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**White Supremacist Discourse and its Contradictions in George Bernard  
Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and  
John Maxwell Coetzee's *Waiting for the Barbarians* (1980)**

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## ABSTRACT

This dissertation reads whites' postcolonial literature in terms of dissidence. It studies Bernard Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and J.M. Coetzee's *Waiting for the Barbarians* (1980). Emphasis is put on the way these works demonstrate the power of the white supremacist discourse and its contradictions in an attempt to oppose it. This research relies on John Brannigan's *New Historicism and Cultural Materialism* (1998) in which he studies the concept of dissidence in literary works that resist the dominant cultures. This study discusses the way the white supremacist discourse perpetuates power through racism, hegemony and domination, and analysis the contradictions of the white supremacist discourse which result in opposition and dissidence. The conclusion which has been reached is that the two authors dissent from the white civilization as they stand against their own race. I end my dissertation with a suggestion that many literary works in addition to those of Bernard Shaw and J.M. Coetzee can be read in terms of dissidence, their examination within their historical context would show the existence of an evolution in the postcolonial discourse from the decolonization period to, for instance, the Apartheid era in South Africa.

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## **I. Introduction**

The present dissertation on the white supremacist discourse and its contradictions in George Bernard Shaw's *The Adventures of the Black Girl in her Search for God* (1932)<sup>1</sup> and John Maxwell Coetzee's *Waiting for the Barbarians* (1980)<sup>2</sup> falls within the ambit of postcolonial studies. It seeks to study the way white post-colonial writers challenge the colonial discourse through the depiction of the white supremacist discourse and its contradictions.

The colonial discourse based on the superiority of the "West" over the "Rest" is questioned in many literary works which aim at criticizing the relationship between the white and black race built on binary opposition and racism. These works which belong to post-colonial literature fall into two categories: the first includes works written by Black authors such as Ayi Kwai Armah, Ngugui Wa Thiongo, Chinua Achebe, Mouloud Feraoun and Kateb Yacine; the second includes works of White authors like W.B Yeats, Sean O'Casey, Bernard Shaw and J.M. Coetzee. It is worth mentioning that the former attempts to oppose the colonial discourse through the correction of the preconceived ideas and the misshaped image of the black race. The writers of the latter, however, are considered dissidents of the white civilization since they write against their own race.

### **Review of the Literature**

The colonial discourse has been the subject matter of different postcolonial theoreticians such as Edward Said, Homi k. Bhabha, Frantz Fanon and Albert Memmi. As for Bernard Shaw's and J.M. Coetzee's works, they are read and discussed in many works. Many studies have dealt with Shaw's literary works including Harold Bloom's *George Bernard Shaw* (2011)<sup>3</sup> and Gareth Griffith's *Socialism and Superior Brains, The Political Thought of Bernard Shaw* (1993)<sup>4</sup>. In addition to these, there are other studies conducted on Shaw's novella *The Adventures of the Black Girl in her Search for God* (1932) by Abdullah F. Al-

Badarneh, Franc C. Manista, Gale K. Larson and Mouloud Siber. As for Coetzee, we find that a great deal of criticism has been directed to his works such as Dominic Head's *The Cambridge Introduction to J.M. Coetzee* (2009)<sup>5</sup> dealing with Coetzee as the novelist, Patrick Hayes's *J.M. Coetzee and the Novel, Writing and Politics after Beckett* (2010)<sup>6</sup> which explores J.M. Coetzee's intervention in politics, and David Attwell's *J.M. Coetzee: South Africa and the Politics of Writing* (1993)<sup>7</sup> which relates J.M. Coetzee's writing to politics in South Africa.

Both Shaw's *The Adventures of the Black Girl in her Search for God* and Coetzee's *Waiting for the Barbarians* have received a great bulk of criticism. Shaw's novella has been dealt with from various sides mainly in relation to the emancipation of the black race. Griffith, in his work *Socialism and Superior Brains: The Political Thought of Bernard Shaw* (1993)<sup>8</sup>, provides a critical account of the political ideas of Shaw. According to him, Shaw's black girl stands against the Western superiority and its "Enlightenment visions"<sup>9</sup>. He states that Shaw hints, in the story, to the next civilization which will be black rather than white<sup>10</sup>. In this way, one can notice that Griffith associates Shaw to the postcolonial discourse.

Other scholars studied Shaw's work in terms of race and gender. For instance, Franc C. Manista relates Shaw's novella with the black race emancipation<sup>11</sup>. He states that the defects of the Western civilization are shown in the novella through the black girl who is depicted as an opposing figure to the Western concepts of authority and politics of race<sup>12</sup>. In other words, Shaw makes a native girl able to criticize the Western thought from which she is excluded and considered as an 'Other'. In this sense, he says:

[...] A story that critiques Western culture was inspired during a trip to the ultimate site of Western domination of the ultimately exoticized Other. At the same time, the character of the Black Girl remains another contested space; Shaw, a white, Europeanized Irish man constructs and then ventriloquizes his exotic Other.<sup>13</sup>

Manista adds that what paves the way to deconstruct the dominant discourse is the fact that the girl is a native black who, he claims, is not related to that context. He says, "The Black

Girl's doubled and doubling perceptions allows her to interrogate the singularizing discourses that mark her as 'Other' and attempt to silence her."<sup>14</sup> From these quotes, we understand that the black girl stands against the prevailing white supremacist discourse.

The second scholar who relates the work of Shaw to the issue of race is Mouloud Siber. The article "Gender and Race in the Eyes of George Bernard Shaw" (2009)<sup>15</sup> explores Shaw's position towards the black race. Reference in it is made to Shaw's aim to counter the dominant Western discourse and its belief in supremacy<sup>16</sup>. Other Critics were rather concerned with the way in which Shaw's journey to South Africa shaped the novella's content. In his review "Shaw's Black Girl: Layers of Ideas" (2004)<sup>17</sup>, Gale K. Larson sustains that Shaw's main message to South Africa is "all are equal in the sight of God"<sup>18</sup>. Larson also claims that the black girl voices the message that the "inhumanity of white exploitation spares no soul."<sup>19</sup> This quote stands for the Apartheid Regime in South Africa which Shaw tends to counter in his novella.

Similarly, a great amount of criticism has been produced on J.M. Coetzee's *Waiting for the Barbarians* (1980). *The Cambridge Introduction to J.M. Coetzee* (2009)<sup>20</sup> makes us notice how Coetzee's works constitute a response to the racial climate of the apartheid in South Africa<sup>21</sup>. Thus, Coetzee's literature has been associated with that of the "post-colonizer"<sup>22</sup> since he is white. As for *Waiting for the Barbarians* (1980), similarities have been found between the content of the story and the Apartheid in South Africa in 1980<sup>23</sup>. This fact is demonstrated through the Magistrate who stands against the imperial regime.<sup>24</sup>

In the same context, Shadi Neimneh, Nazim Al-Shalabi and Fatima Muhaidat's "J. M Coetzee's *Waiting for the Barbarians*: Hermeneutics and Literary Theory" (2012)<sup>25</sup> shows the existence of ambivalence in the Western discourse. They explain how the main character is unable to understand his relationship with the Empire. In this sense, I can quote:



He is torn between being complicit with the Empire and assuming a liberal humanist stance; he is a prime manifestation of the ambivalence of colonial discourse, as someone who serves an Empire and yet is unable to understand its machinations.<sup>26</sup>

This quotation, in fact, refers to the contradictions of the Empire which led the Magistrate to question its acts.

As far as the comparative studies carried out on Coetzee's work, we can mention two prominent examples. The first is Patrick Hayes's "J.M. Coetzee and the Novel, Writing and Politics after Beckett" (2010)<sup>27</sup>, which brings focus to the relation between writing and politics in Coetzee's works. Hayes claims that Coetzee's novel shares many similarities with Samuel Beckett's prose style<sup>28</sup>. Yet, this author missed the idea that the two authors can be linked in terms of content and aim since they belong to the white civilization. The second comparative study is carried out by John Drakakis. His work entitled "Othello and Waiting for the Barbarians" (2007)<sup>29</sup> explores the way the two works "deal with problems of the empire and colonialism"<sup>30</sup>. It is worth mentioning that the different works done on Shaw's and Coetzee's works have not tackled the issue of dissidence which is a striking notion in the two texts.

### **Issue and Working Hypotheses**

From this review of literature, one can say that there is as yet no work conducted on the dissidence of Shaw and Coetzee from the white civilization. Thus, the main subject matter to address in this dissertation is Shaw's and Coetzee's dissent from a cultural materialist perspective. The study endeavors to focus on whites' post-colonial literature by studying as my title suggests the way Shaw's and Coetzee's works demonstrate the white supremacist discourse and its contradictions. It will, therefore, be my concern to read the two works in terms of power and dissidence to show the way the two white authors express their dissent from the white world by defending the black race. Shaw and Coetzee reject the dominant white discourse and its belief in white supremacy in South Africa by giving challenging

insights into its contradictions. In other words, Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and Coetzee's *Waiting for the Barbarians* (1980) tend respectively to reject the British Empire's doctrines and the Apartheid. The dissent of these two authors is voiced mainly by their main characters. Following the cultural materialist framework, this dissertation explores the concept of power and dissidence in the two works.

### **Methodological outline**

In order to explore the theme of dissidence in whites' post-colonial literature, particularly in Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and Coetzee's *Waiting for the Barbarians* (1980), this dissertation is divided into two sections. The first section is devoted to the study of the white supremacist discourse. It reads the two texts in terms of power by exploring the concepts of racism, hegemony and domination. The second section addresses Shaw's and Coetzee's dissent from the white dominant culture. It highlights, by reading the texts in terms of dissidence, the way the two authors oppose the white supremacist discourse through the depiction of the colonial discourse's contradictions.

### **Endnotes**

<sup>1</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God* (London: Constable & Company Limited, 1932).

<sup>2</sup> J.M Coetzee. *Waiting for the Barbarians* (London: Penguin Books, 1999).

<sup>3</sup> Harold Bloom, *George Bernard Shaw* (New York: Infobase Publishing, 2011).

<sup>4</sup> Gareth Griffith, *Socialism and Superior Brains: The Political Thought of Bernard Shaw* (London: Routledge, 1993).

<sup>5</sup> Dominic Head, *The Cambridge Introduction to J.M. Coetzee* (Cambridge University Press, 2009).

<sup>6</sup> Patrick Hayes, *J.M. Coetzee and the Novel, Writing and Politics after Beckett* (Oxford: Oxford University Press, 2010)

<sup>7</sup> David Attwell, *J.M. Coetzee: South Africa and the Politics of Writing* (Berkeley, 1993)

<sup>8</sup> Gareth Griffith, *Socialism and Superior Brains: The Political Thought of Bernard Shaw* (London: Routledge, 1993).

