, Other*, Trinh T. Minh-ha challenges Representational systems within Postcolonial Feminism because they create more control than empowerment for marginalized voices. She confronts mainstream narratives that pretend to grant voice while taking control of individual experiences. Minh-ha advocates for "speaking nearby" as resistance against imposed meanings while defining Silence as a choice for subversion rather than empty space. The examination of *Foe* as a Postcolonial adaptation of Robinson Crusoe by Daniel Defoe builds upon these concepts. The study applies Trinh T. Minh-ha's critique of Essentialism and Representation to analyze how *Foe* constructs narratives through three main elements including Friday's Silent resistance and Susan Barton's narrative dominance and the novel's structural fragmentation which opposes fixed identities. Using Minh-ha's "speaking nearby" concept, this research analyzes how *Foe* resists identity reduction while questioning the ethical implications of speaking on behalf of marginalized groups. The research investigates how Friday's deliberate Silence combats the application of representative narratives and consequently dismantles colonial Storytelling. Through Trinh T. Minh-ha's Essentialist critique, the study investigates how Barton's narrative control attempts create ethical problems in speaking on behalf of others in relation to Friday's story. The study aims to demonstrate how *Foe* questions the authority of language and Representation, raising the question of whether marginalized voices can ever be fully captured in narratives without perpetuating power structures. By dismantling colonial structures and rethinking the processes of power, words, and identity, the study seeks to understand how characterization

in *Foe* challenges Essentialist beliefs. It uses comprehensive textual analysis of the work of literature, anchored in Minh-ha's ideas, to highlight how the text challenges conventional Representation and promotes moral interaction with marginalized voices. While addressing ethical issues in Representation politics and Storytelling, the study deepens the knowledge of oppressed communities that oppose Essentialist methods of creating transformational frameworks.

Keywords: Representation, Silence, Resistance, Speaking Nearby, Storytelling

Table of Contents

Certificate of Approval	I
Similarity Report.....	II
Acknowledgement	III
Abstract	IV
1. Introduction.....	1
1.1 Research Questions	5
1.2 Research Objectives	5
2. Literature Review.....	6
2.1 Significance of the Study	10
3. Theoretical Framework.....	12
3.1 Research Methodology	15
3.2 Limitations	16
4. Analysis.....	18
Conclusion	28
Work Cited.....	30

1. Introduction

John Maxwell Coetzee is a well-known South African novelist, essayist, and literary critic, well-known for the themes of colonialism, oppression, and suffering, in his literary works. Coetzee was born in Cape Town in 1940, one of the most terrible times in South Africa's history when apartheid reigned and it made a profound impact on Coetzee. His formal education helped with analytical thinking and a meticulous approach to Storytelling with a degree in mathematics, English, and linguistics. Coetzee's writing frequently questions conventional narrative structure and combines Postmodern playfulness with moral and philosophical concerns. They are deeply intellectual, philosophically plausible, and hold a convoluted moral platform, which makes Coetzee's works stand out. He has won numerous literary honors, and in 2003, he was named the recipient of the Nobel Prize in Literature for his ability to challenge established power structures and give voice to the voiceless. Coetzee's novels, dominated by delicate yet powerful language, question the role of the ethicist and morality in writing and can be traced in *Disgrace*, *Waiting for the Barbarian*, which is considered his greatest works. Daniel Defoe's attempt to address the politics of Representation and the voice of marginalized people is reflected in his Postmodern work *Foe*, which is a remake of *Robinson Crusoe*. Thus, this novel is one of the paradigms of Postcolonial and Feminist narrative as Coetzee investigates the function of Storytelling in maintaining or challenging oppression.

The novel *Foe* by J.M. Coetzee published in 1986 is a Post-colonialist rewriting of Daniel Defoe's *Robinson Crusoe* focusing attention on issues of Representation, voice, and narrative authority. In his critical retelling of *Robinson Crusoe*'s colonial saga, *Foe* centers the narrative on a woman named Susan Barton. Susan Barton, a shipwreck survivor, finds herself stranded on a desert island inhabited by Cruso, a disillusioned version of Defoe's hero, and his loyal African servant, Friday. Cruso dies on the journey back to England,

though his version of survival is apathetic and bleak. Susan goes back to England, looking for the author *Foe* to tell her story. Two issues that leave her in a dilemma include the ethic of Representation and the inability to speak for Friday. At the center of the novel is Friday, whose Silence becomes a powerful form of resistance against colonial and patriarchal discourses. Through their act of Silence, people challenge identity in Essentialism as Silence becomes an active method of resistance against dominant structures that want to force meaning upon others. Susan's obsession with trying to "give voice" to Friday leads her to struggle with moral and ethical dilemmas because her interpretations run the risk of forcing her subjectivity on him. Such tensions reveal the many moral issues that arise in Representation work. *Foe* questions about whose stories are told, who has the right to speak, and how marginalized people fight against being appropriated into dominant structures. In this manner, Coetzee deconstructs dominant discourses and narrative practices and calls for reassembling the histories we insist on telling and forgetting. *Foe* denies complete resolution by maintaining Friday's continued Silence thus demanding readers to acknowledge the weaknesses of Representation techniques and language capabilities. Through its examination of Susan and Friday's experiences, the novel analyzes the moral dimensions of Storytelling while it explores the continuing impacts of colonization to provide an intensive critique of Essentialism and a deep contemplation regarding the voices of the oppressed.

