

TRIBHUVAN UNIVERSITY

Occidental Colonial Motif in J. M. Coetzee's *Waiting for the Barbarians*

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Abstract

This thesis attempts to illustrate how the Orientalists exploit, dominate and misrepresent the Orientals in the name of civilization. The text *Waiting for the Barbarians* by J.M. Coetzee has been taken to conclude the finding mentioned above.

British officers Colonel Joll and Mandel in *Waiting for the Barbarians* misrepresent the African people as the Other due to their power. The Euro-centric prejudices demonstrate the African native people as barbarians, and legitimize African language, culture, custom and life-style as inferior. The characters who are victimized by the Orientalists' ideology, fix the inferior identity of the Africans. They represent the West as the centre and Africa as the Other.

A theoretical application of Orientalism has been discussed to study the thesis. Orientalism is the western mentality, thought, pattern, or the thinking parameter regarding the Orient. This mentality divides the world into two parts; Orient and Occident. In this division all the positive terms are given to the Occident and negative ones are given to the Orient. The African people who are colonized have to accept the concept that is constructed by the Orientalists. Colonial discourse has shown how the Orientalists exercise institutionalized power over the Orientals to rule them. It has also been an instrument to inferiorize them.

The Orientalists cannot be free from the grip of colonial mentality that regards themselves as modern, civilized, superior, and the Orientals as uncivilized, backward and barbaric Others. This novel illustrates the success of imperial power over colonized people. The African people have been misrepresented in the novel by creating the discourse of othering.

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Chapter 1: Introduction

1.1 John Maxwell Coetzee and his Literary World

One of South Africa's most renowned writers, John Maxwell Coetzee is known for his portrayal of his native country both during and after apartheid. His postcolonial orientation draws upon myth and allegory as freely as it does realism. Coetzee is further distinguished by his acute awareness of marginalization, his affinity for rural settings, and his unique take on ethno-linguistic identity.

John Maxwell Coetzee (pronounced "kut-see") was born to Zacharias and Vera Wehmeyer Coetzee on February 9, 1940, the first of two sons. Although Zacharias grew up on a farm in Worchester, a rural Afrikaans community in Cape Town, he took advantage of the educational resources available to him and became lawyer for the city government while Vera worked as a teacher. The installment of the Nationalist Party in 1948 brought grave consequences for the Coetzee family. Because of his opposition to the legalization of apartheid, Zacharias was dismissed as a government lawyer. At this time, John Maxwell was eight and the family moved back to the Coetzee family farm in Worchester. There, Zacharias farmed sheep and kept books for the local fruit-canning factory. Although the young boy developed a fond affinity for the farm, it was during his time in Worchester John Maxwell come to understand what it was like to be marginalized.

Zacharias' family was Afrikaners, people of Dutch South African descent. For the most part, Afrikaners were Protestants belonging to the Dutch Reformed Church and spoke Afrikaans, a Dutch South African dialect. Because of the political dissent between the English and the Afrikaans-speaking white South Africans, the school systems for whites were segregated along linguistic lines. John Maxwell however did not fit neatly into Afrikaans culture. He attended English-medium classes and claimed

to be Catholic. He loved reading English literature and never fully identified with rural Afrikaans children. Although Afrikaans nationalism was at its height, the people were in the midst of an agricultural depression.

J.M. Coetzee is a writer who is strongly influenced by his own personal background of being born and growing up in South Africa. Many of Coetzee's personal experiences and beliefs can be seen in his books. Coetzee describes his sense of alienation from fellow Afrikaners in his biography, *Boyhood: Scenes from Provincial Life*. Coetzee also writes in his biography and his novels about the laws that divided him and others into racial categories that served to further alienate him. All of Coetzee's writings are similar in that they often center on a solitary character. No direct moral is ever given, but rather situations are set up for the reader to think about. Coetzee's aim is not to provide solutions, but to highlight problems and have the reader form their own conclusions

(http://www.goodreads.com/book/show/6194.Waiting_for_the_Barbarians).

In his early-1980s masterpieces *Waiting for the Barbarians* and *Life & Times of Michael K* — indeed, in all of his work — political and historical forces blow through the lives of individuals like nasty weather systems, bringing with them a destruction that is all the more cruel for being impersonal. *Waiting for the Barbarians* reveals the story of enslavement and misery that more advanced technological societies were able to impose on simpler more closely-related-to-nature people. While Coetzee appears to favor the Barbarians, who are peaceful people who have been provoked into retaliation, history does not bear out the analogy.

1.2 J.M. Coetzee and the Role of History in his Creation

Apartheid “the status of being apart” was a system of racial segregation forced through legislation by the National Party governments, who were the ruling party

from 1948 to 1994, of South Africa, under which the rights of the majority black inhabitants of South Africa were curtailed and white supremacy and Afrikaner minority rule was maintained. Apartheid was developed after World War II by the Afrikaner-dominated National Party and Broederbond organizations and was practised also in South West Africa which was administered by South Africa under a League of Nation mandate (revoked in 1966 via United Nations Resolution 2145), until it gained independence as Namibia in 1990. Racial segregation in South Africa began in colonial times under Dutch and British rule. However, apartheid as an official policy was introduced following the general election of 1948. New legislation classified inhabitants into four racial groups ("native", "white", "colored", and "Asian"), and residential areas were segregated, sometimes by means of forced removals. Non-white political representation was completely abolished in 1970, and starting in that year black people were deprived of their citizenship, legally becoming citizens of one of ten tribally based self-governing homelands called Bantustans four of which became nominally independent states.

The government segregated education, medical care, beaches, and other public services, and provided black people with services inferior to those of white people. Apartheid sparked significant internal resistance and violence as well as a long arm and trade embargo against South Africa. Since the 1950s, a series of popular uprisings and protests were met with the banning of opposition and imprisoning of anti-apartheid leaders. As unrest spread and became more effective and militarized, state organizations responded with repression and violence.

Regarded as one of South Africa's most accomplished contemporary novelists, Coetzee examines the effects of racism and colonial oppression in his works. His almost obsessive preoccupation with oppression is related to his South Africa origin,

to his socio-cultural heritage and his situatedness in history. The political crises in South Africa with its history of colonization and the apartheid regime, where racism was endemic in this system, have exerted an impact on his works and compelled him to write, in either straight forward or in allusive ways, about colonial violence. His first novel *Dusklands* (1974) is a presentation and critique of the violence inherent in the colonialist and imperialist mentality of the Western world. Further he expands on this ideology in book *White writing: On the Culture of Letters in South Africa* in which he shows that the mistreatment and judgment of the Hottentots as animal-like has been used by Western Europeans from as far back as the late 17th century (http://www.nobelprize.org/nobel_prizes/literature/laureates/2003/coetzee-bio.html).

While addressing the brutalities and contradictions associated with the South African policy of apartheid, Coetzee writes from an apolitical viewpoint that extends beyond geographic and social boundaries to achieve universal significance. This effect is enhanced through his use of such literary devices as allegory, unreliable narrators, and enigmatic symbolic settings.

Coetzee is sensitive to the colonial history of his native country. This sensitivity has led Coetzee to claim colonial suffering not only as the object of postcolonial writing, but as a proper dimension for truth. In his Jerusalem Prize acceptance speech, Coetzee evokes South Africa as a pivotal site for truth: "In South Africa there is too much truth for art to hold, truth by the bucketful, truth that overwhelms and swamps every act of the imagination". What Coetzee means by truth is what he calls the crudity of life in South Africa, the crudity manifested by the naked force of its appeals, not only at the physical level but at the moral level, too, its callousness and brutalities, its hungers and its rages, its greed and its lies. It is not surprising that

Coetzee should insist that writing in South Africa simply demands the writer's capitulation of imagination to reality.

By affirming the object's status in postcolonial writing, Coetzee simultaneously affirms its status in writing history in general, and this thematic transfer from the local to the allegorical is strategically engineered by Coetzee's deliberate blurring of geographical location. Coetzee's use of elusive geography as a strategy to diffuse local color is also evident in his novel *Waiting for the Barbarians*, throughout which Coetzee does not indicate where the central plot, the raids upon the barbarians, takes place. While reading the text the reader knows that these violent campaigns are launched in a vague place called the frontier. In accordance with the ambiguous context, Coetzee refers to the colonizing nation merely and elusively as Empire without specifying its national affiliation. *Waiting for the Barbarians* seems to discourage the reader from associating the novel with any real and tangible place. Thus, in *Waiting for the Barbarians*, Coetzee's marginal use of local color, as Dominic Head notes, is subversive, and it denotes Coetzee's endorsement of ethical universalism (http://www.ipad-ebookonline.com/.../Waiting%20for%20the%20Barbarians_split_000.html).

1.3 J. M. Coetzee and *Waiting for the Barbarians*

Waiting for the Barbarians by J.M. Coetzee is considered to be an allegory of the oppressor and the oppressed. The story is set in a small frontier town under the jurisdiction of a political entity known only as “the Empire”. The town’s magistrate is the story’s protagonist and first person narrator. His rather peaceful existence in the town comes to an end with the declaration of a state emergency and arrival of the third bureau, special forces of the Empire led by a sinister Colonel Joll. There are rumors that the natives of the land, called barbarians, are preparing an attack on the

Empire, and so Colonel Joll and his men conduct an expedition into the land beyond the frontier. His mission is to interrogate and suppress the rumor rising of the barbarians against the Empire. However, the narrator is sympathetic towards the natives who receded deep into the desert and the mountains when the settlers entered the town. He does not give much importance to the frequent rumors about a barbarian uprising against the Empire. But colonel Joll took pride in the superiority of the Empire and used the rules of the government to torture the natives. He derived pleasure in the sufferings of other people. An old man and a small boy whose arm is seriously injured become the victims of Colonel Joll on their way to meet the doctor. When the old man is interrogated in the prison he confesses in the following way:

‘Excellency we know nothing about thieving. The soldiers stopped us and tied us up for nothing. We were on the road, coming here to see the doctor. This is my sister’s boy. He has a sore that does not get better. We are not thieves. Show the Excellencies your sore.’(3-4)

Joll, in the name of interrogation tortures the old man to death. He leaves the body of the dead man inside the cell at night to frighten the boy. Unable to bear the torture, he tells Joll the next day that he knows about the plot of the barbarians and promises to take them to the place where the conspiring nomad horsemen reside. The next day Joll and his men go out for hunting the barbarians and return with a group of fishermen with nets who try to hide when they see men on horseback. The Magistrate himself is irritated at the action of Joll. This can be viewed when the Magistrate utters:

The man is ridiculous! One should never disparage officers in front of men, fathers in front of children, but towards this man I discover no loyalty in my heart. Did no one tell him these are fishing people? It is a

waste of time bringing them here! You are supposed to help him track down thieves, bandits, invaders of the Empire! Do these people look like a danger to the Empire?