<sup>9</sup> Ibid. p. 136.

<sup>10</sup> Ibid.

<sup>11</sup> Franc C. Manista, "The Gulf of Dislike" Between Reality and Resemblance in Bernard Shaw's "The Black Girl in Search for God" Shaw, Vol. 23 (2003) : pp. 117-135, accessed March 15, 2015, [http:// www.jstore.org/stable/40681672](http://www.jstore.org/stable/40681672).

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Franc C. Manista, "The Gulf of Dislike" Between Reality and Resemblance in Bernard Shaw's "The Black Girl in Search for God". p. 121

<sup>15</sup> Mouloud Siber, "Gender and Race in the Eyes of George Bernard Shaw" *Revue Campus* N. 15 (Mouloud Mammeri University of Tizi-Ouzou, 2009).

<sup>16</sup> Ibid. p. 32.

<sup>17</sup> Gale K. Larson, "Review: Shaw's Black Girl: Layers of Ideas" Shaw, Vol. 24, *Dionysian Shaw* (2004): pp 236-242, Accessed March 15, 2015, <http://www.jstor.org/stable/40681693>.

<sup>18</sup> Ibid. p. 238.

<sup>19</sup> Ibid. p. 242.

<sup>20</sup> Dominic Head, *The Cambridge Introduction to J.M. Coetzee* (Cambridge University Press, 2009).

<sup>21</sup> Ibid. p. x.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid. p. 48.

<sup>25</sup> Shadi Neimneh, Nazmi Al-Shalabi and Fatima Muhaidat, "J.M Coetzee's Waiting for the Barbarians: Hermeneutics and Literary Theory" *Canadian Social Science* Vol. 8. No 1 (2012): p. 2.

<sup>26</sup> Ibid. p. 3.

<sup>27</sup> Patrick Hayes, "J.M. Coetzee and the Novel, Writing and Politics after Beckett" (Oxford: Oxford University Press, 2010).

<sup>28</sup> Ibid. p. 61.

<sup>29</sup> John Drakakis, "Othello and Waiting for the Barbarians". (University of Stirling. 2007).

<sup>30</sup> Ibid. p. 104.

## II. Methods and materials

### a. The Theory

To check my hypothesis, I will follow the theoretical guidelines of Cultural Materialism as explored in John Brannigan's *New Historicism and Cultural Materialism* (1998)<sup>1</sup>. Before dealing with the topic, it is worth giving a brief overview of the theory and its major concepts. Cultural Materialism emerged in Britain in the late 1970s and early 1980s; the phrase 'cultural materialism' was first used in Raymond Williams's *Marxism and Literature*<sup>2</sup>. This theory, according to Brannigan, came into existence to oppose formalist approaches in the study of literature which tend to ignore the historical context in the interpretation of literary texts<sup>3</sup>. Cultural materialism, thus, attempts to study literature in history, claiming that history has a given force in shaping literary texts, and literary works, in turn, can shape history<sup>4</sup>. To put it simply, "the text helped shape the context as the context helped shape the text"<sup>5</sup>.

The reinforcement of some given ideologies by different means makes people view them natural and unquestionable. In this regard, Brannigan states:

Gramsci, Althusser and Raymond Williams all come to the conclusion that power operates in society according to a hegemonic logic which penetrates deep into social and cultural codes and conventions.<sup>6</sup>

According to Williams, the ideological hegemony "is a complex system with a myriad of internal structures, contradictions and a process of change that works on a fundamental that he calls 'deeply saturating the consciousness of a society.'"<sup>7</sup> Following the quotes stated above, one comes to understand that power is maintained through hegemony. In this regard, Peter Childs and Roger Fowler argue that cultural materialists prefer the term "hegemony" to "ideology" since it allows a room for opposition<sup>8</sup>. This assumption refers to the possibility of challenging hegemony which is one of the main concepts that this work would address.

Therefore, the first main concept explored by Cultural Materialism is power. According to Alan Sinfield, what makes a text a useful object of study is its fact of being a vehicle of power<sup>9</sup>. Therefore, literary works can be explored within the context of power since they are forms of expression which provide view points and give the ability of raising questions. Thus, Childs and Fowler claim that cultural materialists “are interested in the relationship between literature and power”, believing that literature can subvert power<sup>10</sup>. Indeed, literature can be used to challenge the colonial discourse by revealing its contradictions.

It is worth mentioning that the notion of power seems to be more active in colonized societies, where supremacy manifests itself in the manipulation of the majority by the minority. The power of the dominant culture convinces the natives of their inferiority and savageness; it deeply affects them to the extent of losing faith in their beliefs, values and accepting change unconsciously. As such, literature is used to subvert power by raising the natives’ awareness, helping them gain belief in themselves and get out of their self-hatred.

As a result, resistance to power is another concept of importance in cultural materialism. Again, in this sense, Brannigan refers to Alan Sinfield who suggests that since a text is a vehicle of power, it can also be used to resist that power<sup>11</sup>. From this assumption, one understands that literary works can be considered as any political movement and army. This idea is sustained by Brannigan who associates literature to the political aim of subversion and resistance to power<sup>12</sup>. Thereby, one can state that literary works challenge power<sup>13</sup> since they can be used for specific aims including opposition and dissidence. Reading is another means used to oppose, for instance, the colonial discourse. The reading of literary texts can either perpetuate the dominant discourse or stand against it. Thus, cultural materialists aim at interpreting literary texts from the standpoint of oppositional or dissident subculture<sup>14</sup>. This

aim is achieved through their attempt to highlight “the subversive elements” in the text or what they call “the dissident elements”<sup>15</sup>.

Therefore, the other concept introduced by Cultural Materialism in relation to resistance is dissidence. Dissidence is defined as the product of the internal contradictions found in power. In this regard, Brannigan states:

Dissidence is a concept which has considerable importance for cultural materialism. Dissidence is not opposed diametrically to power, not an antithesis which seeks to reverse the values, trends and strategies of power. It is instead close in resemblance to the structures of power and is in fact produced by the internal contradictions of these structures.<sup>16</sup>

From this quote, we understand that dissidence has the aim of revealing the structure of power. Indeed, cultural materialism attempts to describe the process and force of discourse by activating the dissidence and subversion that are found in any textual manifestation of ideology<sup>17</sup>. In colonialism, for instance, cultural materialists reveal both the colonial discourse’s power and its contradictions.

What seems to be clear is that literature and history cannot be separated since they both create world views. It is through literary works that some discourses and ideologies are promoted, so resistance to them can be through dissidence, which is in some cases achieved through the revelation of the contradictions and defaults of some discourses mainly the colonial discourse based on racism, exploitation and segregation.

As far as the marginalized is concerned, Cultural Materialism has succeeded in bringing new ways of reading literature by taking into consideration the oppressed and marginalized groups and bringing them into cultural and literary debates<sup>18</sup>. When the issues of race and gender were ignored in literary texts, cultural materialists were focusing on “relating texts to the problem of representing the ‘Other’.”<sup>19</sup> In other words, cultural materialism tends to promote the exploration of many new issues mainly those related to colonialism, racism and the marginal.

In fact, the cultural materialist's shift of interest has given birth to what is known as historical and cultural 'difference'<sup>20</sup>. Although cultural materialists claim to have Marxist and anti-colonialist politics on their agenda from the beginning, it is not until the modern era that the shift in concern was noticed in their works<sup>21</sup>. As such, difference, for instance, in terms of race and class is taken into consideration. Brannigan claims that cultural materialism has not dealt with decolonization from the perspective of the colonized<sup>22</sup>. Indeed, the theory of "Cultural Materialism" seems suitable for the analysis of white post-colonial literature which attempts to reveal the contradictions of the white supremacist discourse to oppose it. Its suitability lies in its fact of considering the way dissident elements are reflected in texts<sup>23</sup>, considering that this is the subject matter of this dissertation.

## **b. Materials**

### **Synopsis of Bernard Shaw's *The Adventures of the Black Girl in her Search for God* (1932)**

Bernard Shaw's novella is an allegory. It is about the journey of a black girl whose primary aim is to find God. The main character is depicted as a curious and clever creature whose self awareness leads her to question and reject the white doctrines and beliefs. As being a black character who is given the ability to reason and stand against different world views, the black girl defends her race against the white one. Shaw shows his main character as being neither satisfied nor convinced by the whites' teachings and imposed doctrine. Through the black character which is a dissident voice, Shaw opposes the white supremacist discourse.

### **Summary of J.M. Coetzee's *Waiting for the Barbarians* (1980)**

Coetzee's *Waiting for the Barbarians* (1980) brings into light the relationship between the 'Self' and the 'Other' by depicting the life of a white man in an Empire. The main character, the Magistrate, works in an imperial administration as a responsible in the service

of the Empire. Coetzee gives a detailed description of the Magistrate's life in his office as well as the natives' interrogations and torture. Both the Magistrate's experience in the front and his encounter with a black barbarian girl pushed him to reject the Empire; this made him see the contradictions and injustices of colonialism. Again, The Magistrate is a dissident voice used to reveal the colonial discourse's contradictions as a way of resisting white supremacy in South Africa in the Apartheid period.

### Endnotes

<sup>1</sup> John Brannigan. *New Historicism and Cultural Materialism* (London: Macmillan Press LTD, 1998).

<sup>2</sup> Ibid, p. 20.

<sup>3</sup> Ibid.p. 06.

<sup>4</sup> Ibid. p. 94.

<sup>5</sup> Peter Childs and Roger Fowler. *The Routledge Dictionary of Literary Terms* (London: Routledge, 2006), p. 43.

<sup>6</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 27.

<sup>7</sup> Ibid.

<sup>8</sup> Peter Childs and Roger Fowler. *The Routledge Dictionary of Literary Terms*, p. 44.

The word hegemony derives from the Italian philosopher Antonio Gramsci (1891-1937) which he claims is related to "the dominant and subordinate groups in society that are in constant conflict with each other". Hegemony is compared to Althusser's ideology that according to Peter Childs and Roger Fowler "seemed to allow no room for opposition to the *status quo*."

<sup>9</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 6.

<sup>10</sup> Peter Childs and Roger Fowler. *The Routledge Dictionary of Literary Terms*, p. 43.

<sup>11</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 6.

<sup>12</sup> Ibid.

<sup>13</sup> Peter Childs and Roger Fowler. *The Routledge Dictionary of Literary Terms*, p. 43.

<sup>14</sup> Ibid. p. 99.

<sup>15</sup> Peter Childs and Roger Fowler. *The Routledge Dictionary of Literary Terms*, p. 43.

