

Chapter I

Introduction

Discourse of Othering in J. M. Coetzee's *Youth*

Most of the Coetzee's writings concern about the colonial discourses which provide power and benefit to the colonizers. This power often develops their colonies to serve their own interests. Coetzee's characters are parts of the process of 'fixing' relation between Europe and "Others." The third world people and the writers represent themselves from the western perspective. They construct their identity from the point of view of European civilization, culture, and writing traditions. For instance, John, the protagonist of *Youth*, misrepresents his own native land and judges his own people, culture, and literature from the westerner's eyes. He is victimized and exploited by the western hegemony.

Coetzee's *Youth* has expressed its protagonist's colonial mentality that looks at the western culture and literary tradition as those of the eastern or non-western society is superior to the non-western. John, who is the protagonist of *Youth*, misrepresents his African people as uncivilized and barbaric, and the westerners as civilized and modern. He escapes his own native land of Africa and moves to Europe thinking that Europe is a land of opportunities where he can experience his life and transform it into art.

Youth has expressed the success of imperial power over the colonized people without using any military forces to show how colonized people represent themselves as other. Through the protagonist of *Youth*, we can observe how such colonial discourses encourage westerners to colonize the African people. The colonial discourse has always dichotomized the non-western world as the world of "Other" and the western world as the centre of everything. The protagonist of *Youth* is searching for a method of

communicating his ideas and feeling in western literary tradition. English literature, which is the vehicle for western imperial ideas kills, the native sensibilities of John.

On the one hand, the African boy, John, in *Youth* misrepresents his native land, people and culture as the Other due to his colonized mentality, J.M. Coetzee illustrates how westerners exploit, dominate, and misrepresent the African people in the name of civilization, on the other. The character like John misrepresents the native people and produce colonizing myths about laziness, irrationality, and barbarism. The aim of this dissertation is to study how the westerners express their colonial mentality and represent white as superior and non-white as inferior, uncivilized Others.

Due to the western discourse, power and ideology, the African boy, John, in *Youth* ,misrepresent the African people as the "Other." J.M.Coetzee's *Youth* raises the issue of how colonial discourse misrepresents Africans as barbaric, and their history, culture language, and land as inferior.

This Euro-centric prejudice demonstrates the African native people as barbarians, and interprets and legitimize African language, culture, custom and life style as inferior. Moreover, they observe African land and people from the western taste and perspectives. It is the western or colonial discourse, ideology and hegemony that construct native people as barbarians or Others. The characters who are victimized by the western ideology, fix the inferior identity (Other) of the Africans. Ashcroft et al. say that South African novelist J.M. Coetzee demonstrates the ways in which imperial discourse constructs its others in order to confirm its own reality (173). . John in *Youth* differentiates between the West and non-West. While differentiating these two contestants, he represents west as the centre and Africa as the Other. John always creates binary opposition by representing the orient as always away from mainstream in every aspect. He misrepresents natives as irrational, because their thought depends on the concept of fixity and the ideological constructions of other. Regarding the same manner, Jacobs's claims that the construction of self and other provide the hierarchical blocks as:

[. . .] social constructs of self and other provides the fundamental building blocks for the hierarchies of power which produced empires and the uneven relations among their citizenry. Under colonialism, native constructions of the colonized other established certain structures of domination through which the colonizers triumphed. (2)

John, the protagonist of *Youth*, always follows the fixed and stereotype construction while representing the African land and people. He breaks his ties with home and country and arrives in London not only as a foreigner from South Africa but also as an artist- to- be. He leaves South Africa following a short and unhappy relationship with an older woman. He arrives in London with full of hope. He has always thought himself clever but discovers that is not enough to prevent misery.

John is a student of Mathematics in a university in South Africa. He is also a would-be-poet and a passionate lover of literature, especially of Ezra Pound. He wants to be a poet, a poet like Pound or Eliot, a poet from whom poems spring devoid of personality. John adores certain authors only because Pound spoke highly of them or ignoring whole literary traditions because Pound condemned them. The western hegemony has ruled John here. He others African writers and becomes fan of Ezra Pound as if he will not be a great poet unless he follows western writers.

The protagonist tries to make something of himself in London, though all he finds are soul-sucking jobs in the fledgling computer industry. He accepts a job that requires him to teach Social Studies and Swimming though his degrees are in Mathematics and English. He curses himself for accepting it. Finally, he resigns from this job. At first he is overjoyed when he is accepted as a junior officer at an experimental agricultural station. Then he is informed that he cannot commute from the city; he will have to live near the station. How would he live the life of a poet, meet other artists, and have love affairs way out in the country? So, he gives up this job too. Then he takes a job as a computer programmer for IBM and watches as his creative spring dries up. He often feels that he is far from the

centre of things. He accepts a position as a trainee programmer. He finds the course a struggle, and suffers the instructor's displeasure.

John escapes in to the world of dream: "films by Antonioni, he fantasizes about Monica Vitti, imaging him as her single solace and comfort. He cannot yet define a quality he finds in Bergman's films. Not finding it in himself, he decides it must be a European phenomenon" (49). He thinks that only Europeans have these qualities, and not Africans. He is given a bursary and he decides to continue graduate work in literature. He spends his evenings in the British Museum reading room reading poetry magazines. He is disappointed to find that poets do not seem to have learned from the lesson of Pound and Eliot.

Meanwhile his sexual education continues. Caroline, a girl he had gone with in South Africa, turns up in London. But finally, he is dissatisfied with her: "She is not the ideal Lawrentian woman, but all that he has" (70). He others African girls from Europeans and thinks that only European girls are far more beautiful and pleasing: "London is full of beautiful girls. The most beautiful are the tall, honey-skinned Swedes; but the Italians have their own allure. Italian lovemaking will be sharp and hot. But will he ever get a chance to find out for himself?" (72). In this way, London is taken as a better place than others regarding love. Coetzee narrates, "If he were a warmer person, he would no doubt find it all easier: life, love, poetry. But warmth is not in his nature" (168).

In spite of his constant fear of failure, he does manage to land on his feet. He creates out of his mistakes, frustration, and humiliations, a character both comic and sympathetic. He shows over and over that cleverness is inadequate for facing life's perplexities. When he is lucky enough to land a job at a government experimental computer station, he finds many people smarter than he is. One of them, an Indian called Ganapathy who usually beats John at chess, befriends him. Although a computer whiz, Ganapathy does not know enough about health to keep him from almost starving.

Finally, John, the protagonist of *Youth*, arrives at the dismaying realization that the writer is a let down and he is “disappointed in his hero” (112). His experiences in England do not lead him towards a personal and liberation from anxiety. In fact, in England as a foreigner, he discovers a deeper personal loneliness. John does not seem to be expecting to escape from his personal or cultural history as he did when he fled South Africa.

At the end of the novel, John is not a poet, not a writer, not an artist as he had wished to be in London. He is a computer programmer, a twenty- four- year computer programmer in a world in which there are no thirty- year- old computer programmers. His friend, Ganapathy is starving because he does not eat properly. One day, he will be taken out of his flat on a stretcher with a sheet over his face and John is also waiting for the same fate. They might as well come and fetch him too. Each of the young men is “locked into an attenuating endgame, playing himself . . . further into a corner and into defeat” (169).

It is the Western hegemony that attracts non-Westerners to go there and when they really go there they do not find life so easy. It is just their illusion to say that one does not become a perfect human unless one moves to the West thinking that there is no future in the non-Western world. John thinks that his future is meaningful only in relation to Europe: “Such studies shows the ways in which discursive formations worked to create a complex field of values, meanings and practices through which the European self is positioned as superior and non-Europeans are placed as an inferior”(Jacobs 13).By evoking the Eurocentric self , he claims that everything that relates to Europe is rational and non-Europe is the irrational.

John in *Youth* legitimizes his own people as uncivilized. For justifying the superiority of the Europeans, he misrepresents his native people as Other and explains the non-Western land as the territory of uncivilized people. By evoking the Eurocentric self, he claims that everything that relates to

Europe is rational and non-Europe is the irrational. Colonial mentality is important because it has capacity to influence the thought of the colonized by far the most sustained and potent operation of imperial power in colonized regions. Colonial mentality compels the characters of *Youth* that they have to believe the Eurocentric values, assumptions, beliefs, attitudes, and western writers as superior. John always likes to talk about western writers, cultures, and literary traditions because he thinks that western traditions are only the source of imagination and feeling, and evoke life experience.

Coetzee shows that Europeans go to Africa with a so-called good mission. They do not show their real motives to the Africans and they start assimilating to take space. In the process of assimilating, the commissioners resist. When the resistance becomes difficult they start exterminating “the barbarians” by creating the geography of “us” versus “them” or “we civilized god’s chosen first people” versus “them, savages, and barbaric, non- chosen people of the god.” Therefore, the aim of this dissertation is to study how the “discourse of othering” has been created as a vision in J.M. Coetzee’s *Youth* .

Africans are the geopolitically targeted groups of Europeans for economic and different other purposes. Genocide is fundamentally caused by naming, an ideological and appropriative process in nature, which props up the self by creating hierarchies suppressing the “Other.” This hierarchization is believed to maintain order and peace in the society which develops the tendency of genocide. Morality is at the heart of discourse of othering, and dominant text recourse to it to justify its violence. Use of discourse of othering is also genocide if it is extended to the limit of culturecide.

Moreover, the Europeans are very tricky and treacherous in various ways for their benefit because “they can turn lies into truth, fiction into fact, sick imagination into historical events, and total ideological blindness into insights of a visionary” (Jokic 257)

Colonial discourses have created various images to represent the Eastern countries and people as the Other. It establishes a created form of reality in the reader's mind. It functions as power to dominate, educate and govern over the non-western countries. John in *Youth* reveals their colonial mentality; i.e. they share the sense of superiority as the white race. Besides, these novels by Coetzee present the white characters as superior beings and the black Africans as helpless and worthless inferior beings.

This study is a critical discussion of how Westerners dominate and misrepresent the East. In other words, the misrepresentation of the African people is the central focus of this study. Coetzee presents the picture of African people in his novels. These novels have expressed the colonial mentality of the characters as the whites are superior and African people as barbaric, uncivilized, inferior, sexually arrogant, childlike, and so on. The novels reflect the conflict between the colonizers and the colonized. Similarly, they also textualize the acute hatred of the white Europeans over black Africans. This study also shows how colonial discourses have helped the Westerners to orientalize the East. It demonstrates their colonial nature as well.

Said says that Orientalism is the western taste of the orient. It is a discourse which is made by the West to govern the non-West. It differentiates between the orient and the occident. While differentiating these two contestants, the former one is placed in inferior position and the latter is placed at superior position. It creates hierarchy between the whites and the non-whites.