Though irritated at the action of Joll, the narrator has to obey his orders to keep them in custody until further orders. Joll goes into the desert with his men. The narrator knows the landscape and that it would be difficult for Joll to succeed in his mission and return to the frontier.

In the meantime, the narrator develops a sort of kinship with a barbarian girl who takes to begging in the town, after being left out by her tribe on their return to the desert. He begins to question the legitimacy of imperialism and personally nurses the barbarian girl who was left crippled and partly blinded by the third Bureau's torturers. The magistrate has an intimate yet ambiguous relationship with the girl. Eventually, he decides to take her back to her people. After a life-threatening trip through the barren land, during which they have sex, he succeeds in returning her—finally asking, to no avail, if she will stay with him—and returns to his own town. The third Bureau soldiers have reappeared there and now arrest the Magistrate for having deserted his post and consorting with "the enemy". The servants of the Empire consider the narrator to be a barbarian himself because of his sympathy towards the barbarian girl. A new officer named Mandel comes to the town and takes charge of his office. The narrator is arrested and tortured before being left free for want of reasonable charges. Without much possibility of a trial in wartime, the Magistrate remains in a locked cellar for an indefinite period, experiencing for the first time a near-complete lack of basic freedoms. He finally acquires a key that allows him to leave the makeshift jail, but finds that he has no place to escape to and only spends his time outside the jail scavenging for scraps of food.

The narrator takes to begging and singing in the village to keep his living.

The settlers tremble at the news of the barbarian uprising and leave the town for the capital where they have the security of the civil guard. Mandel is killed when he tries to leave the place with his family. The narrator gets his old home again. Colonel Joll returns disappointed from the desert. He is not able to find the barbarians. Most of his men are not able to find their way out while Joll and few men in his company are lucky enough to escape from the desert. The soldiers, however, begins to abandon the town as winter approaches and their campaign against the barbarians start to fall apart. The Magistrate tries to confront Joll on his final return from the wild, but the Colonel refuses to speak to him, hastily fleeing the area with the loss of his soldiers. With a widespread belief that the barbarians intend to invade the town soon, all the soldiers and many civilians have now departed, though the Magistrate helps encourage the remaining townspeople to continue their lives and to prepare for the winter. There is no sign of the barbarians by the time the season's first snow falls on the town. He returns to the capital in utter disappointment. The narrator continues to live in the town with the few men of his community with the hope that peace would be restored between the settlers and the natives soon. The novel treats all the paradoxes of life like love and lust, hope and disappointment, hatred and sympathy etc. The conflict between the loyalty of the narrator towards the empire and his sympathy towards the natives is clearly expressed in the novel.

1.4 Colonization in *Waiting for the Barbarians*

Most of the Coetzee's writings concern about the colonial discourse which provides 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 "Other." 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. The colonial discourse has always dichotomized the non-western world as the world of “Others” and the western world as the centre of everything.

Throughout history, civilizations have attempted to expand their empires through the conquest and colonization of lands that belonged to other people. Beginning after the end of the European Renaissance, western European nations began to expand the borders of their countries exponentially by colonizing much of the non-European world. J. M. Coetzee's novel, *Waiting for the Barbarians* is the allegorical representations of imperialism. Through separate mediums and different techniques, this work analyzes the institution and effects of colonization, focusing on the distinction drawn between those who claim to be civilized and those who are held to be barbarians.

The work depicts a separate empire that represents the concept of imperial power. The Empire, a nameless kingdom, is described by Coetzee as a highly influential and authoritative government, in which political power is the primary drive. The Empire is not directly representative of any historical entity; however it can be assumed, because of Coetzee's personal, African background as well as general world history, that it is a European power. The work, then, stands as an allegory for all instances of imperialism throughout time, where the Empire represents any and all empires and the barbarians are all cultures oppressed by colonization.

The work has a main character that steps aside from the norm of their empire and makes a deep connection with the natives. The Magistrate of *Waiting for the Barbarians* forged a close, pseudo-romantic relationship with an unnamed barbarian girl for whom he ultimately sacrificed his lifestyle, job position, and his own

humanity. One of the most important components of his relationship with the girl is his disgust for the torture that his government inflicted upon her; this drives their relationship, as it creates a fascination with her for him, but it also gives him an opportunity to distance himself from those that he disagrees with. When the Magistrate says, "No, No, No! I cry to myself... there is nothing to link me to the torturers, people who sit waiting like beetles in dark cellars... I must assert my distance from Colonel Joll! I will not suffer for his crimes!" (Coetzee 47-48). In this statement, The Magistrate knowingly and decidedly disconnects himself from the torturers and therefore disowns his society and condemns the Empire for its crimes, both of torture and imperialism.

These colonizers regard the African native people as barbarians, and interpret and legitimize African language, culture, custom and life style as inferior. They observe African land and people from the western taste and perspectives. Ashcroft et al. say that South African novelist J.M. Coetzee demonstrates the ways in which imperial politics constructs its others in order to confirm its own reality that is to exploit others and their resources. Their main aim is to extend their colonies for which they consider other as inferior or uncivilized or the barbarians. (173). In this novel, Colonel Joll enters Africa to create order and peace, but he and his officers produce violence and exploitation in the name of civilization. Their task is to generate enemy. Ashcroft et al say:

For the Colonel is in the business of creating the enemy, of delineating that opposition that must exist, in order that the empire might define itself by its geographical and racial others. This is an example of othering. The Colonel is engaged in a process by which the empire can define itself against those it colonizes, excludes and marginalizes. It

locates its “Others” by this process in the pursuit of that power within which its own subjectivity is established. (173)

Colonel Joll, the central character of the novel, always creates binary opposition by representing the orient as always away from mainstream in every aspect. He misrepresents the African natives as irrational, because his thought depends on the politics of exploitation and the ideological constructions of Other. Regarding the same manner, Jacobs 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)

Colonel Joll always follows the fixed and stereotype construction while representing the African land and people. He misrepresents the native people and produces colonizing myth about barbarism.

When Joll fills the settlement compound with vagrants as prisoners, the magistrate finds it increasingly difficult to hold his tongue. The magistrate feels sympathy for the barbarians and objects to how they are being treated. He unwittingly reveals his true feeling to the colonel. However, it is not this subtle insubordination that leads to his political demise, but his sincere relationship with a barbarian girl that causes him to become the new object of the Empire’s suspicion.

After the prisoners are released, a barbarian girl is left behind, begging in the streets, temporarily blinded and crippled from the torture inflicted upon her. She has been left one-eyed and injured in one foot. The magistrate feels attracted to her and

invites her to sleep in his room. The relationship, however, is not based on sexuality but one of the deeper psychic emotional needs. They both partake in a strangely relaxing cleansing ritual where the magistrate washes the girl's body, as a symbolic way of washing his hands of the terrible deeds of Colonel Joll. He takes care of her and the gossip spreads among the settlers. After the girl's eye-sight returns and she regains some use of her feet, the magistrate decides to return the girl to her people. The military authorities in the big city hear about it.

Following a grueling journey that takes several weeks to complete, the reception the magistrate receives when he returns to the settlement is not what he expected. Charged with treason by Colonel Joll, the magistrate is thrown into prison and his own plight begins. He is punished by the same Empire he had defended. He is exposed to public shame, isolated, and tortured to reveal the attack plans he made with the barbarians and the woman, and finally freed, but condemned to live like a beggar.

The scenes of devilishly devised interrogations that occur to the prisoners and to the magistrate himself are described with a strange mixture of detail and detachment. The novel exposes the horror of the Empire, and brings one to the unpleasant realization that there are things far worse than physical torture.

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 culturecidess.

Joll and his men appear there to establish peace because they claim that there is no peace in Africa, only disorder: “I am probing for the truth, in which I have to exert pressure to find it. First I get lies . . . then more lies, then more pressure . . . then the truth. That is how you get the truth” (5). But it was just robbery with violence, aggravated murder on a greater scale. Whites use spiritual power to prove themselves as superhuman. This novel shows the way the whites established their superiority over backward and uneducated people like of native Africans.

J.M. Coetzee focuses on how colonization process urges genocidal violence and how the politics of sexploitation is applied by Colonel Joll for othering blacks. He arrests and tortures the African people in the name of barbarism to prove that they are non-human and inferior creature who know nothing. And all the good things are owned up by the self and the bad things are thrown over to others. Joll always tries to cover up his mistakes and is expert in blaming Others.

This novel has 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. It reflects the conflict between the colonizers and the colonized. Similarly, it also textualizes the acute hatred of the white Europeans over black Africans. This study also shows how colonial discourses have helped the British to exploit the African natives.

During colonial period, the Orientalists visited the Oriental countries for various purposes and later on, they made discourses about these countries on the basis of their own understanding and imagination. Said writes;

Western values and traditions of thought and literature, including version of post-modernism, are guilt 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. (*Culture and Imperialism* 82)

There is always an unequal distribution of power among culture, and that ultimately affects representation of one culture by the other. 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.

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).

Frantz Fanon classifies that the relationship between the Orientalist and the Orient 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 ([http://www.eis.hu.edu.jo/deanship files/pub/8902236.pdf](http://www.eis.hu.edu.jo/deanship_files/pub/8902236.pdf)).

So, as to give a clear-cut planning, this thesis is divided in four chapters on the basis of the subject matter it deals. The first chapter is the introduction of the writer and the text *Waiting for the Barbarians*. The introductory chapter ends with the sketch of the chapter plan of the thesis. Chapter II is theoretical chapter dealing with theoretical tools. This chapter draws on the theory of Orientalism in relation to colonialism. In addition, the related commentaries on imperialism and cultural studies are the source of this thesis. In chapter III, being the main chapter of the thesis, J.M. Coetzee's novel is read elaborately along with the ideas discussed in chapter II. This chapter reveals discourse of othering in the novel. Chapter IV concludes the study by presenting and illustrating the findings of the research in brief on the basis of the ideas discussed and analyzed in the above chapters.