<sup>16</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 111.

<sup>17</sup> Ibid. p. 28.

<sup>18</sup> Ibid. p. 116.



<sup>19</sup> Ibid.

<sup>20</sup> Ibid. p. 119.

<sup>21</sup> Ibid. p. 120.

<sup>22</sup> Ibid. p. 184.

<sup>23</sup> Peter Childs and Roger Fowler. *The Routledge Dictionary of Literary Terms*, p. 43.

### III. Results and Discussion

Shaw's and Coetzee's dissidence is a protest against inequality. Their dissent is expressed in their literary works through the demonstration of the white supremacist discourse's power and its contradictions. This dissertation reads Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and Coetzee's *Waiting for the Barbarians* (1980) in terms of dissidence. It addresses the founding problematic of how Shaw's and Coetzee's writings reveal the colonial discourse's power and contradictions in an attempt to oppose its exploitative ideology. This study argues on Shaw's and Coetzee's dissent that demeans the colonial discourse from a cultural materialist perspective. Brannigan's concepts of "power" and "dissidence" contribute to the theoretical and analytical arguments of this dissertation which reaches two major findings: Shaw's and Coetzee's demonstration of the way the white supremacist discourse maintains and perpetuates its power and their denunciation of the colonial discourse's contradictions as an attempt to oppose its ideology.

First, this dissertation brings us to consider the way the white supremacist discourse maintains its power. Shaw's and Coetzee's texts bring focus to the way the blacks are put in the circle of marginalization and stereotypes, in addition to the way the whites maintain power through hegemony and domination. As such, this part of the discussion focuses on racism, hegemony and domination.

Second, the contradictions of the white supremacist discourse result in Shaw's and Coetzee's opposition and dissidence. The main results of this section deal with the defaults of the colonial discourse that push Shaw and Coetzee express their dissent from the white dominant culture. This is demonstrated through their main characters that are depicted as dissident voices.

## **Section One: The White Supremacist Discourse in George Bernard Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and John Maxwell Coetzee's *Waiting for the Barbarians* (1980)**

After the Second World War (1939-1945), the colonized world started asking for autonomy and the blacks put into question the colonial discourse built on supremacy, particularly in South Africa. Meanwhile, white post-colonial authors had already started producing post-colonial literary texts. Their texts depict the white supremacist discourse in an attempt to oppose it. Shaw's novella *The Adventures of the Black Girl in her Search for God* (1932) is one of those literary works which depict the colonial discourse from a white postcolonial perspective.

The black and white relationship built on supremacy has changed in the post-World War period. However, in South Africa the Apartheid (1980-1990s) came against that change by maintaining racial inequality and white supremacy. In this context, Regional Austin gives a definition to the Apartheid in *Racism and Apartheid in South Africa Rhodesia* (1975)<sup>1</sup>. He states:

Apartheid is an Afrikaans word meaning separateness. As the Political ideology practiced in South Africa, it means territorial separation and separate administrative and social structures for whites and the various racial and tribal groups, but all under white control.<sup>2</sup>

This means that many laws were passed after the Nationalist Party's victory in the election of 1948. The black majority was controlled by the white minority. Citizenship was given to whites and denied to blacks in the land where they were born. As such, the primary aim of the Apartheid Regime was to maintain white supremacy in a place where blacks represent the majority of the population. Indeed, white post-colonial authors came into existence to resist the dominant white discourse and its belief in supremacy in South Africa. They are dissidents since they stand against the colonial discourse, particularly the Apartheid Regime in South

Africa, despite their whiteness. Among those dissident authors, there is Coetzee whose work *Waiting for the Barbarians* (1980) deals with the white supremacist discourse.

John Brannigan claims that writers either perpetuate or challenge power; their texts may expose the operation and the masking of the dominant culture or conform to its structures and values<sup>3</sup>. This claim makes reference to dissident authors who challenge power by unmasking rather than perpetuating the values and structures of the dominant culture. Therefore, Shaw's and Coetzee's works carry in their content the notion of dissidence; they demonstrate the way the white dominant discourse maintains power in an attempt to challenge it. Dissidence is reflected in the two texts through the stereotypical depiction of the black characters and the demonstration of the way power is maintained. Thus, in what follows we will look accurately at three aspects related to the white supremacist discourse which are racism, hegemony and domination.

## **Racism**

The black race is often associated with the notion of “inferiority” and “savageness”. This assumption brings us to consider Charles Darwin's “Theory of Evolution”<sup>4</sup>, claiming that the blacks are biologically incomplete and their brains are lower than those of the white men<sup>5</sup>. This theory which confirms the whites' belief in the need to civilize and enlighten the blacks gave birth to the “civilizing mission”<sup>6</sup>, which stands for the whites' duty to establish order in Africa and make the blacks get rid of their uncivilized attitudes. In this regard, Pramod Nayar advances that the colonial discourse makes power relations seem natural, scientific and objective by masking it and creating “stereotypes from within European prejudices, beliefs and myths”<sup>7</sup>. Indeed, it is through science that the colonial discourse justifies its “civilization mission” and maintains its power. This suggestion is confirmed by Homi K. Bhabha who claims, “What is visible is the necessity of such rule which is justified by those moralistic and

normative ideologies of amelioration recognized as the Civilizing Mission or the White Man's Burden.”<sup>8</sup> This means that the colonial rule is justified by its moralistic ideology which makes people believe in the advantages brought by the colonizer. Again, the colonizers' discourse led the whites consider the blacks as “creatures” that are unable to think and only good for labor. This idea makes us understand that the stereotypes which are created from within European prejudices<sup>9</sup> aim at justifying colonization and maintaining the colonizers' power.

The whites' power and belief in their own superiority led them see the black race as an “alien other”. As being a dissident author, Shaw brings us at considering how the blacks are alienated and seen as “Other” and the opposite of the “Self”. According to the white men, the blacks' difference is a sign of inferiority. Thereby, Albert Memmi claims, “[...] each time one finds oneself in contact with an individual or group that is different and only poorly understood, one can react in a way that would signify a racism.”<sup>10</sup> In the light of this quotation, we may notice that the blacks have been put in the circle of marginalization and stereotypes in terms of religious beliefs and behaviors, and this is done for the purpose of perpetuating white supremacy.

In the novella, the whites associate the blacks with witchcraft because of their beliefs in gods. Their belief in miracles and various gods makes them devilish and in need of a universal God. Their color and bodies make them “subservient creatures” rather than human beings. Moreover, the names by which the different white characters address the black girl stand for racism. As an example, we can state “black witch”<sup>11</sup> and “black bitch”<sup>12</sup>. The black girl's eyes are seen dangerous, and her speech is said to be a “seditious rots”<sup>13</sup> hence rebellious.

Again, marginalization is revealed in the encounter of the black girl with the black workers in the Caravan of the Curious. In this episode, Shaw gives a detailed description of the encounter. He states:

She marched on until she came to a shady bank by the wayside; and here she found fifty of her own black people, evidently employed as bearers, sitting down to enjoy a meal at a respectful distance from a group of white gentlemen and ladies. As the ladies wore breeches and sunhelmets the black girl knew that they were explorers, like the men.<sup>14</sup>

Through this description, one would argue that the distance kept between the white explorers and black workers stand for discrimination. The black workers are subordinate and exploited by the whites who do not integrate them into their group. Indeed, the two statements “evidently employed as bearers” and “respectful distance” show the way the blacks are marginalized and used for labor.

In fact, Frank Manista describes the main character of the novella as an “Other” in comparison to all the white characters. He claims, “As a black character, the girl is indeed ‘Other’ from within the story itself, most of the other characters encountered are white male”<sup>15</sup>. However, Shaw’s use of a black character is done for the aim of resisting the white dominant discourse. His black character stands for an “Other” since she belongs to the non-white world, but she also stands for black race emancipation<sup>16</sup>. To put it differently, though the main character is a black girl, Shaw makes her aware of the enterprises of the British Empire. Her awareness gives her the ability to threaten the explorers saying that she can make her people rise against the white men so as to be free from their exploitative ideology. In this regard, she says, “When I find God I shall have the strength of mind to destroy you and teach my people not to destroy themselves.”<sup>17</sup> Shaw conveys his dissent through the black girl who resists white supremacy in South Africa.

Similarly, Coetzee’s *Waiting for the Barbarians* reveals the notion of marginalization. The “barbarians” and the black “barbarian” girl are put in the circle of marginalization and

stereotypes. The stereotypical depiction of the “Other” is demonstrated through the way the blacks are called and perceived. In the novel, the blacks are labeled “barbarians”. The word “barbarian” gives the notion of “savageness” and refers to the enemy, the enemy of the Empire that is depicted as an alien “Other” and the opposite of the civil. In this context, Metcalf claims:

As Europeans constructed a sense of self for themselves apart from the old order of Christendom, they had of necessity to create a notion of an ‘other’ beyond the seas. To describe oneself as ‘enlightened’ meant that someone else had to be shown as ‘savage’ or ‘vicious’. To describe oneself as ‘modern’, or as ‘progressive’, meant that those who were not included in that definition had to be described as ‘primitive’ or ‘backward’[...]<sup>18</sup>

Through the quotation stated above, one may understand that the whites are in need to create an “alien other” so as to define themselves as the “Self”. In this regard, the first campaign of the Empire reflects marginalization. In this episode, the Magistrate asks Colonell Joll to give him the plan of the campaign. He states that his main aim is to be ready to save them if lost in such “an unknown place”. He claims, in this sense, that it is his duty to find Colonel Joll and his forces and to bring them back to “civilization”<sup>19</sup>. As such, the barbarians are uncivilized and the place where they live is “unknown”. This unknown space which inspires obscurity and danger is considered a source of threat to the life of the whites. In fact, this notion of the unknown brings us at considering how all what is related to blacks is put under mistrust.

In *Colonialism/Postcolonialism* (1998)<sup>20</sup>, Ania Loomba makes reference to the dichotomy of civilization and barbarism. She states, “The definition of civilization and barbarism rests on the production of an irreconcilable difference between ‘black’ and ‘white’, self and other.”<sup>21</sup> This quotation refers to the whites’ preconceived ideas on the blacks which lead them to see all what is different as “savage” and “barbarian”. In the novel, the “barbarians” are depicted negatively and linked to negative images, degeneration and decay. In this context, the Magistrate states:

Did no one tell him these are fishing people? It is a waste of time bringing them here! You are supposed to help him attack down thieves, bandits, invaders of the Empire! Do these people look like a danger to the Empire?<sup>22</sup>

This quotation shows how the barbarians are considered as gangsters and invaders. As such, one understands that all what seems different is alien to the whites. The Magistrate's description of the prisoners shows the stereotypical images with which the blacks are associated. For instance, he says, "We stand watching them eating as though they are strange animals."<sup>23</sup>, "I do not want a race of beggars on my hands."<sup>24</sup>, and "[...] they are indeed animals."<sup>25</sup> The barbarians, accordingly, are animals, beggars and strangers. This portrayal gives the notion of degenerate and disgust. In this regard, Homi K. Bhabha argues:

The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction<sup>26</sup>

Thereby, to justify colonialism, the colonizer considers the colonized a source of decay and savageness; these miss representations are created to maintain power and make the conquest of the African countries, particularly, a necessity and a need.