Applying the critical frameworks of Trinh T. Minh-ha offers a revolutionary approach to analyzing *Foe*. Trinh Minh-ha's critique of Essentialism, a theoretical addition to both Feminist and Postcolonial knowledge, dismantles standardized identity constructions and Representation models. Over time Essentialism has stood as a foundation for colonial dominance through efforts to reduce people into fixed essential qualities while maintaining such systems as legitimate through their created "Other" categories. Minh-ha builds her critique in *Woman Native Other* by analyzing the politics of Representation while

introducing Silence and Storytelling as tools against Essentialist narratives. According to Minh-ha, Representation is a power mechanism because those who represent have the power to give definitions as well as sort categories to others. According to Minh-ha, Representation strategies commonly reduce people's complex identities to conform to dominant beliefs. The critique addresses an important ethical question about Representation involving authority over speaking on behalf of marginalized communities as well as their treatment within dominant frameworks. Through her destruction of speaker/silent and colonizer/colonized pairings, Minh-ha demonstrates how Representation systems inherently function through power structures. Building from previous work Minh-ha transforms passive Silence into purposeful opposition against Essentialist systems. Through Silence, Minh-ha creates an active resistance that functions as power and dismantles control rights over representation while fighting against established narratives. From a Feminist and Postcolonial perspective, voices of marginalized communities require amplification but Minh-ha identifies how speaking on behalf of others can undermine these efforts through Essentialist framing of their experiences according to mainstream ideological structures. Silence acts as an empowering strategy that enables new forms of opposition and self-expression. Through Storytelling, Minh-ha demonstrates how it serves to combat Essentialist interpretations. Minh-ha creates "speaking nearby" as her preferred Storytelling approach which establishes subject autonomy through close attention to lived experiences instead of forcing simplified universal interpretations. Through the interrelated use of Storytelling with Silence and Representation people can combat Essentialist frameworks by embracing diverse perspectives and moving beyond static identities. Through binary analysis and hierarchy examination, Minh-ha provides insight into how marginalized groups disrupt power structures while creating new political understandings in Postcolonial texts.

Through J.M. Coetzee's *Foe* novel the theoretical framework of Essentialism and Representation with Silence alongside Storytelling functions as the main thread throughout the plot according to Minh-ha Trinh's thoughts. The novel uses its characters Susan Barton and Friday to explore the moral concerns that emerge from Representation. Through these collective characters, readers see how marginalized voices carry societal intricacies while struggling with Representation barriers. As narrator and mediator, Susan tries to narrate Friday's story while demonstrating the inherent power struggles of depiction through Representation. Through her attempts to understand Friday, she replicates a colonial dynamic of imposing labels on foreign experiences which raise deep moral boundaries around speaking for those who protect their stories with Silence. The Silence of Friday's character stands as the novel's essential element in line with Minh-ha's thesis that quiet stands as a powerful method of resistance. By refusing to speak Friday blocks both Susan and readers from understanding his mindset which undercuts conventional power structures while fighting Essentialist analysis. The spoken word emerges as a means of self-assertive power by which Friday prevents him from joining Susan's attempt to create one simplified version of events. Through her theory of "speaking nearby," Minh-ha demonstrates parallels between Susan's efforts to tell a just story. The incomplete retelling of Friday's story by the narrative structure demonstrates the lack of effectiveness in delivering authoritative linear narratives to convey complex marginalized experiences. The failure to produce a clear narrative regarding Friday reinforces our necessity to discover different methods of Storytelling that honor his independent nature as well as his multi-dimensional character. Through these critiques of imposed identity constraints and singular Storytelling narratives, the novel supports Minh-ha's model for plural and shifting Representations. Through examining the moral conflicts between speaking up and staying quiet and ruling power and rebellious standpoints the work functions as a critique of Essentialist thinking. This narrative style promotes fresh

Storytelling perspectives while challenging identity control structures thereby enabling ideas about unorthodox human identities.

1.1 Research Questions

1. How does the relationship between Susan Barton and Friday in J.M. Coetzee's *Foe* criticize Essentialist frameworks of Identity and Representation?
2. In what ways does Friday's Silence question the novel's Representational ethics and act as a form of resistance to forced narratives?
3. To challenge fixed identities and interact with the complexity of marginalized voices, how does *Foe* investigate alternate narrative techniques like "speaking nearby"?

1.2 Research Objectives

- To examine how Representation functions as a weapon of power in the exchanges between Friday and Susan Barton to interpret the critique of Essentialism in *Foe*.
- To examine how Silence functions as a calculated form of resistance in *Foe*, highlighting its ability to undermine prevailing narratives and raise moral questions about Representation.
- To look into how *Foe* uses different Storytelling methods to challenge fixed and linear narratives, in keeping with Minh-ha Trinh's paradigm of ethical involvement and plurality.

2. Literature review

Through the characters of Friday and Susan Barton, who subvert prevailing narratives of Representation, authority, and Storytelling, J.M. Coetzee's *Foe* critically investigates colonial and patriarchal power structures. The metafictional aspects of the book have been extensively examined by scholars, raising doubts about the validity of narrative authority. Scholars have also drawn attention to the violence of colonial language and the ethical dilemmas associated with speaking for the underprivileged. Silence on Friday has been viewed as an act of resistance as well as a symbol of colonial erasure. However, Susan's battle to take charge of the narrative illustrates the conflict between marginalization and cooperation in patriarchal and colonial systems. Although these analyses provide insightful data, they frequently ignore alternative theoretical approaches that contradict Essentialist readings of Silence and Representation since they mostly rely on traditional Postcolonial and Feminist frameworks. According to this literature review, Coetzee's criticism of imposed narratives can be better understood through the lens of Trinh T. Minh-ha's critique of Essentialism, which offers a transformative lens through which to reevaluate *Foe*. Minh-ha's critique—Representation as a tool of power, Silence as resistance, and Storytelling as a means of ethical engagement—offers a nuanced framework. A multidisciplinary approach to these topics is reflected in the chosen sources. Seema Madhok investigates the novel's metafictional examination of voice and Silence, while Dr. Shadi Neimneh analyses its critique of exclusionary discourse, connecting colonial and patriarchal oppression. Fatima Nader and Mohamed El Bakal examine *Foe* in light of Postmodernist questions of identity and intertextuality, while S. Rajkumaran and Dr. D. Jockim concentrate on the violence of canonical narratives. When combined using Minh-ha's framework, these viewpoints demonstrate how *Foe* challenges Essentialist Representations, upends prevailing structures, and reframes Silence as an active form of resistance.