Chapter II: Orientalism

2.1 Orientalism

The main discussion of this chapter is Orientalism which is the concept of the Westerners to see the nonwesterners as having no civilization. This perception of Orientalism gave so called power to the Orientalists to rule over the Orientals and to exploit them. In this aspect Orientalism is the western mentality, thought pattern, or the thinking parameter regarding the Orient. This mentality divides the world into two parts; Orient and Occident. In this division all the positive terms are given to the Occident and negative ones are given to the Orient. Occident is defined to be civilized, rational, scientific and advanced whereas the Orient is defined to be the negative, other.

Edward Said, a cultural critic, writer and political commentator, is well known figure in the field of Orientalism. He is known as the most articulate advocate of the Palestinian cause in the United States. He is best known for his highly influential work, *Orientalism* (1978). The book discussed the biased attitude of Western intellectuals towards the Orient and in particular towards the Middle East (Arab). He argued in his works that the West always viewed Orient as the “Other”, the oriental people as the barbaric and limited, and the Oriental cultures as degenerate and exotic. Said’s ideas deeply influenced a new generation of academics in former colonies and became the main foundation for the development of the postcolonial studies and subaltern studies. According to Said, the “Orient” was “almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experience”(*Culture and Imperialism* 54).

The Orient is generally referred to as non-west. According to Said, orient is one of Europe’s most recurring images of the “Other”. It is also the place of

“Europe’s greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant” (*Orientalism* 69). In addition, as Said argues, the Orient has helped to define Europe or the West as its contrasting image, idea, personality and experience. Said says that Orientalism is a mode of discourse that represents the Orient culturally and even ideologically with supporting institutions, vocabulary, scholarship, imagery, doctrines and even colonial bureaucracies and styles.

Said talks about three different meanings of Orientalism: academic, ontological or epistemological and historical and material. According to Said, the most readily accepted designation for Orientalism is an academic one. This academic meaning of Orientalism says that anyone who teaches, writes about or researches the Orient in whatever discipline like anthropology, sociology, history or philology is an Orientalist and whatever he or she does is Orientalism. The second meaning of Orientalism is ontological or epistemological according to which Orientalism is a style of thought based on an ontological and epistemological distinction made between ‘the Orient’ and ‘the Occident’. The third meaning of Orientalism is historical and material. Regarding this meaning, Said says, “Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with Orient-dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, setting it, ruling over it”. In short, as Said says, Orientalism is a “Western style for dominating, restructuring and having authority over the Orient” (*Orientalism* 20).

Orientalism is a discourse by west about the east, a discourse that does not find truth but rather creates the truth of east or orient. Orientalism, according to Said, is not an airy European fantasy about the orient but a created body of theory and

practice in which, for many generations, there has been considerable material investment. Orientalism is rather a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological text. This geopolitical awareness is distributed through, multiple texts or representations about the orient.

The relationship between Occident and Orient is a relationship of power, of domination and of varying degree of complex hegemony. The Orient was created through this power relationship between the Occident and the Orient. The Orient was Orientalised not only because it was discovered to be Oriental but also because it could be made Oriental. Since Greco- Roman period, "the Orientalists have been attempting to marginalize the Orientals by creating the fictitious reality about the orient according to their own taste. They have been endeavoring to represent the Orientals through their imagination" (*Orientalism* 5).

Boehmer reminds us the very idea when she writes, "Stereotypes of the other as indolent malingers, shirkers, lay bouts, 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. In this regard, the reputed critic 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* 37)

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 Africanize 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 Orientalists.

The colonial writers always create binaries regarding the orient as inferior, other, indigenous, uncivilized, female, and patient which place the Orientalists as superior, universal, male, doctor, civilized and so on. These epithets promote awareness on the part of the orientals 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 Orientalists 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.

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.

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.

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. The Orientalists always represent the oriental people as unruly, inscrutable or margin. The Orient is not what it is, but how it is orientalized by the Orientalists. 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" (93).

The colonial discourses have created 'Other' to institutionalize the 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. The Orientalists think that the source of the Orientals' 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' (the Orientalists) want 'them' to be independent then it only concerns. Commenting about the Orientalists' exercises upon the Orientals, 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 its civilizations and languages, its cultural contestant, and one of its 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)

Though some of the writers pretend to show their sympathy to the Oriental people and their situation, they are in fact motivated by their will to dominate the orient. They express love and sympathy to the Orientals as a new mode of powers to govern them. So the colonial discourse is only to justify their mission of colonization in various forms. The Orientalists visited the oriental countries for various purposes and later on they made discourses about these countries on the basis of their own horizon of knowing. The colonial writers always followed the fixed and stereotyped construction while representing these countries and people they had once colonized. 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.Douglas 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 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. 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 Western Orientalists 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 discourse of the Orientalists, representing West's desire to govern, to dominate and to control the Other, the Orientalists believe that the Orientals are not able to govern themselves .They believe that the Orientals 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 Orientalists try 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)

The Orientalists' discourse attempts to represent the orient from western perspectives. Jeremy Hawthorn says that ideology is a near neighbor to discourses in both Foucault's and Bhabha's understandings of the terms (90). He further quotes the definition of discourse 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 representations of experience; and the source of these representations is the communicative context within which discourse is embedded. (90)

Through discourse and ideology, the orientalist's beliefs, values and categories are imposed on the orientals. The identity of the Orientals depends on the mercy of the Orientalists.

So, this research paper centers on the theory of orientalism. The postcolonial theory “Orientalism” which provides power to the Orientalists to misrepresent the Orientals and have authority to rule over them.

2.2 J. M. Coetzee and Orientalism

Orientalism can be discussed and analyzed as the corporate institution for dealing with the orient- dealing with it by making statements about it, authorizing views about it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a western style for dominating restructuring, and having authority over the orient. In his 1978 book *Orientalism*, Edward Said discusses this practice of dehumanizing the Other as a way to maintain superiority and control over them. In particular, he talks about the West’s “principle dogmas of Orientalism” (300), which include: “[an] absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, undeveloped, inferior” (300). Said contends that the West adopts these principles and ideologies “in order to keep the region and its people conceptually emasculated, reduced to ‘attitudes,’ ‘trends,’ statistics; in short, dehumanized” (291). In other words, Said contends, Westerners view people from the Orient with a critical eye in order to maintain their superiority over them.

Coetzee contextualizes this argument in his novel *Waiting for the Barbarians*, contending that perpetrators of violence, who come from privileged positions, use dehumanizing mentalities to justify their cruel treatment of the Other. Coetzee expands on this ideology in book *White writing: On the Culture of Letters in South Africa* in which he shows that the mistreatment and judgment of the Hottentots as animal-like has been used by Western Europeans from as far back as the late 17th century. He quotes Christopher Fryke as saying: “My curiosity led me to enter one of

[their huts] and see what kindled. As I came within, I saw a parcel of them lying together like so many hogs, and fast asleep; but as soon as they were aware of me, they sprang up and came to me, making a noise like turkeys” (15). Fryke’s use of animal terms like “hogs” and “turkeys” to describe the Hottentots shows his dehumanizing attitudes toward them. Here, via Fryke’s words, Coetzee shows that the Hottentots have been marginalized by Western Europeans for centuries. This shows the timelessness and universality of Coetzee’s claims. It also lends some context and historical background to Jacobus’ dehumanizing of the Hottentots in *Dusklands* where he repeatedly refers to them in animalistic terms so that he can “[shoot them] down like dogs” (61). This again shows how his dehumanizing mentality affects and informs his actions.

Coetzee complicates his examination of the effects of dehumanization on the human psyche in his novel *In the Heart of the Country* by viewing it from the perspective of the victim. Magda reduces herself to subhuman status as a result of her father’s dehumanizing treatment. The effects of this are shown when, in daydreaming about having children, she says of their birth: “emerging into the light of day at the head of a litter of rat like, runty girls, all the spit image of myself” (42). Here, her description of herself and her children as “rat like” shows how her father’s treatment has given her the impression that she is in fact subhuman and therefore deserving of the cruelty he inflicts. In this way the novel shows how dehumanization demoralizes the victim. This again complicates the debate over the impact of violence on the human psyche.

Here, with this work, Coetzee expands his look at the dissociation of one violent perpetrator and extends it to an entire entity of people – the Empire soldiers – to show how dissociation can be used to justify violence on a wide scale. This critique

no doubt stems from the cruelty he saw inflicted upon blacks under the Apartheid regime in his home country of South Africa. By looking at the more personal example of *Dusklands* and then examining a wider examination of the same topic in *Waiting for the Barbarians*, we can see how Coetzee complicates his examination of this topic in subsequent works. We also see how his contention that perpetrators of violence must dissociate from reality to commit acts of violence without conscience can be expanded to include wide-scale acts of violence such as those committed by regimes or military entities. In other words, Coetzee asks readers to empathize with characters who are incapable of empathy themselves. In so doing, Coetzee creates a multifaceted, simultaneous examination of man's capacity for violence and man's capacity for empathy, thereby raising reader consciousness to a higher level.

2.3 Orientalism and *Waiting for the Barbarians*

Waiting for the Barbarians takes place in a nameless, timeless empire that seems to take place in a wild West-like world. The narrator of the tale is a local Magistrate who oversees a far-off and isolated frontier fort at the edge of the Empire's domain. Within the walls of the fortress, a small village of people has come to exist for the purpose of feeding and trading with the soldiers stationed there. They live in a kind of symbiosis with nomads and tribes people of the local area, who occasionally arrive to trade their valuable furs and foods for the shiny (yet ultimately valueless) trinkets and wares from the "civilized" people of the outpost.

The high ranking Colonel Joll arrives one day, determining to gather information regarding the local band of (uncivilized) Barbarians who have reportedly taken to raiding nearby frontiers out posts (as is apparently the case from time to time). The Magistrate has seen no evidence of a gathering Barbarian menace, and though he knows they have no clear designs to engage in a battle against the frontier

fortress' of the Empire, he resigns to the fact that soon the Colonel will be done with his work and will return to the Capital and the quiet life of their isolated settlement will return to its peaceful normalcy. But Colonel Joll captures the natives living close to the settlement and imprisons them and tortures them in the name of interrogation. Some of the natives are killed and they leave for the capital in order to prepare a larger campaign against the so-called barbarians.