As far as the black "barbarian" girl is concerned, she is considered inferior, poor, blind, and a beggar. She is viewed as "a child"<sup>27</sup> and her face, according to the Magistrate, is the face of an "embryo"<sup>28</sup>. The first word stands for the black/white relationship which is similar to a child/father relationship; a relation of dependency and submission. The second stands for the incompleteness and primitiveness of the blacks which is confirmed by Charles Darwin's "Theory of Evolution"<sup>29</sup>; demonstrating that the colonized people tend to be considered as "children" and the colonizers as "adults"<sup>30</sup>. This statement is also referred to in Amar Acheraïou's *Discourse in Modern Literatures and the Legacy of Classical writers* (2008)<sup>31</sup> where he claims:

Within global colonial politics and mythology, this design reflects the colonizer's tendency to relegate the colonized to children or in-fans, which means lacking coherent speech, and thus to represent themselves and take charge of their country.<sup>32</sup>



He adds that primitiveness serves to justify Europe's mission to nurture the colonized into civilized, responsible adults<sup>33</sup>. This means that the stereotypes created are used to justify the colonizers' mission. Again, from what Acheraiou said, one would argue that the blacks are compared to children; their lives depend on the existence of the white men as well as their civilization and enlightenment. For instance, the black girl's blindness makes the Magistrate describe her as "incomplete" and "blank"; such a description can be linked to Africa as a whole which was considered a blank space that needs to be filled. It also refers to the blacks' incompleteness without the white civilization.

Both Shaw's and Coetzee's texts refer to the marginalization of the black race. The different black characters are considered aliens due to their difference in color and behavior. John Brannigan explains that cultural materialists attempt to explore the way the dominant culture includes and excludes, incorporates and marginalizes, accepts and opposes other cultures<sup>34</sup>. Following this explanation, one can notice that both works aim to show the way the white dominant culture excludes and marginalizes the black culture. Since Shaw's black girl and Coetzee's "barbarians" and "barbarian" girl belong to the non-white world, the white characters associate them with the notion of inferiority and disgust. Again, this statement can be linked to the idea that anyone who differs from the "self" is subject to doubt and a source of threat. Thereby, one can say that the "stereotypical racial discourse"<sup>35</sup> is a justification and a strategy used to maintain the colonizers' power. This assumption is confirmed by Bhabha, who claims that stereotypes are discursive strategies and forms of knowledge and identification<sup>36</sup>. In other words, the different images with which people are associated are means used by the powerful to maintain its superiority.

### **Hegemony and Domination**

Hegemony and domination are manifestations of power and supremacy. According to Antonio Gramsci, power does not depend only on force but also on consent<sup>37</sup>. From this claim, we come to understand that hegemony refers to the whites' influence and ability to spread their morals, attitudes and cultural values. However, domination stands for the fact of controlling the black Africans and their subjugation. In other words, unlike hegemony which tends to put emphasis on the rule by consent using social mechanisms such as press, schools and the churches to achieve its aims<sup>38</sup>, domination aims at perpetuating and maintaining supremacy using oppression, hence prison, trials and military force<sup>39</sup>. Both are found in South Africa; they are used to maintain white supremacy.

The white moral values and attitudes are spread in South Africa thanks to different social mechanisms and institutions<sup>40</sup> that are used to persuade the natives and gain their consent. In this regard, Brannigan argues that some institutions such as the Church and the school are used to spread the ideology of the dominant culture<sup>41</sup>. Thereby, in the process of colonization, the colonizer uses religion, language and teaching to spread his values and make them considered as norms. This idea can be linked to what John McLeod calls "colonizing the mind"<sup>42</sup> which he explains as follows:

Colonialism is perpetuated in part by justifying to those in the colonizing nation the idea that it is right and proper to rule over other peoples, and by getting colonized people to accept their lower ranking in the colonial order of things—a process we can call 'colonizing the mind'.<sup>43</sup>

This colonization of the mind is achieved through the persuasion of people to internalize the colonizers' logic and speak his language; it aims at perpetuating his values and assumptions<sup>44</sup>. McLeod's claim brings us to consider the way the colonizer achieved his main aim of colonizing not only the land, but also the natives' mind through hegemony. In the light of what has been said, one comes to notice that Shaw's novella shows how the British Empire maintains power in South Africa through hegemony. Coetzee's novel,

however, refers to domination as the main means used by the Empire to maintain its power over the natives.

Before dealing with hegemony and domination in the works under study, it is worth giving some definitions of ideology and linking them to Althusser's "Theory of Ideology". Ideology can be considered as a discourse of class interest since it reflects the positions of the antagonist classes in society mainly that of the ruling class<sup>45</sup>. In fact, among the crucial contributions of Althusser to cultural and literary studies is his "Theory of Ideology" in which he claims that ideology is our "world itself"<sup>46</sup>. His first definition of ideology is as follow:

An Ideology is a system (with its own logic and rigor) of representations (images, myths, ideas or concepts, depending on the case) endowed within a historical existence and a role within a given society [...]<sup>47</sup>

To understand this definition, one has to consider the way Althusser's perception of ideology differs from the Marxist view since while Marxists relate ideology to consciousness, Althusser advances the idea that ideology has little to do with consciousness; hence it is an unconscious phenomenon<sup>48</sup>. Althusser writes in this regard:

Ideology is indeed a system of representations, but in the majority of cases these representations have nothing to do with "consciousness": they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their "consciousness". They are perceived- accepted- suffered cultural objects and they act functionally on men via a process that escapes them.<sup>49</sup>

Following this claim, one comes to understand that ideology is, in fact, an imposed structure on the vast majority of men.

In answering the question of how the exploited accept to continue being exploited, Althusser creates the concept known as the "State Apparatus" which he divided into two types. The first is what is called the "Repressive State Apparatus" which is a set of institutions through which the ruling class tend to enforce its rule<sup>50</sup>. This Apparatus functions by violence<sup>51</sup> as it contains the government, the Army, Police, administration,

court, the Prison etc. The second type of State Apparatus is the well known “Ideological State Apparatuses” which functions through ideology rather than violence<sup>52</sup>. It includes different institutions such as the educational ISA, the religious ISA, The legal and family ISA, the political ISA etc. In fact, the two state apparatuses tend to work together to maintain the state order and perpetuate power. In the case under study, hegemony and domination are their manifestation as being achieved through different institutions.

Hegemony according to Shaw is achieved through school and the Church. The natives are sent to colonial schools to be taught and civilized, and because they do not have one single God missionaries are sent to convert and enlighten them. The black girl, for instance, is converted to Christianity by a white missionary; she is described as an interesting convert<sup>53</sup>. When she comes to meet the white explorer she says, “The missionaries teach us to believe in your gods”<sup>54</sup>. Furthermore, Shaw describes the missionary saying:

The missionary was a small white woman, not yet thirty [...] had settled down in the African forest to teach little African children to love Christ and adore the Cross.<sup>55</sup>

As such, hegemony is revealed in the success of the whites in spreading their Christian religion through mainly the missionaries’ teaching.

Some characters in the novella symbolize Europe’s colonialism and control. Shaw shows many white men, who pretend to be Gods, trying to impose their power on the black girl in an attempt to make her obedience come into existence. The first white man, for instance, asks her to worship him. He says:

Kneel down and worship me this very instant, you presumptuous creature or dread my wrath. I’m the Lord of Hosts: I made the heavens and the earth and all that in them is. I made the poison of the snake and the milk in your mother’s breast In my hand are death and all the diseases, the thunder and lightning, the storm and the pestilence, and all the other proofs of my greatness and majesty. On your knees girl; and when you next come before me [...] <sup>56</sup>

In addition to the Roman soldier who fiercely shouts at her saying, “On your knees, blackamoor, before the instrument and symbol of Roman justice, Roman law, Roman order and Roman peace.”<sup>57</sup> These two white men can be considered as symbols of white supremacy and control. They reflect the power of the white men and their colonial discourse which attempts to make the natives worship the colonizer. Again, the white authority and power is reflected in the Conjurer’s belief that the one who can judge if a man is worth living or not is “the highest authorities, the imperial governors and the high priest[...]”<sup>58</sup>. This quote refers to the imperial government and the Church which aim at imposing the colonial hegemonic discourse.

In addition to school and the Church, Shaw mentions drink as another strategy used to maintain power since it makes the blacks unconscious. The black girl says in this regard:

You have found out how to make drinks that make men forget God, and put their consciences to sleep and make murder seem a delight. You sell these drinks to us and teach us how to make them.<sup>59</sup>

Through this quote, Shaw makes reference to the colonial hegemonic discourse achieved through mainly drinks which make the blacks lose awareness, hence accept the whites’ attitudes and perceive them as norms.

In fact, the novella carries in its content the notion of dissidence. For instance, Shaw states that Christianity is administered to the black girl<sup>60</sup>. This means that religion is part of the imperial administration. It is one of the main targets of the white men to persuade the natives. Shaw in this sense states that some of the doctrines are improvised<sup>61</sup>, so they are created to maintain power.

Unlike Shaw’s novella which demonstrates the hegemonic discourse of the colonizer achieved through institutions hence “Ideological State Apparatuses”, Coetzee’s novel refers to domination that is achieved through force and oppression thus “Repressive State Apparatus”.

The latter refers to prison and law as the main means used by the Empire to maintain its power over the “barbarians”.

