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**Race and Power in John Maxwell Coetzee's "*Waiting for the Barbarians*" and  
Toni Morrison's "*Beloved*"**

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**Abstract:**

The title of this dissertation is race and power in John Maxwell Coetzee's "*Waiting for the Barbarians*" and Toni Morrison's "*Beloved*". Its aim is to investigate how the two writers, Noble Prize winners, through their master pieces, unearth the deeds of the white as supremacist and powerful in the plantations and through oppressed regime of Apartheid.

In this research, we have investigated in "*Waiting for the Barbarians*" and in "*Beloved*" how John Maxwell Coetzee and Toni Morrison shed a light on the so prevalent themes that are race and power in their novels. In order to realize the objective of this research, we have selected a theory that of Michel Foucault: Power/Knowledge and Todorov's theory: *The Fear of the Barbarians*.

We have divided our dissertation into two chapters. The first chapter is entitled power in "*Waiting for the Barbarians*" and in "*Beloved*", where we provided the reader with useful information about the notion of power and how it is used by the white as an upholder of it to oppress and suppress the powerless in order to be subjugated to his will and whims. And, how the powerless questions and resists the imposed and dominated ideology of the white after discovering of the self and enjoying the sense of freedom. The second chapter axes on the notion of race in the two novels, where the powerless is regarded as the other, savage, parasite, trespasser of human race. Finally, in the conclusion we have given an overview about the ideas that are developed in our present dissertation and we have confirmed our hypothesis.

## **Introduction:**

The relationship that the colonized world reaped from the colonizer is so severe and atrocious. The mistreatment, misrepresentation and dehumanization of the native based on racial stump and coercive acts of power are the spoils of ideological war that waged against them through long period of time.

The claim of white man's 'superiority', whiteness as a main source of civilization and literacy by dashing and encroaching the 'others' opened a gap to binary opposition. The use of some concepts as the case of 'white', 'non-white', 'civilization', 'illiterate and ignorant', 'pure race' and the 'heterogeneous people' are so prevalent in literature of colonizer-colonized writing as can be noticed in the novels of John Maxwell Coetzee's "*Waiting for the Barbarians*" and Toni Morrison's "*Beloved*".

Before claiming these attributed qualities, the spirit of the adventure and eagerness in possessing territories overwhelmed the colonizer and shaped the life of the colonized over a period of so many years of bondage. Thus, the colonizer fueled and haunted by the idea of mercantile benefits to look after for peripheries in overseas as the arena of practice of encoded norms after being theoretical in the center.

To be clearer, the life of the majority of world's today population is shaped by the experience of colonialism. Remembering the past, the colonized people use the best means to express and evoke realities experienced from the colonizer as the case of literature, music, theatre performances, painting and dance. Literature is important vehicle to reinterpret and shape new forms and to express this feelings and it is in writing that today living realities of colonized people are powerfully encoded and deeply influential.

As writers and critics become aware of particular and principal characteristics of the colonizer against the colonized, rendering justice to the oppressed is needed and the question

of equity and equality is asked throughout the colonized world to denounce the colonizer as an abuser of human rights and as blood thirsty criminal. John Maxwell Coetzee's oeuvre "*Waiting for the Barbarians*" and that of Toni Morrison's "*Beloved*" are the best examples in denouncing the colonizer and its deeds in referring to South African "Apartheid" regime, which is a system that aims to segregate and separate many people into different regions. Seeing the gravity of Apartheid, Nelson Mandela, emblematic figure, preaches the ethics of non-violence to end Apartheid in South Africa, and to the horror of tobacco plantation, where a human being is considered as a mule under the mercy of slavery laws.

To be clear, slavery goes back when European manufactured goods with the Africans in exchange with the enslaved people, to be taken through the Atlantic Ocean to be sold for sugar and tobacco plantations. There, they faced a lifetime without freedom until civil war answered the question forever. Thus, slavery is abolished but it would be a century for the blacks to gain their total freedom.

### **Review of literature:**

"*Waiting for the Barbarians*" of John Maxwell Coetzee and that of Toni Morrison's "*Beloved*" received a large bulk of criticism. Critic views on J.M Coetzee's "*Waiting for the Barbarians*" are carried from different angles. Anderé Durand states that Coetzee in his novels explored the theme of otherness as he integrates the notion of liberty and power in imaginary state "J.M Coetzee joue ici sur la peur de l'autre et de l'inconnu qui mène parfois à la plus grande cruauté. il s'interroge sur les notions de liberté et de pouvoir au sein d'un imaginaire qui n'est pas sans rappeler l'Afrique du sud de l'apartheid .»<sup>1</sup>

Besides, Michel Chapman in his essay "Coetzee, Gordimer and the Noble Prize", sees that Coetzee achieved prominence in the 1980 in climatic political emergency of his own country "It was in apartheid world of South Africa that Coetzee came to prominence."<sup>2</sup> as he

adds that Coetzee is not the realist mode of Gordimer but he proceeded by modernist and postmodernist narrative “Coetzee pursued not the realist representation and construction of the world.”<sup>3</sup> Another critic is Robert Spencer in his essay “J.M Coetzee and Colonial Violence” where he sustains that “the topicality of J.M Coetzee’s *Waiting for the Barbarians* (1980) is due to firstly its capacity to demonstrate that torture is made possible not justly by criminality of its perpetrators and connivance of policy makers but also, ultimately, by pervasive ideological of dehumanization.”<sup>4</sup> What we understand from Robert Spencer is that torture not only permitted by policy makers but also by ideology which is pervasive. He adds that, through the voice of the magistrate as “the voice of the colonizer, the reader can experience, closely witnesses of self-questioning, by the virtue of its first person narrative form, “*Waiting for the Barbarians*” recounts the voice the colonizer, a gradual process of confusion, introspection and remorse that enables the reader to experience closely rather merely witness from a distance an exemplary process of self- questioning.”<sup>5</sup>

Lynn Meskwell and Lindsay Weiss are critics who see Coetzee as imminent and who gives most importance in unearthing the deeds of the colonizer in homeland as can be seen “Coetzee has been instrumental in foregrounding the deprivation of colonialism in South Africa – the long history of oppression and discrimination that found its logical and its evil outcome in Apartheid.”<sup>6</sup> As they consider Coetzee’s novel “*Waiting for the Barbarians*” as an important one “*Waiting for the Barbarians*- a book that has been described as pivotal work in the development of Coetzee’s oeuvre.”<sup>7</sup>

Furthermore, Gregory O’Dea sees that Coetzee is concerned with the theme of oppression and resistance to it by taking the figure of empire where these themes occur “J.M.Coetzee...is consistently concerned with the system of oppression and resistance to them, and in a very often the figure of empire as an historical embodiment of such system.”<sup>8</sup>