During colonial period, westerners visited the non-western countries for various purposes and later on, they made discourses about these countries on the basis of their own understanding and imagination. Raman Salden writes,

“Western values and traditions of thought and literature, including version of post-modernism, are guilty of repressive ethnocentrism because models of western thought

and literature have dominated world culture, marginalizing or excluding non-western traditions and forms of cultural life and expression” (189).

So far as this research is concerned, it is based on the theoretical terms like ‘representation’ and ‘Other’. These terms are relevant to the theory of Orientalism.

Representation signifies cultural identity. But signification may not be the real one.

Representation is connected to the Foucauldian concept of discourse as representation. According to Foucault, we can find a chain or network of power in discourse. Discourse is power. The discourses created by West about East based on the knowledge they have gained during the period of colonization. Said shares similar attitude when he writes, “Orientalism is the generic that I have been employing to describe the western approach to the orient; orientalism is a discipline by which the orient was (and is) approached systematically as a topic of learning, discovery and practice” (*Orientalism* 71). Here also Said acknowledges Foucauldian concept and argues that western discourses always form images and stereotype about the East and aim at ruling and dominating over the orient. Orientalism is also meant the similar kind of discourse which attempts to represent the orient from western perspectives. It always creates the hierarchy of superior and inferior, the creator and the created, etc. The non-Westerners get their identity only by the mercy of their creators, i.e. the Westerners. The Easterners are not what they really are but what the westerners represent them. Edward Said in his theory Orientalism explores how the East, the orient, is created through western discursive practices which can, however, be known by the dominant discourse of the West and thus assimilated in practices pronounced as inferior or as ‘the Other’ as it does not come up to representations.

As we know there is always an unequal distribution of power among culture, and that ultimately affects representation of one culture by the other. There we can find the mingling of loving and hating attitude between the Eastern and Western in terms of representation. We can find inequalities in

various modes and process of representation. Said unmasks the ideological disguises of imperialism reciprocal relationship between colonial power and knowledge. The agents of representation always play a discursive and hegemonic role. In other words, the essence of the notion of representation is violated by the interest of the Westerners.

It is the colonial mentality that creates binary opposition to establish a relation of dominance. Rajeswary Sundar Rajan emphasizes the paradox between the real meaning of represent and the politics associated with it. She states: “. . . representation is something other than the “representation of reality.” It is rather, an autonomous structure of meaning, a code of signs that refers not to “reality” but to the mere reality of codes system and signs themselves. (167)

When non-Western world is being represented in a literary text, it fulfills the western interest and purposes because of the western hegemony. Even if the westerners claim for representing the non-Westerners as Others in the response of the non-Westerners, a substantive acting for representation becomes impossible because the western hegemony may compel to accept their inferior condition in relation to the West. It is the discourse which is made by the western ideology to govern the non-Western people.

Fanon classifies that the relationship between East and West is based on colonial mentality that differentiates between the western culture and language and the eastern culture and language. While differentiating these two components, the former one is placed in superior position and the later is placed in inferior position. It creates the literacy between the whites and the non-whites. It marginalizes the colonized people. The representation is extended by various writers to the institution through which colonized individual achieve a sense of inferior identity, for example, ideas of culture, race and nation. The political purposes of representation is to expose the falsity of this mode of presenting the colonial subject as another to the self of dominate colonial culture.

Said, in *Orientalism* clarifies about misrepresentation of the orient by the westerners or the travelers who have never seen the orient that they find gap between what they read in books and what they actually find about it. This means that westerners represent the orient what they want it to be, but not the orient as it is. It also further adds an inevitable fact that the representations that are made by the westerners are partially real and mostly these objects have only a fictional reality.

So, as to give a clear-cut planning, this dissertation is divided into four chapters on the basis of the subject matter they deal. The first chapter is the introduction of the thesis under the thesis topic “Discourse of Othering in J.M. Coetzee’s *Youth*” which includes a short analysis of J.M. Coetzee’s novel in terms of the discourse of othering. The first chapter tries to define the key terms like misrepresentation, coloniality, discourse, Other, and hegemony in relation to postcoloniality. The introductory chapter ends with the sketch of the chapter plan of the dissertation. Chapter II is theoretical chapter dealing with theoretical tools. This chapter draws on the theory of postcolonialism and the term “Other,” “representation,” “ideology,” “hegemony,” and “discourse” in relation to postcoloniality. In addition, the related commentaries on imperialism and cultural studies will be the source of this dissertation. In chapter III, being the main chapter of the dissertation, J.M. Coetzee’s novel is read elaborately along with the ideas discussed in chapter II. This chapter discusses the discourse of othering in J.M. Coetzee’s *Youth*. Chapter IV will conclude the dissertation by presenting and illustrating the findings of the research in brief on the basis of the ideas discussed and analyzed in the above chapters.

1.2 J.M. Coetzee and his works

South-African novelist, critic, and translator, who was awarded the Nobel Prize for Literature in 2003. The violent history and politics of his native country, especially apartheid, has provided Coetzee much raw material for his work, but none of his books have been censored by the authorities. Often he has examined the effects of oppression within frameworks derived from postmodernist thought. Coetzee's reflective, unaffected and precise style cannot be characterized as experimental, but in his novels he has methodically broken the conventions of narration. "He continues to teach because it provides him with a livelihood; also because it teaches him humility, brings it home to him who he is in the world. The irony does not escape him: that the one who comes to teach learns the keenest of lessons, while those who come to learn learn nothing." (from *Disgrace*, 1999)

John Maxwell Coetzee, a descendant from 17th-century Dutch settlers, was born in Cape Town. His father was a lawyer and his mother a schoolteacher. In his memoir, *Boyhood* (1997), Coetzee portrayed himself as a sickly, bookish boy, who adored his freedom-loving mother: "I will not be a prisoner in this house, she says. I will be free." At home Coetzee spoke English and with other relatives Afrikaans – his parents wanted to be English. Coetzee studied both mathematics and literature at the University of Cape Town. After graduating, he moved to England, where he worked as an application programmer (1962-63) in London. His evening Coetzee spent in the British Museum, "reading Ford Madox Ford, and the rest of the time tramping the cold streets of London seeking the meaning of life," as he later said. From London he moved to Bracknell, Berkshire, where he worked as a systems programmer for a computer company.

In 1969 Coetzee received his Ph.D. from the University of Texas with a dissertation on Beckett. From 1968 to 1971 he taught at the State University of New York at Buffalo. While in Buffalo, Coetzee started to write his first book, *Dusklands* (1974), which consists of two closely related novellas, one about America and Vietnam, the other, 'The Narrative of Jacobus Coetzee', set in the 1760s. In 1972 he became a lecturer at the University of Cape Town, at that time an institution for whites, and was later appointed professor of literature. From 2002 Coetzee has lived in Australia with his partner, Professor

Dorothy Driver. In an interview he said, that "leaving a country is, in some respects, like the break-up of a marriage. It is an intimate matter."

Coetzee's works cannot be classified as belonging to any specific postmodernist intellectual current. His essays reveal interest in linguistics, generative grammar, stylistics, structuralism, semiotics, and deconstruction. The dilemmas of his novels are based on South African reality, but often presented in a timeless, metafictional form and carrying a plurality of meanings. *In the Heart of the Country* (1977), in which the central character is a rebellious, sexually deprived daughter of a sheepfarmer, Coetzee examined the conventions of the South African *plaasroman*, or farm novel. The calmly written torture scenes of *Waiting for the Barbarians* (1980) questioned the voyeuristic nature of fiction. The title of the novel referred to a poem by Constantin Cavafy: "and now, what will become of us without / barbarians? / These people were a kind of solution."

Life and Times of Michael K (1983) won the Booker Prize, but Coetzee did not attend the ceremonies. (In some sources, Coetzee's second name is Michael, or Marie.) The protagonist of the story, set in a future Cape Town and Karoo, is a descendant of Franz Kafka's characters, who never find out the meaning of their suffering, like the victim of the execution machine in the short story 'In der Strafkolonie' (1919). Michael K eventually ends up in a concentration camp. Cynthia Ozick wrote of the book: "Mr. Coetzee's subdued yet urgent lament is for the sadness of South Africa that has made dependents and parasites and prisoners of its own children, black and white."

Foe (1986) played with Defoe's classic novel *Robinson Crusoe*. In the story a woman, Susan Barton, shares the island with Robinson Crusoe and Friday. "I am cast away. I am all alone," she says without getting any sympathy from Crusoe, the cruel tyrant of his small empire. After they are rescued, Susan meets Daniel Foe and becomes his muse, whom he forgets. Friday remains mute, his tongue is cut, and he is never allowed to tell his own tale. In *The Master of Petersburg* (1994) the protagonist is the famous

Russian writer, Fyodor Dostoevsky, who tries to understand the death of his stepson, Pavel Alexandrovich Isaev. In his sorrow he takes the role of Orpheus: "He thinks of Orpheus walking backwards step by step, whispering the dead woman's name, coaxing her out of the entrails of hell; of the wife in graveclothes with he blind, dead eyes following him, holding out limp hands before her like a sleepwalker. No flute, no lyre, just the word, the one word, over and over." Coetzee himself has lost his son. He died in a mysterious fall from a high balcony.

Before producing *Age of Iron* (1990) Coetzee also suffered from a personal tragedy - his ex-wife died of cancer. *Boyhood: Scenes from Provincial Life* (1997) started Coetzee's semi-autobiographical series, which continued in *Youth: Scenes from Provincial Life II* (2002). Both works are written in the third person. "Boyhood and Youth, after all, aren't an objective record of Coetzee's young life," William Deresiewicz wrote in *The New York Times* (July 7, 2002), "they are the 50-something Coetzee's reconstruction, seven or eight novels later, of that life." The third volume of the autobiography, *Summertime* (2009), introduces a fictional character, Vincent, who serves as a biographer of the author – already dead. In *Elizabeth Costello: Eight Lessons* (2003) Coetzee invented his female alter ego, a famous writer, who travels all over the world and gives speeches and academic lectures. In the United States she discusses and analyzes Kafka's monkey story 'A Report to the Academy' (lesson 1), in England at the fictional Appleton College she drew a parallel between gas chambers and the breeding of animals for slaughter (lesson 3), and in Amsterdam her subject is the problem of evil (lesson 6). As a material Coetzee used his own academic lectures, but at the same time he strips bare Costello's intellectual lifestyle – although her arguments are always fresh and seductive, the result of all her theorizing is that she starts resemble more and more the copy of Kafka's primate, whose basic predilections and moral ideas are contrary to the real world. Costello resurfaced in *Slow Man* (2005), about a misanthropic photographer, who has lost his leg in an accident and who falls in love with a married Croat woman. In this story the protagonist is perhaps a figure imagined by Costello

Chapter II

Discussion of Theoretical Tools

2.1 Concept of Representation in Post-colonial Studies

The concept of representation is connected with the basic issues of cultural theory. The postcolonial theory, orientalism, incorporates the problem of representation in colonial writings under its subject of study. The concept of representation is always related to the notion of “memory” and “interpretation” which prevail in each and every cultural phenomenon. In all cultural representation and promotion, the role played by content organization as well as by the use of specific techniques and forms of representation, is of great significance in the distinction between the “original” and the “authentic” and the “copy.” Since the term is directly connected with culture, it signifies cultural identity. But the signification may not be the real one.

