

Introduction

1.1 General Introduction

The research is a critical discussion of J.M Coetzee's novel *Waiting for the Barbarians* as an exposure of how the African people are misrepresented by the westerners. The stereotypes constructed by West about East are the main focus of this study. Coetzee criticizes the picture of South African people who are fixed as the barbarians in their own land by the Colonel Joll and Mandel, the British officers. By imposing western power and ideology, Colonel Joll always thinks that Africa is a land of barbarians where he wants to create peace, order and prosperity from the Western perspectives.

Colonel Joll establishes the office to control the barbarians: "There had been clashes with border patrols. The barbarian tribes were arming, the rumor went; the empire should take precautionary measures, for there would certainly be war" (*Waiting for the Barbarians* 8-9). Moreover, this research analyzes how the Western officers or characters in his novel express the colonial mentality as the Western culture and people are superior to the non-western. Through the characterization of Colonel Jolly, a Western officer, we can observe how such colonial discourses encourage the Westerners to colonize the African people whether in the cultural or political form.

Colonel Joll finds African life, culture, religion, custom, language as inferior because he sees all things from the Western ideological point of view. Indeed, Colette's *Waiting for the Barbarians* interrogates the notion that African or colonized people are barbarians. This novel also comments the western mission of educating and civilizing Africa or non-western land. The officers internalize the western ideology and went to Africa to create harmony. They create colonial discourse that

stereotypes the Africans as irrational, barbaric, and emotive. In this way, the colonial discourse deliberately produces its "Other" in order to create its identity and to impose the colonial power over the Other. Regarding the misrepresentation of Other in Coetzee's *Waiting for the Barbarians*, Ashcroft et al in *Key Concept of Post-colonial Studies* view:

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 other. 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.

(173)

Colonel Joll and Mandel have always dichotomized African people as the Other or barbarians and the Westerners as the center of everything. They claim that they are searching for a method of creating peace, order, harmony and truth in African land and community.

The purpose of this thesis is to enable the readers to comprehend how Coetzee's novel *Waiting for the Barbarians* has express the functioning of imperial power over the African people. Likewise, it also intends readers to understand colonizer's concept of the colonized and how they represent the African people as barbarians to claim their superiority. This novel clarifies how the Westerners attempt to create the marginal position for Africans. They view that West is the land of charm, peace and harmony and Africa is the land of barbarians: "we would not have any barbarians at all to show you" (4). The novel is centered on the colonial mentality of the white because they try to impose the western ideologies in the forms of politics, identity, culture and language. They follow the Euro-centric assumptions that white

are superior and African are barbarians. Commenting on Euro-centric notions, Frantz Fanon states: "All round me the white man, above the sky tears at its novel, the earth rasps under my feet, and there is a white song. All this whiteness that burns me . . ." (112). The African place and people are fixed by the colonial discourse and they misrepresent their social phenomena according to the Western taste. Colonel Joll and Mandel think that everything that is connected with white people are taken as civilized and African as barbaric. The relationship between the West and East depends on the binary opposition of the civilized versus barbarians.

Furthermore, Coetzee problematizes the idea of Westerners who represent Africans from their own perspectives. They represent African people from the point of view of European civilization and culture. They can't believe that African people have distinct identity. African culture, custom and history have their own standards that should be judged from their own particular social context, not from the eyes of Western officers like Colonel Joll and Mandel. They don't think that African people's identity should be judged from the social, cultural and historical perspectives of Africa and African people. They don't accept the African identity but they construct fixed identity of African as barbarians. They also impose Western discourse and ideology to dominate the African. In this way, Africans have to internalize the Western ideology and culture to accept their identity constructed by the Westerners.

This research emphasizes that the identity is the source of meaning that is constructed within the social context. It also proposes the idea that Westerners can not fix the identity of the Africans. In *Waiting for the Barbarians*, Colonel Joll and Mandel impose the stereotyped identity of Africans as barbarians through Western ideology and discourse.

The African people have to accept the Western domination because of the Western ideology. The Westerners use their discourse for rationalizing their domination. Coetzee's writing concerns about the colonial discourse and power, which also have some ill-effects on the economies of the colonial interventions through this novel. He claims that colonial power is able to exploit the colonized because this power often developed their colonies to serve their own needs.

Colonial discourse is seen as a political economy designed to ensure one-way flow of thought about the African people as passive, perpetual losers, barbaric and irrational. Colonial discourse suppresses the fact that the colonizers exploit the colonized people through the ideology of colonialism. Colonized people are shown to be capable only of feminine thoughts but the colonizers are shown as they have the masculine thought and education. Coetzee ironies the barbarism within the colonizers and paves the way for liberating non-western civilization from the old and new version of the colonialism: "I think; I wanted to live outside history. I wanted to live outside the history that Empire imposes on its subjects, even its lost subjects. I never wished it for the barbarians that they should have the history of empire laid upon them" (169).

Western history becomes the instrument of dominance and measuring rod of rewriting the civilization and culture of the non-western world. The politics as well as the economy of the non-west is shaped by the West. The search for independent present of the non-west depends on the new modes and techniques of the West itself. The non-western culture and civilizations become useful only by improving the vision of the west.

The representation of the non-west is projected by the past of the west and the future of the non-west will also be projected by the present of the west. This linear

vision of history produces the Western humanistic ideologies that are used to create the worldview, visions and future of the non-west. In this way, the actions of the non-westerns are simply misguided and interrelated falsely: "Did not one tell him the difference between fisherman with nets and wild nomad horseman with bows? Did no one tell him they don't even speak the same language?" (19). Coetzee suspends and interrupts the teleology of the colonial state. He reminds us that the images the state produces of its enemies are wholly contingent on, yet necessary for the self-realized needs of colonial expansion and hegemony. Stephen Slemon says that distorted colonized culture is the subject matter of Coetzee's writings (108). Coetzee not only captures the distorted images but also deconstructs the historical process of constructing identity of "self" and "other" by the Western imperialism.

In Coetzee's *Waiting for the Barbarians*, the central character Colonel Joll, who represents the western colonizer, explains as an archaeologist, anthropologist, a detective, a scientist and a digger for truth: "his work is to find out the truth. That is all he does. He finds out the truth" (3). Through the protagonist's own excavations, he hopes to decipher the unintelligible script of the barbarians, another poignant metaphor for the misreading of colonized culture and people under the western ideological, hegemonic and discursive circumstances. Commenting the protagonist of this novel and his actions, Maskell and Weiss express their view as: "the protagonist seeks to decode the past and thus understand the "barbarians" as they are framed and fashioned at the edge of empire" (93). The protagonist creates the fixed relationship between "Self" or colonizer and "Other" or colonized. Westerners visit the non-Western countries for various purposes and later on, they make discourse about those countries on the basis of their own horizon of knowledge.