Toni Morrison's Pulitzer winning novel "*Beloved*" is the subject of many critics. Daniel Ruselis, a critic who contends that notion of space plays a crucial role in shaping identity and it held much attention of writers, critics and readers "the connection between identity (national or individual) and a space has garnered much attention from writers, critics and readers ... the fiction of Toni Morrison offers rich territory for the exploration of this connection."<sup>9</sup> Add to this, he adds that the continuous engagement with the issue of space identity inspired a myriad of writers "the ongoing engagement with the issue of geography and identity, which is so prevalent in American literature, has inspired a myriad of writers ...Cather and Morrison are authors for whom the question of space and identity is central to their literary endeavors."<sup>10</sup> to strengthen his argument, he makes reference to Toni Morrison interview with Robert Steppo where Morrison states that "I felt a very strong sense of place and not in terms of country or a state, but in the terms of the details, feeling, the mode of community, of the town."<sup>11</sup>

Harold Bloom is another critic who sees that no dispute can be raised concerning Toni Morrison as a literary artist. This can be seen when he says: "No dispute exist or ought to be fostered concerning Toni Morrison as a literary artist."<sup>12</sup> Besides, Bloom contends that "Toni Morrison like William Faulkner and Cormac McCarthy is high rhetoricians. Morrison and Virginia Woolf are mythological and historical fantasists. And, *Beloved* purports to be a true history of African-American slavery."<sup>13</sup> Besides, Bloom argues that Toni Morrison's "*Beloved*" is powerfully tendentious romance, it has too clear a design upon its reader, of whatever race and gender."<sup>14</sup> Thus, *Beloved* expresses certain particular ideas that are so clear for readers of whatever race and gender.

Nellie Y.Mckay states that "*Beloved*" has to exist for the author's eloquence and serious justification. "*Beloved*, Toni Morrison fifth novel, is a book (that) has to exist. The author eloquent and serious justification befits its *raison d'être*."<sup>15</sup> And its publication to heal

a painful wrong: the enslavement of the Africans. “For Morrison, this publication was conscious act toward healing a painful wound: a studied memorial to the great social wrong of the enslavement of Africans.”<sup>16</sup> Add to this, this critic regards that Morrison in *Beloved* want to explore the theme of slavery not in intellectual or slave narrative but day to day lived experience of the slaves. “*Beloved*...Morrison...wanted to explore the nature of slavery not from an intellectual or slave narrative perspective, but from within the day to day lived experience of the slaves themselves.”<sup>17</sup>

Jami L Carlacio is another critic who stands that Toni Morrison’s fiction and prose emphasized on the triumph and tragedies experienced by African American by highlighting these experiences in regards that Morrison could aptly called critical race theorist in assessing social construction of race:

“Morrison’s fiction and prose have highlighted the triumph and tragedies of the African American experience, moreover, they have contested and challenged ...in effect, Morrison could aptly be called a critical race theorist insofar as her work probes the social construction of race and the politics and her practices of racism in American culture and literature.”<sup>18</sup>

### **Issue and Working hypothesis:**

From the previous review of literature, we have noticed the most of afford mentioned critics dealt with different studies about John Maxwell Coetzee and Toni Morrison. Each critic focuses on his selected aspect. However, not much attention is given to the prevalent theme of power and race in both novels that are Coetzee’s “*Waiting for the Barbarians*” and “*Beloved*” that of Toni Morrison. Thus, our aim is an attempt to add a new perspective where the theme of power and race will be explored. Throughout this dissertation, we notice that both Coetzee and Toni Morrison asked the deeds of the colonizer and white supremacist in their novels in referring to Slavery and Apartheid where people of colors are victims of segregation, mistreatment, torture, dehumanization and the violation of their rights.

Our analysis will be divided into two parts. The first axe is on thematic study of power in both novels that are “*Waiting for the Barbarians*” and “*Beloved*”. In this context, we will refer to the use of power by the white to suppress, to torture, to mistreat the non -white in both novels ‘*Waiting for the Barbarians*’ shows how the tribesmen are the subject of oppression of empire by its agents. In “*Beloved*”, the black are considered as victims of oppression, as a mule of slavery, and as the bearers of weighted yoke under the oppressed regime of the white “the powerful”. In other words, the powerful and the powerless dichotomy will be stressed.

The second part is about to highlight the theme of race as it is portrayed in “*Waiting for the Barbarians*” and in “*Beloved*”. Therefore, we will focus on the gendered other. The racial discrimination is so prevalent in both novels. In “*Waiting for the Barbarians*” the tribe people are seen as the enemies of the empire and as barbarians who can’t be adapted to any civilization. In Morrison “*Beloved*” the black peoples are regarded as dehumanized beings, slaves, objects, as an inseparable property of the subject and as a threat of racial ‘equilibrium’.

### **Method and Materials:**

As for the materials of our research, we are going to base our study on power and race in John Maxwell Coetzee’s “*Waiting for the Barbarians*” and Toni Morrison’s “*Beloved*”. These two resources are the main corpus of our study. As methodology is concerned, I will apply the Foucauldian theory of Power/Knowledge and that of Todorov’s *The Fear of the Barbarians*.

The work of Michel Foucault is the subject of much intention with respect to understanding the notion of power and knowledge. Foucault in his analysis of asylum, clinic, the prison and sexuality is more interested in a way how the subjects are subjugated to certain truth either by oppression, coercion and self –disciplinarian. The notion of Power/Knowledge in this kind of study can be seen as very important.

According to Foucault, Knowledge (savoir) “refers to all procedures and all effects of Knowledge (connaissance) which are acceptable at a given point in time and in specific domain”. Power “covers a whole series of particular mechanism definable and defined, which seems likely to induce behavior or discourse.”<sup>19</sup> Foucault claims that power and knowledge are not external to each other but they are mutual as “nothing can exist as an element of knowledge if...it does not possess the effects of coercion and ‘nothing can function as a mechanism of power it is deployed according to procedures, instrument, means, and objectives which can be validated in a more or less coherent systems of Knowledge.”<sup>20</sup> this means that the notion of power/knowledge is much more connected which cannot be separated.

Besides, the notion of power is much more important in Foucauldian perspective. In evoking the notion of Power, Foucault openly started with the interpretation of Marxist view on power by arguing that power is something that institutions possess and use oppressively against individual and groups. As a result, Foucault by going one step further on seeing power as oppression of the powerless by the powerful, he is more interested how power operates in day to day interactions between people and institutions. By this, Foucault sees power as something that acts and operates in certain way, it is a more a strategy than oppression. And, as coextensive with resistance as a productive factor which stipulate the individual self-making, and ubiquitous which means that power can be found everywhere and in different types of relation between members of society.

Foucault sees it is wrong to consider power as a possession by institution that uses it oppressively against the powerless. Therefore, Foucault says that “if power was never anything but repressive, if it never did anything but says no, do you really believe that we should manage to obey it.”<sup>21</sup>

In the first volume, *the history of sexuality*, Foucault sees that we have to overcome the idea of power as oppression because it is not mainly oppression and censorship but it causes new behavior to emerge

As opposed to the Marxist thinkers, Foucault is more concerned with resistance for that power is exerted upon. In this sense, Foucault builds new alternative model where the individual is seen as not passive but active, dynamic. “I am not referring to power with capital P dominating and imposing its rationality upon the totality of the social body. In fact, there is power relations that are multiple, they have different forms, and it can be in the play, family relations or within an institution, or an administration.”<sup>22</sup> Furthermore, Foucault says that power is “coextensive with resistance, productive, producing positive effects, ubiquitous, being found in every kind of relationship, as a condition of the possibility of any kind of relationship.”<sup>23</sup>

In his new book, *The fear of the Barbarians*, Tzvetan Todorov offers an original analysis of the new landscape of fear and resentment that characterizes our world today. He starts by giving definition to the notions of “barbarism” and “civilization” as universal moral categories and explains how they apply to the plurality of cultures by distinguishing carefully between various forms of collective identity - cultural, civic and ideological. Besides, he invites us to overcome our fears – “fear of the barbarians is what risks making us barbarians. And we will commit a worse evil than that we initially feared. History teaches us this lesson: the curse can be worse than the disease”<sup>24</sup>.