Colonel Joll, the central character of the novel, describes himself as an archaeologist, a digger for meaning, a detective, an explorer, scientist and peace maker of the community whereas African people are barbarians for him. The Orientalists think that only they have the ideas of excavation and the African barbarians do not have any idea about it: "If we were to disappear, would the barbarians spend their afternoons excavating our ruins? Would they preserve our census rolls and our grain-merchants?" (56) They think that they know everything and others know nothing. The Orientalists feel superior to the Orientals.

He differentiates between the West and the Non-West. While differentiating these two contestants, he represents the West as the centre and Africa as the Other, because his thought depends on the concept of western politics of exploitation.

Edward Said seems to be right in saying:

The Orientalists believe that the Orientals are not able to govern themselves. They also meant that every scientific and technological discovery is made in the West, and the Orientals 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 the Orientalists had not launched their mission to change it (*Crisis in Orientals* 204).

Colonel Joll is corrupted and spoiled by the Europeans because he accepts the 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 him. As a result, he presents the African land and people being victimized by the colonial mentality.

The novel shows that Europeans go to Africa with a so-called good mission. They do not show their real motives. Then, they start exterminating ‘the barbarians’ by creating the geography of “us” versus “them” or “we civilized, god’s chosen first people” versus “they, savages, barbaric, non-chosen people,” etc (*Orientalism* 42). The characters like Colonel Joll and Mandel misrepresent the African native people and produce colonizing myths about laziness, irrationality, and barbarism. These Euro-centric prejudices demonstrate the African native people as barbarians and interpret and legitimize African language, culture, custom and life-style as inferior.

Col Joll's expectation about barbarians taking them as attackers and invaders just turns out to be an orientalist's thought. The Third Bureau claims that the barbarians are preparing to mutiny; the Colonel leads an expedition in search of rebels and returns with a group of nomads in chains, terrified and mute. Although the Magistrate argues that the barbarians are harmless, the prisoners are tortured in accord with that “modern psychology”. In the aftermath of the torturing, one prisoner is left dead and another, a young, black haired woman, is left partially blind. For reasons

that he himself isn't sure of, the Magistrate takes the young girl under his wing, and brings her back to his quarters. There, though they sleep beside each other and the Magistrate massages her and caresses her, their relationship hardly becomes more physical and we'd struggle to try and call it a "romance". He gives her a job in the kitchen cooking for the soldiers and bureaucrats, and aside from that spends his evenings with her wondering what it is he wants from her.

As the Magistrate struggles with the rationale of the visiting Colonel, his loyalty to the empire comes into question. When the empire's army arrives in preparation to set-out and destroy the Barbarians, the Magistrate finds himself finally arrested and accused of treason- of aiding and abetting the Barbarians. He has embarked on a dangerous and unauthorized excursion to return the young black haired woman to her people, and in doing so he finds no one who believes his motives to be other than collusion. Imprisoned, starved, tortured and beaten, the Magistrate becomes the fallen hero, humiliated and cast-off by his once indifferent though loyal subjects.

The narrator in the novel cannot remember the barbarian woman's face and the barbarian girl cannot see the narrator's face. The narrator has already more or less explained what it means. She is the "Other" to the narrator. The British officers impose the western power and ideology in the form of discourse. Edward Said defines it as a "style of thought based upon ontological and epistemological distinction made between the orient and the occident" (*Orientalism* 2). Hawthorn says, ". . . to characterize a person, group or institution as 'Other' is to place them outside the system of normality or convention to which one belongs oneself" (249). The Orientalists legitimize the native people as Other and exploit them by imposing colonial discourse, ideology, and hegemony. The Orientalists construct Other by

legitimizing the theory and practice in which hegemony, ideology, discourse and power are involved.

In the novel, the anonymous indigenous peoples lose the majority of their land to the Empire. As the Magistrate digs in the ground surrounding the town, he excavates artifacts suggesting that the natives had once occupied the land now inhabited by the colonial power. In order to elicit subordination from the natives, Colonel Joll and his followers in the Empire torture the natives. This torture, an obvious violation of the humanity of the aboriginals, is a liberty taken by the Empire to impose the theory that its own will and intentions are more crucial than the rights of those that it is conquering.

The Orientalists misrepresent Africans to exploit them. The white illustrate their superiority in various ways that they are supposed to be god's agent. . The Westerners claim that they possess higher intelligence and they are universally genius to be superior. The blacks are treated like valueless creature in the novel. Colonel Joll and his men appear there to establish peace because they claim that there is no peace in Africa, only disorder: "I am probing for the truth, in which I have to exert pressure to find it. First I get lies . . . then more lies, then more pressure . . . then the truth. That is how you get the truth" (*Waiting for the Barbarians* 5). The novel shows the way the whites established their superiority over backward and uneducated people like of native Africans.

The Orientalists think that they are miraculous. But the magistrate is helpless: "We are the great miracle of creation! What from some blows this miraculous body cannot repair itself" (117). The old magistrate, who is the defender of the rule of law, has become the "enemy in his own way of the State" (118). The magistrate confesses himself that they "have raped" (118) the land of the barbarians. Joll and his friends

who are supposed to teach civilization to the barbarians kill them mercilessly. In the name of civilization, they beat, rape, and kill many innocent native Africans who are named as barbarians by the empire and its people: “We have had to bury your brother here, outside their fort, because he was beginning to stink. Please tell your mother and try to console her” (122). From the ancient period, the barbarians are living in their land where relics of the ancient barbarians allegorical sets can be found buried all over the desert (122). Now the empire is trying to capture their land. In the name of defending the empire and its people, Joll, Mandel and their soldiers are killing the barbarians.

Colonel Joll is the native of higher standard but the way he treats the African natives is not different from the way the Orientalists treat the Oriental people. He misrepresents the African natives as the Other. He seems to be educated and creative. However; he has the feeling of hatred and distrust to the native people. Joll has the ideological arrogance. He claims that he has the supernatural power. Blacks have no evidence to claim their superiority over Whites. Colonel Joll, the British officer, imposes the western power and ideology in the name of discourse. The westerners legitimize the native people as Other and exploit them by imposing colonial discourse and ideology.

Joll accuses the magistrate that he has insulted the people of settlement by “keeping company with low people” (124). The Orientalists think that only they are high class people and African people or the Orientals are low-class people. This is their colonial mentality to dominate and insult the colonized ones by creating discourse in their favor. Colonel Joll and Mandel other the magistrate who is once supposed to have been the defender of the settlement. They give him corporal punishment: “When I slacken he slaps me on the buttocks with his cane and I trot

faster I cannot! I stop, hang my head, and clutch my chest. Then the cane prods me and I shamble on . . .” (127). Mandel gets drunk and tortures the magistrate. He humiliates him in front of the public: “Mandel hands me a woman's calico smock. Put it on . . . very well, if you want to go naked, go naked” (128).

The situations mentioned in the novel vividly portraits the reflection of Orientalism. The innocent, natural people settling in the frontier are simply blamed to be opposing the Empire. The acts performing by them to run their livelihood are considered to be a protest against Empire. The barbarians are captured, tortured, punished without any reason only because they are thought to be wild, rustic, uncivilized, irrational and violent. On the other hand Colonel Joll thinks himself to be educated, civilized, scientific, advanced and rational but his actions are worst than even the so called barbarians. He doesn't have any mercy and pity towards those innocent people. He calls them barbarians but the clear example of barbarianism is found within him. He is so much wild, barbaric and rude in his behavior that he not only tortures those innocent people he even doesn't hesitate to kill them without any mercy. There is no any trace of human virtue within him. He is there to civilize the so called barbarians and to establish peace but he himself acts as the most uncivilized human being. Similarly his act of establishing peace happens to create chaos in the life of innocent people. He is there to make the people follow the rules and regulations of the Empire but he himself doesn't follow the minimum law of nature and human right. In this the novel justifies the theme of Orientalism.

2.4 Colonization as Discourse

Colonization has become an official discourse only after the First World War though it was initially discussed in some critical forums. There is some connection between the colonizer and the colonized when we come to discuss about the discourse

of colonization. The encounter between colonizer and colonized occurs in the dreamscape that is the frontier of *Waiting for the Barbarians*. The novel addresses problems of knowing and representation, of intimate contact between colonizers and colonized. Characters in the work are shaken from their comfortable, liberal roles within the empire. Removed from the culture that informed their sense of place and their personal identity, these liberal characters must struggle to redefine themselves and their relationships with the other.

Coetzee's novel is the story of a magistrate of a South African frontier settlement. The magistrate, the protagonist and the narrator of the story, has for years lived a peaceful life in harmony with the surrounding natives. There are rumors that the barbarians are preparing an attack on the Empire. One day Colonel Joll from the third Bureau arrives at the settlement with orders from the Empire. The natives known as barbarians to the Empire are recognized as a threat. Joll and his men have come to distinguish that threat. They conduct an expedition into the land beyond the frontier. The natives living close to the settlement are imprisoned, tortured and killed.

The novel takes place in the impossible landscape of a colonial outpost in a fictionalized empire. For reasons that remain largely obscure, an administrator known only as "the magistrate" becomes obsessed with gazing into and understanding both the machinations of empire and the nature of the barbarian other. To the magistrate, the barbarians are not noble savages but a potential "parasite settlement" that could invade his town (37); in fact, the magistrate seems unwilling even to extend to them the basic right to exist. Initially, at least, he flirts with the idea that the world would be a better place if all the barbarians were killed: "[i]t would be best if this obscure chapter in the history of the world were terminated at once, if these ugly people were obliterated from the face of the earth and we swore to make a new start" (24). The

magistrate, then, performs his acts purely for his own obscure purposes, which are only tangentially related to empathy or desire.

Colonizers come to the native land to civilize them. But in the name of civilization, they dominate and torture the native people and finally, they extend their territory or annex their land and make their colonies. The empire has used the same policy to extend its territory: “For the dunes cover the ruins of houses that date back to times long before the western provinces were annexed and the fort was built” (15). Long ago, the land of the barbarians had been annexed and the fort had been built by the empire. The empire is still trying to extend its territory by exterminating the barbarians in the novel. The Orientalists think that only they are civilized people with their history whereas barbarians have no history as if they are animals. The magistrate narrates, “The barbarians, who are pastoralists, nomads, tent-dwellers, make no reference in their legends to a permanent settlement near the lake” (16).