According to Coetzee, the campaigns organized by the Empire resulted in trauma. The Empire sends Colonel Joll to the forts all along the frontier to make campaigns and find the barbarians<sup>62</sup>. He imprisons and tortures what he calls “the nomads”<sup>63</sup> to get the truth. In other words, torture and pain in interrogations are the main strategies used by Colonel Joll to get the required information from the prisoners. In this sense, he claims, “Pain is truth; all else is subject to doubt.”<sup>64</sup> Thereby, the first character that experiences torture and pain, in the novel, is the boy. He is asked by the Magistrate to tell the truth, but after being put under pressure by Colonel Joll, the boy confesses stating that his clan is arming to start war against the Empire<sup>65</sup>. In this sense, the Magistrate says, “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 you.”<sup>66</sup> His awareness of the impact of the boy’s confession pushes him to say:

It means that the soldiers are going to ride out against your people. There is going to be killing. Kinsmen of yours are going to die, perhaps even your parents, your brothers and sisters. Do you really want that?<sup>67</sup>

Through this quote, Coetzee attempts to reveal the power of the Empire exerted on the natives as well as its enterprises by referring to the Empire’s abilities and forces that are beyond the barbarians’ power. In this regard, one can say that Coetzee, in the novel, shows the way the barbarians can easily be massacred by the army of the Empire thanks to its military forces and strategies. This confirms the assumption that the Empire maintains its power through domination.

The black barbarian girl is the other character who witnesses torture and becomes blind due to interrogations. In his search for truth about the barbarian girl, the Magistrate interviews the two guards who were in the yard as prisoners were tortured. His aim from that is to find out how Colonel Joll tortured the black girl. Obviously, the reply of one of the

guards reflects harshness and pain. He says, "Sometimes there was screaming, I think they beat her."<sup>68</sup> After that, he adds that they broke her feet in front of her father<sup>69</sup>. The black barbarian girl confirms what the guard states by claiming that her blindness is due to the officers' torture. She recalls:

They did not burn me. They said they would burn my eyes out, but they did not. The man brought it very close to my face and made me look at it. They held my eyelids open. But I had nothing to tell them. That was all.<sup>70</sup>

Through the detailed recalling of the events, like the interrogations and torture, Coetzee brings the Empire's real enterprises into the surface and makes them visible. In this regard, Robert L. Ross states that Coetzee's novel "delineates the evils of colonialism."<sup>71</sup> From this assumption, one can say that the novel shows the way the colonial discourse maintains its power through control and domination embodied in the imprisonment and torture of the natives. Again, Ross's asserts that the novel depicts the horrors of colonialism and its impact on the colonized. He states:

It is a fiction that examines the roots of brutality, injustice, oppression and despotism, and at the same time explores how such forces affect the individual. Most often these forces lead to deterioration and destruction.<sup>72</sup>

As such, the novel brings into the surface the Empire's enterprises; it demonstrates the way the colonizer maintains power through force.

In addition to the native characters, the Magistrate is imprisoned and tortured by the Empire. He is accused of betrayal and consort with the enemy after taking the barbarian girl back to her community. In this episode, the Magistrate considers law as another mechanism used by the Empire to impose power. This idea is found when the Magistrate states:

They will use the law against me as far as it serves them, then they will turn to other methods. That is the Bureau's way. To people who do not operate under statute, legal process is simply one instrument among many.<sup>73</sup>

This quote shows how the Empire uses law and prison to maintain its power; it uses legal processes to get the consent of people as well as control them. For instance, control by law is

reflected in the Magistrate's imprisonment without trial; he is not given the right to defend himself in trial<sup>74</sup> although it is the right of any prisoner. Accordingly, one can argue that Coetzee depicts law as a means used to maintain domination over the barbarians as well as the Empires' subjects. In this sense, the Magistrate claims, "We cannot just do as we wish [...] we are all subject to the law, which is greater than any of us [...] we are all subject to the law."<sup>75</sup>

Again, the Magistrate's description of his duties towards the Empire stands for domination. The white men in South Africa tend to control the blacks and impose their own laws and attitudes, particularly during the Apartheid period. This statement can be illustrated by the Magistrate as he lists his duties as an officer. He states:

I collect the tithes and taxes, administer the communal lands, see that the garriso is provided for, supervise the junior officers who are the only officers we have here, keep an eye on trade, preside over the law-court twice a week.<sup>76</sup>

Through the quotation stated above, one may understand that many areas, including agriculture, law, security and court, are under the Empire's control. Accordingly, the natives are depicted as submissive and dependent on the Empire; this submission helps the Empire to maintain its power. For example, the black "barbarian" girl's submission leads the Magistrate to consider her as his prisoner, claiming, "She is as much a prisoner now as ever before."<sup>77</sup> Even if the natives are not imprisoned, their dependency makes them prisoners of the Empire forever.

To conclude this section, one can say that Shaw's and Coetzee's aim is to demonstrate the way the white supremacist discourse maintains power. John Brannigan's concepts of power and dissidence have been discussed within the context of "White Supremacy" in South Africa in relation to racism, hegemony and domination. Indeed, from a cultural materialist perspective, Shaw and Coetzee explore the way the white dominant culture excludes and marginalizes the black one. Their works refer to the marginalization of the blacks due to their



difference in color and behavior. The black girl in Shaw's novella is put in the circle of stereotypes in terms of religious beliefs and behaviors and this is done for the purpose of perpetuating white supremacy. Similarly, the barbarians and the black barbarian girl of Coetzee are associated with the notion of inferiority and disgust. As far as hegemony and domination are concerned, the two works have shown how power is perpetuated through hegemony and domination. While Shaw's novella has shown the way the British Empire maintains power in South Africa through hegemony in the decolonization period, Coetzee's novel has made reference to domination as the main means used to maintain white supremacy in the Apartheid era. Hegemony according to Shaw is achieved through the school and the Church, and this is illustrated by the black girl who is converted to Christianity by a missionary. Domination, however, is according to Coetzee achieved through prison and law. This is illustrated by the imprisonment and torture of the barbarians, the black barbarian girl and the Magistrate. Therefore, the reading of the two texts in terms of power has shown the way the white discourse maintains supremacy through stereotypes, hegemony and domination, regarding that these concepts are part of Althusser's "Theory of Ideology" and his "Repressive and Ideological State Apparatuses".

## Endnotes

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<sup>2</sup> Ibid. p. 10.

<sup>3</sup> John Brannigan. *New Historicism and Cultural Materialism* (London: Macmillan Press LTD, 1998), pp. 168-169.

<sup>4</sup> Alastair Pennycook, *English and the Discourse of Colonialism* ( London: Routledge, 2002), pp. 51-52.

<sup>5</sup> Ibid.

<sup>6</sup> Homi Bhabha, *The Location of Culture*( London: Routledge, 1994), 119.

<sup>7</sup> Ibid. p. 3.

<sup>8</sup> Homi Bhabha, *The Location of Culture*, p. 119.

<sup>9</sup> Pramod Nayar, *Colonial Voices, the Discourses of Empire* (Wiley Blackwell. 2012), p. 3.

- <sup>10</sup> Albert Memmi, *Racism* (London: University of Minnesota Press, 2000), p. 23.
- <sup>11</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God*, (London: Constable & Company Limited, 1932), p. 9.
- <sup>12</sup> Ibid. p. 11.
- <sup>13</sup> Ibid. p. 19.
- <sup>14</sup> Ibid. p. 14.
- <sup>15</sup> Franc C. Manista, "The Gulf of Dislike" Between Reality and Resemblance in Bernard Shaw's "The Black Girl in Search for God" Shaw, Vol. 23 (2003) : p. 121, accessed March 15, 2015, <http://www.jstore.org/stable/40681672>.
- <sup>16</sup> Mouloud Siber, "Gender and Race in the Eyes of George Bernard Shaw" (Revue Campus N°15, Mouloud Mammeri University of Tizi\_Ouzou, 2009), p. 32.
- <sup>17</sup> Ibid.
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- <sup>20</sup> Ania Loomba, *Colonialism/ Postcolonialism* (London: Routledge, 1998).
- <sup>21</sup> Ibid. p. 57.
- <sup>22</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 25.
- <sup>23</sup> Ibid. p. 26.
- <sup>24</sup> Ibid. p. 28.
- <sup>25</sup> Ibid.
- <sup>26</sup> Homi K. Bhabha, p. 101.
- <sup>27</sup> Ibid. p. 38.
- <sup>28</sup> Ibid. p. 52.
- <sup>29</sup> Alastair Pennycook, *English and the Discourse of Colonialism* ( London: Routledge, 2002), pp. 51-52.
- <sup>30</sup> Alastair Pennycook, *English and the Discourse of Colonialism*, p. 60.
- <sup>31</sup> Amar Acheraïou, *Discourse in Modern Literatures and the Legacy of Classical Writers* (New York: Palgrane Macmillan, 2008).
- <sup>32</sup> Ibid. p. 70.
- <sup>33</sup> Ibid.
- <sup>34</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 42.
- <sup>35</sup> Homi Bhabha, *The Location of Culture*, p.110.
- <sup>36</sup> Ibid. p. 100.
- <sup>37</sup> Seit Yilmaz. "State, Power and Hegemony" (Turkey: Beykent University, 2010), p. 194.
- <sup>38</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 12.
- <sup>39</sup> Joseph Jonathan, *Hegemony, A Realist Analysis* (London: Routledge, 2003.), p. 1.

- <sup>40</sup> Homi Bhabha, *The Location of Culture*, p. 119.
- <sup>41</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 12.
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- <sup>43</sup> Ibid.
- <sup>44</sup> Ibid.
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- <sup>46</sup> Ibid. p.75.
- <sup>47</sup> Ibid. p.76.
- <sup>48</sup> Ibid. p.77.
- <sup>49</sup> Ibid.
- <sup>50</sup> Ibid. p.83.
- <sup>51</sup> Ibid. p.84.
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- <sup>53</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God*, p. 1.
- <sup>54</sup> Ibid. p. 15.
- <sup>55</sup> Ibid. p. 01.
- <sup>56</sup> Ibid. p. 3.
- <sup>57</sup> Ibid. p. 10.
- <sup>58</sup> Ibid. p. 21.
- <sup>59</sup> Ibid. p. 19.
- <sup>60</sup> Ibid.
- <sup>61</sup> Ibid.
- <sup>62</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 07.
- <sup>63</sup> Ibid. p17.
- <sup>64</sup> Ibid. p. 10.
- <sup>65</sup> Ibid. p. 16.
- <sup>66</sup> Ibid. p. 12.
- <sup>67</sup> Ibid. pp. 16-17.
- <sup>68</sup> Ibid. p. 51.
- <sup>69</sup> Ibid.
- <sup>70</sup> Ibid. p. 57.
- <sup>71</sup> Robert L. Ross, *Colonial and Postcolonial Fiction, An Anthology*, p. 4.
- <sup>72</sup> Ibid. p. 4.
- <sup>73</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 113.

<sup>74</sup> Ibid. p. 151.

<sup>75</sup> Ibid. p. 184.

<sup>76</sup> Ibid. p. 13.

<sup>77</sup> Ibid. p. 75.