Dr. Shadi Neimneh analyzes Postcolonial feminine intersections and Silence and Storytelling elements in J.M. Coetzee's *Foe* through her article "Postcolonial Feminism: Silence and Storytelling in J.M. Coetzee's *Foe*." According to the article *Foe* examines colonial and patriarchal control systems to show how both women and native figures experience discrimination from prevailing discourse paradigms. The writer argues that colonialist ideology operates similarly to patriarchal ideology because both systems oppress Friday by silencing him and Susan Barton suffers marginalization. Through its analysis, the study shows how Friday uses his body to fight against colonial terms stating that it "resists reduction to colonial language," (Neimneh 49) thus making it a counternarrative against imposed language. Susan faces similar challenges to female authorship because she seeks to assert her writing authority against Daniel Foe's dominance over the patriarchal literary canon. In the book *Foe* Neimneh demonstrates metafictional elements to showcase Coetzee's investigation into Storytelling power structures by revealing the barriers imposed by language along with Representational constraints. According to the article the unresolved plot of "Friday's story remains a Gap in the Narrative," (Neimneh 50) reflects the disappearance of colonized historical narratives. In Neimneh's analysis, *Foe* uses pervasive Silences as a way for characters to resist both colonial and patriarchal oppressions while achieving effective connections between Postcolonial and Feminist perspectives. Through this study, Coetzee demonstrates his simultaneous criticism of Western writing while exposing its contribution to maintaining control systems making *Foe* a vital Postcolonial Feminist work.

Seema Madhok analyzes J.M. Coetzee's *Foe* in her article "Colonialism and Feminism in J.M. Coetzee's *Foe*: Issues of Representation through "Voice" and "Silence" through an examination of Colonial and Feminist dynamics alongside the perceptions of power and suppression. Through his works, Coetzee faces patriarchal and colonial systems while creating a connection between writing and power structures and demonstrating the

failure to represent marginalized perspectives without colonial authority control. Both Susan and Friday display this conflict through Susan's attempts to write about Friday while she persists in imposing her understanding but Friday remains Silent. The excessive feminist interpretation of the book draws criticism from Madhok because it fails to recognize Susan's actions as a colonizer (Madhok 433). During her interactions with Friday, the white woman Susan displays uncertain positioning since she performs authority but cannot adequately depict his true essence. Madhok argues that Friday's refusal to speak operates as a fundamental rejection of how colonial and patriarchal narratives construct their "discursive field within which these operate." (Madhok 428). Metafiction enables Coetzee to challenge established narrative patterns while illustrating the inherent difficulties of language expression and Storytelling power imbalances. Despite patriarchal systems dominating Susan's narrative voice Coetzee employed Friday's Silence and Susan's fight for authority to critique both colonial power structures and patriarchal social institutions. Spivak and Kossew critique the novel through different perspectives according to Madhok - Spivak sees Friday's Silence as a "resistant to colonial discourse" (Madhok 434) whereas Kossew challenges Susan's colonial behavior in owning Friday's narrative story while highlighting their mutual exposure of Representational violence (Madhok 436).

The authors S. Rajkumaran and Dr. D. Jockim analyze in their paper "J.M. Coetzee's *Foe*: A Critique of Silence and Violence of the English Canonical Text" how *Foe* deconstructs the violence present in Patriarchal and Colonial stories found in English canonical texts. Through his imaginative adaptation of Robinson Crusoe Coetzee uses a Postcolonial Feminist approach to show how societies Silence marginalized people who include female characters alongside colonial subjects. By demonstrating how language is a weapon of colonial and patriarchal power, the novel questions the prevailing narrative (Rajkumaran and Jockim 3357). Through Susan Barton's character, the narrative explores

female perspectives that expose male-controlled Eurocentric discourse and its impact on canonical texts. According to the article, Friday's Silence functions as an expression of colonial brutality as well as a refusal to conform to Western linguistics (3358). Coetzee implements metafictional elements in his writing to challenge narrative authenticity and demonstrate how language becomes utilized by oppressors as a mechanism of control (3360). The article demonstrates how Coetzee critiques colonial literature's myth-making practices through Susan's difficulty in Storytelling and the depiction of Friday. The research adopts Edward Said's and Frantz Fanon's theoretical perspectives to reveal how native voices get eliminated violently which results in constructions of identity within historical narratives (3359). According to the article, *Foe* breaks down the power of colonial Storytelling through its use of violence and exclusion alongside an analysis of Storytelling as a Representation tool.

Fatima Nader and Mohamed El Bakal analyze J.M. Coetzee's Postmodern literary engagement in "The Postmodern Individual in J.M. Coetzee's Novels: Exploring Issues of Identity, Representation, Intertextuality, and the Self" by examining his novels with *Foe* at the forefront. Through literary analysis, the authors demonstrate how Coetzee subverts conventional Storytelling approaches by focusing on identity construction and narrative fragmentation with an emphasis on intertextuality. In Coetzee's writing, he breaks down conventional Storytelling while he creates multiple perspectives to capture the unstable point of view that Postmodern thought describes about identity. The authors contend that in Coetzee's work, Representation is a contested space where he is "challenging readers to reconsider the role of Storytelling and the inherent subjectivity in how narratives are constructed and understood" (Nader and El Bakal 26). Susan Barton's dominant narrative voice in *Foe* faces an oppositional Silence from Friday because this confrontation creates doubts about which version of events deserves Representation and which facts should remain

concealed. Coetzee employs intertextuality consciously as a textual method according to the article through his re-contextualization of Robinson Crusoe which challenges conventional colonial Representations and confronts canonical legitimacy (27). Coetzee incorporates fragmentation as a narrative element throughout his works to recreate the broken experiences and fragmented personalities of his characters. Through its ambiguous nature, “His novels reflect the Postmodern rejection of a singular truth” (25), Coetzee invites readers to generate their meanings actively instead of receiving ready-made meanings because it represents the Postmodern denial of truth absolutes. Coetzee demonstrates that identity together with truth are dynamic processes through his narrative to push readers toward critical examination which breaks dominant conceptual frameworks.