J M. Coetzee's *Waiting for the Barbarian* was presenting 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 succeed in attaining a universalism to which all writers aspire, but only the greatest realize. It is the story of a Magistrate of a South African frontier settlement who witnesses the unspeakable acts of cruelty of visiting Colonel Joll, a man determined to find enemies of the empire in the desolate lands that surrounds them. The Magistrate looks the other way while Colonel Joll interrogates the prisoners, assuming that the acts of the empire, while excessive in force, are necessary for the security of people. When the Colonel fills the settlement compound with vagrants as prisoners, the Magistrate finds it increasingly difficult to hold his tongue. He unwillingly reveals his true feelings to the Colonel. However, it is not this subtle insubordination that leads to his political demise, but his relationship with a barbarian girl that causes him to become the new object to the empire's suspicion.

Geographical and historical context succeeds and attaining a universalism to which all writers aspire, but only the greatest realize. To expose the brutality and bankruptcy of such project, Coetzee juxtaposes his Magistrate narrator – a kind of everyman colonial bureaucrat- against two other central characters. The first is Colonel 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 woman who has been blinded by Colonel Joll's enlightened form of intelligence gathering. For her part, the unnamed barbarian woman says very little. Her role is largely objectives. 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.

The novel details the fall from grace of an unexceptional Magistrate of the empire, and addresses the social perversion that necessarily attended to colonial and imperial projects driven by expansionist ambitions, pre-emptive philosophies. As with all colonial cultures, in Coetzee's literary creation it is all the settlers' fear of the indigenous Other that both threatens the dominant society and justifies the violence exacted in the name of a search for that always-elusive state of security. There is no woman living along the frontier who has not dreamed of a dark barbarian hand coming from under the bed to grip her ankle, no man who has not frightened himself with vision of the barbarians carousing into his home, breaking the plates, setting fire, and raping.

After the prisoners are released, a barbarian girl is left behind, begging in the streets, blinded and crippled from the torture inflicted upon her. These scenes that occur to the prisoners and eventually to the Magistrate himself are described with a strange mixture of detail and detachment, enough to cause the reader to cringe. What occurs later in the novel, however, is what truly exposes the horror of the Empire, and brings one to the unpleasant realization that there are things far worse than physical torture.

The Magistrate befriends her and eventually invites her to sleep in his room. The relationship, however, is not based on sexuality but one of a deeper psychic, emotional need. They both partake in a strangely relaxing cleaning ritual where the Magistrate washes the girl's body, perhaps as a symbolic way of washing his hands of the terrible deeds of Colonel Joll. After the girl's eyesight returns and she regains some use of her feet, the Magistrate decides to return the girl to her people. Following

a grueling journey take several weeks to complete, the reception the Magistrate receives when he returns to the settlement is not what he expected.

Coetzee does not recognize a category called ethnicity which sharply demarcates between true insiders Self and the constructed Other but he problematizes the nexus of power and ideology that construct binary concept like Self versus Other within the imperial process. His analysis is based on the culture and civilization and wants to retain both categories as analytical tools as well as distinctive and different entities. The minorities or the non-western culture and civilization, coetzee has said, should be accorded the right and the space to negotiate their own conditions of discourse and practice their difference as a rebellion against the hegemonic tendencies of the west.

Post colonial Theories of Representation

Representation

This research is concerned about the term 'representation' that is directly relevant to the hostility between the west and east. This concept of representation is connected with the basic issue of postcolonial theory. A postcolonial study incorporates the problem of representation in colonial writing under its subject of study. The term representation is always related to the notion of interpretation that pervades each and every cultural phenomenon. Regarding the same issue, Stephen Slemon has quoted Edward Said as: "What brought that purely conceptual space into being, argue Said, is a European "style of thought based on an ontological and epistemological distinction made between the Orient and the Occident" (111-112).

The representation of the colonized discourse by western is governed by hegemony. In the theory of postcolonialism, representation is connected to the Foucauldian concept of discourse as representation. For Foucault, discourse is power because it is based on certain knowledge that helps to form power. In *Key Concepts in Post-colonial Studies*, Ashcroft, Griffiths and Tiffin elaborate Foucault's view about discourse and representation as:

Discourse is important, therefore, because it joins power and knowledge together. Those who have power have control of what is known and the way it is known, and those who have such knowledge have power over those who do not. This link between knowledge and power is particularly important in the relationships between colonizers and colonized, and has been extensively elaborated by Edward said in his discussion of *Orientalism*, in which he points out that this

discourse, this way of knowing the 'Orient', is a way of maintaining power over it. (72)

The discourse by the West about the East is based on the knowledge they have gained about East during the period of colonization. Western discourse always form images about the East and aim at ruling and dominating over the Orient. Thus the agents of representation always play a discursive and hegemonic role.

In other words, the very essence of the notion of representation is violated by the interest of the Westerners. It is the colonial mentality that creates binary opposition to establish a relation of dominance. A simple distinction between center/margin; colonizer/colonized; civilized/ primitive represents very efficiently the violent hierarchy on which imperialism is based. Rajeswary Sundar Rajan emphasizes the paradox between the real meaning of representation 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 system of signs that refers not to "reality" but to the materiality of codes system and signs themselves" (167).

Representation presents an ongoing tension between "West" and "non-West". The play of identity and difference becomes conspicuous in the process of standing for the other because ". . . representation is always of something or someone, by something or someone" (Lentricchia 12). When non-western world is being represented in literacy texts, it fulfills the Western interest and purpose because of the Western hegemony. Even if the Westerners claim for representing the non-westerners or "Others" in the response of the non-westerners, a substantive acting for representation becomes impossible because the Western hegemony compels the Others to accept their inferior condition in relation to the West. Considering the same

issue, Ashcroft, et al in *Key Concepts in Post-colonial Studies* write about hegemony as:

The term is useful for describing the success of imperial power over a colonized people who may far outnumber any occupying military force, but whose desire for self-determination has been suppressed by hegemonic notion of greater good, often couched in terms of social order, stability and advancement, all of which are defined by the colonizing power. (116)

The emergence of multiple postcolonial literary theories and critics has provided us numerous opportunities to interpret a text from various views and perspectives. Frantz Fanon, one of the eminent postcolonial writers and critics, seems to be more radical on this issue. He views that Western hegemony and ideology created so-called reality about the Other.

It is a discourse which is made by the Western ideology to govern the non-western people. Fanon views that Western thought, language, life style and culture are imposed to the non-western people through ideology. He says in his book *Black Skin White Masks*:

Every colonized people-- in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality --find itself face to face with the language of the civilizing nation; that is, with the culture of the mother country.

The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes white as he renounces his blackness, his jungle. (18)

Fanon clarifies that the relationship between East and West is based on colonial mentality that differentiates between the Western culture and language and the Eastern culture and language. While differentiating these two contestants, the former one is placed at superior position and the later is placed in inferior position. It creates hierarchy between the whites and the non-whites. It marginalizes the colonized people.