Moreover, Todorov describes a “civilized” person “is one who is able...to recognize the humanity of others fully.”<sup>25</sup> Thus means that, by recognizing the humanity of others, a civilized person can achieve a level of empathy that allows for the interpersonal cooperation necessary for a peaceful society. Barbarians, meanwhile, “Are those who do not acknowledge that others are human beings like themselves.”<sup>26</sup>

In addition to the terms “civilized”, “Barbarians”, Todorov classifies acts such as murder, genocide, and torture as barbaric acts too.

Concerning the notion of fear, Todorov argues that it made us fight barbarism with barbarism. Thus, as Todorov notes that “fear of barbarians” lead us to adopt barbaric practices by ourselves, in the form of torture-“torture leaves an indelible mark on the person tortured but also on the torturer”<sup>27</sup>

All in all, Todorov sees barbarity and civilization as two moral categories on the same axis that allow us to evaluate particular human acts, practices and not just those of extremists and fundamentalists.

### **Summary of the two novels “*waiting for the Barbarians*” and “*Beloved*”**

John Maxwell Coetzee is a South African Writer who gains worldly recognition for being a Noble Prize winner for his master piece “*Waiting for the Barbarians*” which has received almost unanimous acclaim for its story. The story is told by the unnamed Magistrate in unspecified frontier of unknown empire which issues an order to defend its border for the suspected invasion by the barbarians. Colonel Joll as a special envoy of empire for restoring its known safety, he raids on the barbarians to be captured and tortured in the confines of the empire. Among the captives, a barbarian girl wins the heart of the Magistrate after having sex with her, and as case for returning her to her tribe. Trespassing the confines of the empire, the Magistrate suspected with treason. Being back the Magistrate is tortured as an inflection of empire that he swears to obey and serve.

Chloe Antony Wofford, later was known as Toni Morrison is worldly known for her master piece “*Beloved*”, a novel from which she wins a Noble Prize of Literature. The novel published in 1987, tells a story of an emancipated slave woman, Sethe, who is obsessed with

the ghost of her deceased child whom she killed to spare her from bondage and atrocity of slavery. This act sentenced her to death, but a pressure of abolitionist, Mr. Godwin, and ladies of Delaware, gained her freedom. Shortly after baby Suggs (the grandmother)' death, Sethe's sons fled home away unnerved of beloved ghost. Years later, Paul D, survivor from Georgia, joined Sethe and banned the ghostly presence, but just for soon, a disguised woman 'Beloved' interrupted their relationship by driving Paul D from home and imposing firm control on Sethe's entire life. With the help of Denver (Sethe's daughter) and some ladies from neighborhood, Sethe released from the firm control of beloved. After the exorcism of Beloved's ghost, Paul D returned to help Sethe to consider her true sense of life.

## Results:

Our study is to analyze Toni Morrison's novel entitled "*Beloved*" and that of John Maxwell Coetzee's "*Waiting for the Barbarians*". We have centered our analysis on the central theme: race and power as is portrayed in these two novels mentioned above by following the IMRAD that consists of Introduction, Method and Materials, Results and Discussion. To achieve our aim we have selected two theories: a Foucauldian theory: Power/Knowledge and that of Tzvetan Todorov's "*The Fear of the Barbarians*".

In these two novels the theme of power and race is truly highlighted, where the white justifies his acts over the powerless in the name of power. Thus, by seeing himself as supremacist, powerful, and as a main source of civilization, he denies the other who is seen as powerless, savage, and what is vice belongs to him.

Toni Morrison's "*Beloved*" sheds a light on the theme of slavery as blurred chapter of the American history, where a nasty scar splits open in evoking the acts and deeds of the white on the plantations. There, the white man uses power as his 'privilege' to claim himself as powerful, as source of order, supremacist and the best of all as a source of 'civilization'. Besides, in the plantations, power is seen as mean to be used by the white to oppress, suppress, exploit and to bind the identity of the blacks. Thus, by the virtue of race, the blacks in the plantations are subjected and seen as the other under the oppressive system of slavery. Furthermore, under the repression of the white, the blacks are dehumanized and their life worth nothing but just the incarnation of forced labor and as mule under the yoke of slavery. Add to this, these bad qualities are attributed to identify the subjugated blacks such as the other, the niggers, ignorant, animals, violent and infanticide people, and as commodity that is needed to be exchanged and sold from one slave holder to another and worst of all as a trespassers of human race. Being instructed by the white (abolitionist and sympathizers of black), the black questions the ideology of the white and his behavior which is needed for the



assertion of the self through different means for example, through songs, loving the flesh, taking care of the milieu and loving stars and little shrubs.

John Maxwell Coetzee's "*Waiting for the Barbarians*" portrays the theme of Power and Race that turns around the deeds of the white man- he finds his justification of his acts in the evil outcome of the Apartheid. By separating apart policy, the white man attributes a good qualities, in the name of powerful empire that favors to claim his 'privilege' status as civilized, literate, and superior over the dehumanized and brutalized gendered other. The latter, is seen as ignorant, barbarian, thief, beggar, invader, and trouble maker at the confines of the empire, his body is subject of torture; after being an object of sexual desires, epidemic parasites that threatens the empire to be contaminated and as the enemy to get rid of in the surface of the empire. Through the powerful empire, its agents use power to justify their acts over the supposed barbarians who are suspected to invade the established empire. In launching an attack against the invaders, the servant of empire captured and tortured them. At the beginning, the magistrate looks lackadaisical about the captive's situation inside the empire, but later resurgence of humanism and rendering justice for the blacks is the aim of the magistrate. Showing sympathy to the considered other, the magistrate turns into a beast, after being tortured, that resulted from the empire he swears to obey and serve. After the torture, the magistrate is considered as equal in the status of the other. Furthermore, being free, the magistrate follows his own scruples not the edicts of the empire; he decides to return to the barbarians, where he begs and scavenges and he tries to appropriate their way of life.

## Note and references:

<sup>1</sup> André Durand, *John Coetzee (Afrique Du Sud) 1940*, [www.comptoire.litteraire.com](http://www.comptoire.litteraire.com) accessed on March 3rd, 2014.

<sup>2</sup> Michel Chapman, *Coetzee, Gordimer and the Noble Prize*, *Scrutiny 2: issues in English studies in South Africa*, (2009):14.1, 57-65.

<<http://www.Tandfonline.com/loi/rscr20>.

<sup>3</sup> Michel Chapman, *Coetzee, Gordimer and the Noble Prize*, 58.