## **Section Two: The Contradictions of the White Supremacist Discourse in Bernard Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and J.M. Coetzee's *Waiting for the Barbarians* (1980)**

In this section Shaw's and Coetzee's works will be read in terms of dissidence. Emphasis will be put on the study of the contradictions of the colonial discourse which gave birth to opposition and dissidence, dealing particularly with the defaults of the colonial discourse that has pushed Shaw and Coetzee to express their opposition to and dissidence from the white world despite being white. Shaw's novella, in fact, brings allegorically the colonial discourse's contradictions into the surface, and attempts to demean the white supremacist discourse. Coetzee reveals directly the contradictions of the white discourse by showing the Empire's injustices. Thereby, the reading of the two works in terms of dissidence will assert the existence of some defaults in the white supremacist discourse which resulted in opposition and dissidence. This section will show the way Shaw's and Coetzee's opposition and dissidence came as a result of the conflicts and contradictions of the white supremacist discourse.

### **Contradictions**

The contradictions found in the colonial discourse led people to question its doctrines and beliefs. In *New Historicism and Cultural Materialism* (1998)<sup>1</sup>, Brannigan refers to Alan Sinfield's claim that "there are sufficient cracks and contradictions in the system to allow for some oppositional intervention"<sup>2</sup>. This quotation makes us notice the existence of some defaults and contradictions in the dominant order which paves the way to opposition. Thus, Shaw's and Coetzee's works reflect the contradictions of the white supremacist discourse in an attempt to oppose it. As previously stated, while Shaw uses allegorical elements in his attempt to bring the white supremacist discourse contradictions into the surface, Coetzee directly reveals the Empire's contradictions through the revelation of its injustice and implausible beliefs.

Shaw's novella is said to be an allegory. On the one hand, it reveals the contradictions of the white dominant discourse by criticizing its religion and bringing its controversies into the surface. On the other hand, it stands against colonialism by criticizing the whites' belief in supremacy. Shaw uses the black girl and the different white characters to criticize the whites' religion. For instance, the contradictions found in the Christian religion resulted in the black girl's frustration. In this context, Shaw describes her as an unsatisfied convert to Christianity. He states:

[...] instead of taking Christianity with sweet docility exactly as it was administered to her she met it with unexpected interrogative reactions which forced her teacher to improvise doctrinal replies and invent evidence on the spur of the moment to such an extent that at last she could not conceal from herself that the life of Christ, as she narrated it, had accreted so many circumstantial details [...]<sup>3</sup>

The black girl questions the whole whites' religion that is administered to her. The statement "improvised doctrinal replies" inspires controversy. It means that the replies given to the black girl by the Christian teacher are improvised<sup>4</sup> answers. Thus, the whites' beliefs are false. They are false because the missionary creates them to convince the blacks and make them believe in the white values. In this context, Shaw claims that religion is manipulated and changed by the missionaries so as to fit the needs of the colonizer. In this sense, he states that it is "a product of missionary's own direct inspiration."<sup>5</sup> As such, one can understand that the Christian religion is demeaned due to the changes it went through to convince the natives. Bhabha refers to Charles Grant who asserts that the Christian religion witnessed some reforms so as to keep the colonial subjects under the protection and control of the colonizer<sup>6</sup>.

In addition to the black girl, Shaw uses many white characters to criticize the whites' religion. The contradictions of the colonizers' religion is confirmed by the whites themselves. In their discussion with the black girl, the explorers reveal the existence of many Gods in their mother land<sup>7</sup>. Thereby, the whites' aim in Africa is to convert the

natives to Christianity and make them believe in one universal God. However, the explorers of the Caravan of the Curious state that many Gods emerged in their mother land<sup>8</sup>, depending on the period.

Analogously, in an attempt to reveal the contradictions of the white discourse, Coetzee depicts the Empire's injustices and implausible beliefs. The natives consider the doctrine of the colonizer unquestionable and a sort of norm. Yet, Coetzee demolishes that norm by unmasking the Empire's contradictions. The ideologies of colonialism are 'rationalizations' or 'justifications' for colonialism<sup>9</sup>. Thus, the colonizer's acts are not based on true evidence; they are justifications. For instance, even if the barbarians' existence is not sure, campaigns started resulting in the imprisonment of people. Consequently, the Magistrate mocks at the Empire's beliefs by considering them fictitious. When the Empire arms itself to stand against the barbarians' war, the Magistrate claims that he saw nothing behind such unrest because for him the barbarians do not exist. In this sense, he says, "Show me a barbarian and I will believe"<sup>10</sup>, hence he demeans the Empire's beliefs and discourse.

The Magistrate considers Colonel Joll's expedition a failure due to his implausible beliefs. Though there is no real and direct encounter with the barbarians, the Empire prepares forces to stand against them. This gave birth to a state of emergency and unrest. Yet, the Magistrate claims that the prisoners are not a source of danger or unrest since they are "simple people"<sup>11</sup> and "absurd prisoners"<sup>12</sup>; he rejects the Empire's beliefs by describing Colonel Joll's prisoners as "fishing people"<sup>13</sup>, "river people", "aboriginal" and "older even than the nomads"<sup>14</sup>, hence not a source of danger. However, Colonel Joll insists on the prisoners' barbarity claiming that "Prisoners are prisoners"<sup>15</sup>, so even if he is unable to distinguish between the simple natives and the barbarians, he insists on interpreting their difference as inferiority. In fact, Bhabha claims that "the stereotype is a complex, ambivalent, contradictory

mode of representation [...]”<sup>16</sup>, so stereotypes themselves reflect the colonial discourse contradictions.

Again, what is worth mentioning is that though the barbarians’ existence is said to be implausible, the Empire is in hysteria. Indeed, it is the fear of the barbarians which results in interrogations, oppression and torture that stand for force. In this context, Albert Memmi, who associates racism to domination as mentioned before, states that fear and aggression engender each other<sup>17</sup>. He adds by claiming:

Racists are people who are afraid; they feel fear because they attack, they attack because they feel fear. They are afraid of being attacked, or they are afraid because they believe themselves attacked and attack to rid themselves of this fear.<sup>18</sup>

Therefore, one can say that the Empire’s fear is the main reason behind all its acts and enterprises. Although there is no war or enemy, fear pushes the Empire to launch campaigns and attack the barbarians.

Injustice is the other notion which shows the colonizers’ contradictions. Coetzee questions the whole white/black relationship based on supremacy and injustice. While the white men claim justice and equality, their ideology perpetuates racism. According to Coetzee, the encounter of the white and black race resulted in trauma. This claim is voiced by the Magistrate who states:

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.<sup>19</sup>

Through the quotation stated above, one may understand that the encounter of the white and black race did not bring good for both races. It brought pain and injustice rather than light and civilization.



Furthermore, contradictions are reflected in the way the Empire treats the natives as well as the fact of creating campaigns to fight the “barbarian”, who do not represent any source of threat. In this sense, the Magistrate states:

I will say nothing of the recent raids carried out on them, quite without justification, and followed by acts of wanton cruelty, since the security of the Empire was at stake, or so I am told. I will take years to patch up the damage done in those few days.<sup>20</sup>

This quotation makes us say that Colonel Joll’s campaigns did not bring peace and security. Then, the statement “so I am told” means that the Magistrate does not believe in the existence of the barbarians, or at least their fact of being dangerous. This idea confirms Albert Memmi’s claim that, “Racism only begins with an interpretation of difference, from which arise both the dreams and invented narrative of the other and, at times, the attacks.”<sup>21</sup> This means that the colonizers invent the “Other”; this invention makes the Empire attack the natives claiming protection. However, the colonizers’ invented beliefs are refuted by the Magistrate who states that the barbarians used to come to trade with them in times of peace<sup>22</sup>. Thus, the implausible idea that the barbarians are arming themselves to start war is rejected by the Magistrate who states:

Well: go to any stall in the market during that time and see who gets short-weighted and cheated and shouted at and bullied. See who is forced to leave his womenfolk behind in the camp for fear they will be insulted by the soldier. See who lies drunk in the gutter, and see who kicks him where he lies.<sup>23</sup>

Through this quote, one comes to understand that the colonial discourse which claims to bring light and civilization rather than pain worsens the situation of the natives. “Pain”, “hurt”, “kill”, and “torture” are the main words to which the Empire’s enterprises are linked. These words stand for the whites’ methods which are used to maintain supremacy and power.

Coetzee refers to history as being manipulated by the Empire. He, in fact, shares the view of Stephen Greenblatt that “History becomes nothing but the stories people tell to keep

themselves in power.”<sup>24</sup> Accordingly, history is shaped by the colonial discourse so as to fit its aim of maintaining supremacy. The Magistrate is aware of the power of the Empire in defining history as well as its contradictions. For instance, he claims:

It is the fault of Empire! Empire has created the time of history. Empire has located its existence not in the smooth recurrent spinning time of the cycle of the seasons but in the jagged time of rise and fall, of beginning and end, of catastrophe. Empire dooms itself to live in history and plot against history.<sup>25</sup>

Thus, history is demeaned since it is a man-made history. Particularly, it is the colonizers’ own history which is full, as the Magistrate claims, of negative aspects; these negative aspects are good in the eyes of the Empire since they fit its aims, but they are a disaster and evil in the eye of the natives. In this sense, Abdullah Albadarneh in *Waiting for the Barbarians: The Magistrate’s Identity in a Colonial Context* (2013)<sup>26</sup> claims that the Magistrate is aware of the evil of colonization<sup>27</sup>. Indeed, this self-awareness resulted from his work in the Empire as well as his encounter with the barbarian girl.

At the end, the Magistrate expresses his wish to live outside history, mainly the one imposed by the Empire both on its officers and the barbarians<sup>28</sup>. The Empire’s enterprises led the Magistrate to side with the natives. This idea is confirmed by Robert Ross who states, “[...] the aging Magistrate witnesses the horrors committed on behalf of the empire. Eventually he sides with the natives, realizing that they will outlast the colonizer.”<sup>29</sup> In fact, The Magistrate’s fact of siding with the Barbarians shows Coetzee’s dissidence from the white civilization. Indeed, one can say that Coetzee sides with the blacks defending their right to be free and equally treated in the Apartheid era, and the ideas stated previously stand for the fall of the Apartheid in South Africa which Coetzee tends to refer to in the novel.

Before starting the analysis of the two works in terms of opposition, one can go back to what is said about Althusser’s Theory of Ideology and concept of “Ideological State Apparatuses”. In his *Louis Althusser Routledge Critical Thinkers*, Ferretter refers to class struggle that exists within ISAs (Ideological State Apparatuses) since opposition can be

expressed through the revelation of their contradictions<sup>30</sup>. Therefore, these ISAs bring into existence opposition and struggle which reflect people's awareness about the function of such apparatuses that tend to achieve particular aims through various institutions.