Ali Behdad offers a definition of imperialism that encompasses both violent abuse and sexual submission as part of the same process of dominance. He defines imperialism as “a disturbing attempt to produce a sense of continuity between the discontinuous identities of the colonizer and the colonized whereby through sex or violence, difference is dissolved, and the colonized other is reconciled with the colonial self” (202). Behdad, like many other theorists, argues against definitions of colonialism that rely solely on a Manichean opposition between colonizers and colonized in an effort to transcend what he sees as a limiting binary distinction. However, Behdad's definition ignores the material gains that accrue to the colonizer and the production of difference necessary to legitimize domination. Behdad's definition makes the entire imperial project sound as if it were little more than the collective failure of European society to exit Lacan's mirror stage. Nevertheless, the

definition does explain how the same societal norms inform the racist fetishizing and the racist violence noted by thinkers as diverse as Edward Said, Paula Gunn Allen, and Iceberg Slim. Behdad's definition seems to account perfectly for the link between Joll and the magistrate. Behdad notes that both men seek to create a sense of continuity with the barbarian girl: Joll in the military way through discipline, torture, and pain and the magistrate in the benevolent, humanist way, through pleasure, desire, and sexuality. The magistrate's own reflections make clear that these two positions are continuous; he is "the lie that Empire tells itself when times are easy," and Joll is "the truth that Empire tells when harsh winds blow" (133).

Descartes's separation of the subject/self and object/other not only creates a barrier but also establishes knowledge and its natural extension, power, as criteria for measuring worth. This measure works wonderfully for European colonizers, who as a result can declare themselves superior by their own standards and therefore entitled to make meaning, reap profits, and civilize the 'savages' by any means necessary. The link between reason and knowledge accounts in large part for the barbarity that a 'civilized' society can project onto a 'primitive' one. Knowledge truly is power: the power to name and to recreate the world in one's own image (Descartes202). Joll's violent creation and re-creation of meaning is perhaps most explicit when he writes the word ENEMY on the backs of his prisoners and washes it off with their blood, flowing from the lashes of the cane (103-04). Joll's mastery allows him both to name and to erase the other.

George Steiner has also noted the connection between liberal and torturer. He comments on "obscene intimacy between the torturer, the victim, and the liberal witness" (qtd. in Merivale 272). The magistrate, Joll and the girl are certainly in intimate contact, and there is indeed a certain element of voyeurism in the magistrate's

fascination with torture. When he observes the tortured boy, for example, the magistrate sees without being seen and conceals his presence by whispering until he chooses to reveal himself. The hushed tones with which the magistrate and the guard discuss the boy convey no sense of moral indignation; rather, they reveal an almost conspiratorial fascination with the act of torture:

'What did they do to him?' I whisper to the guard. . . .

'A knife,' he whispers back. Just a little knife, like this.' He spreads thumb and forefinger. Gripping his little knife of air he makes a curt thrust into the sleeping boy's body and turns the knife delicately, like a key, first left, then right. (Coetzee 10)

Colonial discourse has not only shown how the Orientalists exercise institutionalized power over the Orientals to rule them but also an instrument to centralize and inferiorize the colonized people. Joll misrepresents African 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. Colonel Joll's mentality represents the hostility between the colonizers and the colonized. His sense of hatred, distrust and superior complex to the native people and land are the cause of his colonial mentality.

Chapter III: Discourse in *Waiting for the Barbarians*

3.1 Discourse of Othering in *Waiting for the Barbarians*

According to the proposed diagram of this research, the concept of power and domination are the major focus of the previous chapters. This chapter is an analysis of the misuse of power that results in betrayal.

“Other” is a colonial term coined by the Orientalists to represent the Orient 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, assumptions, 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.

This novel illustrates how British officers, Colonel Joll, Mandel and their soldiers exploit, dominate and misrepresent the African people as barbarians in the name of civilization and finding truth. This novel has shown colonial mentality as the Orientalists or whites are superior and civilized, and the Orientals or non-whites are inferior, uncivilized, barbaric and others. The British officers Colonel Joll and Mandel misrepresent the African natives as the “Other” and their language, culture, and land as inferior due to the western power and ideology. The magistrate says, “Colonel Joll is from the Third Bureau The Third Bureau is the most important division of the Civil Guard We must make a good impression on him” (*Waiting for the Barbarians* 2). These statements denote the Orientalists’ feeling of superiority and colonial mentality.

Colonel Joll and Mandel go to the frontier settlement to find the truth whether the barbarians are real threat to the Empire or not. Native Africans are arrested and imprisoned in “a storeroom . . . close and smelly . . . no windows. Two prisoners lie

bound on the floor. The smell comes from them, a smell of old urine”(2). The native people who are the prisoners are represented as dirty creature like animals and the magistrate gives order to his soldiers to get them to clean themselves.

Two prisoners, one is old man, and the other a boy were arrested a few days ago in a raid not twenty miles from the frontier settlement. Actually, these two prisoners do not know about the raid: “They say they had nothing to do with the raid. I do not know. Perhaps they are telling the truth” (3).The magistrate reports to Colonel Joll, “These are the only prisoners we have taken for a long time . . . we would not have any barbarians at all to show you”(4).This statement shows that the native people who are the barbarians for Colonel Joll are not the actual threat to the Empire. The Empire is making a plot to exterminate the native people and extend its territory to their land. The innocent native Africans are victimized in the name of so-called threat and are tortured by the colonizers.

Colonel Joll claims that he is the genuine person to find the truth by “the voice of a man who is telling the truth. Training and experience teach us to recognize that tone” (5). He tortures the prisoners until they surrender and bow down to him. Giving pressure to the prisoners is his way of getting the truth: “I am probing for the truth, in which I have to exert pressure to find it. First I get lies . . . then pressure, then more lies, then more pressure . . . then the truth. That is how you get the truth” (5).

Discourse has power. Colonel Joll beats the old prisoner until he is unconscious and bleeds from the nose. Then, he creates a discourse in his favor as, “the prisoners became enraged and attacked the investigating officer . . . fell heavily against the wall The prisoner was unconscious and bleeding from the nose” (6). Colonel orders the guard to tell the same thing to the magistrate. Colonizers can do anything they wish to the colonized people. Colonel Joll kills the old man and tortures

the boy: “The boy lies on a bed . . . his hands are tied in front of him. In the other corner is a long white bundle” (7).

Colonel Joll enters Africa to create order and peace in that land but he and his officers create disorder and violence. They create rumor that “the barbarians tribes were arming; the Empire should take precautionary measures, for there would certainly be war” (9). They created terror in the frontier settlement. “No man who was not frightened with visions of the barbarians carousing in his home, breaking the plates, setting fire, raping his daughters”(9).

Colonel Joll tells the magistrate that the boy has made a confession that he and the old man and other men from his clan have stolen sheep and horses. The men of his clan are arming themselves that they are going to join in a great war on the Empire (11). Colonel Joll creates this discourse himself in the name of the innocent barbarian boy. The tortured boy is compelled to agree with the discourse created by the Colonel. This shows how colonizers use their power or force to get their discourse legitimized.

The African native people are nomads .They have lived there all their lives. They know the land. The magistrate advises Colonel Joll not to go and chase them (12). It is only the magistrate who is sure that the barbarians are not going to harm them. Colonel Joll uses the boy as a guide to follow the barbarians and catch them despite the magistrate's advice. Only the Empire and its frontier settlement is civilized place whereas native people's land is uncivilized for the colonizers. This is how the Orientalists misrepresent the African land: “Only because if you get lost it becomes our task here to find you and bring you back to civilization” (12), the magistrate assures Colonel Joll.

Joll and his soldiers arrest a dozen pathetic fishing people as prisoners. These people were dusty and exhausted. They arrest even mothers with their babies. The prisoners squat down to rest, “save for a little boy who stands on one leg, his arm on his mother’s shoulder Do these people look like a danger to the empire?”(18). Nobody tells the colonel Joll “the difference between fishermen with nets and wild nomad horsemen with bows” (19).

Therefore, Colonel goes on giving punishment to those who are found in the native land. These fishing people have been shown or represented as uncivilized people in the novel: “Their habits are frank and filthy. One corner of the Yard has become a latrine where men and women squat openly and where a cloud of flies buzzes all day” (20).The narrator others them regarding food as if they are hungry animal who have not tasted human food yet: “The little boy, grown quite fearless, haunts the kitchen begging sugar from the maids. Aside from bread, sugar and tea are great novelties to them” (20).The narrator regards them as non-human with their “strange gabbling, their vast appetites, their animal shamelessness, their volatile temper” (20). Slowly, they start hating and losing sympathy: “The filth, the smell, the noise of their quarrelling, and coughing become too much . . . they are diseased, that they will bring an epidemic to the town” (21).

In the middle of the night, Colonel Joll brings some more prisoners “roped together neck to neck, shapeless figures in their sheepskin coats” (22). He treats them as animals. Then he begins his interrogation. He is tireless in his quest for the truth from early in the morning to dark. Even the child is questioned: “Have strangers visited your father during the night?” (23). Even the magistrate who is there to impart justice to the people is involved in entertainment having sexual relation with the

women in the inn. The magistrate says to the woman in the inn, “I would like to sleep here again . . . I embrace her with gratitude . . . I fall asleep in the girl’s arm” (24).

Colonel Joll has gone to the frontier settlement to teach barbarians, to civilize them. But his manner or behavior irritates his own friend, the magistrate. The magistrate expresses, “Throughout a trying period he and I have managed to behave towards each other like civilized people . . . in civilized behavior; on this occasion, however, I cannot deny it, the memory leaves me sick with myself” (25). So, colonizers are not really civilized people. They just manage or try to be civilized. In the reality, they are cruel and far worse than the colonized people.

The magistrate has love-hate relation with the prisoners. When he is compelled to see the pathetic situation of the prisoners, and cannot go against Colonel Joll who is torturing the prisoners, he wishes, “It would be best if this obscure chapter in the history of the world were terminated at once, if these ugly people were obliterated from the face of the earth and we swore to make a new start, to run an empire in which there would be no more injustice, no more pain” (26). The magistrate confesses that there is injustice and pain to the prisoners. He wishes to have the prisoners dig, with their last strength, a pit large enough for all of them to lie in and leave them buried there forever (26).