Fanon's colonial consciousness is most powerful contributions to the creation of an effective anti-colonial discourse. Anti-colonialism frequently perceived resistance to be the product of a fixed and definitive relationship in which colonizer and colonized were in absolute and implacable opposition. In *Key Concepts in Postcolonial Studies*, Ashcroft, et al argue about anti-colonialism and Fanon as: "it was often articulated in terms of radical Marxist discourse of liberation and in constructions that sought to reconcile the internationalist and anti-elitist demands of Marxism with the nationalist sentiment of the period" (15).

The political purpose of representation is to expose the falsity of this mode of presenting the colonial subject as another to the self of dominant colonial culture. Likewise, Edward Said's *Orientalism* argues that representation is a discourse formed by West about the non-West .It is created and made by the West to govern the East. Representation is the Western experience of Eastern or Western thought about the Orient. In this regard, Edward Said says about *Orientalism* and representation that it is the style of thought based upon ontological and epistemological distinction made between the Orient and the Occident. According to Said, post-colonial criticisms like *Orientalism* attempts to reexamine the colonial relationship and colonial perspective employed in discourse of cultural representation and the text dealing with colonial relation.

The history of representation goes back to the Greek period when great writer Homer in his *Iliad* and similarly Euripides and Aeschylus in their books, *The Persian* and *The Bacchae* respectively demonstrated Asian's loss and Europeans' victory. Dante also used the same stereotypic images and representation in his work *Inferno*. He presented the prophet Mohammed being eternally chained from brain to anus in his book. The tradition of representation is still continuous in various forms. The Western authors of different centuries have been representing the Easterners, in the history, according to their interest. The modern Western authors as well as politicians create the image of the Muslim and non-Western as terrorists in their texts, television, serials, newspaper and many programmes. In *Orientalism*, Edward Said strongly claims that the Orientalist texts emphasize on the evidence that is by no means invisible for such representation as representations not as natural depiction of the orient (19).

The colonial mentality has deconstructed the reality of non-western and produced colonizing myths about irrationality of non-western people. This process begins since Greco-Roman period because westerners have been attempting to marginalize the non-westerns by creating the fictitious reality about the Orient according to their own interest. They have been endeavoring to represent the Easterners through their imagination. Moreover, they show sympathy towards the Easterners and exploit their sentiment. Considering the fact that Ramen Selden and Peter Widdowson say: "the models of western thought and literature have dominated world nature, marginalizing or excluding non-western traditions and forms of cultural life and expressions "(189).

The post-colonial theory deals with the issues like representation, hybridity, Diaspora, nationalism, problem of migration and so on. Post-colonial theory is not

only a single index of linguistic, philosophy, literature and culture but also a mixed identity, ideology and hegemony that dominate the Orient world. Edward Said, in his book *Orientalism*, claims that, "The relation between Occident and Orient is a relationship of power, of domination, of varying of a complex hegemony . . ." (5). He says that cultural discourse and exchange within a culture which is commonly circulated are not truth but only the representations.

The notion of representation has very different applications depending on what is being made present or considered present and in what circumstances. What his research attempts here is not just an accurate definition, but a way of doing justice to the application of representation in a cultural context. These researches simply consider the politics associated with the very concept of representation in different circumstances. Therefore the condition of the represented whether they can speak or not within particular social structure is still another great problem in the field of representation. According to Radhakrishnan, "all representation is an act of violence and inauthentic" (42).

In this context, who does the representing is more important than what is being represented because of the unequal distribution of power among cultures, and that ultimately affects representation of one culture by the other: what is obvious is that representation does not take place in a social vacuum. Colonial mentality plays great role between Eastern and Western in term of representation. We can find inequalities in various modes and process of representation that unmask the ideological disguises of imperialism reciprocal relationship between colonial power and knowledge. The binary representation constructs a condition between the two cultures that are equally important. Colonial mentality creates binary oppositions between colonizer, white,

human and civilization and colonized, black, bestial, and uncivilized respectively.

According to the editors of *Key Concept in Post-colonial studies*:

Clearly, the binary is very important in construction ideological meanings in general, and extremely useful in imperial ideology. The binary structure, with its various articulations of the underlying binary, accommodates such fundamental binary impulses within imperialism as the impulse to 'exploit' and the impulse to 'civilize'. (25)

The main mission of imperial ideology is to govern the non-west geographically, politically as well culturally. The representation means misrepresentation because they represent the colonized as they like. The Easterners are always misrepresented by the Westerners to classify that they have been always superior. Such unites have the romantic representation of the Orient as exotic land and the people are cannibal. These numerous representation of the East by the West is also the outcome of the colonial mentality that creates hierarchy between East and West.

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

Some colonial writers try to express their colonial mentality towards the subservient colonized people along with their sense of superiority which always resides in the core of their minds. E.M. Foster, Rudyard Kipling, Joseph Conrad etc. represented the East as the land of "Other" in various forms. In *Passage to India*,

Foster misrepresents the Indian people who are presented as barbaric, uncivilized, other and mysterious.

Western imperialism becomes a dominant and more transparently aggressive policy for a variety of political, cultural and economic reasons. Due to the Western imperialism, Western writers feel that it is necessary to write about new places and the people. They began writing about the people who are colonized by the Westerners. But they misrepresent the native people, culture, geography and the landscape. They become surprised when they watch the situations and life style of the Orient people. They find strange and unique behavior and attend Orient people. In this way they represent the Orient people according to their own interest, taste, metaphors and the use of their own vocabularies. Arguing the same issue, Boehmer says:

From the early days of colonization, therefore, not only texts in general, but literature, broadly defined, underpinned efforts to interpret other lands, offering home audiences a way of thinking about exploration, western conquest, national valour, new colonial acquisitions. Travelers, traders, administrators, settlers, 'read' the strange and new by drawing on familiar books such as the *Bible* or *Pilgrim's Progress*. Empires were of course as powerfully shaped by military conflict the unprecedented displacement of peoples, and the quest for profits. (14)

Colonial mentality is continued by classifying Orientals as far basic and degenerate, either dangerous or alluring. The most important function of colonial mentality is to reveal the ways in which the world is decolonized in various manners. Due to the colonial mentality, non-western people are compelled to accept that they are an innate part of their degenerate or barbarian state. They accept their representation as less

human, less civilized, savage and inferior because they have no white skin. Colonial mentality is centered on the power relation between the East and the West. Boehmer further views that, "the white men represent non-westerners as "Others" and themselves as the archetypal workers and provident profit-makers" (39). Thus, colonial mentality always has represented the white as intellectual, superior, civilized, masters of the world and apostle of light and the non -white as degenerate and barbaric.

Westerners think that it is their duty to civilize Easterners and Easterners also accept that they have to be civilized by them. By its effect, they create hierarchy between "superior" and "inferior". Said views on the same manner as:

It is Europe that articulate the orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life giving power represents animates, constitutes the other wise silent and dangerous space beyond familiar boundaries. (56)

The presentation of the characters is influenced by the colonial mentality like the characters of Coetzee's *Waiting for the Barbarians*. The characters of this novel always rationalize the social, economical, individuals, political and geographical situations about his native land and people. His attitude is always characterized by the hierarchical relationship between the colonizers and the colonized.