2.1 Significance of the study

Extensive research on J.M. Coetzee’s *Foe* exists but scholars have yet to fully analyze the novel’s themes surrounding Representation together with Silence and narration methods. Most academic research in *Foe* utilizes Postcolonial and Feminist theory to explain how Friday’s Silence demonstrates colonial control and how Susan Barton faces patriarchal obstacles and colonial barriers. Studies about *Foe*’s subversion of conventional narratives and critique of colonial discourse exist but most scholars analyze the text through analysis methods developed by Edward Said and Gayatri Spivak. The majority of scholarly analyses overlook the active nature of Silence during Friday’s absence by defining it as either erasure or absence. The academic field shows limited attention to Trinh T. Minh-ha’s “speaking nearby” method which provides an alternative ethical approach to traditional Representation. Most available research fails to analyze *Foe*’s deliberate rejection of Essentialist Representations through his preference for narrative hybridization and multiplicity.

This study fills academic gaps by analyzing *Foe* through the theories of Minh-ha to reinterpret Friday's non-verbal behavior as intentional resistance against hegemonic Storytelling. The study documents Susan Barton's challenge to narrative authority through ethical Storytelling while revealing how *Foe* dismantles existing Representation powers. This study uses Postcolonial and Feminist analysis with Minh-ha's theories to enhance current discussions about ethical Storytelling methods while investigating the complex challenges of representing marginalized perspectives. The combination of several disciplines in this work increases its utility for researchers who focus on Postcolonial and Feminist studies in literature. This study provides innovative insight however it leaves spaces for exploration in the perception of Friday's Silent episodes through linguistic and cultural aspects. Additional research should build upon current findings by including alternative views about Representation from non-Western perspectives or by comparing Postcolonial texts. The analysis of *Foe*'s historical background needs greater depth to reveal its criticism of colonial and patriarchal discourse. This research explores new ideas about Storytelling ethics to produce an advanced understanding of *Foe* and advance discussions about literary Representation politics.

3. Theoretical framework

In Postcolonial and Feminist discourse, Minh-ha Trinh delivers a crucial critique of Essentialism which challenges standard identity frameworks and Representation systems. Essentialism, in its broadest sense, refers to the reduction of individuals or groups to fixed, innate characteristics. Throughout history, Essentialism functioned as an academic tool to support colonial domination racial supremacy and patriarchal rule through its simple definition of alien groups as “others”. While the foundation for challenging essentialism was established by earlier theorists such as Edward Said in *Orientalism* and Gayatri Spivak in “Can the Subaltern Speak?” Minh-ha expands on this discussion in *Woman, Native, Other* by challenging the Representational process itself and presenting Storytelling and Silence as interrelated concepts that defy Essentialist encroachments.

According to Minh-ha, Representation carries no impartiality because it functions as a means of controlling others. When someone acts as a representative they force dominance through their authoritative endeavors to simplify complex identities into patterns that uphold societal doctrines. She challenges how colonial and patriarchal institutions validate their authority over defining marginalized communities which creates Essentialist descriptions of their identity. The foundational element in Minh-ha’s critique of Essentialism emerges from understanding Representation as an instrument of power which shows how identity categories get built and sustained. Minh-ha shows how representation works beyond basic inclusivity by illustrating how those who represent methods exercise power over those being represented. She challenges the ethics of Representation by posing the questions as follows: who has the authority to speak for others, and what occurs when dominant frameworks are used to mediate the voices of the marginalized? These inquiries highlight the ethical dilemmas that arise during the process of Representation and alter the dichotomy of speaker and quiet, colonizer and colonized.

By building upon her Representation critique Minh-ha introduces Silence as an essential tool that counters Essentialist frameworks. Throughout her work, she redefines Silence from its traditional passive meaning into a strategic tool that enables resistance. Minh-ha asserts that silence is “not a lack but a refusal. It is voice, a mode of uttering, and a response in its own right” (Minh-ha 87), which demands status as proactive opposition to authoritative narratives. Through Silent responses, individuals establish their control over systems that attempt to enforce fixed identity definitions. Silence offers a relevant force that affects voice relationships while transcending mainstream ideas about empowerment. According to Minh-ha, Postcolonial, and Feminist movements tend to emphasize speaking on behalf of voiceless people yet she warns about the dangers of speaking on behalf of others. She points out how attempts that seek to elevate marginalized speech intersect with dominant Representation systems to create Essentialist understandings of those voices. The practice of Silence acts opposite to framing because it opens up opportunities for different methods of expression that function independently of dominant power structures.

Storytelling functions as a critical element in Minh-ha's analysis of Essentialist approaches. The author criticizes traditional linear Storytelling techniques which uphold coherence and universal standards because they fail to present fragmented experiences relevant to marginal groups. Minh-ha promotes “speaking nearby” as a narrative strategy that rejects the practice of speaking about or for other individuals. Through ethical engagement and maintaining closeness the subject can define themselves independently. She writes, “The process of differentiation, however, continues, and speaking nearby or together with certainly differs from speaking for and about” (Minh-ha 105). By embracing the flexibility and diversity of identity and resisting the need to impose fixed meanings, this Storytelling style opposes Essentialism.

The Storytelling technique Minh-ha employs harmonizes with her innovation of Representation and Silence. As an act of power, Representation aims to rectify identities; but, Silence, which resists Essentialist impositions, disrupts this process. Storytelling, especially “speaking nearby,” is a means of resolving these conflicts by encouraging moral and conversational interaction. Her work aligns with the broader goals of Postcolonial theory that collectively create an organized approach to perceive and counter Essentialist systems through which power operates. Minh-ha develops her critique through the rejection of both dualistic opposites and rigid identity definitions. Essentialist conceptual frameworks persist through binary thinking structures which create simplistic worldview categories like self/other male/female and colonizer/colonized. Minh-ha develops a framework that highlights the shifting nature of identities while breaking down traditional dualistic structures to present distinct perspectives about human identity. She writes, “Difference is not what makes one individual separate from another, but what makes a person their multiple selves” (Minh-ha 144). Recognizing multiple aspects of identity dismantles the dominant approach in systems that depend on Essentialist beliefs to maintain their control over people. Minh-ha's methodology for literary analysis provides fresh perspectives on how marginalized voices challenge, disrupt, and change the structures that aim to define them.