Joll releases the prisoners, but a barbarian girl is left behind, begging in the street, blinded and crippled from the torture inflicted upon her: “She has the straight black eyebrows, the glossy black hair of the barbarians”(27), the magistrate others her. He invites her to sleep in his room. The Orientalists represent the Orientals as dirty, uncivilized, wild, and others. The Orientals are not even as good as animals for them. The way the magistrate describes the barbarian girl is worth mentioning here: “She smells of smoke, of stale clothing, of fish. Her hands are horny” (28). She is not

supposed to be in town. The magistrate warns her of expelling her at any time and sending her back to her people (28). Colonizers have no pity on the colonized ones. “We do not permit vagrants in the town” (28), the magistrate threatens the girl.

The barbarian girl stays with the magistrate. He washes her feet which are “broad, the toes stubby, the nails crusted with dirt” (30). The magistrate describes her very strangely. “Her ankles are large, puffy, shapeless, the skin scarred purple . . . her legs are short and sturdy, her calves strong” (31-32). The magistrate sleeps with the barbarian girl. He claims that he has no sexual relation with her. He does not have emotion for that. He says, “The erotic impulse, if that is what it has been, withers . . . to this stolid girl” (35). She is not sex-appealing to him. The barbarian girl had been brought in by the soldiers roped neck to neck with the other barbarian prisoners. These events show how cruelly Colonel Joll and his soldiers treated the barbarians like animals. The Magistrate hates her and compares her with a fox even if he is taking care of her everyday: “People will say I keep two wild animals in my rooms, a fox and a girl” (37).

Colonel Joll interrogates the prisoners one by one. He gives them severe punishment. He kills one of them: “You know that one of the prisoners afterwards died” (38). The soldiers beat them: “Sometimes there was screaming, I think they beat her” (39). The magistrate calls the African natives parasite since he thinks that the Empire is their bread and butter. He entitles them as beggars, vagrants and parasite. They are low class human beings for him. He says, “Above all I do not want to see a parasite settlement grow up on the fringes of the town populated with beggars and vagrants enslaved to strong drink” (41). The colonizers represent the colonized people as barbarians, lazy, immoral, stupid and filthy. The magistrate in the novel qualifies the African natives with the same names as if only the Orientalists are perfect human

beings and they are in the native land to teach them what civilization is. The barbarians are the burden for the Magistrate.

Colonel Joll and his men create the rumor that the barbarians are going to attack them and they have to be prepared for it: "Since the news arrived from the capital that whatever might be necessary to safeguard the Empire would be done . . . we have returned to an age of raids and armed vigilance . . . keep our swords bright, watch and wait" (41). Actually, the natives who are called barbarians by the Empire are innocent and they do not have any plan for attack.

On the one hand, the Empire hates the barbarians, and punishes them cruelly, the magistrate, who is assigned in the frontier settlement as a magistrate is busy at entertainment with the barbarian girl he has brought to his room, on the other. It shows the real motives of the colonizers upon the colonized. "Nothing seems more natural than to seat her on the bed and begin to undress her . . . I embrace her, bury myself in her . . . cannot imagine what ever drew me to that alien body" (45). The magistrate has sexual relation with the barbarian girl but still he does not like her body since she is hated barbarian: "Blank, like a fist beneath a black wig, the face grows out of the throat and out of the blank body beneath it, without aperture, without entry" (45). This statement shows how the Orientalists represent the Oriental people as ugly creatures though they do not hesitate to take advantage of their body.

The magistrate shows some sympathy on the barbarian girl. But, at the same time, he does not hesitate to beat her. The magistrate has love-hate relationship with the barbarian girl: "I undress her, I bathe her, I stroke her, I sleep beside her- but I might equally well tie her to a chair and beat her" (46). The magistrate goes on misrepresenting and othering barbarian girls with whom he keeps sexual relation. The

colonizers' intention upon the colonized ones is never positive. The magistrate others the girl as:

So I begin to face the truth of what . . . to obligate the girl . . . if I took a pencil to sketch her face I would not know where to start. Is she truly so featureless? . . . a figure in a cap and heavy shapeless . . . unsteadily bent . . . How ugly . . . I do not resist: She is ugly, ugly (50).

The barbarian girl is not a human being for the magistrate. She is just “a dummy of straw and leather” (50). The magistrate believes that the barbarian girl has survived due to his mercy. She is satisfied “as long as she has a roof over her head and food in her belly . . . grown into and become that new deficient body, feeling no more deformed than a cat . . . having claws instead of fingers” (61). The barbarian girl is no more than a cat for him.

The colonizers or the orientalists misrepresent not only the Orientals as barbaric others, but also the colonized land as ‘inhospitable’: “They would have done better to desert earlier. The country around here is inhospitable” (53). Colonizers go to Africa to teach the native people about civilization. But in the name of civilization, they first assimilate with the native, and finally, they exterminate them to extend their territory. Colonel Joll and his soldiers are arresting barbarians so that they can extend the territory of the Empire: “. . . there will be a general offensive against the barbarians in the spring to push them back from the frontier into the mountains” (53).

Here, the intention of Empire is clear. Colonel Joll and his soldiers are destroying the barbarians not because the barbarians are threat for the Empire, but because the Empire wants to extend its border. The Magistrate knows that the barbarians are “nomads, they migrate between the lowlands and the uplands every year, that is their way of life . . . that is what war is about: compelling a choice on

someone who would not otherwise make it” (54). The intention of war against the barbarians is to chase them away from their place to the mountain where no barbarians live.

Waiting for the Barbarians, on the other hand, tends to obscure the necessity of violence against the other to maintain colonial power. Colonel Joll's torture of the natives gives him no tactical advantage, and his violent campaign against the barbarians only hastens the demise of the outpost. In the absence of any material gains from these actions, they seem completely irrational; they must stem either from a deep subconscious desire or from an inability to recognize the magistrate's logic of peace. However, for a colonial empire, violence and torture are not simply means of self-definition or a way of "Othering"; they are effective (if abominable) means of repressing rebellion and maintaining a vastly unequal system.

Actually barbarians do not want war nor are they preparing for it. They “want an end to the spread of settlements across their land. They want their land back, finally. They want to be free to move about with their flocks” (54). The magistrate himself confesses in the above statement that the Empire had captured the land of the barbarians which they want back. But the Empire is intending to drive them further away. This is how colonizers develop their colonies. The Empire had moved to the land of the barbarians more than a hundred years, they have reclaimed land from the desert and built irrigation works and planted fields and build solid homes and put a wall around their town (55).

The magistrate does not like the land of the barbarians. He others the land of the barbarians: “The marsh-water here . . . is too salty to be drinkable . . . even the melted ice-water is so bitter . . . I am the worst afflicted” (64). The magistrate does not like the land of the barbarians on the one hand, and the Colonel Joll and his

soldiers are preparing war to drive away the barbarians and capture their land, on the other. Colonizers have double role. They pretend that they do not like the Oriental people and their land. But their real motive is to develop their colonies in the native land. Even the weather of the barbarians' land is not liked by the magistrate who describes it as:

The wind never lets up. It howls at us across the ice, blowing from nowhere to nowhere, veiling the sky in a cloud of red dust. From the dust there is no hiding: it penetrates our clothing, cakes our skin, and sifts into the baggage. We eat with coated tongues, spitting often, our teeth grating. Dust rather than air becomes the medium in which we live. We swim through dust like fish through water. (65)

The magistrate believes that only barbarians can adjust in such weather since the barbarian girl does not complain about it. She does not get sick. She sleeps soundly in weather so cold that he would hug a dog for comfort (65).

The magistrate takes the barbarian girl back to her people when she gets recovered. On the way, he finds twelve or more barbarians “dressed in sheepskin coats and caps . . . weather beaten, narrow eyed . . . I am close enough to smell them where I stand: horse- sweat, smoke, half-cured leather” (76). The magistrate others them as if they are non- human, uncivilized and dirty beasts. The magistrate asks the barbarian girl to talk to the other three barbarians whom he has met on the way. At that time the magistrate recalls how the Empire pushed off these people into the mountain:

These are the people being pushed off the plains into the mountains by the spread of empire What an occasion and what a shame to be

here today! One day my successors will be making collections of the artifacts of these people . . . a body we have sucked dry- a go – between, a jackal of Empire in sheep's clothing. (79)

Really, the empire has reached there in the form of sheep. But actually, it is the jackal in the magistrate's words which is trying to capture the whole land of the innocent so-called barbarians.

The landscape outside the town is dangerous and chaotic-there is little food or water to sustain their journey, and because they travel at the end of winter and beginning of spring, the weather can be calm one moment, and then hours later a storm can tear their village apart. The entire setting of the novel, in fact, is impossibly complex and contradictory-desert sands exist with snowstorms, and lizards exist with hares. The maps of the land are paltry, and the territory itself is largely new to the magistrate and his guide. The land they travel across is as changeable and difficult to read as the girl herself. When they finally reach the barbarians, the girl unceremoniously leaves them. In this moment, the magistrate learns what the girl really was to him: "a stranger; a visitor from strange parts now on her way home after a less than happy visit" (Coetzee 71-72). Like the barbarians who tracked them on their journey, the girl was tantalizingly close but always just out of reach, and any attempt to close the distance was futile.

Finally the magistrate hands the barbarian girl to her men and comes back with other three soldiers who had gone with him. When he arrives at the settlement, he finds that "the promised campaign against the barbarians is under way" (82). He finds the warrant officer in the third bureau who charges him of "treasonously consorting with the enemy" (85) but the magistrate replies that they are at peace there, and they have no enemies (85). In the reality, Joll and his men go to the frontier

settlement not to create peace but to create enemies. Joll, Mandel and their men are the real barbarians who create disturbance in the lives of the people who are living there peacefully. So the magistrate rightly judges, "Have I not simply been provoked into a reaction by the sight of one of the new barbarians usurping my desk and pawing my paper?" (85)

Then, Joll and his men other the magistrate, and behave and treat him like a barbarian. He is kept in "the same room in the barrack that they used for their interrogations" (86). He is made a prisoner like other barbarians. Then, they arrest more barbarians and make them prisoners. Even small children are arrested and beaten by the soldiers. The magistrate hears "someone, always, a child is being beaten. I think of one who despite her age was still a child; who was brought in here and hurt before her father's eyes; who watched him being humiliated before her . . ." (88). In this way, the innocent natives are compelled to face humiliation of the torturers in the novel. The torturers cannot become civilized and high class people. They express their anger towards the barbarians by destroying their land and wild animals. They have no mercy at all. A civilized person does not harm others. Their activities show who the real barbarians are.