## **Opposition**

From the cultural materialist view, some literary works can be read from an "Oppositional standpoint" since they depict a "dissident subculture"<sup>31</sup>. Thereby, to convey their dissent, Shaw and Coetzee, in their texts, use different strategies in an attempt to oppose the white dominant order in South Africa. Shaw's novella carries in its content the notion of dissidence. It explores the theme of colonialism as an attempt to resist the white supremacist discourse in South Africa. In fact, Shaw's resistance takes an indirect shape since he uses mainly figurative language to express his oppositional standpoint.

The main character attributes negative traits to the whites. By depicting the white men as symbols of evil, Shaw shows the evils brought to South Africa. For instance, the first man claims that he made "the poison of the snake"<sup>32</sup>. This statement symbolizes both the white men and the evil of the white civilization. Similarly, the black girl wants to know why the world is full of evil. She says, "I want to know why, if you really made the world, you made it so badly."<sup>33</sup> This quote refers to the white world that the black girl considers bad. Again, the black girl compares the whites to snakes which are brought to life to harm people and kill them<sup>34</sup>. In this way, she refers to the evil which came to her country with the arrival of the white men. Shaw uses the black girl to voice his critical attitude towards the white dominant discourse. For instance, the black girl expresses hatred towards the whites by claiming that the relationship between the blacks and whites is a relation of hatred<sup>35</sup>. In the context of hatred, Aime Césaire claims:

Colonization works to *decivilize* the colonizer, to *brutalize* him in the true sense of the word, to degrade him, to awaken him to buried instincts, to covetousness, violence, race hatred, and moral relativism.<sup>36</sup>

From this quote, we notice that the Empire's enterprises built on violence degrade rather than civilize the blacks and this resulted in hatred.

The black girl is given the ability to reason as she engages in scientific experimentations. She is included in a dialogue with the Scientist and able to convince him<sup>37</sup>. Again, the black girl uses binary opposition in the description of the explorers as "lazy" and "silly"<sup>38</sup> not like her race which she claims is "serious"<sup>39</sup>. Moreover, when she asks the black bearer whether they are good or bad whites<sup>40</sup>, the black bearer tells her that they are thoughtless and empty<sup>41</sup>. This answer confirms the negative image of the whites due to their acts and the contradictions of their discourse. From this statement, one understands that the blacks take the whites stereotypes and turn them against the white race. The different expressions and descriptions used by the blacks show the dissent of Shaw from the white civilization; they bring us to argue that Shaw defends the blacks and sides with them against his own race.

The notion of curiosity is usually associated with the whites. This is illustrated by one of the explorers' claim that curiosity about God was the main concern of the "civilized countries"<sup>42</sup>. However, Shaw's portrayal of the black girl as a curious creature brings us to consider that curiosity is also found in blacks. Similarly, the ethnologist refers to the future end of the whites' power and supremacy. He says, "The next great civilization will be a black civilization. The white man is played out."<sup>43</sup> From this quote, one can notice that Shaw expresses his dissent by defending the black civilization. He makes reference to the fall of the Empire thanks to black awareness and decolonization.

The black girl resists the white discourse by showing its negative aspects. Her position is, again, shown in her detailed description of the blacks' living conditions and life

after colonization. She refers to the real aim of the whites and their power in Africa by stating:

You work generations of us to death until you have each of you more than a hundred of us could eat or spend; and yet you go on forcing us to work harder and harder and longer and longer for less and less food and clothing. You do not know what enough means for yourselves, or less than enough for us.<sup>44</sup>

At the end, she describes the white men as savages and heathens. She says:

You are heathens and savages. You know neither how to live nor let others live. When I find God I shall have the strength of mind to destroy you and to teach my people not to destroy themselves.<sup>45</sup>

From this quote, we understand that the black girl resists the white discourse. Her awareness leads her to say that she will raise her peoples' awareness so as to stand against the colonizer and destroy the whites instead of destroying themselves<sup>46</sup>. As such, she calls herself "black defendant against a white plaintiff"<sup>47</sup>.

The black girl mocks at the whites' power which, she says, comes from their guns and drink. She first refers to guns as means used to maintain power and enslave the blacks<sup>48</sup>. Then, she refers to drinks as means that make the natives obey. She argues in this sense:

You use your guns to make slaves of us. Then, because you are too lazy to shoot, you put the guns into our hands and teach us to shoot for you. You will soon teach us to make guns because you are too lazy to make them yourselves [...] You sell these drinks to us and teach us how to make them. And all the time you steal the land from us and starve us and make us hate you as we hate the snakes.<sup>49</sup>

The quote stated above refers to the starvation of the blacks due to the colonizer who stole the land and made its people poor. In fact, the whites justify their deeds and use of guns by saying that they are protecting the natives. In this context, one of the gentlemen says, "Our guns have saved you from the man-eating lion and the trampling elephant, have they not?"<sup>50</sup> However, the black girl rejects the idea of this gentleman by saying:

Only to deliver us into the hands of the man-beating slave-driver and the trampling baas [...] Lion and elephant shared the land with us [...] When they had enough they asked for no more. But nothing will satisfy your greed.<sup>51</sup>

In the light of this quote, one notices that the black girl stands against the white justification and discourse based on supremacy. She compares the white men to animals and finds that animals are harmless in comparison to them. Animals, for her, share land with the blacks without enslaving, beating or killing any black men. Thus, she states that animals are not greedy as the white men are.

John Brannigan refers to Alan Sinfield's view that dissidence comes from the conflicts and contradictions that social order produces<sup>52</sup>. Thus, Shaw's and Coetzee's works illustrate this assumption since the contradictions of the colonial discourse led them to oppose and criticize it. From what is said, we come to conclude that it is the duty of post-colonial authors to raise blacks' awareness so as to help them change the way they perceive themselves and their relationship with the whole world. Also, it is their duty to change the white supremacist discourse.

Coetzee expresses his dissent from the white discourse by opposing it. Sympathy is the first means which shows his opposition. The Magistrate sympathizes with the natives. He states:

It always pained me in the old days, to see these people fall victim to the guile of shopkeepers, exchanging their goods for trinkets, lying drunk in the gutter, and confirming thereby the settler's litany of prejudice: that barbarians are lazy, immoral, filthy, stupid. Where civilization entailed the corruption of the barbarian virtues and the creation of dependent people, I decided, I was opposed to civilization [...]<sup>53</sup>

According to the Magistrate, the natives' unawareness is due to drinks which make them corrupt and keep them dependent. At the end of the quote stated above, the Magistrate affirms his opposing position against the discourse of the civilized country and its power. Again, resistance is seen in the Magistrate's attitude towards both the natives and their wishes. In

fact, he voices the natives' desires, which the colonizer ignores. For instance, when he was asked about the reason behind the barbarians' dissatisfaction despite the positive aspects brought by the Empire including trade and security, his answer was, "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 from pasture to pasture as they used to."<sup>54</sup> This quote reflects Coetzee's attitude towards colonialism. His dissidence is revealed in the Magistrate's answer which brings us to consider the fact that the native's rights and freedom are violated by the colonizer, the blacks were unable to move freely in their own land; hence they are reduced to slaves. It is worth mentioning that Coetzee refers to the Apartheid regime in South Africa as well. The fact that the natives are unable to move freely from pasture to pasture stands for the separation of the community. It refers to the blacks who were isolated at that period of time where segregation was at its highest point.

Direct opposition is seen in Coetzee's call for action. This is demonstrated through the Magistrate who expresses his wish to see justice brought back. In this sense, he says:

I wish that these barbarians would rise up and teach us a lesson, so that we would learn to respect them. We think of the country here as ours, part of our Empire- our outpost, our settlement, our— market centre. But these people, these barbarians don't think of it like that at all.<sup>55</sup>

The Magistrate wishes to see the natives resist and claim back their land. Furthermore, he rejects the idea that the whites have the right to own the land since they introduced good aspects and brought civilization. In fact, there are parts in the last episodes of the novel where resistance is more direct. For instance, the Magistrate's imprisonment without committing any crime pushes him to stand against Colonel Joll who tells him that the barbarians are "a well organized enemy". Thereby, the Magistrate blames him for the troubles introduced in the front; his answer shows his defense of the barbarians. He says, "Those pitiable prisoners you brought in- are they the enemy, Colonel!"<sup>56</sup> After that he adds:

You are the enemy, you have made the war, and you have given them all the martyrs they need- starting not now but a year ago when you committed your first filthy barbarities here! History will bear me out!<sup>57</sup>

The response of the Magistrate brings us to consider that the reason behind trauma is not the black man but the Empire and its administration. Therefore, the Magistrate links the Empire's enterprises with barbarity. In the previous quote, there is also reference to history, Coetzee's novel as a whole stands for the history of the Apartheid in South Africa. The Empire's enterprises in the front can be linked to the Apartheid period where blacks were segregated and controlled by the whites. In this sense, Robert Ross links Coetzee with the Apartheid, explaining:

As a South African writer during the era of apartheid, Coetzee did not ignore the national condition, but handled it in an oblique manner that transcended the borders of his troubled country.<sup>58</sup>

The Magistrate reveals the imposed doctrine on the natives and stands against the colonizer's established image of the natives. He criticizes the Empire by calling its officers "the new barbarians"<sup>59</sup>. The word barbarian is coined for the natives who stand for the "Other", but the Magistrate uses it to describe the Empire's officers, hence this brings us to say that the real barbarian is the colonizer rather than the colonized.

### **Dissident Voices**

Following the theoretical framework of cultural materialism, one comes to understand that the reading of texts in terms of power can reveal the faults, conflicts and contradictions within power<sup>60</sup>, and this reading may lead to "dissident perspectives"<sup>61</sup>. In fact, dissidence aims at unmasking the structures of the dominant order in an attempt to resist it<sup>62</sup>. In the case of Shaw's and Coetzee's works, dissidence is reflected in the demonstration of the contradictions of the white supremacist discourse. Again, one can say that Shaw's and Coetzee's dissidence is the result of the conflicts and contradictions of the white supremacist



discourse. Thereby, to voice their dissent from the white civilization and policy, Shaw and Coetzee made use of dissident characters.