Through her Essentialist critique of Representation and Storytelling along with Silence, Trinh T. Minh-ha delivers a strong analytical tool for J.M. Coetzee's *Foe*. Each act of writing contains unavoidable political dimensions according to Minh-ha's writing in *Woman Native Other*. This idea by Minh-ha mirrors Coetzee's study of Representation which functions as a tool for power control. By attempting to give Friday a coherent narrative voice through her writing Susan Barton shows that speaking on behalf of marginalized people remains unbalanced. Susan's attempts to define Friday fail because Friday uses his Silence to challenge colonial domination while exposing the fundamental ethical questions about representing the

other. The “inappropriate/d other” status of Friday breaks Susan’s narrative control while refusing confinement within clearly defined categories according to Minh-ha. His refusal to speak illustrates that we must assess which voices should lead Representation efforts. At the same time, it informs us about Storytelling power dynamics.

Friday’s muteness is reimagined by Minh-ha as an active opposition to narrative and Colonial systems. Friday’s refusal to speak produces narrative ambiguity because it undercuts commonly accepted notions about speaking as an essential component of agency thereby forcing Susan to examine the moral boundaries of her Storytelling responsibility. Through her strategy of “speaking nearby,” Minh-ha established a method that mimics the fragmented structuring in Coetzee’s *Foe*. Through her attempts to find a voice for Friday Susan reveals her prejudices at work and the novel deliberately avoids closure because it celebrates multiple perspectives instead of rigid categories such as self/other and speech/silence. The story’s lack of resolution confronts Essentialist Representations and colonial reductionism about identities thereby demonstrating Minh-ha’s belief that difference makes a person their multiple selves. Through his work, *Foe* demonstrates opposition to Essentialist thought as he demonstrates multiple ethical complications associated with Storytelling techniques.

3.1 Research methodology

This study uses a qualitative approach based on textual analysis to analyze J.M. Coetzee’s *Foe* from the perspective of *Woman, Native, Other*, which presents Trinh T. Minh-ha's critique of Essentialism. With an emphasis on how *Foe* challenges power dynamics within colonial and patriarchal structures, the study focuses on Minh-ha’s ideas of Representation, Silence, and Storytelling. The primary work is the novel, which is examined for its character interactions, narrative organization, and thematic investigation into resistance and identity. The novel’s subversion of linear Storytelling traditions, Susan Barton's moral

quandary in portraying Friday's story, and Friday's Silence as a form of agency and resistance to imposed narratives are all given special attention. The approach uses close reading as its primary analytical tool, emphasizing passages that show the conflicts between voice and power and the difficulties of stating the "Other." Minh-ha's criticism of Representation as an act of control and her idea of "speaking nearby," which stresses moral interaction with under-represented voices without appropriating their experiences, serve as the framework for these investigations. An in-depth examination of how *Foe* opposes Essentialist frameworks and conventional colonial narratives is made possible by this theoretical framework.

Critical research, scholarly journals, and more general Postcolonial and Feminist theoretical works are examples of secondary sources that put Minh-ha's concepts and their applicability to *Foe* in context. By comparing *Foe* to Daniel Defoe's *Robinson Crusoe* and analyzing how Coetzee modifies and challenges colonial depictions in the older work, the study also takes an intertextual approach. *Foe's* Postcolonial critique requires a knowledge of the interplay of Representation, Silence, and Storytelling, which is highlighted by this qualitative, theory-driven method. By putting Minh-ha's ideas in the center, the study hopes to fill important gaps in both Minh-ha and Coetzee's scholarship by offering new perspectives on Coetzee's work with ethical representation and marginalized agency.

3.2 Limitations

This study adopts Trinh T. Minh-ha's theoretical framework to analyze J.M. Coetzee's *Foe* in a detailed manner but acknowledges several such research constraints. This study analyzes Coetzee's *Foe* without examining its connections to his complete work or other Postcolonial texts which would produce additional analytical findings. Minh-ha's framework can address mainly specific novel features including Representation and Storytelling methods while leaving other elements like linguistic analysis incomplete and

race-related aspects unexplored because the study maintains a defined scope. Metatextual fiction creates interpretation obstacles because its fragmented referential framework prevents readers from achieving conclusive argument formation. Time constraints coupled with resource availability challenges led the students to consult secondary sources from digital archives since their local library lacked essential critical texts on Minh-ha's theories. Field research was restricted by time limitations which decreased the analysis depth. The theoretical framework presents meaningful understandings from Minh-ha but her abstract complex concepts remain susceptible to diverse interpretations that possibly yield results unlike those found in scholarly research. This investigation seeks to generate significant input to Coetzee studies alongside Postcolonial literature and feminist theory by studying *Foe* through an unremarked theoretical approach.

4. Analysis

J.M. Coetzee's *Foe* subverts Essentialist identity and Representation frameworks by dismantling traditional Storytelling methods and revealing the ethical problems of speaking for voiceless groups. The discussion examines how the novel challenges authorial power as well as narrative control and constraints of Representation through observations about Barton's relationship with Friday. Through Susan's efforts to attribute meaning to Friday's Silence the narrative exposes the underlying colonial and authoritarian impulses that try to shape the identity of marginalized individuals. Through metafictional elements and fragmented Storytelling Coetzee subverts conventional literary structures to defy fixed identities and singular truths in his work. The research analysis demonstrates that *Foe* follows the principles of "speaking nearby" through its parallels with Trinh T. Minh-ha's criticism of Representation which advocates narrative approaches that embrace gaps and multiplicities instead of forcing coherence. The layered narrative structure along with its literary references to Robinson Crusoe reveal *Foe*'s mission to challenge how language functions by uncovering power dynamics involved in Storytelling. Coetzee invites readers to question Representation ethics and literary power through his decision to let Friday's ending exist in Silence rather than resolve it definitively.