So far as the importance of the term representation in this research is concerned, it is directly relevant to the hostility between the West and the East. In the contemporary theory of postcolonialism, representation is connected to the Foucauldian concept of discourse as representation. According to Foucault, we can find a chain or network of power in discourse. Discourse is power. Every discourse bases on certain knowledge which helps to form power.

The discourses by West about East bases on the knowledge they have gained about East during the period of colonization. Said shares similar attitude when he writes, “Orientalism is the generic

term that I have been employing to describe the western approach to the orient; orientalism is a discipline by which the orient was (and is) approached systematically as a topic of learning, discovery, and practice” (Orientalism 71). Here, Said acknowledges Foucauldian concept and argues that western discourses always form images and stereotype about the East and aim at ruling and dominating over the orient. Orientalism is also meant the similar kind of discourse which attempts to represent the orient from western perspectives. It always creates the hierarchy of superior and inferior or the creator and the created. The non-Westerners get their identities only by the mercy of their creators, i.e. Westerners. Edward Said in his theory orientalism also explores how the East- the orient, is created through western discursive, practices, which can, however, be known by the dominant discourse of the West and thus assimilated in practices pronounced as inferior or as “the Other” as it does not come up to representation. As Said writes:

[. . .] orientalism can be discussed and analyzed as a corporate institution for dealing with orient by making statement about it, describing it, teaching it, setting it, and ruling over it. In short, orientalism is western style for dominating, restructuring, and having authority over the orient. (*Orientalism* 3)

Postcolonial criticism, which attempts to re-examine the colonial relationship, emerges in resistance to colonial perspectives employed in discourses of cultural representations and the text dealing with colonial relations.

The white authors of different centuries have been representing the Easterners according to their taste. The modern American orientalist create the images of the Easterners as terrorists and give them a new identity. They represent them in many television programmes. Said seems to be saying so when he writes, “My analysis of the orientalist text therefore places emphasis on the evidence, which is by no

means invisible for such representation as representations not as 'natural' depictions of the orient" (*Orientalism* 19).

Since Greco- Roman period, the Westerners have been attempting to marginalize the non-Westerners by creating the fictitious reality about the orient according to their own taste. They have been endeavoring to represent the Easterners through their imagination. In some context, they show some loving or sympathetic attitude towards the orient and they exploit even their sentiments. Edward Said explains that cultural discourse and exchange within a culture which is commonly circulated is not the truth but representations. Said further adds "The relation between occident and orient is a relationship of power and domination of varying degree of a complex hegemony. . ." (*Orientalism* 5)

As we know there is (and was) always an unequal distribution of power among cultures, and that ultimately affects representation of one culture by the other. There we can find the mingling of loving and hating attitude between the Eastern and Western in terms of representation. We can find inequalities in various modes and processes of representation.

Said unmasks the ideological disguises of imperialism reciprocal relationship between colonial power and knowledge. In this regard, discussing Said, Padmini Mongia writes, ". . . that cultural lands play a part in the great games of colony, an empire of race and its development, so that the last two hundred years of European imperialism had to be understood via the cultural text that laid the ground work for the structure of imperialism"(4). The main mission of imperialism is to govern the countries geographically, politically and culturally. For these reasons, they represent the colonized as they like. In other words, the representation means misrepresentation.

The Easterners are always misrepresented by the Westerners to clarify that they have been always superior. Some colonial writers try to express their loving or sympathetic attitude towards the colonized people along with their sense of superiority which always resides in the core of their minds. E.M. Foster,

for example, in his novel, *Passage to India* represented the Indian people. Indian people are represented as friendly, loving, and helpful in one land, and they are misrepresented as barbaric, uncivilized, Other, and mysterious in the other land. Such writers have made the romantic representation of the orient as exotic local. These numerous representations of the East / orient by the West are also the outcome of the colonizers' will to govern the colonized.

The representation is just a created medium for the colonization. They misrepresent the East in order to prove that they are not, in fact, willing to govern the orient but it is mandatory for them. They exhibit colonial experiences and perception, and are written from the imperial perspectives. It is as Boehmer writes, "informed by theories concerning the superiority of European culture and the rightness of empire." So, colonial literatures have created channels for the exchange of colonial images and ideals.

During the time of the peak of imperialism, writers felt it necessary to write about new places and the people. They were surprised to see the situations or the life styles of the native people. They found the behaviors and attitudes of people completely unreadable. Then after they commenced to represent these people and their culture according to their own taste and with the use of their own familiar vocabularies, their own metaphors and tropes as Boehmer argues, "Strangeness was made comprehensible by using everyday names, dependable textual conventions, both rhetorical and syntactic" (Boehmer 14). This process continued classifying them as barbaric and degenerate, either dangerous or alluring.

The most important function of the colonial writings is to reveal the ways in which the world is dichotomized in various manners. They could represent the degradation of other human beings as natural, an innate part of their degenerate or barbaric state. The non-European people were represented as less human, less civilized as child or savage or headless mass or, they were depicted as inferior only because they were different from the whites. The writers and their works were centered

only in the issue of justifying the mission of colonization. Their endeavors were only to cherish the idea of white superiority.

As Said argues, “It is Europe that articulates the orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life giving power represents, animates, constitutes the other silent and dangerous space beyond familiar boundaries” (*Orientalism* 56). Any process of colonial writing exposed the love hate relationship between the colonizers and the colonized. Colonial writings were centered on the power relation between the occident and the orient.

Boehmer reminds us the very idea when she writes, “Stereotypes of the other as indolent malingerers, shirkers, layabouts, degenerate versions of the pastoral idler, were the stock-in-trade of colonialist writings. The white men represented themselves as the archetypal workers and provident profit-maker” (39). Thus, colonialist writings have always represented the whites as intellectual, superior, civilized, masters of the world and apostle of light and the non-Whites as degenerate, barbaric and in need of European masters to civilize and uplift them out of their filth. They also created a hierarchy of race, which represented ‘we’ for the race belonging to the superior position and ‘they’ for the race belonging to the inferior position. In this regard, the reputed critic Edward Said clarifies about Conrad and his representation as:

Conrad seems to be saying ‘we’ westerners will decide who is a good native or bad, because all natives have sufficient existence by virtue of our recognition. We created them, we taught them to speak and think, and when they rebel they simply confirm our views of them as silly children duped by some of their western masters. (*Culture and Imperialism*)

The above quotation shows that Conrad is an imperialist and thinks that imperialism is a system since he is the product of his own time and brought up and educated from the western colonial

heritage. Thus, his representation of Africa is filtered through the stereotypes of Africanized discourse. In the above extract Conrad means to say that African needs guidance and light from European rational civilization. He cannot see and believe that Africa has its own intact history and culture distinct from European one. Thus the orient must pass through the learned grids and codes provided by the orientalist.

The colonial writers always create binaries regarding the orient as inferior, other, uncivilized, barbaric as against the western and patient which place Westerners as superior, polished and universal, doctor, civilized and so on. These epithets promote awareness in the part of the non-Westerners to create their own existence. These kinds of binary oppositions constitute a gap between what they do and write. Texts sometimes represent the unconscious bias of the writers as clarified by Said in *Orientalism*:

In any instance of at least written language, there is no such thing as a delivered presence, but a represent or a representation. The value efficacy, strength, apparent variety of a written statement about the orient therefore relies very little, and cannot instruct mentally depend on orient as such. On the contrary, the written statement is a presence to the reader by virtue of the having excluded, displaced mode supererogatory any such real thing as "the orient." Thus all of orientalism stands forth and away from the orient that orientalism makes sense at all depends more on the west than on orient. And these representations rely upon institution, traditions, agreed upon codes understanding for their effects, not upon a distant and amorphous orient. (21-22)

Said, in the above extract, demonstrates the gulf between the orient as it actually is, and the orient that is represented in various genres of literature. He further clarifies about misrepresentation of the orient by the Westerners or the travelers who have never seen the orient, that they find the gap between what

they read in the books, and what they actually find about it. This means that Westerners represent the orient what they want it to be, but not the orient as it is. It also further adds an inevitable fact that the representations that are made by the westerners are partially real and mostly these objects have only a fictional reality. In this connection, Said argues, “this universal practice of designating in one’s mind a familiar space which is “ours” and an unfamiliar space which is “theirs” is a way of making geographical distinction that can be entirely arbitrary” (*Orientalism* 53). These lines explain the hostile relationship between the colonizers and the colonized.

The central subject matter of any colonial writing is the encounter between the western colonizers and Eastern colonized. The presentation of the characters is influenced by the colonial mentality. It means the colonialists always fractionalize the social, economical, individuals, political and geographical situations of the orient. Such writings are always characterized by the mixed relationship between the colonizers and the colonized. As Ashcroft, Bill, Biffiths, and Giffithsh had defined ambivalence along with Bhaba’s lines, “It describes the complex mix of attraction and reputation that characterizes the relationship between colonizers and colonized. The relationship is ambivalent because the colonized subject is never simple and completely opposed to the colonizer” (12). The process of acculturation is not simple, so both of these groups always have conflicting relation with each other. They represent the problems with the prospects of establishing intimate and meaningful relationship between two social and cultural groups.

The colonial writers rarely present the non-European or non-whites as the leading characters of their works. The indigenous characters are rejected to be given any significant role. If any role is given, that is always a negative one. One of the colonial writers, Joseph Conrad, has been branded as ‘thorough racist’ by Chinua Achebe and he has made a severe critique of Joseph Conrad’s *Heart of Darkness* in paper entitled “An image of Africa: Conrad’s *Heart of Darkness*” as:

Heart of Darkness projects the image of Africa as “the other world,” the antithesis of Europe and therefore of civilization, a place where man’s vaunted intelligence and refinement are finally mocked by opens on the river Thames but the actual story will take place on the river Congo, the very antithesis of Thames. The river Congo quite decidedly no service and enjoys no old-age pension. We are told that going up river was like traveling back to the earliest beginning of the world. (*The Story* 1373)

In the above extract, Conrad, as Achebe mentions, not only dichotomizes Thames and Congo; good and bad, but implicated that Thames has overcome its darkness and bestiality, whereas Congo is still in darkness and bestiality, and it needs guidance, help and light from European rational civilization to rescue its people from the barbaric situations.

Thus, it is surprising to the readers like us that the world represented in colonialist fiction shows strangely empty of indigenous characters. The European or white characters are demonstrated as adventurous and courageous. They play important roles in the story. Boehmer also thinks similarly and she argues, “The drama that there is in their drama. Almost without exception there is no narrative interest without European involvement and intervention” (69). Even though the natives are represented in the novel, they are shown as headless mass lacking individual identity as human beings.