<sup>4</sup> Robert Spencer, "J.M.Coetzee and the colonial violence", *Interventions: International Journal of Post-Colonial Studies*. University of Manchester, UK. Published on line 4<sup>th</sup> Jull (2008), 10.2, 173-187. <<http://www.Tandfonline.com/loi/rrij20>.

<sup>5</sup> Robert Spencer, "J.M.Coetzee and Colonial Violence", 2008.

<sup>6</sup> Lynn Meskell, Lindsay Weiss, *Coetzee on South Africa's Past: Remembering in the time of forgetting*.

<sup>7</sup> Lynn Meskell, Lindsay Weiss, *Coetzee on South Africa*.

<sup>8</sup> Gregory O'Dea, *Bodies and Borders in J.M Coetzee's Waiting for the Barbarians*, University of Tennessee: Chantatoga, May 2004.

<sup>9</sup> Daniel Russell, *Between the Angel and the Curve Mapping, Gender, Race, Space and Identity in Willa Cather and Toni Morrison*, Ed. William E. Cain (New York; Routledge, 2006).

<sup>10</sup> Ibid

<sup>11</sup> Ibid

<sup>12</sup> Harold Bloom, *Study Guide Toni Morrison's Beloved*, Ed, Harold bloom with an Introduction (Chelsea House Publisher, Subsidiary of Haight's, 2004).

<sup>13</sup> Ibid

<sup>14</sup> Ibid,

<sup>15</sup> William L. Andrews, Nellie Y.McKey, *Toni Morrison's Beloved a Casebook* (New York Oxford, Oxford University Press, 1999).

<sup>16</sup> Ibid

<sup>17</sup> Ibid

<sup>18</sup> Jami. L. Carlacio, *The Fiction of Toni Morrison Reading and Writing on Race, Culture, and Identity*, (Illinois, Cornell University).

<sup>19</sup> Martin Messner, Silvia Jordan, *Knowledge and Critique- a Foucauldian Perspective* (Department of Finance, University of Innsbruck, Austria).

<sup>20</sup> Ibid, 9

<sup>21</sup> Michel Foucault, *The History of Sexuality, trans: by Robert Hurley, Volume, I* (New York: Pantheon, 1978), 36.

<sup>22</sup> Michel Foucault, *Politics, Philosophy, Culture: Interview and Other Writings 1977-1984* (London, Routledge), 38.

<sup>23</sup> M.G.E Kelly, *The Political Philosophy of Michel Foucault* (London: Routledge, 2009), 38.

<sup>24</sup> Tzvetan Todorov, *The fear of the Barbarians* (University of Chicago press, U.S.A, 2010),6.

<sup>25</sup> Ibid,20

<sup>26</sup> Ibid.

<sup>27</sup> Ibid,126

## **Discussion:**

### **Power in “*Waiting for the Barbarians*” and “*Beloved*”:**

History witnesses many works of writing on the theme of power. Besides, the notion of power is evoked through different periods of time as the case of Homer ‘Odyssey’ where the notion of power is shown through human emotions as ambition, lust and hatred. In referring to Machiavelli ‘the prince’, the notion of power is in the favor of the rulers how they should maintain political power.

Other prominent figures who dealt with the theme of power are the award winning noble prize of literature novelists who are John Maxwell Coetzee’s third novel “*Waiting for the Barbarians*”, and an Afro American writer Toni Morison “*Beloved*”.

### **The notion of power in “*Waiting for the Barbarians*”:**

According to Greeta Sharma, Coetzee’s “*Waiting for the Barbarians*” have reflected and consistently logged many fundamental postcolonial themes such as stereotype universality, being the voice of society’s neglected and gender discrimination based on the power structures of patriarchal society.”<sup>1</sup> Besides, she regards the “mirroring...some Coetzee’s early works have also echoed anarchy- a system of brokenness, chaos, budding rebelliousness and insatiable thirst for power. Most of the characters...involved with assessing their self-power, understanding power in social relations and even participating in authoritative activities against political power.”<sup>2</sup>

“*Waiting for the Barbarians*” is richly immersed with so many important themes and most prevalent one is the theme of power. The novel is a story of unnamed Magistrate, as protagonist and narrator, in unknown and unspecified colonial town which is under the authority of empire. The matters going well with the empire until things turn upside down

when the state of emergency is officially declared to protect its frontiers from the barbarians suggesting that they are gathered to rebel. The empire deploys a special force, the third bureau, for such purpose; headed by Colonel Joll. By this, an important delegation arrives to investigate the uprising and unrest of the native barbarians either by killing or torture. What can be understood here concerning the power relation in the novel is that the network of power is headed by the empire through the Magistrate then to colonel Joll and over the citizens of the town.

The enemies, with whom Empire strives to control by using power as a means for the protection, are the natives who lived in the land before the empire rule began. It can be suggested that the empire gains its power over citizens by ensuring their protection from any barbarian's attacks.

The novel opens up with the Magistrate narrative that seems as an inevitable failure as a simple agent of empire by stating that "I have seen never anything like it: two little discs of glasses suspended in front of his eyes in the loops of wire. Is he blind?"<sup>3</sup> By this, what can be understood that there is an idea of separation between Colonel Joll vision and the curiosity of the Magistrate. Besides, the glasses highlight vision and obstruct it. Simultaneously-both sight and secrets are ways of knowing. And, the two little disc glasses express disparity between appearance and actuality. This idea echoes foucauldian perspective of Panopticon where the agent of power uses sight and vision as a means of control and acquiring knowledge from the prisoners (the powerless) who are confined into the cells. More than this, the sunglasses separated physically the Magistrate from the Colonel Joll.

These spectacles also create a psychic crisis of the Magistrate "I try to subdue my irritation at cryptic silences, at the paltry theatrical mystery of his dark shields healthy eyes."<sup>4</sup> In this context, in making reference to Ottila Veres who states that "Colonel Joll of the 3<sup>rd</sup>

bureau- the major representative of the empire and power' exert his power also by a means of looking (the gaze) ...Joll's opaque glasses function as objects of violation and aggression against the other."<sup>5</sup> Not only the Magistrate looks for askance about the glasses but he is oblivious of the presence of Colonel Joll who is "here under the emergency power that is enough."<sup>6</sup> This means that it is none of business of the Magistrate, as a simple agent of empire to ask his superior in hierarchy where he comes from or what is the purpose of his presence at the frontier of Empire. However, the Magistrate is informed about his 'excellency' last great drive he rides in killing animals "he tells me about the last great drive he rode in, when thousands of deer, pigs, bears were slain, so many that a mountain of carcasses had to be left to rot."<sup>7</sup> By this quotation, it means that power is much mean to Colonel Joll in interfering in human affairs as the case of the magistrate and in animal world where the mountain of carcasses are left to rot. What the magistrate slightly knows about Joll is that he is from the third bureau which is the most important division of the civil guards.

Coetzee persists on using the imagery that is connected to sight. A further illustration is the girl's damaged eye after being tortured. In this sense, the magistrate states: "when she does not look at me I am grey form moving unpredictably in the periphery of her vision. When she looks at me I am a blur, a voice, a smell, a center of energy."<sup>8</sup> The notion of blurred vision can suggest that a way of filtering what you see. In other words, the barbarian girl's obstructed sight, damaged eyes, liberates her from seeing the evil that maimed her.