Through the intricate interactions between Susan Barton and Friday in J.M. Coetzee's *Foe*, he examines how Essentialist assumptions about identity and Representation lead to challenges regarding fixed notions of identity and authorship. Throughout the narrative, Susan struggles to relate the stories of herself and Friday which demonstrates selfhood's fluid nature as well as reveals the Storytelling power dynamics at play. Susan Barton functions as both the storyteller and truth mediator in the narrative to infuse Essentialist ideas of identity when she makes her efforts to organize Friday's unspoken words. She establishes herself as Friday's controller at the story's beginning which allows her to classify him as a definable

object instead of treating him as an autonomous subject. His physical attributes along with his inability to speak are the main elements she mentions when describing him. “He has no tongue. That is why he does not speak. They cut out his tongue” (Coetzee 23). Through her comment, she demonstrates her inability to go beyond hearing his Silence because she believes identity can only exist through verbal language. Susan upholds the very marginalizing logic Minh-ha critiques when she relies on what Friday lacks to understand him rather than acknowledging his full self.

The novel exposes Essentialist frameworks through its destabilization of Susan’s authorial authority as a reliable storyteller. The development of the plot leads to a growing uncertainty for Susan regarding how Friday should be defined. Susan expresses concern about her Representation ability when she says “I say he is a cannibal and he becomes a cannibal... What is the truth of Friday?... what he is to the world is what I make of him.” (Coetzee 122). Through her second thoughts, Susan exposes an Essentialist rupture since she approaches a complete understanding of Friday’s lived reality as fundamentally impossible. Minh-ha explains that Representation serves as a dominant voice that tries to represent marginalized groups but ends up appropriating their identities. Susan gains an understanding of her limited ability to present a complete picture which dismantles the premise that identity exists as a single unified construct. The situation highlights why we require different creative approaches that abstain from asserting complete truth standards. Through the unresolved characterization of Friday’s Silence *Foe* raises questions about the ethical consequences of imposed narratives and their ability to represent marginalized voices effectively.

The exploration of shifting identities and Representation ethics causes *Foe* to destabilize conventional colonial and gendered language systems. Barton’s identity remains unstable because it repeatedly changes through her exchanges with Friday and Daniel Foe. Susan Barton first identifies herself upon reaching the island through the statement “My

name is Susan Barton... I was cast adrift by the crew of the ship yonder” (Coetzee 9). Her self-perception remains uncertain because she constantly strives to take control of her narrative. The recurring disputes about Susan’s name and history create obstacles to defining her identity. The character comes to understand she has spoken to a “madwoman” when this girl uses the name "Susan Barton" for identification (Coetzee 73). In *Foe* the repeated inquiries about her name illustrate that identities emerge from narrative forces which shape and reshape personal identity beyond fixed self-essence. Through her resistance to Foe's attempts at defining her role, Susan reveals the contradictory nature of Storytelling because Storytelling allows both personal expression and narrative control. The unstable character of Susan in the text prompts Coetzee to challenge static notions of identity while demonstrating their ability to shift according to how power structures create and manipulate narratives.

Susan’s communication with Foe reveals both the fluctuating nature and the external influences that affect her sense of identity. She attempts to control her narrative but she experiences difficulties as others influence her Storytelling. She declared to Foe “I am not a story, Mr. Foe. I may impress you as a story... But my life did not begin in the waves” (Coetzee 131). Susan rejects being simplified into literary fiction as she fights against Essentialist beliefs that attempt to restrict identity into singular categories. The way Foe forces structure upon Susan’s life symbolizes the wider cultural battle against frameworks that aim to determine and stabilize identities. The conflict between Foe’s written narrative and Susan’s personal history exposes the dynamic nature of identity while demonstrating how both personal agency and external historical elements influence its development. Through her unwillingness to accept confinement, Coetzee displays his criticism of how colonial and patriarchal frameworks suppress personal autonomy.

The presence of Friday in the novel creates difficulties in understanding how Essentialist views explain identity Representation. Before the characters or readers can define

him or attribute meaning to his presence Friday's Silenced voice by tongue removal prevents Representation. Susan tries to teach him how to speak while also assigning meaning to his Silence when she states "Is this a faithful representation of the man who cut out your tongue?" (Coetzee 70). Friday underlines such limitations by declining to validate or refute Susan's deductions about him. Friday's refusal to speak challenges Susan's role as narrator while making her face up to potential ethical violations created when narrating another person's story. Through Friday's portrayal as an unknowable entity Coetzee examines how colonial forces try to dominate marginalized characters by constructing narrations to control their identities. The silent state of Friday emerges as a conscious opposition to allow others to establish meanings upon her. Friday's refusal to communicate according to Susan's language terms prevents her from achieving satisfaction by building his narrative history thus breaking the Western understanding that speech serves as the only suitable method of self-expression beyond linguistic structures.

The overwhelming Silence of Friday breaches the establishment of colonial Storytelling through active resistance toward stories imposed by colonizers. The Silence from Friday undermines Susan's position as a storyteller because it prevents her from creating an organized history about his background. The more intensely Susan attempts to impose significance onto him the more her control diminishes due to his ongoing muteness resulting in her self-reflection about the boundaries of her Storytelling power. During Crusoe's fragmented log, he presents two different versions of how Friday lost his ability to speak by stating first slavers cut out his tongue but later suggesting slavers removed his tongue to prevent him from "ever telling his story" (Coetzee 23). The lack of clarity about Friday makes his personal history completely vanish while the colonial system becomes exposed as a drive to suppress native perspectives. Friday becomes a space through which the complete domination of colonial power cannot sustain itself thus revealing the ethical problem with

speaking on behalf of others. Through his refusal to share his narrative, Friday deprives the colonial system of speaking power that would create a defined image of himself thus transforming his Silence into a transformative act of resistance.