So, the colonial discourses, in fact, focused on the love-hate relationship between the colonizer and the colonized. The colonized were always shown as inferior, barbaric, uncivilized, in need of leadership, incapable of self-government and managing their resources. The whites were always at the apex of everything, and source of every significant activities.

Said presents canonical view of orientalism that is supposed to have existed even in the time of Chaucer, Shakespeare, Dryden, Pope, and Byron. Orientalists have certain stereotypes to represent land, people, culture and politics of the orientals. Colonial discourses presented the orient as the liar,

suspicious, and lethargic. In contrary, the white race is presented as clear, direct, noble, mature, rational and virtuous. West always represents oriental people as unruly, inscrutable or margin. Orient is not what it is, but how it is orientalized by the Westerners. Said in "Crisis in Oriental" argues, "the political and cultural circumstances have flourished, draw attention to the debased position of the East or oriental as an object of study"

The representation is extended by various writers to the institution through which colonized individual achieved a sense of inferior identity, for example, ideas of culture, race and nation .The political purpose of representation is to expose the falsity of this mode of presenting the colonial subject as another to the self of dominate colonial culture. Likewise, Edward Said's *Orientalism* argues that representation is a discourse formed by west about the non-West. It is created and made by the West to govern the East.

Representation is the western experience of east or western thought about the orient. In this regard, Edward Said says about Orientalism and representation that they are the style of thought based upon ontological and epistemological distinction made between the orient and the occident. The notion of representation has very different applications depending on what is being made present or considered present and in what circumstances.

The condition of the represented whether they can speak or not within particular social structure is still another great problem in the field of representation .According to Radhakrishnan, all representation is an act of violence and inauthentic (42). In this context, who does the representing is more important than what is being represented because of the unequal distribution of power among cultures, and that ultimately affects representation of one culture by the other: what is obvious is that representation does not take place in a social vacuum.

Colonial mentality plays a great role between eastern and western in terms of representation. We can find inequalities in various modes and process of representation that unmask the ideological disguises of imperialism, reciprocal relationship between colonial power and knowledge. The binary representation constructs a conditional category between the two cultures that are equally important but colonial mentality creates binary oppositions between colonizer, white, human and civilized, and colonized, black, non-human and uncivilized respectively.

The representation is just a created medium for the colonization. They misrepresent the east in order to prove that they are not in fact, willing to govern the easterners but it is compulsion for them. So, they exhibit colonial mentality, experiences and perception, and write from the imperial perspective. In this way, colonial mentality has created channels for the exchange of colonial images and ideals.

2.2 The Concept of “Othering” in Post-colonial Studies

“Other” is an important theoretical term in relation to the postcolonial theory, and specially to the orientalism, 'Other' is a colonial term coined by the West to represent the East. It directly represents the third world which were once colonized by the West, and those which have been still colonized. Since the beginning of the human civilization, the Europe has put itself in the centre and the rest in the periphery. The term 'Other' is created in relation to the term 'self' and 'we'. It is directly connected to the theory of exclusiveness. It elucidated the power relation between the occident and the orient. It is created just to dichotomize between the 'West' and the 'rest'.

A main theoretical source for the term lies in the philosophy of G.W.F. Hegel and his commentary on the mutually defining relations of Master and Slave and then in Psychoanalytical theory of Jacques Lacan, the 'Other' is the image of a unified and co-ordinate self. The child sees other children with whom it is in a relation of recognition, rivalry and competition. The other is not a direct interlocutor but the symbolic place, the site upon which the subject is constituted; something it lacks but must seek.

It, therefore, directs the subject's desire and destiny. So far as the term is concerned with the postcolonial theory, it is the western creation to govern or dominate over the 'Orient'. The orient is always 'Other' of the occident. It is to subjugate or subordinate the orient. The term is also relevant to the culture.

The western culture always tries to justify itself as the superior or the centre, and the non-western culture as inferior or the Other. The Westerners always create binary opposition by representing the orient as always away from mainstream in every aspect. Therefore, the term is relevant with the cultural identity and power relation. We live our lives in the context of social relationships with others. The concept of 'Other' is related with political ideology.

Orientalists were characterized as passive, seductive and generally effeminate. Said opines that the colonial discourse serves the colonial purpose in an effective manner. The colonialists attempt to design the fixed geographical, cultural, and political concept about the orient in the mind of the readers. It produces a kind of stereotype of the orient describing as an object of study stamped with an "Otherness" so as to make it easier to have power and authority over the orient. Said seems to be right in saying, "an unbroken line of knowledge connects the European or the western statesman and the western orientalist; it forms the rim of stage containing the orient and that the scope of orientation exactly matched the scope of Empire" (*Crisis in Orientalism* 204).

The Westerners believe that the Easterners are not able to govern themselves. They also meant that every scientific and technological discovery is made in the West, and the eastern people are primitive, barbaric, lethargic, ignorant, child like, and effeminate. The colonizers, with these fake evidences about the orient tried to justify their mission of colonization. They thought that it was white man's burden to civilize them, to educate them, and to make them human. In this manner, they always created hierarchy between the colonizers and colonized as the superior race and inferior race

respectively. They believed that the orient would never change if they had not launched their mission to change it.

The white colonizers thought that since they were the superior race, they had a right to punish the Easterners. They could give them even death punishment because 'they' mainly understood force and violence best: they deserved to be ruled. Said, too, opines similarly in this concept in his "Crisis in Orientalism" where he says "when oriental struggle against colonial occupation, you must say . . . that orientals have never understood the meaning of self government in the way 'we' do" (*Modern Criticism and Theory* 207).

The colonizers mean to justify the colonization by claiming that the mission of colonization is not to possess the orient, not to practise the power or authority over the orient but to civilize, educate and to teach them the way to govern the state. In this connection, Said refers to Abdel Malek as calling this situation "the hegemonism of possessing minorities and anthropocentrism allied with Eurocentrism: a white middle class westerner believes it is his human prerogative not only to manage the non-white world but also to own it, just because by definition, it is not quite as human as we are" (*Modern Criticism and Theory* 307).

Though the colonial literature was heterogeneous in reflecting colonial ethos, it is not easy to give precise definition of it. They exhibit colonial experience and perceptions, and write from the imperial perspective. It is, as Boehmer writes, "informed by theories concerning the superiority of European culture and the rightness of empire" (3). So, colonial literature created channels for the exchange of colonial images and ideas. The western literatures are almost all the ethnocentric ones. The great concern here is that orient speaks through and by virtue of the European imagination, which is depicted as victorious over Asia, that hostile "Other" world beyond the seas. So, the orient, and in

particular the near orient, became known in the West as its great complementary opposite since antiquity.

The colonial discourses have created 'Other' to institutionalize West's power over the 'Other.' So the 'Other' always has the shifting position in colonial discourse. The identity of the orient as the 'Other' always goes on changing in relation with the occident. Westerners think that the source of Easterner's life is the West .They have been existing in the mercy of their creator and savior, i.e. 'the occident,' They acknowledge as if the non-western world's regions, as Said puts in *Culture and Imperialism*, “have no life, history or culture to speak of, no independence or integrity worth representing without the West” (XIX). They have always ignored the fact that the non-western worlds also have their own histories, lives and cultures with integrities equally worth representing as the western one. In this connection Said writes, “Most Americans have felt about their southern neighbors that independence is to be wished for them so long as it is the kind of independence we approve of” (*Culture and Imperialism* XVIII). It means that the colonized ones never want themselves to be independent; they always wait to be imposed by the authority of their master. If they want independence it is not a concern, but if 'we' (Westerners) want 'them' to be independent then it only concerns. Commenting about the western exercises upon non-western, Said views in *Orientalism* as:

[. . .] I shall be calling Orientalism, a way of coming to terms with the orient that is based on the orient's special in European Western exercise. The orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of it's civilizations and languages, it's cultural contestant, and one of it's deepest and most recurring images of the other.(1)

Post-colonial criticism licensed with the cultural discourse of suspicions on the part of colonized people: seeks to undermine the imperial subject. It has forcefully produced parallel discourses which

have questioned and even subverted since long time and protected by stereotypes and myths about the “Other.” Regarding this issue Foucault in his book *Discipline and Punishment* says that economic and social power aim to strengthen the social force (207) .West uses this power to create myth about the “Others.” He further views as:

The Panopticon, on the other hand, has a role of amplification; although it arranges power, although it is intended to make it more economic and more effective, it does so not for power itself, nor for the immediate salvation of a threatened society: its aim is to strengthen the social forces-to increase production, to develop the economy spread education, raise the level of public morality: to increase and multiply. (208)

The term “Other” directly represented the third world which were once colonized by the West and those which have been still colonized by the West. So, it carries out a fact that the westerners do not represent the reality but they always represent the Easterners by use of various images.

Though some of the writers pretend to show their sympathy to the non-western people and their situation, they are in fact motivated by their will to dominate the orient. They express love and sympathy to the non-westerners as a new mode of powers to govern them. So the colonial discourse is only to justify their mission of colonization in various forms. Since the beginning of the human civilization, the Westerners have put themselves in the center and the rest in the periphery. They created the term “Other” in relation to the term “We.” It exercises the power relation between the occident and the orient. This term “Other” is used to dichotomize the 'West' and the 'Rest'.

The term is also relevant to the culture. The western culture always tries to justify itself as the superior or the center and the non-western culture as interior or the Other. The strong foundation of today's hierarchical discrimination between the higher culture and lower culture, and civilized and

uncivilized began to be manifested since the late sixteenth and early seventeenth centuries with the expansionist venture of the power of western imperialism.

2.3 Colonial Discourse

The Westerners visited the non-Western countries for various purposes and later on they made discourses about those countries on the basis of their own horizon of knowing. The colonial writers always followed the fixed and stereotyped construction while representing the countries and people they had once colonized. The colonial discourse is the westerner's perception of the Easterners. The colonial discourses help to form the images and stereotypes of the orient. In this connection, Baba writes:

An important feature of colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of "otherness." Fixing as the sign of cultural, historical and racial difference in the discourse of colonialism in a paradoxical mode of representation. It connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repletion. (*Redrawing the Boundaries* 29)

The discourse of West, representing everything of non-western as inferior, manifests West's desire to govern, to dominate, and to control the 'Other' and that this attitude is colonial heart. In this regard, Boehmer in her studies of colonial literature and their process of othering remarks:

In orient, Africa or Latin America is consistently described as mysterious grotesque or margin and in general hostile to Europe understanding. It is an "awful lifelessness" or vast and stupefying, reminding the British observer as O.Doughlas noted, of the uncertainty of all things It is a condition which appears to emerge in past out of the

radical incongruity between the individual and the alien world in which he finds himself.