The magistrate's blurred vision is more symbolic. First, the window of his office keeps him safe from the responsibility in looking indirectly into the prisoner's yard. Further, in his investigation of the chamber of torture, the magistrate tries to look after the victims, is something he does under the cover of darkness by taking back allies and being careful not to be seen by any interlopers. Another example that shows the magistrate's vision is blurred is his inability to see and remember the barbarian girl's face. Even the magistrate sees the girl

but he cannot remember her face, his image on her is blank. This can be seen when the magistrate claims: “from her empty eyes there always seemed a haze spreading, a blankness that overlook all of her.”<sup>9</sup> Only in a dream that the magistrate manages in seeing her “for an instant I have a vision of her face, a face of child, glowing, healthy, smiling on me without alarm.”<sup>10</sup>

In thriving along in this context, the eyes of Mandel, the magistrate’s torturer, is new example that holds the magistrate’s attention for their clarity. “when he looks at me, as he will at a moment, he will look from behind that handsome immobile face and through those clear eyes as an actor through behind a mask”<sup>11</sup> and “I look into his clear blue eyes, as clear as if there were crystal lenses slipped his eyeballs.”<sup>12</sup> by the word mask, one can understand and consider it as a border that is out of reach for the magistrate accessibility. Besides, the word mask stimulates, after opening a room for interpretation, the magistrate imagination to understand what is an image that the gaze vehicles. In Joll’s shades and Mandel’s eyes one can give an illusion of keeping someone under constant surveillance without reciprocal gaze. This echoes Foucault’s conception of Panopticon.

According to Michel Foucault the Panopticon “is a machine for dissociating the see/being seen...: in the peripheric ring one is totally seen, without ever seen; in the central tower, one sees everything without ever being seen.”<sup>13</sup>

Speaking about the idea of power, a discussion is held between the magistrate and colonel Joll, that oscillates from one subject to another “we talk about the rats and how controlling their numbers.”<sup>14</sup> then magistrate states: “We do not have facilities for the prisoners.”<sup>15</sup> Then, they moved to pain and torture “pain is truth; all else is subject to doubt”<sup>16</sup> claims colonel Joll. In invoking the subject of the prisoners, the magistrate wants to help the colonel Joll to get the truth from the captives by being a translator “Listen boy...we want to

talk to you.”<sup>17</sup> from this statement, we can understand that the magistrate uses the authority over the subjugated prisoner to get the truth via asking in order knowledge to be acquired in using the word ‘talk’. Besides, via asking the magistrate introduces the role of his superior colonel Joll by claiming that “to find out the truth, that all he does, he finds out the truth.”<sup>18</sup> by referring to the term ‘Excellency’ in the novel to address the colonel in order to emphasize that the personality of colonel Joll must be venerated. In showing that the colonel Joll is someone of power and who uses power, the magistrate describes the colonel with “his tapering fingernails, his mauve handkerchiefs, his slender feet in soft shoes.”<sup>19</sup>

The arrival of colonel Joll, important agent of empire, to the frontier is the symbol for the expedition against the unrest among the barbarians who are accused of attacking and plundering the traders, theft, and being the main cause of “census officials had disappeared and been found buried in shallow grave.”<sup>20</sup> In this sense, “empire should take precautionary measures, for there would certainly be war.”<sup>21</sup> This kind of hysteria pushes the empire to exert its power via gazing, asking and torture to secure its existence. In this expedition, colonel Joll is been with the guard of important grade in hierarchy “A junior lieutenant of the garrison accompanies him.”<sup>22</sup> Furthermore, the magistrate shows his act of generosity in accompanying colonel Joll to the north -west coast of the lake “my last act of generosity is to ride out with the colonel Joll as far as the road turns north-west along the coast of the lake.”<sup>23</sup>

Another act of power can be seen after the expedition where the magistrate expects a letter from his Excellency who commands him to hold the prisoners ‘incommunicado’ “I break the seal and read please hold these detainees incommunicado to me for my return.”<sup>24</sup> By reading the letter, the magistrate asks the guards to swear an oath of allegiance to him, who give an intermediary answer that it is the Excellency that ordered so “The excellency, ordered us to take them in.”<sup>25</sup> Through this, the magistrate even he questions the deeds of the colonel Joll, powerful agent of empire, but he can’t disagree with the Excellency’s order and



authority. This following statement echoes the magistrate way of thinking by saying that “it has not escaped me...I did not mean to get embroiled in this,”<sup>26</sup> and he feigns to take decision in thinking about himself who he is to question the deeds of colonel Joll “who am I to assert my distance from him.”<sup>27</sup>

The otherness of the magistrate goes back to the first meeting with the colonel Joll by evoking the theme of torture. The magistrate shows his otherness because he does not possess it and would not possess it for the fear of losing the privileges granted by the empire as its agent who vehicles its notion of power but this otherness from time to time reappears and even goes stronger. This can be seen when the magistrate sees that the spoil of expedition is the shuffling group of prisoners roped together neck to neck “this is the point I began to see the disadvantages of living.”<sup>28</sup> And how he lingers to stop his ears from not hearing the voice of torture that is instigated by colonel Joll as a means of power and as an instrument to get the truth “I turn my back on the colonel Joll’s triumph... I would like to be able to stop my ears from the noises coming from the yard bellow...I want to sleep.”<sup>29</sup> Through this, the magistrate lingers to stop hearing the noise of torture that comes from the prisoners (the powerless) who are wailing from complete pain, by seeking reluctance in sleeping which is “not the healing bath, a recuperation of vital forces, but oblivion.”<sup>30</sup>

One can be sympathizer with the magistrate concerning his psychological turmoil but he is not immune when he says that “I know somewhat too much; and from this knowledge once one has been infected, there seems to be no recovering.”<sup>31</sup> In taking the Foucauldian perception “power comes from everywhere, not only from top to down but from down to top” it coincides with the case of the magistrate. To be more clear, colonel Joll is not the lonely representative of empire even the magistrate plays a crucial role in managing the affairs of the empire “I was the lie that the empire tells itself when times when times are easy, he the truth

that the empire tells when harsh winds blow.”<sup>32</sup> Thus, both the magistrate and the colonel Joll are the Jenius face of the empire.

The use of power by the magistrate can be seen when he tries to read the sign of torture that bears the body of the captive girl “show me your feet,”<sup>33</sup> says the magistrate as a first sign to read the body. This first sign goes with the ritual of washing the body afterward. Then, it is the time to read the whole naked body. By this, the magistrate manages to possess the body and the girl as his bed mistress. In other words, the girl escapes from the harsh treatment from the colonel Joll but she trapped in sexual net of the magistrate who uses a pacific means in contrary to that of colonel Joll to possess her and to be considered as his sexual slave.