Colonial Discourse: Legitimize "Other"

Colonial discourse emphasizes the Western discourse about the non-western that imposes West's will to govern the Other. Through discourse, westerners exercise their power over the "Other". They try to legitimize the life style, culture, history and literary tradition of non-western world because they think that West is the source of everything. As Said has said in his *Culture and Imperialism*; "non-western world has

no life, history or culture to speak of, no independence or integrity worth representing without the west" (XIX). Said strongly claims that non-western world also has its own lives, histories and cultures with integrities equally worth representing as the Western one.

Colonial ideology is inherent in a discourse which defines our identities always in relation to what 'we' are not and therefore what 'we' are not must be demolished as "Others". Thus colonial discourse deliberately produces "the other" in order to create its identity and imposes its power over the non-western. In *The World the Text and the Critic*, Edward W. Said says that the Western discourse confines non-European culture as an inferior. He states:

[...] the methods and discourse of western scholarship confine inferior non-European cultures to a position of subordination. Oriental texts come to inhabit a realm without development or power, one that exactly corresponds to be in position of colony for European texts and culture. (47)

The relationship between Western and non-Western is maintained and guided by colonial discourse which is created by Western power and imperialism. Michel Foucault's insistence on the inextricable relationship between knowledge and power has had a major impact on the last decade of colonial scholarship. His works has long emphasized the conscious way in which a model colonial regime went above creating the categories in which Western and non-western were to define them.

Colonial regimes were trying to define the constituents of a certain kind of society. They embedded that act of creation within a notion that society was a natural occurrence and self-conscious where projects of collecting and organizing knowledge could be applied. In Africa, because of European colonial rule, knowledge and power

are imposed through colonial discourse. Frederick Cooper and Ann Laura Staler argue in the same line saying how power and knowledge of Europe dominate the "Others":

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

Similarly Said borrows the idea from Foucault's theories and says that no discourse is fixed for all time because discourse changes according to time and space. The discursive practices have no universal validity because it is historically and culturally associated. Colonial discourse is produced and manipulated in order to maintain the sense of superiority and authority over the "Other". It is an instrument of power which is used to govern the "Other".

Euro-centric discourse not only creates truth to rule the other, but it also contains the possibility of resistance to it from the "Other". This research claims that the production of otherness is essential for West for its own existence. Yet, it is charged with internal contradictions, because it produces the possibility of resistance in the other precisely at the moment when it tries to impose its captivating power over the "Other". Considering the binary issue of Europe and its Other, Stephen Slemon writes:

The foundational principle for this particular approach to the field of post-colonial criticism is at heart a simple binarism: the binarism of Europe and its others, of colonizer and colonized, of the west and the rest, of the vocal and the silent. It is also a centre- periphery model

with roots in world system theory and also as so often happens with simple binary systems. (56)

Euro-centric discourse about the non-western world plays a great role in serving the purpose of European expansion. This colonial discourse is always based on the interpretation which pervades each and every cultural phenomenon.

The discourse by Europe about East is based on the knowledge they have gained about East during the period of colonization. Western discourse always forms images and stereotype about the East and creates ideology for ruling and dominating over the non-westerners. Ideology is like a discourse which attempts to represent the Orient from Western perspectives. Through it, Westerners always create the hierarchy of superior and inferior and the creator and the created. Jeremy Hawthorn says that "ideology is a near neighbor to discourses in both Foucault's and Bakhtin's understanding of the terms" (90). Similarly he further quoted the definition of ideology as:

'Discourse' is speech or writing seen from the point of view of the beliefs, values and categories which it embodies; values and categories which it embodies; these beliefs (etc.) 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 Western beliefs, values and categories are imposed on the non-western people. The identity of the non-western people depends on the mercy of the Westerners.

The Easterners are not what they are but what the Westerners represent them. Edward Said comments that, "Orientalism is Western style for dominating restructuring and having authority over the Orient" (*Orientalism* 3). It means that *Orientalism* exposes how the East is created through Western discursive practice, and assumed as inferior or as the other.

Post-colonial criticism attempts to re-examine the colonial relationship that emerged in resistance to colonial perspectives employed in discourses of cultural representation and literature to dominate world culture and marginalize non-western traditions and forms of cultural life and expression. By inverting the colorful perspective, postcolonial critics have forcefully deconstructed the colonial discourse that support colonizing process which produces colonizing myths about irrationality and uncivilized condition of the non-westerners. According to Homi K. Bhabha:

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

The postcolonial writers present the colonial history from the perspective of colonized people's experience. By doing this, they revealed what the colonial authority did to them in the name of progress, science and civilization.

Westerners do not represent the reality but they always represent the Easterners by the use of various images. Though some of the writers pretend to show their sympathy to the non-western people and their situations, they are in fact motivated by their will to dominate the Orient. They express love and sympathy to the non-Westerners as a new mode of powers to govern them.

So the colonial discourse is only to justify their mission of colonization in various forms. Since the beginning of the human civilization, the Westerners have put themselves in the centre and the rest in the periphery. They created the term other in relation to the term "We". It exercises the power relation between the Occident and the Orient. This term "Other" is used to dichotomize the 'west' and the 'rest'. In *Key Concepts in Post-colonial Studies*, Ashcroft, et al argue on the same vein as:

In general terms, the 'other' is anyone who is separate from one's self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. The colonized subject is characterized as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary reparation of the colonizer and colonized and assisting the naturalness primary of the colonizing culture and world view. (169)

The term is also relevant to the culture. The Western culture always tries to justify itself as the superior or the centre and the non-Western culture as inferior or the Other. The strong foundation of today's hierarchical discrimination between the high culture and low culture and civilized and uncivilized began to be manifested since the late sixteenth and early seventeenth centuries with the expansionist venture of the power of Western imperialism.

The change in worldview brought about and consolidated by the rebirth of knowledge in renaissance resulted in the dramatic change in the general pattern of thinking and perception. The invention of gun powder, clock, compass, and printing press all cumulatively helped to deepen the gulf between the "Self" and "Other" categories rather than bringing them together. Arguing on the same vein, Bill Ashcroft, Griffiths and Tiffin in *Key Concepts in Post-colonial Studies* views about Gayatri Spivak's concepts as:

This term was coined by Gayatri Spivak for the process by which imperial discourse creates its 'other' where as the other corresponds to the focus of desire or power (the Mother or Fathers – or Empire) in relation to which the subject is produced, the other is the excluded or 'mastered' subjected created by the discourse of power. Othering describes the various ways in which colonial discourse produces its subjects. In Spivak's explanation, Othering is a dialectical process because the colonizing other is established at the same time as its colonized others are produced as subjects. (171)

The Westerners always create binary opposition by representing the Orient as always away from mainstream in every aspect. So, the term is relevant with the cultural identity and power relation. In case of Western European expansion that started in late fifteenth and early sixteenth century with Columbus reaching America in 1492 and Vasco da Gama sailing around Africa in 1498, the "West" put itself in a position of absolute domination and control.