(90)

The Orient is governed and dominated by discourse produced by Orientalists rather than material, military or political power because discourse makes possible orient as subject class. The colonial discourse, not only creates power to rule the Other, but it also contains the possibility of resistance to it from the other. The production of otherness is a must for colonialism. We may, thus, say that 'the Other' is to create its identity and, then, consolidate colonial power over the 'Other'. Said, in his, *The World the Text and the Critic* rightly observes: “. . . the methods and discourse of western scholarship confine non-European cultures to a position of sub-ordination. Oriental texts come to inhabit a realm without development of power, one that exactly corresponds to be position of colony for European texts and culture (47). Said, here, intensifies that the colonial relation is maintained and guided by colonial discourse so much, so that such a discourse licensed with power, and becomes the sole force of colonialism. Such colonial discourses encourage the Westerners to colonize the African People. As Benita Parry has suggested, Homi K.Bhabha views that colonial discourse is a kind of hegemonic discourse (22). She further quoted the idea of Homi K Bhabha as:

[. . .] the master discourse was interrogated by the natives in their own accents, produces as autonomous position for the colonial within the confines of the hegemonic discourse, and because of this enunciates a very different politics . . . power and discourse is possessed entirely by the colonizer. (22)

The colonial discourse has always dichotomized the non-western world as the world of 'Others' and the western world as the centre of everything .The colonial discourse is not only able to rule the colonized people but also contain the possibility of resistance from them .Colonial ideology is inherent in a discourse which defines the identity of non-western people in relation to the westerners. In this way,

the colonial discourse has deliberately produced "the Other" in order to create its identity and to impose the colonial power over "the Other." In *The World the Text and the Critic*, Said argues that the western discourse legitimizes non-European culture as an inferior (47). The relationship between the West and the East depends on the colonial discourse which developed the western power. He views that colonial relation is maintained and guided by colonial discourse that licensed with power which becomes the sole force of colonialism (47). So, the non-western world is governed and dominated by discourse produced by Orientalists rather than material, military or political power. Colonial discourse emphasizes how western discourse about the non-western imposes West's will to govern the other and how it shares colonial perspective.

The discourse of West, representing West's desire to govern, to dominate and to control the Other, the Westerners believe that the Easterners are not able to govern themselves. They believe that non-western people are passive, barbaric and emotive, and they also assume that every scientific and technological discovery are made by the West. With this imaginary evidence about the orient, the West tries to justify their mission of colonization. In this regard Boehner views:

Colonization did not in every case mean a complete take over; indeed, colonial power was far from a smooth extension outwards far from a metropolitan centre thought this was naturally how it chose to represent itself. Nor was the colonizer unproblematically at home in the lands he occupied. The symbolism of the other therefore was not merely of the product of confident authority. The native portrayed as primitive, as insurrectionary force, as libidinous temptation, as madness, was also an image redolent of extreme colonial uncertainty. (90)

Colonial discourse serves the colonial purpose in an effective manner because it attempts to design the fixed geographical, cultural and political concept about the non-western people in the mind

of the readers. Colonial ideology is inherent in a discourse which defines our identities always in relation to what we are not and therefore what we are not must be demolished as “Others.” Thus colonial discourse deliberately produces “the Other” in order to create its identity and imposes its power over the non-western. The relationship between western and non-western is maintained and guided by colonial discourse which is created by western power and imperialism.

Colonial regimes were trying to define the constituents of a certain kind of society. They embedded that act of creation within a nation that society was a natural occurrence, and self-conscious projects of collecting and organizing knowledge could be applied. In Africa, European colonial rule, knowledge and power are imposed through colonial discourse. Fredrick Cooper and Ann Laura Stoler argue in the same ideas how power and knowledge of Europe dominate the Others:

Our interest is more in how both colonies and metropolis shared in the dialectics of inclusion domain was distinct from the metropolitan one. We hope to explore within the shared but differentiated space of empire the hierarchies of production, power, and knowledge that emerged in tension with the extension of the domain of universal reason, of market economics, and of citizenship. (3)

Michel Foucault's insistence on the inextricable relationship between knowledge and power has had a major impact on the last decade of colonial scholarship. His works have long emphasized the conscious way in which a model colonial regime went about creating the categories in which western and non-western were to define them. Similarly, Said borrows the idea from Foucault's theories and said that no discourse is fixed for all time because discourses change according to time and space. The discursive practices have no universal validity because it is historically and culturally associated with colonial discourse, and it is produced and manipulated by the power in order to maintain the sense of

superiority and authority over the “Other.” It is an instrument of power which is used to govern the “Other.”

The discourse by Europe about East is based on the knowledge they have gained about East during the period of colonization .Western discourse always form images and stereotype about the East and creates ideology for ruling and dominating over the non-westerners. Post-colonial criticism attempts to re-examine the colonial relationship that emerged in resistance to colonial perspectives employed in discourse of cultural representation and literature that dominate world culture, and marginalize non-western traditions and forms of cultural life and expression. By inverting the colorful perspective, postcolonial critics have forcefully deconstructed the colonial discourse that support colonizing process which produces colonizing myths about irrationally, and uncivilization of the non-westerners. According to Homi k.Bhabha:

The discourse of post-Enlightenment English colonialism often speaks in a tongue that is forked, not false. If colonialism takes power in the name of history, it repeatedly exercises its authority through the figures of force. For the epic mention of the civilizing mission, human and not wholly human in the famous words of Lord Rosebery, 'write by the finger of the Divine ' often produces a text rich in the traditions of trompe-laieil, irony, mimicry and repetition. In this comic turn from the high ideals of the colonial imagination to its own mimetic literary effects mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge. (85)

In case of western European expansion that started in late fifteenth and early sixteenth century with Columbus reaching America in 1492 and Vasco Digamma sailing around Africa in 1498, the "West" put itself in a position of absolute domination and control. The master narrative of West is to become the master narrative of the whole world because of the colonial discourse. Thus, the agents and regimes

of colonial discourse always play a constitutive not a reflexive role. In other words, the very essence of the notion of discourse is violated by the opinionated perspective of the agents. Jacobs emphasizes the colonial discourse and its dependence on the concept of fixity as:

The accounts persecuted of these sites and their cultural politics of production are not univocal. To avoid univocal is not simply to say many people set one place in different ways. Or to establish a new more conversant binary, as Said does in his notion of an atonal contrapuntal interplay of self and other . . . in particular have worked to trouble fixed notions of identity and difference.(8)

The value imposed upon the world by the West was so firm that for a couple of centuries it remained the baseline of the world vision. It became all powerful taken for granted fact of the era. By that parameter it becomes manifested to everybody that the western culture is superior to the eastern culture, white to black, civilized to uncivilized, high culture to low culture-each of the central elements of the binary opposition referring to the west.

2.4 Colonial Hegemony

Ashcroft, Griffiths and Tiffin say that hegemony is the power of the ruling class to convince other classes that their interests are the interests of all (116). They further say:

Consent is achieved by the interpellation of the colonized subject by imperial discourse so that Euro-centric values, assumptions, belief, and attitudes are accepted as a matter, of course, as the most natural or valuable. The inevitable consequence of such interpellation is that the colonized subject understands itself as peripheral to those Euro-centric values, while at the same time accepting their centrality. (117)

The colonized people assume their life as a provincial because of the cultural and political hegemony of western imperialism. Naturally, the third world people have to accept the domination of the Europe. If they become aware and doubt about the western hegemony, the European creates another kind of discourse and they rationalize their domination.

When non-western world is being represented in literary text, it fulfills the western interest and purpose because of the western hegemony. Even if the Westerners claim for representing the non-westerners or "Others" in the response of the non-westerners, a substantive acting for representation becomes impossible because the western hegemony may compel to accept their inferior condition in relation to the west. It is a discourse which is made by the western ideology to govern the non-western people. Said says that in any society not totalitarian, then, certain cultural forms predominate over other, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony an indispensable concept for any understanding of cultural life in the industrial West.

It is hegemony, or rather the result of cultural hegemony at work, that gives Orientalism the durability and the strength he has been speaking about so far. Orientalism is never far from what Denys Hay has called the idea of Europe, a collective notion identifying "us" European as against all "those" non-European, and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European people and cultures (7). English literature has the hegemonic control of creating the discourse about the spirituality, cultural assumptions and social discrimination which have the universal values.

Western ideology is not directly imposed to the colonized people, but the colonized people have accepted their superiority like the protagonist of *Youth*. John, the protagonist accepts the

representation, othering and marginalization of the western imperial. Regarding the same issue, Ashcroft, Griffiths and Tiffin borrow the idea of Gramsci that the colonized people agree to dominate them because the domination by consent is achieved through what is taught to colonized (127)

2.5 Colonial Ideology

Non-Westerners believe that the Europe is a land of charm, attraction, and full of opportunities, and they marginalize themselves. They try to internalize the white ideologies in the form of politics, identity, culture, language and literacy traditions. They accept the Euro-centric belief of the westerners that presents white as superior and the other as inferior. Considering about the Western imperialism, Frantz Fanon says, “All round me the white man, above the sky tears at its navel, the earth rasps under my feet, and there is white song. All this whiteness that brings me . . .” (112). The territory and the mentality of the non-westerners are designed by the colonial ideology and they represent their social phenomena according to the western taste. Similarly, they feel that everything that is connected with European is taken as supreme and sacred and construct their identity from the point of view of European civilization, culture and writing traditions.

By identity, people are able to know the process of construction of meaning on the basis of a cultural attribute which are given priority over other source of meaning. Due to the colonial mentality, non-western writers as well as people cannot believe that their identity and their literary text must be distinguished from western literary tradition. The text, culture, custom and history have their own values which must be judged from the particular social context. Regarding this issue, Manuel Castells borrows the ideas of Communal Heavens as:

We know of no people without names, no languages or culture in which some manner of distinctions between self and other, we and they, are not made . . . self-knowledge

always a construction no matter how much it feels like a discovery is never altogether separable from claims to be known in specific ways by others.(6)

Heavens views that identity is people's source of meaning and experience which is socially, culturally and historically constructed and it is structured by the institution and organization of the particular society. Identities are source of meaning for the writers themselves and constructed through the process of individualization. It can also be originated from dominant institution. The people of Third World countries internalize the western ideology and they construct their meaning around these internalization. In this way, they define their culture, custom, religion, myth, language and literacy texts from the western perspectives.

Identities are stronger sources of meaning because the process of self-construction and individualization that they involve. In post-colonial society, for reasons that it will develop below, for most social actors, meaning is organized around a primary identity that is self-sustaining across time and space. Castells further borrows the views of Communal Heavens that the colonial mentality internalizes the identity which is legitimized and rationalized by the domination of the institution (180).

Colonial mentality cannot resist their identities constructed from the western ideology. The western ideology constructs the identity of the non-western people because the social construction of identity always takes place in a context marked by power relationship. The construction of identities uses building materials from history, geography, institution, power apparatuses and religious revelations of particular society. All these social materials rearrange the meaning according to social determinations and cultural projects that are rooted in the social structure and in the space-time framework.