Another way where the magistrate uses the power appears when he begins to ask questions about torture chamber where the prisoners are held and what happens to the detainees in interrogating them. “Tell what happened when the prisoners were questioned.”<sup>34</sup> Besides, the magistrate interrogates the guards about the officer and his deeds on the other in the confines of empire and their way in dealing with the affairs of the prisoners. Some guards confessed for what they have seen. Being confessed, the magistrate assured them to be not afraid by stating that “do not afraid because you are spoken to me.”<sup>35</sup> Thus, hierarchy speaking, the magistrate is powerful not as colonel Joll but he has a kind of authority about the guards by questioning them for the sake of acquiring knowledge as a means to be used by a powerful over the powerless. What one can say about the use of authority either by the magistrate or by colonel Joll whatever the cost that will be generated it is for the safeguard of empire to be firm and to confirm its security of existence. “The news arrived from the capital that whatever might be necessary to the safeguard of the empire would be done, regardless of the cost, we have returned to an age of raids and armed vigilance.”<sup>36</sup>

New instance where the power proclaims its legitimacy is in the world of animals where the antelope are the subject of hunting. The magistrate if he does not read classics, he sets out to hunt the antelope in the vicinity of the confines of the empire “once or twice a week I set off to hunt the antelope along the lakeshore.”<sup>37</sup> Furthermore, the magistrate emphasizes that under the pressure of the settlement; the antelope becomes so scarce: “under the pressure from the settlement...the antelope have retreated.”<sup>38</sup> By using the term pressure, the magistrate means that power exerted to its extreme in hunting the antelope. In other words, the magistrate word of pressure compels us to understand that the antelope is the subject of extinction as can be seen by the following statement “ the hunter must be prepared to ride at least an hour before he can begins his stalk.”<sup>39</sup>

Furthermore, the new detachment conscripts are very important for the safeguard of empire in the frontier. The renewal and needing recruits to the empire is the symbol of greatness and powerful empire “A detachment of new conscripts has arrived to take the place of men who have completed their three years spell on the frontier...the detachment is led by a young officer who is to join the staff.”<sup>40</sup> The arrival of this young officer occupies himself with the hearsay going in the brigade headquarters “that there be a general offensive against the barbarians in the spring.”<sup>41</sup> By this statement, the young graduate of war College presence to the frontier is to exert power on the barbarians and to wage a war against them “if we are frank, that is what a war is about- compelling a choice on someone who would not otherwise make it.”<sup>42</sup> The young conscript is very firm in his conviction that he has to use a force in the border settlement in the defense of the empire “if it becomes necessary to supply the settlement by the convoy...these border settlements are the first line of defense of the empire.”<sup>43</sup> What can deduced here from this quotation is that the new recruit is very rigid person who is determined to defend the empire as the magistrate states the new conscript rigidity “ must derive from his military education.”<sup>44</sup>

Another example in exerting power by the magistrate can be seen in returning back the girl to her tribe. In their way, the girl as a subjugated slave follows her escort. This can be seen through the magistrate's claim "blindly the girl...crouching in the saddle, blindly follows her leader."<sup>45</sup> What one can say by this, that the girl is a victim of oppression and subjugated to the authority of agent of empire as can be seen by the following statement "like a fool, instead of giving her a good time I oppressed her with the gloom."<sup>46</sup> By continuing his way with the girl, "the magistrate feels that the oppression of the past days lift from my shoulders."<sup>47</sup> What can be understood here is that in the confines of empire, the magistrate is under the authority that weights on his shoulder as a burden. Another interpretation can be added by seeing that the magistrate is a simple agent of empire who uplifts the burden of empire's authority incommunicado. And, by seeing it in the lens of Foucauldian perspective concerning the case of the magistrate is a kind of resistance and rebelliousness.

The magistrate informs the reader that he meets with the barbarians by stating that "barbarians in the flesh on the native soil."<sup>48</sup> Add to this, in meeting with native barbarians, the magistrate finds that they are armed force in referring to the word 'musket' and the 'muzzle' i.e. the notion of power is not restricted to the confines of empire only but in the land of barbarians too "one of them points at my chest an ancient musket nearly as long as a man...rest near the muzzle."<sup>49</sup> This echoes Foucault when sees that power can be found everywhere.

In meeting with the barbarians, the magistrate's heart is beating because "we have crossed the limits of the empire it is not a moment to take lightly."<sup>50</sup> Thus, the magistrate is on swing of mood. Leaving the confines of empire is a relief for the simple agent of empire because his shoulder are lightened by the heavy burden of authority of empire but bypassing it is not an easy thing to be taken for granted for the magistrate because the sense of fear overwhelms him. Thus, a privileges granted by the empire to the compliant magistrate to

serve the empire are a matters of question here. Be in between for the magistrate is a very difficult matter for him because he is at the verge at losing everything.

Consorting with the enemy is what the magistrate has reaped from the expedition to the barbarians out of confines of empire. Being back, the magistrate finds that his place in the bureau is taken by another person who wears an insignia as a symbol of power “he belongs to the third bureau of civil guard.”<sup>51</sup> In other words, the granted privileges by the empire are gone with wind for the magistrate (no longer as person of authority) without affording any possibility of complaining. Besides, the magistrate finds himself in between “two staff soldiers who guard me might as well be made of wood,”<sup>53</sup> this mistreatment is the incipient of the magistrate incarceration. This means that the empire still maintains its power in its subject as its subjects exert power on the other according to the degree of hierarchy. To be more explicit, the magistrate is undervalued who is at the mercy of two staff soldiers. And, the incarceration of the magistrate seems unquestionable.

Another measure that is taken by the empire to strengthen and claim the use of power can be seen in the extension of its frontier and transforming its barracks to the cells “faraway rumble of barrows and the shout of laborers...they are tearing down the houses built against the south wall barracks, they are going to extend the barracks and build proper cells.”<sup>54</sup> After the decision of extension of frontier of the empire, the guards set fire on the bushes of vicinity and cleared the banks that supposed to provide too much cover for the barbarians.<sup>55</sup> This conflagration is a result of horror for so many animals as the case of deer, antelope “expeditionary force about the barbarians prepares for its campaign, ravaging the earth and wasting our patrimony.”<sup>56</sup>

Moreover, to conform that the magistrate is a traitor, the agents of empire use different and a lot of means to hold it as knowable truth. First, they used some dispositions they are

gathered “I am going to read you from deposition we have gathered, Magistrate.”<sup>57</sup> Then by some supposed confession of his companions and by using law “we understand that this purpose had been to warn the barbarians of the coming compaign”<sup>58</sup> another instance is via law “they will use law against me as far as it serves them, then they will turn to other method. That is the bureau’s way...legal process is simply one instrument among many.”<sup>59</sup> Being an upholder of power, the magistrate sees that a description of the agents of empire is needed as he claims: “a man with a waist of a boy and the muscular arms of street fighter crammed into lilac-blue uniform that the bureau had created for itself.”<sup>60</sup> By these accusing words, the magistrate knows the attention of these officers and soldiers by arguing:

“they will shut me away to molder, subject my body to their intermittent vile attention, then one day without fetch me out and rush me through one of the closed trials they conduct under the emergency powers, with the stiff little presiding and henchman reading charges and two juniors officers to lend the proceedings an air of legality.”<sup>61</sup>

Even the magistrate knows what is the attentions of the agent of empire and soldiers, his incarceration seems inevitable and being considered as a stranger after his imprisonment.