The master narrative of West is to become the master narrative of the whole world because of the colonial discourse. Thus the agents and regimes of colonial discourse always play a constitutive not a reflexive role. In other words, the very

essence of the notion of discourse is violated by the opinionated perspective of the agents. Jacobs views about the construction of binary opposition as:

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

The value imposed upon the world by the West was so firm that for a couple of centuries it remained the baseline of the world vision. By that parameter it becomes manifest to everybody that the Western culture is superior to the Eastern culture, white to black, civilized to uncivilized, high culture to low culture--each of the central element of the binary opposition referring to the West.

The colonial writers always follow the fixed and stereotyped construction while representing the countries and people they had once colonized. The discourse of West represents its desire to govern, to dominate and to control the others. The Westerners believe that the Easterners are not able to govern themselves. They believe that non-western people are passive, barbaric and emotive and they also assume that every scantier and technological discovery is made by the West. With this imaginary evidence about the Orient, the West tries to justify their mission of colonization.

"Othering "in *Waiting for the Barbarians*

The title of the novel is taken from Constantine Carafy's poem of the same name in which the so-called barbarians enable the empire to hold power through the imperial forces:

BARBARIANS

What are we waiting for, assembled in the public square?

The barbarians are to arrive today.

Why such inaction in the state?

Why do the senators sit and pass no laws?

Because the barbarians are to arrive today.

What further laws can the senators pass?

Why did our emperor wake up so early [to sit] at the principal gate of the city?

On the throne, in state, wearing his crown?

Because the barbarians are to arrive today.

And emperor waits to receive their chief.

Indeed he has prepared to give him a scroll.

There-in engraved many titles and names of honor. (qtd. in Abrams 2928)

The colonizer's construction of 'self' and 'other' is integral to the territorial, military, political and cultural extensions of Western power across the globe. Coetzee claims that social construction of other is not mental exercise of the colonizers but also necessary for the Eurocentric self.

Legitimizing other and similar other practices are at the very heart of uneven material and political terrains of imperial worlds as the work on the nexus of colonial

discourse and ideology within the imperial process has been explained. So many of the conceptual binaries that were illustrated as fundamental to its structure of power have been problematic. Binary oppositions like core/periphery, inside/outside and self/other have given way for legitimizing the identity of powerless people. Fiona Probyn explains about the psychological Othering in *Waiting for the Barbarians* as:

Coetzee's third novel, *Waiting for the Barbarians* is the emissaries of the new imperial force. Colonel Joll and Mandel humiliate, considered as an enemy of the state, by staging a mock hanging. They reinforce the magistrate's loss of power by parading the magistrate dressed in a women's smock, symbolically linking his victimization and powerlessness with feminization. (5)

The colonized people's identity is not stable because the colonizers legitimize it through their own perspective. Moreover, the colonizer's identity has no origin in himself and is not a fixed entity but is differential in relation to the Western discourse about the Other.

The identity of the self can only become a reality after the legitimization of Other because the Eurocentric self is constructed in interaction with Others.

Some say that the entire thousand-mile frontier has erupted into conflict, that the northern barbarians have joined forces with the western barbarians, that the army of the empire is too thinly stretched, that one of these days it will be forced to give up the defense of remote outposts like this one to concentrate its resources on the protection of the heartland. (Jacobs 135)

Due to the colonial mentality, the colonizer Colonel Joll violently distorts the pulse of the reality of the natives and rationalizes his mission of finding truth. Stephen Slemon

says that Coetzee's writing criticizes the distorted images of the colonized culture (108). After distorting the colonized people's language and culture, Colonel Joll evokes his desire to construct the native people as Other or barbarians.

The colonized subjects have to be legitimized by the colonizer whose duty is to study and do research on them. In the process of research on colonized people, violence and torture become the important method to generate the truth. In this way, who are the natives is less important than what the colonizer says about the colonized.

The colonial discourse assigns truth and imposes their ideology on the natives to exercise their power. The truth about 'Other' depends on the 'Self' that is the strategy of the westerners:

This is the most intimate moment we have yet had, which he brushes off a little wave of the hand. 'No you misunderstand me. I am speaking only of a special situation now, I am speaking of a situation in which I am probing for the truth, in which I have to exert pressure to find it.

First I get lies, then more pressure, then the break, then more pressure, then the truth. That is how you get the truth. (5)

The word "barbarians" is designed to construct the Other by the colonial mentality of the colonizers that evokes the colonial allegory. The allegory of the colonial discourse legitimizes the binary opposition of cannibalism or barbarism and civilization. The word 'barbarians' is also the Western construction that is used to legitimize the Western civilization as superior and non-Western as inferior or Other. Thus, 'barbarian' is a fixed entity constructed by Western discourse. It is the colonial mentality that projects the meaning of the barbarians. *Waiting for the Barbarians* refers to the colonizer's waiting for the Other to impose the Western ideology:

In the capital the concern was that the barbarian tribes of the north and west might, at least, unite. Officers of the general staff were sent on tours of the frontiers. Some of the garrisons were strengthened. Traders who requested them were given military escorts. And officials of the Third Bureau of the Civil Guard were seen for the first time on the frontier, guardians of the state, specialists in the obscurer motions of sedition, devotees of truth, doctors of interrogation. (9)

The colonial discourse regarding civilization and barbarism does not signify the real relationship between the 'Self' and 'Other' that is lurking at the very centre of imperial discourse.

Colonial mentality reveals the repressed desires of the sovereign subject of the colonizer rather than the fixed nature of the natives. In fact, the word "barbarian" becomes a constructed concept imposing to the native people. Coetzee researches for the alternative locations for observing the non-western culture without simply distorting the image or substituting a real image of the native people and tries to give true voice that gives colonized people its ontological consistency and its fundamental structure. The colonizers have to misinterpret the colonized for imposing their definition of barbarism to defend their own civilization:

I think: 'I wanted to live outside history. I wanted to live outside history that Empire imposes on its subjects, even its lost subjects. I never wished it for the barbarians that they should have the history of empire laid upon them. How can I believe that that is cause for shame?'
I think: 'I have lived through an eventful year, yet understand no more of it than a babe in arms. Of all the people of this town I am the one

least fitted to write a memorial. Better the blacksmith with his cries of rage and woe'. (169)

It is the Eurocentric self that centered towards the colonizer's mission to prolong it for fulfilling their desire. They wish to define themselves as superior and civilized by calling the colonized as inferior and barbaric. Barbarism is within the colonizers themselves and they impose their barbarism to the native people.