Fanon views that western thought, language, life-style, and culture are imposed to the non-western people through ideology. He says in his book *Black Skin White Masks* as:

Every colonized people in other words every people in whose soul an inferior complex has been created by the death and burial of its local cultural originality find itself face to face with the language of the civilizing nation, that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards .He becomes white as he renounces his blackness his jungle. (18)

Ideology is like a discourse which attempts to represent the orient from western perspectives. Jeremy Hawthorn says that ideology is a near neighbor to discourses in both Foucault's and bashing understands of the terms (90).He further quotes the definition of ideology as:

'Discourse' is speech or writing seen from the point of view of the beliefs, values and categories which it embodies; values and categories these beliefs constitute a way of looking at the world, an organization or representation of experience 'ideology' in the neutral, non-pejorative sense. Different modes of discourse encode different representation of experience; and the source of these representations is the communicative context within which discourse is embedded. (90)

Through discourse and ideology, the western beliefs, values and categories are imposed on the non-western people. The identity of the non-western people depends on the mercy of the westerners.

So, this research paper centers on the theory of postcolonialism and the very issues of 'Othering,' 'representation,' 'ideology,' hegemony' and 'colonial discourse.' This research focuses on the discourse of Othering created by an African boy towards his own native African people in *Youth* or misrepresentation of the African people as 'the Other' in the novel *Youth* by J.M.Coetzee.

Chapter III

Textual Analysis

3.1 A Discourse of Othering

'Other' is a colonial term coined by the west to represent the East in colonial discourse which is directly connected to the theory of exclusiveness. It directly represents the third world people who understand themselves as peripheral to those Euro-centric values, assumption, beliefs and attitudes as the most natural and valuable and accepting their centrality. The third world people construct their identity from the point of view of European civilization, culture and writing tradition.

John, the protagonist in *Youth* reveal his colonial mentality i.e. they share the sense of superiority as the white race. John misrepresents his own native land, people, culture and literature since he is victimized by the western hegemony. Beside the novel reflect the white characters as superior being whereas the black Africans are worthless, inferiors and uncivilized barbarians. Therefore, this novel by Coetzee have created discourse of the Othering a lot. The researcher attempts to reveal the discourse of Othering created by the novel in this chapter.

3.1.1 Discourse of Othering in *Youth*

J. M. Coetzee's *Youth* is based on a story of John, a South African boy, and the protagonist of the novel, who leaves South Africa following a short and unhappy relationship with an older woman, and breaking his ties with his country. He arrives in London to be an artist. He was a student of Mathematics in a university in South Africa and a passionate lover of literature, especially of Ezra Pound. He wants to be a poet like Pound and Eliot. The western hegemony has ruled him a lot. While living in London, he goes on othering his own native land, people, culture, and literature. He misrepresents them as if he does not become a great man unless he follows western literature, culture, and writers. John's colonial mentality as the western culture and literary tradition are superior to the non-western has been expressed hither and thither in the novel.

John misrepresents his African people as uncivilized and barbaric, and the Westerners as civilized and modern. He refuses his mother's love and likes to stay alone in London a mechanical life, "He lives in a one-room flat near Mowbray railway station, for which he pays eleven guineas a month. On the last working day . . . he catches the train in to the city, to Loop Street . . ." (*Youth* 1). He earns ten shillings per evening manning the reading room during evening hours. It is a job that the regular librarians do not prefer to do. Sometimes he imagines "a beautiful girl in a white dress wandering in to the reading room . . . It never happens" (2). John remains busy in London and his earning is comfortably enough to pay his rent and university fees.

John is influenced even by western food: "Every Sunday he boils up marrow-bones and beans and celery to make a big pot of soup, enough to last the week . . . For the rest he buys bread at the corner shop. It is a diet Rousseau would approve of or Plato" (2-3). His colonial mentality has been expressed here. He is proving as if each man is an island; "that you don't need parents" (3). He feels inferior when he compares himself to the Westerners: "He would like to be attractive but he knows he is

not. There is something essential he lacks some definition of features” (3). He misrepresents himself as an African native and thinks that he cannot be like a Westerner. He hates even his sandals just because they were made in Africa: “His sandals cost two shilling and six pence a pair. They are of rubber, and are made somewhere in Africa, Nyasaland perhaps Soon I will be gone” (4).

John adores foreign language and women who “smoked with a cigarette holder and spoke French, he would soon be transformed, even transfigured, he is free” (4). He believes that he will be transfigured if he gets a beautiful, worldly-wise mistress. He does not remember any African women, as if they are not human beings. His manner others African people from the Westerners. He has become the victim of western hegemony throughout the novel

Even Elinor, who was the lover of Paul, John’s best friend, and who was born in England and brought to South Africa at the age of fifteen, is influenced by western culture. She has a set of artists and intellectuals

“who wear black sweaters and Jeans . . . drink rough red wine and smoke Gaulise . . . listen to progressive jazz . . . play the Spanish guitar They hate the nationalists If they had the money, they say they would leave benighted South Africa and move for good to Montmartre or the Balearic Island” (4-5).

These people have colonial mentality. They are ready to leave South Africa any time they get opportunity. They do not see any future in Africa. Anything related to the West is better for them.

John’s lover, Jacqueline, sister of Elinor, who was a nurse at Guy’s Hospital, feels proud sleeping with “Englishmen, Frenchmen, Italians, even a Persian . . . at least he has been given a chance to broaden his education in the realm of the erotic” (8). When John’s love affair with Jacqueline ends in failure, Coetzee, the narrator of *Youth* expresses his views about John in this way:

Picasso, who is a great artist . . . is a living example. Picasso falls in love with women; one after another . . . the Doras and Pilars whom chance brings to his doorstep are reborn in to everlasting art. What of him? Can he promise that the women in his own life . . . to come will have a similar destiny? He would like to believe so, but he has his doubts. Whether he will turn out to be a great artist only time will tell, but one thing is sure, he is no Picasso . . . different from Picasso Nor does he have Picasso's hypnotic black eyes. (11)

Here, the narrator others John saying that the African boy, John can never be like Picasso even if their life-style is similar. John, after being failed in his love affair gets confused: "Is that the fate of all women who become mixed up with artists . . .? He thinks of Helen in *War and Peace*. Did Helen start off as one of Tolstoy's mistresses?" (11) John always compares his life with western writers. He tries to get his identity from the West, which is the feature of colonial mentality. John is in the strong grip of colonial mentality.

John goes to his friend, Paul's house where he sees a milkman who brings milk to Paul's house. He feels pity on him since he is "young and black and powerless He would like to believe there is enough pity in the air for black people and their lot" (17). John others black people as he has "a desire to deal honorably with them, to make up for the cruelty of the laws. But he knows it is not so. Between black and white there is a gulf fixed" (17). He does not like the land of South Africa, "that people like Paul and himself . . . are here on this earth, the earth of South Africa, on the shakiest of pretexts" (17).

He hates backward history of South Africa, "when the ground beneath his feet is soaked with blood and the vast backward depth of history rings with shouts of anger" (17). John does not have a nice relationship with his mother. He rarely sees his parents, he does not visit them. Now that he "has his own income, he uses his independence to exclude his parents from his life. His mother is distressed by

his coldness He must harden his heart against her” (18). For John, even his mother is good for nothing. He hates even his own mother due to his selfish nature. He feels superior to his mother as if she can do nothing for him. He regards his own people inferior due to his colonial mentality.

John, the protagonist of *Youth* is searching for a method of communicating his ideas and feeling in western literary tradition. English literature which is a vehicle for western imperial ideas has killed the native sensibilities of John: “He is reading *The Letters of Ezra* . . . Pound quit America. In London he met and married the beautiful Dorothy Shakespear. Pound is still working on his life’s project, the *Cantos* He is engrossed by the *Cantos*. T.S.Eliot called Pound . . . the better craftsman. Much as he admires Eliot’s own work, he thinks Eliot is right” (19). John admires and praises English poets T. S. Eliot and Ezra Pound in this way:

Yet despite being labeled a madman Pound has proved he is a great poet, perhaps as great as Walt Whitman. Obeying his domain, Pound has sacrificed his life to his art. So has Eliot, though Eliot’s suffering has been of a more private nature. Eliot and Pound have lived lives of sorrow and sometimes of ignominy. There is a lesson for him in that, driven home on every page of their poetry- of Eliot’s, with which he had his first overwhelming encounter while he was still at school, and now of Pound’s. Like Pound and Eliot, he must be prepared to endure all that life has stored up for him. (19-20)

His passion for Pound is shared by only one of his friends, Norbert: “Norbert was born in Czechoslovakia, came to South Africa, and speaks English with a faint German lisp” (20). Norbert has also been influenced by European culture: “He dresses with elegant European formality It strikes him as interesting that Norbert and he should be disciples of Ezra Pound” (20). His plan was to qualify as a mathematician then “go abroad and devote himself to art . . . doing something obscure and respectable. Since great artists are fated to go unrecognized for a while” (22). He thinks that West is the source of

inspiration and he compares his life-style in relation to the West. He reads books recommended by Pound: "Following Pound's recommendation, he has read Flaubert, first *Madame Bovary*, and then *Salamambo* Hugo is a windbag, says Pound, whereas Flaubert brings . . . Jeweler's craft of poetry" (24). He marginalizes Asian country- Russia: "Russia may have produced some interesting monsters but as artists the Russian have nothing to teach. Civilization . . . has been an Anglo- French affair" (25).

To be civilized, one has to learn foreign language, otherwise one becomes a barbarian. John thinks so, "So unless he learns Chinese and Persian and Arabic . . . he might as well be a barbarian" (26). The students in South Africa are shown undisciplined and wild in the novel. They misbehaved their tutor a young Welshman named Mr. Jones who was new to South Africa: "They yawned in his face, played stupid, parodied his speech, until sometimes he grew quite desperate" (26).

The land of Africa is unpleasant to John who always imagines a perfect world where, "he would sleep only with perfect women, women of perfect femininity" (32) as if African women are not perfect for him. John does not even like the name of African girl. "Her name is Sarah. Her friends call her Sally, a name he does not like it" (33). He always waits to be imposed by the authority of West. He acknowledges as if the non-western world's regions have no life, history, culture and desire to be independent. "Three hundred years of history . . . Christian civilization at the tip of Africa Now before his eyes, the Lord is withdrawing his protective hand. In the shadow of the mountain he is watching history being unmade" (39). John does not like to stay in his country any more. He hates Afrikaners and their culture as if he is not an Afrikaner:

In a week he could find himself behind barbed wire in . . . sharing a text with thuggish Afrikaners, eating bully-beef out of cans, listening to Johnie Ray on Springbok Radio. He would not be able to endure it There is only one course open: to flee. It would be like departing on a long journey, a life's Journey. (40)

John always ignores the fact that his native worlds also have their own histories, lives and cultures with integrities equally with representing as the western one.