Shaw voices his dissent through the black girl and the Conjurer. The speeches of these two characters reveal their negative attitude towards the white supremacists discourse. For instance, in her journey, the black girl finds out the white discourse contradictions, and this resulted in her rejection of the Christian religion. Her self-awareness enables her to criticize the whites' doctrine and colonialism as a whole. She starts by threatening the explorers, claiming that if the blacks find out that the whites do not believe in their own Gods and consider them as enemies, the blacks will use that against the white race<sup>63</sup>. Furthermore, she states that whenever she finds God, she will ask him to destroy the white race for its greediness and misdeeds in Africa<sup>64</sup>. Indeed, the two examples stated above show the black girl's resistance; she criticizes the white discourse and threatens to destroy the whites. As far as the Conjurer is concerned, one can say that he sides with the black race against his own race. He first claims equality saying that even if the black girl is black and he is white, they are equal before God who made them<sup>65</sup>. This claim is a call for equality; hence it shows his dissent from the white supremacist discourse.

Analogously, Coetzee's Magistrate is a dissident voice. He demeans the Empire's beliefs and discourse by claiming the non-existence of the barbarians. He states, "Show me a barbarian and I will believe."<sup>66</sup> After that, he refutes the Empire's attacks saying that the barbarians used to trade with them in times of peace<sup>67</sup>. Thereby, the barbarians' attack is a creation of Colonel Joll who is the real enemy and barbarian<sup>68</sup>. Furthermore, the following quotation is an illustration of the Magistrate's dissent from the Empire, he says:

Well: go to any stall in the market during that time and see who gets short-weighted and cheated and shouted at and bullied. See who is forced to leave his womenfolk behind in the camp for fear they will be insulted by the soldier. See who lies drunk in the gutter, and see who kicks him where he lies.<sup>69</sup>

This quotation brings the Empire's deeds into the surface; it clearly shows the Magistrate's position against the Empire, again in another episode he declares his opposing position against the discourse of the civilized country and its power<sup>70</sup>. Thus, it is through the Magistrate that Coetzee reveals the injustices of the Empire and voices his dissent.

Shaw's and Coetzee's aim in using the two white men in their literary works is to voice their dissent. The Conjuror and the Magistrate are dissident voices. Despite their whiteness, they criticize the white discourse in an attempt to resist its supremacy. In fact, the attitude of these two white characters is ambivalent. Their ambivalence makes them belong to what Bhabha calls the "third space" or "the in between space"<sup>71</sup>.

It has been argued that hybridity which is a form of in between space results from the colonial inequity and antagonism<sup>72</sup>. As such, Shaw and Coetzee belong to Bhabha's "third space"<sup>73</sup>; the colonial inequity and antagonism led them to dissent from the white civilization. The third space which enables, according to Bhabha, other positions to emerge<sup>74</sup> has enabled Shaw and Coetzee to emerge as dissident authors whose primary aim is to negotiate "the political antagonism"<sup>75</sup> of the white supremacist discourse and colonialism as a whole.

## Endnotes

<sup>1</sup> John Brannigan. *New Historicism and Cultural Materialism* (London: Macmillan Press LTD, 1998).

<sup>2</sup> Quoted in John Brannigan. *New Historicism and Cultural Materialism*, p. 10.

<sup>3</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God* (London: Constable & Company Limited, 1932), p. 1.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid. p. 2.

<sup>6</sup> Quoted in Homi Bhabha, *The Location of Culture*, p. 124.

<sup>7</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God*, p.15.

<sup>8</sup> Ibid.

<sup>9</sup> Alastair Pennycook, *English and the Discourse of Colonialism* (London: Routledge, 2002), p. 38.

<sup>10</sup> J.M Coetzee. *Waiting for the Barbarians* (London: Penguin Books, 1999), pp. 13-14.

- <sup>11</sup> Ibid. p. 8.
- <sup>12</sup> Ibid. p. 14.
- <sup>13</sup> Ibid. p. 25.
- <sup>14</sup> Ibid. p. 26.
- <sup>15</sup> Ibid. p. 31.
- <sup>16</sup> Ibid.
- <sup>17</sup> Albert Memmi, *Racism* (London: University of Minnesota Press, 2000), p. 97.
- <sup>18</sup> Ibid.
- <sup>19</sup> Ibid. p. 34.
- <sup>20</sup> Ibid. p. 69.
- <sup>21</sup> Albert Memmi, *Racism*, p. 29.
- <sup>22</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 69.
- <sup>23</sup> Ibid.
- <sup>24</sup> Quoted in Paul Hamilton, *Historicism* (London: Routledge, 1996), p. 169.
- <sup>25</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 117.
- <sup>26</sup> Abdullah F. Al-Badarneh, "Waiting for the Barbarians: The Magistrate's Identity in a Colonial Context" *International Journal of Humanities and Social Science* Vol. 3 No. 10 (2003): p. 121.
- <sup>27</sup> Ibid.
- <sup>28</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 206.
- <sup>29</sup> Robert L. Ross, *Colonial and Postcolonial Fiction, An Anthology* (New York: Garland Publishing Inc, 1999), p. 4.
- <sup>30</sup> Luke Ferretter, *Louis Althusser Routledge Critical Thinkers*. (Taylor and Francis Routledge, 2006). p.85.
- <sup>31</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 99.
- <sup>32</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God*, p. 3.
- <sup>33</sup> Ibid. p. 4.
- <sup>34</sup> Ibid. p. 19.
- <sup>35</sup> Ibid.
- <sup>36</sup> Alastair Pennycook, *English and the Discourse of Colonialism*, p. 33.
- <sup>37</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God*, pp. 8-9.
- <sup>38</sup> Ibid. p. 18.
- <sup>39</sup> Ibid.
- <sup>40</sup> Ibid. p. 14.
- <sup>41</sup> Ibid. p. 14.
- <sup>42</sup> Ibid. p. 15.
- <sup>43</sup> Ibid. p. 18.

- <sup>44</sup> Ibid.
- <sup>45</sup> Ibid.
- <sup>46</sup> Ibid.
- <sup>47</sup> Ibid.
- <sup>48</sup> Ibid. p. 18.
- <sup>49</sup> Ibid. p. 19.
- <sup>50</sup> Ibid. p. 19.
- <sup>51</sup> Ibid.
- <sup>52</sup> Quoted in John Brannigan. *New Historicism and Cultural Materialism*, p. 109.
- <sup>53</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 53.
- <sup>54</sup> Ibid. p. 69.
- <sup>55</sup> Ibid. p. 70.
- <sup>56</sup> Ibid. p. 153.
- <sup>57</sup> Ibid.
- <sup>58</sup> Robert L. Ross, *Colonial and Postcolonial Fiction, An Anthology*, p. 3.
- <sup>59</sup> J.M Coetzee. *Waiting for the Barbarians*, p. 70.
- <sup>60</sup> John Brannigan. *New Historicism and Cultural Materialism* p. 111.
- <sup>61</sup> Ibid.
- <sup>62</sup> John Brannigan. *New Historicism and Cultural Materialism*, p. 111.
- <sup>63</sup> Bernard Shaw, *The Adventures of the Black Girl in Her Search for God*, p. 15.
- <sup>64</sup> Ibid. p. 19.
- <sup>65</sup> Ibid. p. 12.
- <sup>66</sup> J.M Coetzee. *Waiting for the Barbarians* (London: Penguin Books, 1999), pp. 13-14.
- <sup>67</sup> Ibid. p. 69.
- <sup>68</sup> Ibid. p. 153.
- <sup>69</sup> Ibid. p. 69.
- <sup>70</sup> Ibid. p. 53.
- <sup>71</sup> Bhabha, *The Location of Culture*, p. 2.
- <sup>72</sup> Paul Meredith, "Hybridity in the Third Space: Rethinking Bi-cultural Politics in Aotearoa/New Zealand" *Te Oru Rangahau Maori Research and Development Conference* (Massey University, 1998), p. 2.
- <sup>73</sup> Jonathan Rutherford, *The Third Space. Interview with Homi Bhabha*. In. *Identity: Community, Culture, Difference* (London: Lawrence and Wishart, 1990). p. 211.
- <sup>74</sup> Jonathan Rutherford, *The Third Space. Interview with Homi Bhabha*. In. *Identity: Community, Culture, Difference*, p. 211.
- <sup>75</sup> Ibid. p. 216.

## IV. Conclusion

Throughout the reading of Shaw's and Coetzee's works in terms of power and dissidence, the main aims have been: first to explore the way the white supremacist discourse perpetuates its power, and second to reveal its contradictions in an attempt to oppose its hegemonic discourse. This has been achieved through a reading of *The Adventures of the Black Girl in her Search for God* (1932) and *Waiting for the Barbarians* (1980) in terms of power and dissidence. The study has been based on two major themes: the power of the white supremacist discourse and the colonial discourse's contradictions which gave birth to opposition and dissidence.

To deal with the issue, reference has been made to John Brannigan's *Cultural Materialism* in which he studied the concept of dissidence in literary works that resist the dominant culture. John Brannigan's basis in *New Historicism and Cultural Materialism* (1998) is that the reading of texts in terms of power reveals the faults, conflicts and contradictions within power, and such a reading leads to "dissident perspectives". As such, what interests Brannigan is the relationship between literature and power. Literature for him can subvert power through, for instance, dissidence.

Shaw's *The Adventures of the Black Girl in Her Search for God* (1932) and Coetzee's *Waiting for the Barbarians* (1980) have shown the way the white supremacist discourse maintains power and its contradictions as a way of expressing opposition. The former rejects colonialism and segregation in South Africa in the post-World War era in an indirect way, the latter, however, stands against the Apartheid regime in South Africa directly. As being white post-colonial authors, Shaw's and Coetzee's dissidence can be linked to many other authors's dissent as they belong to the white world, but chose to stand against the white supremacist discourse like the Irish W.B. Yeats and many others.

The conclusions that can be drawn from the whole work are as follows. First, from the analysis of the white supremacist discourse in terms of racism, hegemony and domination in the authors' texts, one comes to notice that the prevailing stereotypes about the blacks help maintain power, they are means used by the whites to dominate the blacks. In addition to stereotypes, the whites make use of hegemony and domination to perpetuate power and maintain white supremacy. Shaw depicts the use of the Church and the school to persuade the natives and gain their consent, Coetzee depicts the use of force and oppression to dominate the natives. These two different concepts can be related to Althusser's "Theory of Ideology" and his concepts of the "Ideological State Apparatuses" as well as the "Repressive State Apparatuses" where the former includes the Church and the school as illustrated in Shaw's novella and the latter contains the military system as illustrated in Coetzee's novel. Second, the contradictions of the white supremacist discourse pave the way to opposition and dissidence. Throughout the analysis, one understands that white authors use some strategies and dissident voices to convey their dissidence, and their opposition may be direct or indirect. In fact, the difference in the way white post-colonial authors stand against the white supremacist discourse leads to another issue that can be further explored which is the existence of an evolution in the postcolonial discourse from the decolonization period to the Apartheid era.

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