To justify another expedition to the barbarians, the agents of empire issue a new measure for its protection by stating that “they cut away part of the embankment over there and flooded the fields...they came in the night the next morning it is like a flood.”<sup>62</sup> In thinking about the flood, the magistrate sees that the farmers have a lot of work to do. Then, the magistrate asks of what is a purpose of military expedition to the enemy’s heartland as punishment when they can be bled to death at home.

“I can see that weeks of hard work await the farmers...and at any moment this work can be brought to nothing by few men armed with spades! What is the use of the text book military operation, sweeps and punitive raids to the enemy heartland; we can be bled to death at home.”<sup>63</sup>

Legitimizing and triumph is the concern of the agents of empire after returning from the expedition by seeing themselves as heroes “children dive past me, scrambling through the legs of the grownups to be near to their heroes,”<sup>64</sup> but “one part of the cavalcade does not dismount. Headed by a stern faced-young-man corporeal bearing the green and gold banner of battalion.”<sup>65</sup> When the triumph is celebrated, the cavalcade passes to another means in showing their authority over the barbarians (the powerless) by making them to kneel as an act of subjugation “what are they doing? They are making them to kneel.”<sup>66</sup> After kneeling the captives, they flogged them to death “the beating begins ,the soldiers use the stout green cane staves, bring them down with the heavy slapping sounds washing paddle, raising red welts on the prisoners back and buttock.”<sup>67</sup> This flogging act is done in a purpose to show that the barbarians are the enemy. After this act of flogging by the agents of empire it is passed to the spectators to beat the barbarians too. Witnessing this act, the magistrate lingers to render justice to the powerless but it is not something easy because justice is not at the hand of civilians “the administration of justice is out of the hand of civilians and in the hands of the bureau.”<sup>68</sup> And how the magistrate how wishes the Colonel Joll “comes near me I will hit him with all my strength in my body. I will not disappear into the earth without leaving my mark on them.”<sup>69</sup>

Being disgraced by accusing him by keeping company with low people, dirty clown and madman are the words used by colonel Joll to the magistrate in degrading him from the privileges “keeping company with low people...you are not One Just Man, you are simply clown and a madman.”<sup>70</sup> Besides, colonel Joll considers the magistrate “you look like an old beggar man, a refuse scavenger, they do not want you back in any capacity.”<sup>71</sup>

Justifying his presence in the frontier of empire is the concern of the colonel Joll who sees that the barbarians are not simply a peaceful nomads but an organized army “you think we are dealing with small groups of peaceful nomads. In fact, we are dealing with an

organized army.”<sup>72</sup> In this sense, new example can be added concerning the erupted conflict at the frontier when the northern barbarians joined forces of western barbarians, the magistrate claims by describing the state of empire “these army of the empire is too thinly stretched, that one of these days it will be forced to give up the defense of remote outposts like this one to concentrate its sources on the protection of the heart land”<sup>73</sup>

In short, the magistrate asks about the exerting power by the powerful over the powerless if it is the fault of empire. By evoking the term empire, the magistrate deduces that it creates its own time in history regardless to the fall and the rise but the most important thing for the empire is to proclaim its existence. “Empire, Empire has created the time of history. Empire located its existence not in the smooth recurrent spinning time of the cycle of seasons but in the jogged time of rise and fall, of beginning and end of catastrophe.”<sup>74</sup> To outlive its existence it should oscillate what is built in history, what matters a lot to the empire is how to evade death by prolonging its era, and persecutes its enemies whose consorting to deconstruct its founding pillars of existence. To achieve its aim, cunning plots are prepared by engaging its experts everywhere if necessary:

“Empire dooms itself to live in history and plot against history. One thought alone preoccupies the submerged mind of empire; how not to end, how not to die, how to prolong its era. By day it pursues its enemies. It is cunning and ruthless; it sends its bloodhound everywhere. By night it feeds on images of disaster: the sack of cities, the rape of population, pyramids of bones, acres of dislocation.”<sup>75</sup>

### **The notion of power in “*Beloved*”**

Toni Morrison’s “*Beloved*” is another novel where the notion of power is so prevalent. It highlights the history of slavery where the white uses power to claim his superiority as a means of domination over the powerless (black people) in order to be an object of subjugation. As Parisa Changizi and Parvin Ghazemi state in their article “Foucauldian



Reading of Toni Morrison's *Beloved* where they regard "Morrison offers the perspective of a marginalized people who need to retell their last history to assert themselves as a part of that history, and to subvert the hegemony popularized by the white supremacy, ideology."<sup>1</sup> In other words, the centrality of "*Beloved*" is to give a voice to the marginalized people who are oppressed, suppressed by the hegemony of the white to make them to be subjugated to so many years of time. This is due to the use of the force and upholding power by the white to be considered as powerful over the powerless is necessary. By upholding and exercising power which is tied to the production of truth, as Foucault claims by *dominant discourse* "the manifold relations of power which permeates, characterizes and consolidates the social body... cannot themselves established, consolidated nor implemented without the production, accumulation, circulation, and functioning of a discourse."<sup>2</sup> Besides, Foucault asserts in exerting power, it needs some people from one side and some other in the other sides "no one strictly speaking has an official right to power, and yet it is always exerted in particular direction, with some people on one side and some on the other."<sup>3</sup> In other words, to exercise power, it needs both people from both sides. In this sense, the white is considered as the incarnation of power and the black people as an object that power is exercised upon.

In analyzing the novel "*Beloved*", one can notice that the theme of power is so prevalent throughout the whole novel. Thus, the notion of power functions and exercised by the white even when he passes in the road but this time power is exercised through an animal 'horse' as can be seen through the following quotation "outside, the driver whipped his horse into a gallop and local people think it necessary when they passed on 124."<sup>4</sup> Another example is worth to be quoted "the school teacher arrives to put thing in order."<sup>5</sup> By this, one can understand by using the term 'order' is that before the arrival of the schoolteacher there is disorder inside the community of black people. Besides, conferring this mission, 'order' is the

task of the powerful over the powerless to put down the infuriated disorder that happened in the black community.

Further, the act that shows that the schoolteacher is the man of power is when he “broke the sweet home men and punched the glittering iron out of Sethe’s eye, leaving two wells that did not reflect firelight.”<sup>6</sup> The notion of power appears here in using the words ‘broke’ and ‘punching’. This is not sufficient, using power can be burgeoned the sense of cruelty inside the schoolteacher who is seen as insensitive.

Besides, the act of power can be seen too through the character of beloved when Sethe implores beloved to come home in order “To end up a persecution by calling forth that ghost that tired them so. Come on, come on, you just well come.”<sup>7</sup> Before beloved can exercise her power as a flesh; it is first exercised it as a ghost inside the house 124. The presence of beloved is needed because Sethe sees that “enough to answer one more preacher, one more abolitionist and a town is full of disgust.”<sup>8</sup> By this, the white is seen as possessor of power through different titles as a preacher and abolitionist who interferes in the life of black men, the powerless even in his household affairs.