John reaches London and sleeps in his friend, Paul's room. Even if he feels cold there, he does not mind since he is in London: "Though he has covered his feet with a cushion, they remain icy. No matter: he is in London" (41). Colonial mentality of John represents European places superior to the Other:

There are two, perhaps three places in the world where life can be lived at its fullest intensity: London, Paris, and Perhaps Vienna. Paris comes first: city of love, city of art . . . where South Africa does not need to carry papers and where people speak English. London may be stony, labyrinthine, and cold, but behind its forbidding walls men and women are at work writing books, painting paintings, composing music. (41)

John admires European places which are the sources of art, music and love.

John wants to get a Job in London so that he will be able to write to his mother "giving her the news she is waiting to hear, namely that her son is earning a good salary doing something respectable. She in turn . . . announce, John is working as a scientist in England" (43). He wants to justify that he has become a great man just because of the place (London) of opportunities, whereas his own country South Africa is heading for revolution so that "he has left South Africa for good"(44).

John accepts a position as a trainee programmer with a beginning salary of seven hundred pounds per annum. He finds the course of struggle and suffers much. At first he feels happy for getting the Job, "He is in England, in London; he has a Job, a proper job, better than mere teaching . . . He has escaped South Africa. Everything is going well, he has attained his first goal, and he ought to be happy. In fact, as the weeks pass, he finds himself more and more miserable" (47).

John goes to see film after his duty at IBM. In a film called *L'Edisse*, a woman named Monica Vitti attracts him. She haunts him; “he falls in love with her” (48). Her perfect legs, sensual lips and abstracted look cause him to have dreams “in which he, of all men in the world, is singled out to be her comfort and solace . . . enfolds her in his arms. Time ceases; he and Monica Vitti are one” (48). John adores English girls whereas he hates his own mother. Colonial mentality compels him to believe that Westerners are superior to non-Westerners. John is very soon tired of the life of London, “What then is he doing in England? Was it a huge mistake to have come here?” (50)

When John is in London, he receives a letter from the University of Cape Town .He has been awarded on the strength of his Honors examination. He has been awarded a bursary of two hundred pounds for post graduate study. But he does not like to receive the award since the amount is too less for him: “The amount is too small, far too small, to allow him to enroll at an English university. Anyhow, now that he has found a Job he cannot think of giving it up” (52). John does not wish to come back South Africa .He has a strong belief that there is no future in his native country. He does not become a great man if he leaves England. The Western hegemony or ideology has worked a lot to compel him to remain in the Europe and not to go back his backward and barbaric country –South Africa.

John always thinks that western writers are great. He thinks of choosing the Cantos of Ezra for the topic of his research. He likes to talk about western writers and western literacy tradition because he thinks that western traditions are only the source of imagination and feelings, and evoke life experience:

Ford, grandson of the painter Ford Madox . . . published his first book in 1891 at the age of eighteen . . . he earned his bread solely by literary pursuits. Pound called him the greatest prose stylist of the day . . . He himself has thus far read five of Ford's novels . . . and the four books- and is convinced that Pound is right. He is dazzled by the

complicated, staggered chronology of Ford's plots. He is moved too by the love between Christopher Tietjens and the much younger Valentine Wannop . . . seems to him wholly admirable, the quintessence of Englishness. (53)

John compares Foyles, the bookshop in London, with Cape Town, "Foyles, the bookshop whose name is known as far away as Cape Town has proved a disappointment" (57). Cape Town, one of the South African places has become disappointing to John like the bookshop. He others his own native town because he is hegemonized by European ideology that western is superior to non-western. In Dillons, a bookshop, he comes across a magazine named *The African Communist*. He has heard about it but not actually seen it, since it is banned in South Africa. Some of his fellow students have contributed to publish this magazine. John others his own African fellows: ". . . who slept all day and went to parties in the evenings, got drunk, sponged on their parents, failed examination, took five years over their three-year degrees .Yet here they are writing authoritative-sounding articles" (57). On the other, he admires English Poets-Pound and Eliot: "What has happened to the ambitions of poets here in Britain? . . . Have they not learned the lesson of Pound and Eliot?"(58)

John has come to England to be an artist (a poet), but he is unable to write poems properly: "The truth, however, is that the poems he writes are becoming not only shorter and shorter but- he cannot help feeling- less substantial too"(58). He does not seem to "have it in him to produce poetry of the kind he wrote at the age of seventeen or eighteen" (58). But, since he is colonized by western ideology, he cannot accept that his life in London is meaningless. He compares his life style or destiny with other poets who had taken help of opium or alcohol:

Yet he cannot accept that the life he is leading here in London is without plan or meaning. A century ago poets deranged themselves with opium or alcohol so that from

the brink of madness they could issue reports on their visionary experiences. By such means they turned themselves into seers, prophets of the future. (59)

John is inspired by the English poets and writers when he feels depressed in his soul-sucking job; he takes example of English writers: “TS Eliot worked for a bank. Wallace Stevens and Franz Kafka worked for insurance companies . . . Eliot and Stevens and Kafka suffered no less than Poe or Rimbaud. There is no dishonor in electing to follow Eliot and Stevens and Kafka” (60). John hates his native country South Africa. He does not want to remember the name of his country. He wishes the African continent would be washed away by the Atlantic. His colonial mentality has been best expressed in the following lines:

The story is set in South Africa. It disquiets him to see that he is still writing about South Africa. He would prefer to leave his South African self behind as he has left South Africa itself behind. South Africa was a bad start, a handicap. An undistinguished, rural family, bad schooling, the Afrikaans language: from each of these component handicaps he has, more or less, escaped. He is in the great world earning his own living and not doing too badly, or at least not failing, not obviously. He does not need to be reminded of South Africa. If a tidal wave were to sweep in from the Atlantic tomorrow and wash away the southern tip of the African continent, he will not shed a tear. He will be among the saved. (62)

On the one hand, he dislikes his native country South Africa, which he has left for his better career in London; he does not have much information about London for his prose on the other. “He has not mastered London. If there is any mastering going on, it is London mastering him” (63). John misrepresents Africa and African people as inferior to European people. He does not like his African loved named Caroline who is in London now, and they resume their affair. He compares her with

European girls as “Caroline may not be the mysterious, dark-eyed beloved he came to Europe for, she may be nothing but a girl from Cape Town from a background as humdrum as his own” (70).

John, the protagonist of *Youth* feels inferior in England when he wears clothes that he had brought from Cape Town: “In England girls pay no attention to him, perhaps because there still lingers about his person an air of colonial gaucherie, perhaps simply because his clothes are not right . . . he has only the grey flannels and green sports jacket he brought . . . from Cape Town” (71). He misrepresents himself. He feels inferior just because he has come from South Africa which he regards barbaric and backward place. It is his colonial mentality to say- London is full of beautiful girls:

They come from all over the world . . . their eyes are dark-shadowed; they have an air of suave mystery. The most beautiful are the tall, honey-skinned Swedes; but the Italians, almond-eyed and petite, have their own allure Would the attentions of a mathematician impress a girl from Europe, or would it be better to tell her that, despite his dull exterior, he is a poet? (72)

John, who does not like his own beloved named Caroline from South Africa, admires an English girl who allows him to undress her: “He marvels at the shapeliness of her naked body, the ivory whiteness of her skin. Are all English women as beautiful when their clothes are off, he wonders?”(73) He even adores French girls. “If he had a passionate affair with a French girl he would be touched and improved, he is sure, by the grace of the French language, the subtlety of French thought”(74). And he admires France: “The French have France after all, the most beautiful country in the world” (74). It is colonial hegemony that has influenced him much. John thinks that the western critics, philosophers and scientists are always at the apex of everything and source of every significant activities: “The French are the most civilized people in the world. All the writers he respects are steeped in French culture; most

regard France as their spiritual home- France and, to an extent, Italy, though Italy seems to have fallen on hard times”(75)

In London, John goes to an au pair girl’s house where her employer, an English woman misrepresents John when she saw him: “Whose cool eyes take his measure and find him wanting. This is a European house, her eyes say: we don't need a graceless colonial here and a Boer to boot” (86). These statements show how Europeans regard African or non-European people. The Englishwoman’s impression, what John thinks is not good on him. John thinks that it is not a good time to be a South African in England. South Africa has declared itself a republic and promptly been expelled from the British. The British have had enough of the Boers and Boer-led South Africa, a colony that has been more trouble than it has been worth. They would be content if South Africa would quietly vanish over the horizon. They certainly do not want forlorn South African whites cluttering their doorstep like orphans in search of parents. He is not a desirable man for the Englishwoman (87).

In *Youth*, a Russian named Joseph Brodsky has been misrepresented or othered by John: "Poetry is truth. But of him in London Brodsky can know nothing. How to tell the frozen man he is with him, by his side, day by day?" (91). John likes western music as well: “Hitherto he has found in Western music, in Bach above all, everything he needs” (93).

John likes European people. He feels inferior to them. On the contrary, he does not like Indian people. Nor does he like Indian food. He is used to English food. Once, an Indian invites him for a meal, but he hesitates to go: “He accepts, but with misgivings. He is not used to strong spices. Will he be able to eat without spluttering and making a fool of himself” (94). Even the Indian misrepresents his own country-India as backward. He admires western technology. It is the colonial mentality of Asian People to say that everything related to West is better and non-West is worse. The Indian admires “western science and technology, complains that India is backward. Though paeans to machine usually bore him,

he says nothing to contradict the man” (94). John feels inferior for being a citizen of South Africa: “More than that: they are people of color, they are aware he is South African, yet they have extended a hand to him. He is grateful” (95).

Though John does not like his mother; he cut all bonds with the past, his mother continuously writes to him with her unchanging love for him. He is not interested in her nor is he interested in South Africa. The narrator, J.M.Coetsee narrates:

Will his mother not understand that when he departed Cape Town he cut all bounds with the past? How can he make her accept that the process of turning himself into a different person that began when he was fifteen . . . all memory of the family and the country he left behind is extinguished? When will she see that he has grown so far away from her that he might as well be a stranger? She ends her letters hoping that his health is good, that he is taking care to wear warm clothes .As for South African affairs, she does not write about those because he has made it plain he is not interested. (98)

John hates his mother too much: “As long as she is alive, therefore, his life is not his own” (99).