In this way, the binary opposition between civilization and barbarism has no valid definition. As a result, the so-- called legitimization of Self (civilization) versus Other (barbarians) is futile. Colonial Joll and Mandell, the colonizers in Coetzee's *Waiting for the Barbarians*, legitimize the native African people as exotic, terrifying, barbaric, and uncivilized. For justifying the barbarism of native people, they misinterpreted and exploited them. The non- Western land as the territory of barbarians by evoking the Eurocentric self, they claim that everything related to Europe is superior, adventurous and non-European as passive, feminine, and barbaric. They think that the individual identity as human beings is only meaningful in relation to Europe because they claim that the native people have no identity, history and culture. Coetzee ironizes institutionalized exploitation in the name of civilization: "if you get lost it becomes our task here to find you and bring you back to civilization" (12). Their real mission is not to civilize the non-westerners rather to impose imperial power and discourse upon them, so that, they can construct the truth and legitimized the non-European as inferior.

Coetzee asserts no civilization has a monopoly on goodness and humane values. Every civilization shares certain basic values and culture that derive from the social context. Thus, certain values and traditions of particular society determine the life style of the people.

Waiting for the Barbarians has been described as a pivotal work in the development of Coetzee's oeuvre that takes place at a frontier outpost somewhere within the knowledge of empire, recognized as a universalized understanding of South Africa's colonial history. This novel represents the historical document of Africa. Homi K. Bhabha views that Coetzee's writing are the "documents of a society divided by the effects of apartheid that enjoin the international intellectual community to meditate on the unequal . . ." (5). The duty of the colonizers is to find out barbarism in the colonized and legitimize them as inferior or other:

The barbarians, who are pastoralists, nomads, tents-dwellers, make no reference in their legends to a permanent settlement near the lake.

There are no human remains in the ruins. If there is a cemetery we have not found it. The houses contain no furniture. In a heap of ashes I have found fragments of sun-dried clay pottery and something brown which may once have been a leather shoe or cap but which fell to pieces before my eyes. (*Waiting for the Barbarians*, 16)

Colonel Joll, a colonizer, is violent toward the natives for constructing the enemy while the Magistrate represents the ambivalent status of the postcolonial era. The colonizers like Colonel Joll and Mandel can not possess the key to decode the African native people's language and culture. They also can not differentiate between the colonizers' language and the conversation of the native people.

For constructing the Eurocentric self, the colonizers have to misinterpret their history of Africa, its border, their religions and culture. Through the discursive strategies, the colonizers construct Other as speechless, voiceless, because the colonizer speak of themselves instead of speaking to the other in the process of interpreting the native people's behaviors and culture:

"The man is ridiculous!' I shout. I storm about the room. 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?' I fling the letter at the window. (*Coetzee*, 18)

The colonizers define themselves through such a colonial dynamic, simultaneously existing as perpetrators and legatees of historical disenfranchisement and the politics of forgetting.

For Eurocentric self, the constructed barbarians are necessary in the formidable identity, constitution of their oppression. In this novel, Coetzee suspends and interrupts the teleology of the colonial state. He reminds us that the images the state produces of its enemies are wholly contingent on, yet necessary for, the self-realized needs of colonial expansion and hegemony. When we relate this novel in South African context, we can observe the writer's intentions which are undoubtedly to inflect his narrative with the suggestion that all imperialist efforts might be similarly arranged. Furthermore, Coetzee deconstructs this colonial history, much as an ethnographer or archeologist might pole back the recursive identity construction of "self" and "other" in situated contexts.

Coetzee analyzes the colonial discourse that shows the ways in which discursive formation worked to create a complex field of values, meanings and practices through which the colonizer's Self is positioned as superior and colonized as placed as an inferior.

Waiting for the Barbarians focuses on so-called civilization, authority, humanism and investigation about the native people by disclosing contradictions within these notions. Colonel Joll and Mandel, the representatives of empire are the security men who arrive to investigate the rumored attack of the 'Barbarians' upon the 'Empire'. As Joll interrogates and tortures barbarian prisoners, the Magistrate becomes increasingly sympathetic towards the victims. Narrated from the perspective of the Magistrate, the novel is full of irony because the colonizers come to create peace and order in the non western land by capturing the barbarians but they themselves act like barbarians and create disorder in that land.

This novel *Waiting for the Barbarians* is centered on the subject of hostility between the colonizers and the colonized. Mostly the characters are white colonizers and native colonized; there is conflict between them in case of politics, identity, culture and many other aspects. There is representation of the African people as the 'Other' which is characterized by the colonial relationship between the colonizer and the colonized. As other post colonial writers, Coetzee views how the colonizers misrepresent native people as inferior, barbaric, uncivilized, corrupt, uneducated, servile and animal- like creature:

One by one the fisher folk are taken into the room where the Colonel has established himself, to be asked whether they have seen movements of strange horsemen. Even the child is questioned: 'Have strangers visited your father during the night?' (23)

For colonizers, they have the right to treat the colonized in whatever way they like. The colonialists create free-floating mythology of the Orient. In the name of finding the truth the colonizers have mistreated the colonized and has characterized by western experience and thought. It is also a colonial discourse which represents the

orient as the other in various manners. Native people are not, in fact, what they are but how they are represented by Colonel Joll.

Coetzee has centralized his ideas on what actually happens in the cultural interaction between colonizers and colonized. The colonized can not escape a complex and paradoxical relation with the colonizer. This novel is grounded in a certain historical context because it provides more insight into the colonizing mind. European discourse legitimizes the native people and uses them as a source of colonialist fiction. It tries to counter the colonizer's discourse that misrepresents the others.

Similarly, Colonel Joll investigates against the native to get legitimization of native: "Listen you must tell the officer the truth. That is all he wants to hear from you- the truth. Once he is sure you are telling the truth he will not hurt"(7). These lines add the servile nature of the colonized to the colonizers. The colonial writers create such images and characters to justify their mission. In this regard, Said has an opinion in his book *Orientalism* as: "Such "image" of the orient as this are images in that they represent or stand for a very large entity, otherwise impossibly defocused, which they enable one to grasp or see" (56).

In this sense, the Oriental characters are represented according to the western test. Similarly, every thing which is connected with European is taken as supreme and sacred: "There are the only prisoners we have taken for a long time, I say. A coincidence: normally we would not have any barbarians at all to show you. This so-called banditry does not amount to much" (4). As Said opines the Europeans always keep themselves in the prior and ruling position and the non-Europeans in the secondary or subordinated position.