Through Friday's Silence, J.M. Coetzee's *Foe* establishes that Silence functions as a forceful refusal against dominant Storytelling while questioning moral Representation ethics in the narrative. Through his lack of voice, Friday directs both characters and readers toward critical thoughts about authorizing someone else's speech. Friday's words serve as an active force that deliberately fights against interpretation. Susan recognizes the complete unsuccessfulness of her attempts to both express through and understand his speech. He expresses himself through music together with dancing but this communication method stands equivalent to vocal expressions like shouting and screaming. She acknowledges "All my efforts to bring Friday to speech, or to bring speech to Friday, have failed" (Coetzee 142). The Silence of Friday signals his deliberate rejection of Western language conventions. Through his dancing, singing, and body language, Friday presents an expressive mode that demonstrates how language does not have total authority over Representation methods. The novel criticizes language because it embodies colonial and patriarchal elements that fail to represent the experiences of marginalized people. Through Friday's refusal to speak Coetzee challenges Western assumptions that Silence represents a deficiency because it demonstrates his ability to control his communication.

Susan's attempt to work with professional author Foe creates further ambiguity in the ethical issues surrounding narrative Representation. Through his character Foe, the novel exposes the literary sector that twists stories to accommodate prevailing doctrinal norms. Susan approaches Foe with "We must make Friday's Silence speak" and he responds noncommittally which implies his availability to create something out of nothing (Coetzee 142). Through this conversation, the narrator exposes the ethical dilemma of literary

Representation because writers cannot portray people who refuse to communicate or fail to speak. Foe decides to create fictional elements including “cannibals” because he declares “It is not a dull story, though it is too much the same” (Coetzee 127). We see through his character the dialectical struggle that arises between fictional Storytelling and truthful accuracy since he lets commercial viability and narrative coherence outweigh ethical Storytelling duties concerning firsthand lived experiences. Through Coetzee’s critique Western literature demonstrates how marginalized voices get stripped of their elemental ambiguity to fit cultural narratives.

The Silence of Friday stands as a metaphor for historic erasure which illuminates how colonial discourse conceals marginalized voices. The inability of Friday to remember his past serves as a reflection of historical oppression that silenced native populations through the domination of colonial power structures. Susan tries to piece together Friday’s past story yet she must finally accept the complete unavailability of his historical record. Friday’s past remains inaccessible due to his missing tongue even though his former secrets should be revealed by his departed tongue as she notes, “The only tongue that can tell Friday’s secret is the tongue he has lost!” (Coetzee 67). Susan’s constant efforts to interpret Friday lead her to realize that his Silence actively fights any attempt to confine him within a single narrative perspective. Through the struggle between Friday and Susan to tell his story Coetzee demonstrates how Essentialist frameworks fail in their attempts to impose coherent understanding when examining fragmented histories of marginalized subjects. Through his narrative, the author leads readers to ask if complete history Representation can happen or if some stories exist outside human intellectual understanding.

J. M. Coetzee’s *Foe* establishes alternative narrative methods including “speaking nearby” to confront static identity categories and explore intricate suppressed perspectives. The fragmented Storytelling format along with multiple viewpoint shifts and unresolved plot

points challenge conventional ways of presenting stories in this novel. Susan Barton's efforts in *Foe* to control her literary account reveal major obstacles that arise when Storytelling addresses marginalized voices. Through her words, she emphasizes the hurdle of revealing truths when she states “The true story will not be heard till by art we have found a means of giving voice to Friday” (Coetzee 118). Her understanding reveals the constant battle she faces to convert her disjointed experiences into coherent Storytelling structures. Through his narrative, Coetzee demonstrates how linguistic authority lacks power when faced with silent resistance that actively resists the establishment. Susan's evolving understanding of narrative restrictions leads the novel to examine both problems of representing the Other effectively and the impossibility of accurate Representation.

The fragmented structure in the novel represents its denial of stable identities together with traditional narrative authority. *Foe* disrupts linear Storytelling with its multitudinous narrative gaps as well as contradictory and unclear passages which require readers to question the very nature of Storytelling. Susan Barton finds continuing challenges in controlling her Storytelling until she fully accepts authorship's inherent instability. She states, “The story I desire to be known by is the story of the island” (Coetzee 121). The novel emphasizes how Storytelling relies on technique as much as story content because the act of narrating transforms into a purpose equal to what is narrated. Susan pushes back against Daniel Foe by stating that her island-based knowledge and Friday's experience exceed conventional story structures. Coetzee's unwillingness to offer one definitive interpretation mirrors Trinh T. Minh-ha's concept of “speaking nearby” because it recognizes that Representation is limited instead of claiming total understanding. The fragmented structure of *Foe* exposes controlling story dynamics while validating the fact that identity emerges as multiple voices work to shape each person's identity.

Through multiple competing voices the book actively opposes the certainty of a single narrator disrupting traditional Storytelling conventions. Susan Barton Daniel Foe and Friday maintain their Storytelling positions in this text which creates complex layers of textual instability. Foe asserts, “We, therefore, have five parts in all...It is thus that we make up a book: loss, then quest, then recovery; beginning, then middle, then end” (Coetzee 117). Foe demonstrates his clear preference for conventional Storytelling methods instead of accepting the unclear nature of her narrative. Through his drive to construct a conventional story structure, *Foe* exposes entrenched literary limitations that enforce artificial identity and history formats onto dominant cultural standards. The imposed structure fails to work on Susan as she insists that narratives should not fit into predetermined linear molds. Her stance represents ethical Representation by maintaining awareness about open spaces in understanding another rather than making empty claims about full understanding. Through metafiction, Coetzee questions both the authoritative control that storytellers hold and demonstrates why one should make room for marginalized voices within traditional narratives.

Through his reinterpretation of Robinson Crusoe in *Foe* Coetzee develops a simultaneous reform of conventional Storytelling practice and critical analysis against hegemonic identity constructs. The narrative structure of Defoe's novel shows Crusoe teaching Friday English while he assimilates into Crusoe's world but *Foe* radicalizes these expectations through permanent vocal Silencing of Friday. Friday's speechless state opposes colonial control methods which attempt to understand and dominate the Other through Western literary paradigms seeking a clear understanding of marginalized voices. Through the permanent Silencing of Friday Coetzee destroys his readers' anticipation of story closure while making visible the unrepresentable aspects of his narrative. According to Trinh T. Minh-ha, alternative Storytelling should confront gaps and multiplicity instead of establishing

rigidly structured narratives. Coetzee's Robinson Crusoe intertextual connection in his novel creates tension because readers must evaluate whether established literary forms measure up to representing postcolonial complexities or if they function as instruments for political control.