However, the magistrate cannot make a benevolent connection with the barbarian girl, nor can he produce any meaning from her. The two are as separate yet intertwined as clouds: "diffuse, gaseous, centre less, at one moment spinning about a vortex here, at another curdling, thickening elsewhere. . . . I know what to do with her no more than one cloud in the sky knows what to do with another" (33). He finds himself unable to bring her image to his mind's eye: "I realize that if I took a pencil to sketch her face I would not know where to start" (46). He tries to remember the girl as she was before the torture, but he can conjure only "space, blankness" (46). Troubled

by her presence as absence and by the realization that he is trying "to obliterate the girl" (46) with these efforts to inscribe meaning on her, he returns her to the barbarians.

Colonel Joll and his men humiliate the magistrate in the charge of making a plot against the Empire with the help of the barbarians. They treat him like a colonized one. The colonized one can do nothing against the power of the colonizers. He or She has to live on the mercy of the colonizers. In the novel, Colonel Joll and his soldiers do not even provide the magistrate proper clothes to wear: "My requests for clean clothes are ignored. I have nothing to wear but what I brought with me . . . I wash one item . . . with ash and cold water" (93), and they have seized his freedom "to eat or go hungry; to keep his silence or scream when they locked him there" (93). The magistrate gets such punishment since he had given shelter to the barbarian girl whom now he is "forgetting deliberately" (95). The Empire's expeditionary force has gone to find and arrest barbarians, and they are not back yet. But the magistrate claims:

these men have not been to war: at worst they have been roaming . . . hunting down unarmed sheep-herders, raping their women, pillaging their homes, scattering their flocks; at best they have met no one at all – certainly not the gathered barbarians clans from whose fury the Third Bureau is engaged in protecting us. (99)

In the name of protecting the Empire from the barbarians, Colonel Joll and his men rape their women, set fire on their houses, kill sheep herders as if they have right to do anything they like. The native people, so-called barbarians, become the victim of cruelty of Empire and its people. The empire is still arresting barbarians who are "squatting in the dust, shading their eyes, waiting for whatever is to come next" (103).

Colonel Joll and his soldier torture the barbarians but they blame the barbarians of interfering or disturbing their lives. One of Colonel Joll's soldiers says, "Why can't they leave us alone? They have their own territories" (108) and even the Sentry hates the land of barbarians as, "you can't live on the fruit of the land out here, can you? I've never seen such dead country" (109). Joll and his soldiers are torturing the barbarians on the one hand, and they themselves are creating rumor that the barbarians are going to attack the people in the frontier settlement, on the other: "Are the children still allowed to play there or do their parents keep them at home with stories of barbarians lurking in the hollows?" (110)

Colonel Joll and his men do not show even minimal human behavior to the barbarians who have been captured and brought to their prison like animals-with "the rope, tied neck to neck . . . stark naked, holding their hands up to their faces A simple loop of wire runs through the flesh of each man's hands and through holes pierced in his cheeks" (113). Then the beating begins. The soldiers use the stout green cane staves, bringing them down with the heavy slapping sounds, raising red welts on the prisoners' backs and buttocks (115).

Joll accuses the magistrate that he has insulted the people of settlement by "keeping company with low people" (124). The Orientalists think that only they are high class people and African people or the Orientals are low-class people. This is their colonial mentality to dominate and insult the colonized ones by creating discourse in their favor. Colonel Joll rebukes the magistrate who has been imprisoned and treated like the barbarians as:

Believe me, to people in this town you are not the one just man, you are simply a clown, a madman. You are dirty, you stink, and they can smell you a mile away. You look like an old beggar- man, a refuse-

scavenger. They don't want you back in any capacity. You have no future here. (124)

Colonel Joll's soldiers rape a little girl and claim that a barbarian did it: "Three weeks ago a little girl was raped. Her friends, playing . . . did not miss her till she came back to them bleeding, speechless" (134). They commit different crimes and charge barbarians of committing those crimes. Joll, Mandel and their men spread a rumor that "the entire thousand mile frontier has erupted into conflict, that the northern barbarians have joined forces with the western barbarians" (135) but they thrust deep into the enemy's territory and are too "busy dealing out heavy blows to send dispatches" (135).

Joll's soldiers go into shops, take what they want and leave without paying. They loot the people, rob the shop. The shopkeepers complain to Mandel who "makes promises but does not act" (135). Mandel's cruelty on the Magistrate is in the climax. Mandel shouts at him: "You bastard! You fucking old lunatic! Get out! Go and die somewhere!" (138). Mandel and his men are busy in looting the houses, smashing the furniture, kicking doors, breaking windows, setting a house on fire, and till late at night drinking and carousing on the square (143). They can do whatever they like since they are super-men of the powerful country. "A committee of citizens makes a weekly levy to hold a feast for them, roasting whole sheep on spits, laying out gallons of rum. The girls of the town are theirs for the taking" (144).

Joll and his men are causing unrest and disturbances in the lives of the barbarians who have "withdrawn with their flocks into the deepest mountains . . . waiting for the soldiers to grow tired and go away" (145). Empire's cruelty on the barbarians goes on increasing. The innocent native Africans become the victim of colonizers' brutality. Poor natives live in small huts which are destroyed by Joll and

his army. One of the torturers shouts while destroying their huts, “He swings a kick at the wall of the hut and. . . ‘Fucking savages!’ he says, ‘We should have lined them up against a wall and shot them long ago with their friends!’” (151).

Before power, even the laws and justice fade. The magistrate is the symbol of laws but now he is thrown into the prison and treated like animals: “We are fallen creatures. All we can do is to uphold the laws, all of us, without allowing the memory of justice to fade” (152). The colonizers feel superior to others and claim as if they have inborn or god-gifted authority to seize the laws and right to behave or treat the colonized people in any way they like. There is no law among the wild animals. There is the law of muscle or power. So, what is the different between Colonel Joll, his men, and wild animals?

The Magistrate raises a question-Who the real barbarians -Colonel Joll and his men or native Africans are. No rules and regulation are applied to Joll and his men who “load a handsome cast-iron stove looted from all empty houses. Another comes back in triumph bearing a cock and hen . . . The cart is piled high with sacks and kegs from a looted shop. There is no protest from the people” (155).

Finally, Colonel Joll, Mandel and their soldiers who have gone to the frontier settlement from the Third Bureau of Empire, put the lives of the barbarians in terror in the name of protecting the settlement from them.

The novel has been able to illustrate the success of imperial power over colonized people. It makes an interesting use of discourse of Othering, which is expressed in his depiction of genocidal violence. The characters Colonel Joll and Mandel ontologize themselves as superior and others as inferior to illustrate white's superiority over blacks. Colonel Joll starts naming the blacks for othering and piles up the dichotomy, such as civilized and uncivilized, genius and dull, super human and

barbaric, etc. throughout the novel since he enters the frontier of the country. Even the title of the novel '*Waiting for the Barbarians*' is suggestive since the African people are uncivilized for Colonel Joll: they are barbarians, and Colonel Joll and his people are waiting for them to arrest, torture and finally wipe them out from their own country.

In conclusion, this novel reveals how colonization process urges genocidal violence and how discourse of othering has been created by the Orientalists to other or misrepresent, and dominate African natives or the Orientals. It also illustrates how the West or Europe developed their colonies in African lands. The real intention of the Empire is to extend its border or territory in the African land rather than protecting the Empire from the barbarians. In the course of dominating and torturing African natives, Colonel Joll, Mandel, and their soldiers create much discourse to other or misrepresent the African natives in the text. In fact, the novel is full of discourse of othering.

3.2 Themes, Motifs & Symbols

Themes are the fundamental and often universal ideas explored in a literary work. Similarly, motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes. Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts. The symbols and motifs we discover in our reading will lead to the understanding of an overall theme of the book. To find the theme of a book, we should look for an overall message or lesson. When we read literature, we should keep our mind open to possible symbols that may not be so obvious at first. Any time we read a piece of literature, we should consider whether certain objects have a double role. They might hold a hidden message or meaning. While a symbol might

occur once in literature to signify an idea or an emotion, a motif can be an element or idea that repeats throughout that piece of literature. A motif could be expressed by a collection of related symbols.

3.2.1 Occidentals' Tendency towards Oriental People

This study is a critical discussion of how the Occidentals misrepresent and exploit the Orient. In other words, the exploitation of the African people through misrepresentation is the central focus of this study. Coetzee presents the pathetic portrait of African people in his novel. This novel has 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 novel reflects the conflict between the colonizers and the colonized. It textualizes the acute hatred of the white Europeans over black Africans. This study also shows how colonial politics has helped the Orientalists to orientalize the African natives.

Colonel Joll and his men appear there to establish peace because they claim that there is no peace in Africa, only disorder: "I am probing for the truth, in which I have to exert pressure to find it. First I get lies . . . then more lies, then more pressure . . . then the truth. That is how you get the truth" (*Waiting for the Barbarians* 5).

The Orientalists misrepresent Africans to exploit them. The white illustrate their superiority in various ways that they are supposed to be god's agent. . The Westerners claim that they possess higher intelligence and they are universally genius to be superior. The blacks are treated like valueless creature in the novel. The novel shows the way the whites established their superiority over backward and uneducated people like of native Africans.

To expose the brutality and bankruptcy of such projects, Coetzee juxtaposes his magistrate narrator – a kind of everyman colonial bureaucrat – against two other

central characters. The first is Col. Joll, another official of the Empire, who serves in an intelligence agency that bears the inspired name the 'Third Bureau'. The second character is a young barbarian (read indigenous) woman who has been blinded by Col. Joll's enlightened form of intelligence gathering.

To Col. Joll falls the responsibility of explaining the technology of colonial administration. Questioned on the reliability of confessions gained from detainees under "pressure," Col. Joll offers the reassurance of the professional. "A certain tone enters the voice of a man who is telling the truth," he says. "Training and experience teach us to recognize that tone." For her part, the (unnamed) barbarian woman says very little. Her role is largely objective. All but adopted by the magistrate, who makes no effort to conceal his infatuation with the oppression she has suffered, she represents the captive native upon whom the magistrate is able to project his colonial gaze. It is also to this young barbarian woman that the magistrate reveals a central theme of the novel: the terror of colonial paranoia. "Nothing is worse than what we can imagine," he whispers in a moment of intimacy.