The Third Bureau functions as the agent of European ideology because it provides the dominant discursive form for legitimizing the native African people. Their discourse and power has operated through a complex intersection of western construction of civilized versus barbarians' dichotomy: " it is also a politics constituted by a broader history and geography of colonial inheritance, imperialist presents and postcolonial possibilities " (Jacobs 2). The colonizers of this novel have to represent the native people as barbarian for justifying their domination as a mission of peace making, teaching civilization and deep dig down the reality about the native people:

If I had only handed over these two absurd prisoners to the colonel, I reflect-'Here, colonel, you are the specialist, see what you can make of them!'- if I had gone on a hunting trip for a few days, as I should have done, a visit up- river perhaps, and come back, and without reading it, or after skimming over it with an incurious eye, put my real on his report, with no question about what the word *investigations* meant, what lay beneath it like a banshee beneath a stone if I had done the wise things, (9)

The above lines illustrate the colonizers as the power holders and the natives are as the subservient creature. The native people have the hegemonic feeling or the feelings of inferiority: "in the capital the concern was that the barbarian tribes of the north and west might at last be uniting. Officers of the general staff were sent on tours of the frontier. Some of the garrisons were strengthened" (*Waiting for the Barbarians* 9).

The colonizers, Colonel Joll and Mandel always misrepresent the native people as barbarians, powerless and superstitious for desiring to control over them. Their Euro-centric beliefs represent themselves as civilized and the native people as

barbarians. Moreover, the native people try to justify their language, culture, religion and life style from the Western perspectives and find themselves as Other. Othering describes the various ways in which colonial discourse produces its subjects" (*Key Concepts in Postcolonial studies* 171). The colonized people are known and represented as they have been asserted by the colonized. The colonizers always pretend to be sympathizing over the weakness, helplessness and barbarism of the non-westerners. According to Said; "it views the orient as something whose existence is not only displayed but has remained fixed in time and place for the west" (107). Said views that the westerners always represent binaries regarding the non-western or native people as inferior, Other, uncivilized, and westerners as superior, universal, civilized and so on:

I have impressed it on the staff that he is an important visitor. 'Colonel Joll is from the Third Bureau,' I tell them. The Third Bureau is the most important division of the Civil Guard nowadays'. That is what we hear, anyhow, in gossip that reaches us long out of data from the capital. The proprietor nods, the maids duck their heads. (2)

Colonel Joll and Mandel always represent the native African people according to their interest. They are not the investigator of the barbarians but the propagators of Western power hegemony.

Being victimized by the colonial mentality, the narrator wants the native people to be governed by the white colonizers: "We must make a good impression on him" (*Waiting for the Barbarians* 2). Apart from the narrator, there are some native people who are victimized by the feeling of inferiority because they always accept Colonel Joll as the searcher of the reality: "His work is to find out the truth. That is all

he does. He finds out the truth. If you do not speak to me you will have to speak to him." (*Waiting for the Barbarians* 2).

Native people have to depend upon the western discourses whether they are civilized or barbarians. They are victimized by the colonizer's struggle for defining the Eurocentric self. The native people are always dominated by the colonial mentality because the colonizers always misrepresent the social, political, geographical and individual situation of the native people. They represent the native people how they want them to be not what they are in fact. They prison the native people as the means to gratify their colonial longings and misrepresent them as inferior:

But last year stories began to reach us from the capital of unrest among the barbarians. Trader's traveling safe routes had been attacked and plundered. Stock theft had increased in sealer and audacity. A party of census officials had disappeared and been found buried in shallow graves. Shots had been fired at a provincial governor during a tour of inspection. There had been clashes with border patrols. The barbarian tribes were arming, the rumour went; the Empire should take precautionary measures, for there would certainly be ware. (8-9)

The aforementioned lines mean similar as Said's views of how non-western people are represented as superstitious, irrational, and barbarians by the western colonizers. The discourse of the colonizers, representing everything about the non-western or native people as inferior, is used to dominate and control the "Other" and that attitude is the deep structure of colonial mission: "People will say I keep two wild animals in my room, a fox and a girl" (37).

Native people are always inferiorized by the Western interest that attaches the European ideology. They are unknown to the constructed reality about barbarism by Colonel Joll. This concept is further justified by the narrator's repeated voices: " I ask, ' I continue, ' only because if you get lost it becomes our task here to find you and bring you back to civilization," (*Waiting for the Barbarians* 12). The narrator focuses on the sense of othering and marginalizing of the non-westerners, and sometimes this process is characterized by the misrepresentation: According to Jacobs:

Within this politics essential constructions framed within this politics essentials notions of identity do not disappear, but they are understood as positional constructions framed within certain arrangements of power. This book uses the local to show the adaptive persistence of imperial structures of power, that always presents postcolonial counter flows and the unanticipated trajectories of identity and power produced within this negotiable politics of difference (9).

The colonial discourse is served through the institution whether they are constituted by the west or the east. In *Waiting for the Barbarians*, the narrator's mentality is centered on the subject of conflict between the self and other. The narrator shared mixed attitude regarding the colonizer's discourse and the colonized in helpless situation before the European hegemony. Such discourse empowers the colonizer to rule over the colonized. The colonizers misrepresent the native people as they like: " He wrenches himself free and hits me so hard in the chest that I gasp and stumble backwards. 'You bastard!' he shouts. 'You fucking old lunatic! Get out! Go and die somewhere!" (*Waiting for the Barbarians* 138). The narrator's concepts in these lines are similar to Said's opinion when he says in *Orientalism* as: " in a sense the limitations of Orientalism are, as I said earlier, the limitations that follow upon disregarding, essentializing, denuding the humanity of another culture, people or

geographical region"(107). Said views that the colonizers or Westerners determine the truth about the non-European not in an actual form but by the superficial generalization of their own mind. As in this novel, the colonizers face the native people and their culture as sufficient to legitimize, demoralize and inferiorized them.

The legitimization of Othering leads to the affectivity of the concept of discourse being represented by what would be called the polarities of intentionality. In the process of legitimization of Othering, there are always colonial power and discourse which are hegemonies by the colonizer. Coetzee's mission is to exhibit the illusion of the stable self--other binary division which is a mere discourse constructed by European power during long colonial era:

Coetzee's unusual combination of allegory often thought to be a precise technique and a text full of gaps, absences, and uncertainties represents in part his solution to the moral issue of how a novelist should treat in fiction. Simultaneously, in his illusion to un-centered language and death of the metaphysics of presence, Coetzee also points to the moral vacuum that allows torture to exist in the contemporary world (Gallagher 278).

In this novel, Coetzee attacks the colonizer's discourse which representing everything about non-European as inferior, manifests Westerner's desire to govern rule, dominate and control the African people and that this attitude is at the heart of colonial mission.