The narrator of *Youth* says that South Africa is backward and barbaric country from where one can get no good news: “What news he gets about South Africa comes from the BBC and the Manchester Guardian. A farmer ties one of his workers to a tree and flogs him to death. Police fire at random into a crowd. A prisoner is found dead in his cell, hanging from a strip of blanket, his face brushed and bloody. Horror upon horror, atrocity upon atrocity, without relief” (100-101). These statements show how Western media misrepresent African or non-western people. “Afrikaners have trampled on people because they claim, they were once trampled upon. He is glad to be out of it. South Africa is like an albatross around his neck. He wants it removed; he does not care how, so that he can begin to breathe” (101). He adores foreign culture. The colonized people can't be free from the grip of colonial mentality:

As for him, he may dress like a Londoner, tramp to work like a Londoner, suffer the cold like a Londoner, but he has no ready quips. Not in a month of Sundays would Londoners take him for the real thing. On the contrary, Londoners recognize him at once as another of those foreigners who for daft reasons of their own choose to live where they don't belong. (103)

John wants to become English: "Will getting a British passport be enough, or does an odd-sounding foreign name mean he will be shut out for ever? And 'becoming English' - what does that mean anyhow?"(103). But the people of England do not like Black-people. "He can read the signs. NIGGER GO HOME say slogans painted on walls. NO COLOURED say notices in the windows of lodging-houses" (104). But it is not easy to be like Londoners. Life is not as one imagines to be. Life is very hard. The reality is bitter to John. Due to western ideology, John was excited to go abroad. He hated his native people and country. But, in the reality, he could not make life what he had expected to make since "London is proving to be a great chasteners. Londoners disappointed him, at first, with the poverty of their ambitions Each day the city chastens him, like a beaten dog" (113).

For John, Westerners are not found to be loving and caring like his own people .Why should they take care of him when they have enough people of their own to take care of. "In his case he will simply be shipped back to South Africa. The English have enough of their own to take care of, enough people who fail the testing. Why should they take care of foreigners too?" (115). Still John goes on hating his country. He is still happy in England. He wants to forget South Africa completely. What a strong western hegemony on him. He is still convinced that one day he will be a great poet because he is in the place of opportunity. His hatred to his country, South Africa is best exemplified in the following lines:

South Africa is a wound within him. How much longer before the wound stops bleeding?
How much longer will he have to grit his teeth and endure before he is able to say,
'Once upon a time I used to live in South Africa but now I live in England? . . . He tries to
bury them in darkness, forget them . . . is it what he really is? (116)

John works as a guard after resigning his job at IBM. "The job he has let himself in for is in fact that of a guard, guarding the flat" (119) of a divorced woman with a small daughter. A person who has desired to be a great poet and has left South Africa to fulfill his desire, has become a guard to guard a private flat. His condition in England is getting worse. He has not got any opportunity worth praising. But still his colonial mentality has not left him. He says, "I've left South Africa. Things pretty hard there" (124).

John feels inferior to use his African language. Once, he is walking with an African girl named Marianne speaking Afrikaans. Marianne does not care if people hear her speaking Afrikaans. But for John, "he would prefer it if she lowered her voice. Speaking Afrikaans in this country, he wants to tell her, is like speaking Nazi, if there were such a language" (127). This shows how he regards his own language as inferior to English. He devalues his own language. He evokes his desire to construct the native people as Other or uncivilized. He always ignores the fact that his native worlds also have their own histories, lives and cultures with integrities equally worth representing as the western one.

When Marianne asks him when he is coming home, he replies, "He does not know. Perhaps never" (128). At that moment, "She gives a fling of the head. South Africa is not as bad as the English newspapers make out. Blacks and Whites would get along fine if they were just left alone" (128). Marianne tries to give a lesson to a person like John who has become the victim of colonial mentality as "He has come to London to do what is impossible in South Africa: to explore the depths" (131).

John has not achieved any greatness in England. There is no sign of being an artist. Reality is different from what he had imagined when he came to London. He has not got any opportunity to be a great man. But still he has a hope to be a great man. “Having shaken the dust of the ugly new South Africa from his feet, is he yearning for the South Africa of the old days, when Eden was still possible? Englishmen do not find it all strange to be walking in the foot steps of Chaucer or Tom Jones” (137). Whenever he feels depressed in London, he takes example of Englishmen. If English people can do it, why cannot he? It is colonial mentality of John who others or misrepresents African people and country.

John has twenty one days to renew his work permit, failing which permission to reside in the United Kingdom will be withdrawn. IBM has betrayed him. IBM has told the Home Office he has left their employ. Still, John does not like to come back to South Africa:

“But it is inconceivable that he should reappear in Cape Town like a dog with its tail between its legs, defeated. What is there for him to do in Cape Town Anyway? . . . If he goes back to South Africa he will never escape again. He will become like the people who gather on Clifton beach in the evenings to drink wine and tell each other about the old days on Ibiza” (140).

In these lines, John others his native people who have as if nothing to do except talking and drinking. For him only Londoners are models to be followed. Western hegemony has worked a lot to colonize John who feels like a defeated dog to go back South Africa again. Actually, he is passing his life in London as a defeated dog, which has nothing to do except walking in the streets in search for food. Western hegemony is so strong that he still has a hope to be a great man one day since he is in England – a civilized and superior to South Africa for him.

John's friend named Ganapathy is disparaging about international Computers and the whole Atlas project and he asks John if South Africa is prospects for him for that project. John replies, "South Africa is very backward . . . there are no computers . . . outsiders are not welcome unless they are white" (145). Moreover, in one context, John tells Ganapathy that "only a tiny sector of the Indian public would be interested in such films. In general, Indians prefer to watch American films. Indian films are still very primitive" (149). Everything related to non-western is barbaric, uncivilized and primitive and those which are related to western are modern and civilized for a person who has colonial mentality. It is colonial mentality that compels John to misrepresent African people as uncivilized and backward.

In London, John is killing his time: "He is trying to kill Sunday so that Monday will come sooner" (165). John believes that "destiny would not come to him in South Africa; she would come (come like a bride!) only in London or Paris or perhaps Vienna, because only in the great cities of Europe does destiny reside" (165). Coetzee narrates that for nearly two years he waited and suffered in London, and destiny stayed away (165). John is not able to bear London. He "has beaten a retreat into the countryside . . . Whether destiny pays visits to the countryside is not certain" (166).

John had come to London to be a writer. But neither he has become a writer nor does he become a lover. Coetzee says that "if he were a warmer person he would no doubt find it all easier: life, love, poetry. But warmth is not in his nature . . . he is cold: cold, frozen" (168).

To conclude, John, who has gone to England to be a great poet like Eliot and Pound, regarding his country, South Africa, a place without opportunity and backward, does not achieve anything in England,. He is just passing his time getting nothing special. Coetzee says, "Now he is not a poet, not a

writer, not an artist. He is a computer programmer, a twenty four-year-old computer programmer. At thirty one is too old to be a programmer: One turns oneself into something else- some kind of businessman- or one shoots oneself" (168).

John's friend Ganapathy is starving because he does not eat properly. One day "the ambulance men will call at his flat and bring him out on stretcher with a sheet over his face. When they have fetched Ganapathy they might as well come and fetch him too" (168-169).

Finally, Coetzee's novel *Youth* illustrates that colonized people like John, the protagonist, go abroad misrepresenting their own people and country as uncivilized and backward, finding no meaningful lives and thinking that European countries are the place of opportunity; still they cannot achieve any greatness there. It is just their illusion to hope to be a great man there. It is just the western hegemony which is pulling them there. In fact, they can achieve nothing there. Rather they starve and just wait for their death. But still they go on misrepresenting and othering African or non-western people.

Chapter IV

Conclusion

Colonized People as Barbaric Others in Youth

This thesis highlights how discourse of Othering has been created in J.M.Coetzee's *Youth*. Coetzee's *Youth* reveals that the colonized people have to accept the concept that is constructed by Western power. Colonized people misrepresent their own country and people due to their colonial mentality which is created by western power and ideology. Colonial discourse plays vital role to colonize non- Western people on the one hand, and it energizes the meanings, significance, and value of colonialism through which the colonizer triumphed on the other.

European constructs of Self and Other have provided the fundamental building that blocks for the hierarchies of power. It creates the centre for legitimizing the colonized people as margin. Colonial discourse and power have affected the psychology of the colonized people. The emphasis of this research is on the legitimized people and legitimized politics of differentiation. The colonized people

can't be free from the grip of colonial mentality that regards westerners as modern, civilized, superior and educated, and non-Westerners as wild, barbaric, backward, uncivilized, and inferior . Furthermore, Western discourse has always functioned as power to dominate the orient.

Colonial discourse has not only shown how Europeans exercise institutionalized power over the non-Europeans to rule them but also an instrument to centralize and inferiorize the colonized people. John, in *Youth* misrepresents his own native people and land as the Other. This misrepresentation is the cause of his colonial mentality. It deals with the complex relationship between the colonizers and colonized. This mentality evokes the relationship between stereotypical images about the colonizers and the colonized. Thus, this mentality provides an approach to project European's stereotype of the orient. John's mentality represents the hostility between the colonizers and the colonized. His sense of hatred, distrust and inferior complex to the native people and land are the cause of his colonial mentality.

Having realized such motives of colonial mentality, Coetzee develops the concept of ' Self versus' Other and discusses the issues of colonial psychosis. In *Youth*, he has also discussed how the Westerners dichotomize the non- westerners as the Other and the Westerners as the Self. John is the native of higher standard but the way he treats himself is not different from the way westerners treat the colonized people. He misrepresents his father and mother as the Other. He seems to be educated and creative. However; he has the feeling of hatred and distrust to the native people.

John, the protagonist of *Youth*, leaves South Africa for the sake of his bright future breaking his ties with home and country. He goes to London to be an artist. While living in London, he goes on othering his own native country and people. He believes as if he does not become a great man unless he follows western writers and culture. John's colonial mentality as the western culture and literacy tradition are superior to non-westerner, has been expressed in the novel. He adores foreign language and women whereas he hates his own mother who lives in South Africa.

John always compares his life with western writers and philosophers. South Africa and its history are backward for him. He acknowledges that the non- Western world's regions have no life, history, culture and desire to be independent. He hates Afrikaners and their culture as if he is not an Afrikaner. He does not like to come back South Africa thinking that there is no future. The Western hegemony or ideology has worked enough to compel him to remain in London although his life in London is like a defeated dog walking in the street in search for food. He cannot accept that his life in London is meaningless. John represents London as a place of opportunity and South Africa as a backward and barbaric place where there is no opportunity in life.

Moreover, John is corrupted and spoiled by London and the Europeans because he accepts Europe as the superior, powerful, and the ruler. He also wants to share the same attitude with the colonizers. Due to the colonial psychosis, he does not think that he is victimized by the Western ideology. Africa is an exotic, terrific, barbaric and mysterious land for John, the protagonist of *Youth*. As a result, he doesn't present his native land and people without being victimized by the colonial mentality.

This research explores how the colonial people misrepresents their own native people and land as Other in relation to Coetzee's *Youth*. *Youth* has been able to illustrate the success of imperial power over colonized people without occupying military force. The third world people and the writers represent themselves from the Western perspective. They construct their identity from the point of view of European civilization, culture and writing traditions.

Finally, John reveals his colonial mentality, i.e. they share the sense of superiority as the white race. Besides, the novel by J.M.Coetzee presents the white characters as superior beings whereas the black Africans are worthless inferior being. In this way, the novel by J.M. Coetzee has created discourse of Othering a lot.

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