The novel reaches its pivotal moment by presenting Friday's final Silence in a dreamlike yet mystifying fashion. Susan meets Friday in total darkness before she forcibly opens his mouth to listen for his voice through her ear. The depiction is symbolic "I begin to hear the faintest faraway roar: as she said, the roar of waves in a seashell... the whine of the wind and the cry of a bird" (Coetzee 154). The story maintains a permanent unresolved quality which makes Friday's narrative exceed traditional Storytelling methods. To protect Friday's Silence from colonial interpretation Coetzee maintains his Silence unbroken throughout the narrative. The description of waves together with wind imagery portrays an innate force that surpasses linguistic understanding thus confirming that some voices escape conventional literary techniques. The unresolved ending in Coetzee's novel presents a critique of Representation ethics. The ending illustrates the value of telling stories that accept their mysteries instead of creating a false sense of completeness regarding others.

Through *Foe* Coetzee dismantles all fundamental notions of both identity and authorship because he refuses to reduce the foreign to fixed and simplified categories. The novel shows through Friday's character that expression does not require speech and thus Silence functions as active refusal against dominant frameworks. Susan Barton encounters difficulties when she tries to understand her own identity as well as Friday's while this process mirrors broader views about how dominant voices create and twist marginalized identities. The novel presents a shattered narrative and avoids concluding its tale to demonstrate the shifting nature of Representation during which readers must wonder if language succeeds in conveying authentic human experiences. The writer Foe integrates

Robinson Crusoe's plot to show how literature throughout history supported colonial agendas yet proved capable of dismantling those colonial discourses. Coetzee maintains an unresolved ending to Friday's story to compel readers into questioning both narrative Representation capabilities and authorial control issues. The discussion emphasizes we need alternate Storytelling approaches that accept fragmented and unclear facets as elements of marginalized perspectives instead of pushing these elements into universal meanings.

Conclusion

Foe by J.M. Coetzee establishes a forceful critique of Essentialist meanings underlying identities and narrative powers thus compelling readers to determine new standards for Storytelling ethics. The novel analyzes the colonial and patriarchal attitude of controlling marginalized groups while Barton's attempts to interpret Friday's Silence lead to its deconstruction. Through his Silence, Friday sustains an active fight against Western linguistic dominance which reveals the boundaries of language against marginalized expressions. The novel rejects essential truths through its interplay with Trinh T. Minh-ha's Essentialism and Representation critique so that Storytelling presents fragmented narratives and numerous interpretations instead. The characters' rejection of fixed identities breaks down colonial discourse and destabilizes the dominant force of written words. In her fight to dictate her narrative, Susan exposes the fundamental power struggle between personal authority and external Representation systems. Through her interactions with Daniel Foe, the text demonstrates how literature transforms genuine events and ultimately creates ethical problems with externally imposed stories. The fragmented structure and metafictional techniques in this novel require readers to actively confront the undefined nature of Storytelling as they encounter unresolved story elements. The novel ends without a resolution to create an effect that highlights the impossibility of traditional Storytelling to encompass entire historical realities and personal identities. By choosing Silent resistance on Fridays the character asserts his ownership of selfhood which rebels against colonial conventions of communication. His refusal to abide by Western Storytelling standards displaces the belief that narratives can provide complete comprehension of minority experiences. Coetzee ends Friday's tale unfinished to reveal how attempts at Representation of marginalized histories create enduring ethical difficulties as well as risks of excessive interpretation beyond what experiences truly contain. Through the analysis of its critical Representation and Silent

treatment of identity, Minh-ha's framework exposes new ethical and political ways to understand Storytelling as a transformative method. The author uses silence as an active protest while undermining traditional story control to destabilize fixed identity categories that aim to establish strict definitions. The novel shows its refusal to clarify Friday's silence through meaningful interpretation because language reaches its limits when dealing with marginalized voices. Coetzee leads readers to a confrontation with narrative complexities that resist reducing others to narrative objects in an exploration that underlines the necessity for new methods of interaction.

Work Cited

Coetzee, J. M. *Foe*. Penguin Books, 1986.

Madhok, Seema. "Colonialism and Feminism in J.M. Coetzee's *Foe*." *Research Journal of English Language and Literature*, vol. 4, no. 4, 2016, pp. 428–437.
www.rjelal.com/4.4b.2016/428-437%20SEEMA%20MADHOK.pdf

Minh-ha, Trinh T. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Indiana University Press, 1989.

Nader, Fatima, and Mohamed El Bakal. "The Postmodern Individual in J.M. Coetzee's Novels: Exploring Issues of Identity, Representation, Intertextuality, and the Self." *International Journal of Literature Studies*, vol. 4, no. 3, 13 Oct. 2024, pp. 25–32.
www.al-kindipublisher.com/index.php/ijls/article/view/7969

Neimneh, Shadi. "Postcolonial Feminism: Silence and Storytelling in J. M. Coetzee's *Foe*." *Journal of Language and Literature*, vol. 5, no. 2, 2014, pp. 49–55.
[www.researchgate.net/publication/263849320 Postcolonial Feminism Silence and Storytelling in J M Coetzee's Foe](http://www.researchgate.net/publication/263849320_Postcolonial_Feminism_Silence_and_Storytelling_in_J_M_Coetzee's_Foe)

Soundarraaj, Rajkumaran, and Jockim Devaraj. "J.M. Coetzee's *Foe*: A Critique of Silence and Violence of the English Canonical Text." *Alochana Chakra Journal*, vol. 9, no. 4, Apr. 2020, pp. 3355–3360.
[www.researchgate.net/publication/369112525 JM Coetzee's Foe A Critique of Silence and Violence of the English Canonical Text](http://www.researchgate.net/publication/369112525_JM_Coetzee's_Foe_A_Critique_of_Silence_and_Violence_of_the_English_Canonical_Text)