Coetzee explicitly deconstruct the distinction between self versus other by illustrating the colonial unconscious about the Orient. Coetzee's *Waiting for the Barbarians* is particularly influential in exposing the biased representation of the Orient in Westerners who either regarded it as an inferior Other or projected onto it's

characteristics. Westerners do not accept as typical of themselves, such as inhuman cruelty and pathological sensuality:

What, after all, do I stand for besides an archaic code of gentlemanly behavior towards captured foes, and what do I stand against except the new science of degradation that kills people on their knees, confused and disgraced in their own eyes? Would I have dared to face the crowd to demand justice for these ridiculous barbarian prisoners with their black sides in the air? *Justice*: once that word is uttered, where will it all end? Easier to shout No! Easier to be beaten and made a martyr. Easier to lay my head on a block than to defend the cause of justice for the barbarians: for where can that argument lead but to laying down our arms and opening the gates of the town to the people whose land we have raped? (118)

Coetzee somehow attempts to break the binary opposition between colonizers and colonized. He is sincere and well-intentioned to explore the reality about the so-called barbarism. When the narrator of *Waiting for the Barbarians* encounters his own colonial mentality in the process of exploring reality of native people he causes self deception, the self-examined process at the edge of colonialism:

All night, it is said, the barbarians prowl about bent on murder and rapine. Children in their dreams see the shutter s part and fierce barbarian in their faces leer through. 'The barbarians are here!' the children scream, and cannot be comforted. Clothing disappears from washing lines, food from larders, however tightly locked. The barbarians have dug a tunnel under the walls, people say; they come and go as they please, take what they like; no one is safe any longer.

The farmers still till the fields, but they go out in bands, never singly
(134).

Coetzee realizes that the whole process which inflicts brutalities upon native people or other is a faulty task. For example, the narrator can't separate himself from the colonizer's discourse and ideology because the colonizer's culture and civilization is incorporated with his identity.

Through the colonizer's culture and life style, the narrator (magistrate) comes into existence. The narrator struggles to represent himself in colonizer's language and culture or to pass successfully from the imaginary to the symbolic stage through an encounter with the other. Others task is being in every instance because of the colonial mentality which is based on the principle of lack, or the absence of the signified. The desire for Othering underlines all of the discourses which the novel deconstructs, as the Magistrate asserts; "they- the barbarians! they lured us on and on, we could never catch them. They picked off the stragglers, they cut our horses loose in the night, and they would not stand up to us!"(147). The native people do not like to insist on maintaining the autonomy and ultimate authority of the colonial law on preserving an ideal distinction between civilized and barbaric behavior that ultimately leads him to intervene in the affairs of the Third Bureau, to protest their power.

The entire discourse of the so called barbarian girl is structured by the colonizer's discourse. From the very beginning, the native females are oppressed the narrator says; "it has been growing more and more clear to me that until marks on this girl's body are deciphered and understood I can not let go of her " (31). Coetzee is an authoritative figure to speak from the alternative location that is female subaltern. The subaltern female is represented as alien, incomplete and deficient: they reinforce the magistrate's loss of power by parading the magistrate dressed in a woman's smock,

symbolically linking his victimization and powerlessness with feminization" (Fiona Probyn, 5). The characters like Colonel Joll and Mandel in Coetzee's *Waiting for the Barbarians* come to civilize and protect the African native people from the supposed barbarians but they themselves inferiorize the native people and exploit them. By imposing the colonial power and ideology, the characters like Colonel Joll and Mandel try to justify themselves as the superior, civilized or the centre and the native people as the barbarian or the "Other".

Conclusion

Waiting for the Barbarians exposes the barbarity latent in the Coetzee's their own mentality and respects the diversity of the colonized or native people. So according to Coetzee, the colonizer's attempt to prolong colonialism is futile and meaningless. For deconstructing the constructed binary opposition between civilizations versus barbarism, the colonized people should get independence from colonialism for the benefit not only of the colonized but also of the colonizers. In this way, Coetzee raises question over the validity of the colonial enterprise as the civilizing mission.

The colonizers, Colonel Joll and Mandel, in *Waiting for the Barbarians* always pretend that they are not colonizing to fulfill their self-interest but to develop, civilize and uplift the native barbarian people. But, behind the mission of civilization, there always lies the intoxication of the colonization. Coetzee ironizes the same fact in the novel; he means that the mission of colonization is different from what the colonizers say. Colonel Joll and Mandel of this novel are the real hypocrites because they are not what they call themselves to be. They are in East not to civilize the Eastern but to legitimize them as other. The narrator has also the mixed attitude towards the natives. Though he possesses the power, he himself seems to be in dilemma about the native people. He is not as loyal to the natives as he is to the whites. Set in a remote boarder town of a socially and historically unspecified empire, this novel focuses on a liberal Judge's passive participation in the fascist activity of his country. His subsequent sense of guilt, and most important, the function of polarity within the empire shows without any hesitation that the empire projects its own barbarism into the other: "The Magistrate's failure of recognition of her subjectivity and the empire's refusal of recognition of the native's humanity [...] the Magistrate's

decoding of her exposes the gap between the indefiniteness of the other and the inadequacy of language" (76). The narrator (Magistrate) also shares the similar nature as the colonizers because he misbehaves the native girl.

The novel attempts to demystify the imperial endeavor by representing the relation between colonizers and colonized regarding the colonial discourse. The dominant model of power relation in colonial societies is the opposition between the superiority of the European and supposed inferiority of the native. The colonialist representation has been based on binarism like – white/black, good/evil, superiorly/inferiority, self/other, subject/object, civilized barbarians and so on. The colonialist further comes to realize that motivated by the desire to conquer and dominate, the colonialist like Colonel Joll legitimizes the colonial realm as a confrontation based on differences in race, language, social and cultural values. The misrepresentation of the native people is the product of the European desire to prolong the colonial period. The narrator realizes the fact that the search for barbarity or barbarism is in vain, but rather he ironically encounters barbarity in his own colonial mission: "I curse Colonel Joll for all the trouble he has brought me and for the shame too" (*Waiting for the Barbarians* 21). Barbarity of the so-called barbarians or the colonized is nothing more than the colonizers' imposition.

But, Colonel Joll and Mandell followed the fixed and stereotypical construction while representing the place and people they colonized. In other words, the native people are represented as barbaric savage and feminine, uncivilized, inferior, Other and so on.

Coetzee claims that colonization itself is barbaric activity because its outcome is the new kind of fascism. In the name of civilization, the so-called civilized

colonizers have inflicted pain and torture to the native or the colonized like the black girl. Colonial Joll's treatment of the black girl, children, and women is no less than barbaric or animalistic one. Colonial discourse shows the colonizer's will to govern the other by exercising institutionalized power over non-Western world. The project of *Waiting for the Barbarians* is to interrogate European discourse and discursive strategies which were in privileged position. The colonizer's duty is to investigate the meaning by which Europeans impose and maintain their codes in the colonial domination of the rest of the worlds.

Thus, through this novel, Coetzee counters the colonial discourse and tries to dismantle the Western representation about the orient. Furthermore, he deconstructs the misrepresentation of the native people which is based on Westerner's colonial mentality. Colonizers are manifesting the dreams, desire and vision that are deposited in their mentality. Their attempt of finding truth is guided by their own unconscious desire. Binaries are at the heart of *Waiting for the Barbarians*. The binary of Europe and it's others, of colonizer and colonized, of the West and the rest, of the vocal and the silent. It also recognizes that other (the girl) can never speak for herself as the subaltern female.

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