In this sense the novel explores how the westerners regard African natives as barbarians, and interpret and legitimize African language, culture, custom and life style as inferior. They observe African land and people from the western taste and perspectives. It is the western perception that constructs native people as barbarians. The characters victimized by the western ideology, fix the inferior identity of the Africans.

3.2.2 Exploitation of African Natives

South African writer J. M. Coetzee's writings reveal the politics of exploitation which the British officers applied over the Asian and African people during the period of colonization. This politics often helped the British to develop

their colonies to serve their own benefits. The colonized people and the colonized writers represent themselves from the Western perspective. The colonized people are made construct their identity from the point of view of European civilization, culture, and writing traditions. This kind of point of view is Orientalism which has always exploited the non- Western world as the “third world” and the Western world as the centre of every civilization and progress. As Ziauddin Sardar says, “The Orient, the land to the east of the West, is a realm of stories. Its actuality has always been encapsulated in forms of storytelling as fact, fiction and fable” (*Orientalism* 1).

Coetzee shows that Europeans go to Africa with a so-called good mission. They do not show their real motives to the Africans and start assimilating to take space. Colonel Joll goes to Africa with a mission to civilize the so-called barbarians but he commits innumerable crimes there. His main mission is to govern the land and its people geographically, politically and culturally. For these reasons, he represents the colonized as he likes. This representation is just a created medium for the colonization. This representation in a sense is misrepresentation. He misrepresents the Orient in order to prove that they are not, in fact, willing to govern the orient but it is mandatory for them. In the name of threat created by rumor of being attacked by the barbarians, he and his men start exterminating the barbarians. He has the real interest of colonization to exploit them but he propagates that he is there to protect his people from the attack of the barbarians. Orientalists legitimize the native people and exploit them by imposing colonial discourse, ideology, and hegemony. Homi K. Bhabha opines the view about colonialists as; “The exercise of colonialist authority, however requires the productions of differentiations, individuations, identity effects through which discriminatory practices can map out subject populations that are tarred with the visible and transparent mark of power.” (58)

Naming can be taken as a first step in the process of creating politics of exploitation. Morality is another to exploit blacks. Colonel Joll creates the image of animals which is the extreme of bestialization for othering. While in the process, blacks are treated as cannibals as if they have no sense of conscience. He goes on exploiting with their appearances. Africans are exploited anthropologically, too. He wants to frighten others to illustrate his superiority. The blacks are exploited linguistically, too.

3.2.3 Misuse of Power in the Name of Civilization

The novel shows how the Occidentals exploit, dominate, and misrepresent the African people by the help of power in the name of civilization. The characters like Colonel Joll and Mandel, in *Waiting for the Barbarians*, misrepresent the native people; create colonizing myths about laziness, irrationality, and barbarism to exploit them. As the westerners are powerful because of their material prosperity and military power they fictionalize and falsify the culture and identity of the other people who are not the Westerners. They represent white as superior and non-white as inferior. Due to the western politics of exploitations, the British officers Colonial Joll and Mandel misrepresent and exploit the African people as the third world people. This novel raises the issue of how colonial politics and power helps British exploit Africans people in all aspects.

This Euro-centric politics that originated in the sixteenth and seventeenth centuries on the basis of Christendom dominates the African native people as barbarians, and interpret and legitimize African language, culture, custom and life style as inferior. The Orientalists observe African land and people from the western taste and perspectives. Colonel Joll enters Africa to create order and peace, but he and his officers produce violence and exploitation. Colonizers hate not only the colonized

ones but also their land. As Colonel Joll has power in his hand, he with his soldiers enter the land of the barbarians and set fire there to destroy the lives of the “barbarians”:

So they have fired the brush. With the wind . . . the fire has spread across the hole shallow valley The fire races through the reeds, the poplars flare up like torches . . . antelope, hare, cat- escape; swarms of birds fly out in terror They do not care that once the ground is cleared the wind begins to eat at the soil and the desert advances. Thus the expeditionary force against the barbarians prepares for its campaign, ravaging the earth, wasting our patrimony (89-90).

The above incident clearly justifies how Colonel Joll and his men are misutilizing the power in the name of creating order and peace in the community. Though he declares that he is there to civilize the people but he himself act as the most uncivilized being.

Colonel Joll, describes himself as a powerful authority and peace maker of the community. With the help of his military and material power he establishes his authority in the community. Though he has been provided power to find the truth about barbarians but he misutilizes the power and goes on torturing and killing the innocent people by using the same power. He differentiates between the West and the Non-West. While differentiating these two contestants, he represents the West as the centre and Africa as the Other, because his thought depends on the concept of western politics of exploitation.

The Orientalists believe that the Orientals are not able to govern themselves. They also meant that every scientific and technological discovery is made in the West, and the Orientals 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 the Orientalists had not launched their mission to change it (“Crisis in Orientals” 204).

3.2.4 Motifs of *Waiting for the Barbarians*

The problem of founding a political ethics, of determining a basis for justice for the subject of political community that is not limited by the status of citizenship, is the concern of J. M. Coetzee's novel, *Waiting for the Barbarians*. The narrative grounds the possibility of justice on the subject vulnerable to pain, that is, on the real subject common to human being. The text emerges from and obviously applies to the realities of an apartheid state in South Africa, where citizenship was conferred on a small minority of white, originally settler, peoples. Set in a quasi-allegorical space, in a remote town on a frontier, narrated in an anachronistic present in which sunglasses are a novelty and an army uses horses and carriages, written in a largely paratactic style, conveying in simple, common language the grain of an embodied voice and the materiality of ordinary, daily life, the novel is the narrative of the Magistrate, the unnamed subject whose very designation defines him as a function of the state and, as well, a state subject who is the agent of justice. The stark, minimal, sensuous realism of the writing, together with the extremity of the action, give to the narrative a paradigmatic significance. The novel is meant to be a representative narrative of ethical action. It is concerned with the political subject as such, with the quest for a political ethics, for a practice of justice based in the real subject valid in any political, that is to say, human community.

3.2.5 Symbols in *Waiting for the Barbarians*

J. M. Coetzee's *Waiting for the Barbarians* is rich in symbol. Among its primary motifs is the movement of the seasons, the time of nature, set in pointed opposition to the time of human history. The novel begins in late summer, at a time of harvest and bounty, and ends at the verge of winter, and the end of civilization as known by the town's inhabitants. Even in the beginning the oblivion that threatens is introduced in a dream motif, which anticipates the novel's final pages as well as the barbarian girl. In striking contrast to the Magistrate's unsparing and wry narrative, the dreams are the novel's most stunning prose, recreating with authenticity the language and sublime images of a sleeping but lucid mind, and evoking both primal terror and pleasure.

However, by constructing the narration entirely in the present tense, and situating the story in an anonymous frontier settlement of an unnamed 'Empire', Coetzee eschews the limitations imposed by specificities of temporal, geographical and historical context and succeeds in attaining a universalism to which all writers aspire, but only the greatest realize.

Chapter IV: Conclusion

Westrn Process of Colonization in *Waiting for the Barbarians*

J. M. Coetzee's *Waiting for the Barbarians* highlights on how the occident succeeds in colonizing the orients by using the colonial discourse. It too reveals that the colonial discourse plays a vital role to colonize the Orientals on the one hand, and it energizes the meanings, significance, and value of colonialism through which the colonizer triumphed on the other. It expresses that the colonized people have to accept the concept that is constructed by the Orientalists. The Orientalists impose their ideology as superior upon the colonized ones. With their colonial ideology they fictionalize others culture to misrepresent and exploit them.

The novel depicts that Europeans go to Africa with a so-called good mission. They do not show their real motives. Then, they start exterminating ‘the barbarians’ by creating the geography of “us” versus “them” or “we civilized, god’s chosen first people” versus “they, savages, barbaric, non-chosen people,” etc. The characters like Colonel Joll and Mandel misrepresent the African native people and produce colonizing myths about laziness, irrationality, and barbarism. These Euro-centric prejudices demonstrate the African native people as barbarians and interpret and legitimize African language, culture, custom and life-style as inferior. In the novel, Colonel Joll enters Africa to create order and peace in that land, but he and his officers create disorder and violence in the name of civilization. They carry on arbitrary arrest, rape, murder and torture in Africa. Their task is to create enemy or Other and establish their colony.

The colonizers create the concept of Europe as the center of every civilization and fictionalize the colonized people as margin and barbarians. They deny and misrepresent the culture and civilization of the non- Westerners. In a sense they

orientalise the natives and this Orientalism affects the psychology of the colonized people. The colonized people cannot be free from the grip of the Orientalists who regard that the Orientalists as modern, civilized, superior and educated, and the Orientals as wild, barbaric, backwards, uncivilized, and inferior others. Western discourse functions as power to dominate the orient and to exploit them.

Colonial politics and hegemony have shown how the Orientalists exercise physical and epistemic violence to centralize and abuse the colonized people. In the novel Colonel Joll misrepresents African 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. Colonel Joll's mentality represents the conflict between the colonizers and the colonized. His sense of hatred, distrust and superior complex to the native people and land are the cause of his colonial mentality.

Orientals were characterized as passive, seductive and generally effeminate. The colonialists attempt to design the fixed geographical, cultural, and political concept about the orient. 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. The Orientalists believe that the Orientals are not able to govern themselves. They also meant that every scientific and technological discovery is made in the West, and the Orientals 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 the Orientalists had not launched their mission to change it. 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. 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.

Coetzee has revealed the concept of West and the rest and discussed the issues of colonial psychosis. In this novel, he has also discussed how the Orientalists dichotomize the Oriental as the Other and the Orientalists as the Self. Colonel Joll is the native of higher standard but the way he treats the African natives is not different from the way the Orientalists treat the Oriental people. He misrepresents the African natives as the Other. Africa is an exotic, terrific, barbaric and mysterious land for him. As a result, he presents the African land and people being victimized by the colonial mentality.

Thus the novel is successful to explore how the Orientalists exploit, dominate, misrepresent the African people in the name of civilization and finally colonize them. It also has been able to illustrate the success of imperial power over colonized people. Even the title of the novel *Waiting for the Barbarians* is suggestive since the African people are uncivilized for Colonel Joll: they are barbarians, and Colonel Joll and his people are waiting for them to arrest, torture and finally wipe them out from their own country and fulfill their colonial motive.

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