By imploring beloved even Sethe knows that anything dead comes back to life hurts, as Sethe claims for “a baby she throws a powerful spell.”<sup>9</sup> Before the arrival of beloved “the boys are chased off by the dead one.”<sup>10</sup> The impact of hurts is so atrocious in Sethe’s household “the baby’s spirit picked up her boy and glammed him into the wall hard enough to break two of his legs and dislocated his eyes...went in convulsion and chewed up his tongue”<sup>11</sup> The impact of these atrocities is worsened when as can be seen “beloved had taken a hammer, knocked the dog unconscious, waped away the blood and saliva.”<sup>12</sup> To sum up, the power of the ghost haunts the house of 124 as Denver informs Paul D when he arrives at the house that they “have a ghost here inside the house and it worked.”<sup>13</sup> Additional examples, to

illustrate more that the house 124 is haunted; this can be seen through the following quotation “house peopled by the living of the dead.”<sup>14</sup>

Beloved’s incarnation of power in her flesh can be seen when she sets her feet on the house 124. There, by a means of ‘supernatural’ kind of power, beloved manages to get information from Sethe. This latter, finds she must remember and retells her story which is not an easy matter because Sethe suffers from the memory of the past that torments her so much. By this, Sethe finds her-self unable to remember, Sethe regards beloved as “to punish her further terrible memory.”<sup>15</sup> Besides, beloved resorts in leaving Paul D from the house and into the cold house he finds himself to get separated from his lover ‘Sethe’. Beloved’s curious question to get news from Sethe consists of in asking her where her diamonds and earrings are. And, the act that shows beloved possesses power can be seen when she keeps a useful and credential information about her origin and where she comes from, and being powerful beloved refuses to give credence to Paul D’s inquiries.

Moreover, in the name of power, the white man inflicts the powerless with cruelty. The atrocious cruelty can be seen when the white flogs the black women as being pregnant. Another act of cruelty is witnessed by Sixo when he tries to run away from bondage, he sees the white man whips the escaped woman so badly, as Sixo claims wide- eyed, raised a whip while a woman seated beside covered her face. Thus, this abused cruelty used by the white people as means to subjugate the powerless and to chop off their voice. And, the white bears not to suspect to his deeds as can be seen: “the white don’t bear speaking on- everybody knew.”<sup>16</sup>

Add to this, to see himself, the white, is in a state of power is his consideration of the powerless as a commodity and his flesh as a property. The best example is Sethe who is been sold to the Garners in Sweet Home and her body is subjugated to rape. Besides, her flesh

bears the scar, in Amy Denver terms is a chokecherry tree, as a sign of property and domination. This physical torture is an everyday practice of white American slave holders, which aims for the subjugation of the body that leads to the subjugation of the Self. Sethe's mother marked body is another example that shows how power operates, this can be seen in dialogue between Sethe and her daughter Denver. Sethe informs Denver that her mother took her behind the smoke house to show her mark "...she said this is your ma'am...I am the only got this mark. The rest dead. If something happens to me, you can't tell me by my face, you can know me by this mark! Scared me so...mark me too, I said..." Sethe chuckled, "she slapped me in the face ...I didn't understand it then. No till I had a mark of my own."<sup>17</sup>

Besides, in taking the flesh as a property, Sethe claims that the white takes her milk too. "The one time I did it was took from me ...they held me down and took it. Milk that belonged to my baby ...they handled me like I was the cow."<sup>18</sup>

Another issue that goes with power is the belief that the white is superior over the powerless who is seen as the inferior. In this sense, slavery can be easily justified and guidance by the white is needed. This can be seen when the school teacher attributed animal qualities to slaves:

"He is talking to his pupils and I heard him say, which one are you doing? And one of the boys said Sethe. That is when I stopped because I heard my name and then I took a few steps to where I could see what they was doing. Schoolteacher was standing over one of them with one hand behind the other his bark. He licked his forefinger a couple of times and turned a few pages. Slow, I was about to turn around and keep on my way to where the muslin was, when heard him say No, no that is not the way . I told you to put her human characteristics on the left, her animals' ones on the right. And don't forget to line up them up."<sup>19</sup>

Furthermore, the prejudgment that supports the white as powerful consists of violent nature of the black people that can be seen in the act of the infanticide. By this, the white as slave holders go to recapture Sethe for being a fugitive. Sethe after seeing the white's gun, as symbol of power, she kills her child by sawing her neck. This act engendered the

incarceration of Sethe. To make sure that the black are violent, the white as an upholder of power, writes down an article where Sethe is considered as an infanticide woman. The fact of having a newspaper as a means of information and communication for and by a white community is another evidence for a white as being powerful, a state that permits him to control the life of black people, the powerless.

Being a slaveholder and slave catcher is credence for a white as powerful. This can be seen by using the terms “Schoolteacher, one nephew, one slave catcher and a sheriff.”<sup>20</sup> Thus, in order to conform that these people are in their way of gaining their slaves back who are considered as property “one stay in the saddle, his rifle is ready, his eyes trained from the house to the left and to the right, because as not the fugitive would make a dash for it.”<sup>21</sup> Being armed is another means that is in a favor to conform the white is in a state of power. This act of purchasing the powerless is in purpose to demonstrate that the black people “would seem to recognize the futility of outsmarting a white man and hopelessness of outrunning a rifle.”<sup>22</sup>

Being powerful and smart, the white should catch the Negro as alive not as dead is the idea that favors and fuels the white man to be in a state of power. Thriving to catch a slave as alive rather being as zombie because black’s death not worth a penny. The following quotation demonstrates it: “unlike a snake or bear, a dead nigger could not be skinned for a profit and was not worth his own dead a coin.”<sup>23</sup> Capturing the slave alive, the sheriff orders after “having commandeered neighbor’s cart, and ordered stamp paid to drive it.”<sup>24</sup> To justify as being powerful and what he does as right, the white sees that “all testimony to the result of little so called freedom imposed on people every care and evidence in the world to keep them from cannibals life they preferred.”<sup>25</sup> Thus, the white man by using power, he gives orders to legitimize his deeds. Besides, through power, the white is in a state of domination.

By saying the dominant discourse produces a truth, Michel Foucault states that:

“we are judged, condemned, classified, determined in our undertaking, destined to a certain mode of living or dying as a function of true discourses which are the bearers of specific effects of power...in white supremacist where an ideology of the white seen as truth the relation of power simultaneously become relations of domination.”<sup>26</sup>

Besides, exploitation to be added as an example where the white man claims his power. And, domination is additional example for power, over the black people as the powerless who suffer from low wages. Paul D claims “Thursday, tomorrow is for colored and I got two dollars.”<sup>27</sup> Another act of exploitation can be seen through character Sethe who works for Sawyer who “included midday in the terms of job- along with \$3.40 a week.”<sup>28</sup> Besides, being powerless who lags in the back before the powerful as Sethe “didn’t want ...waiting out back store of Phelps store turned with others till every white in Ohio was served before the keeper turned to the cluster of Negroes faces, looking through a hole in his back door.”<sup>29</sup> In other words, the priority for the white is unquestionable over the black people who are considered as being powerless.

To add, the issue that justifies the power of the white can be seen in their treatment of the black as the gendered other: “trappers picked them off like blizzard or netted them like rabbits but also because you couldn’t run if you don’t know how to.”<sup>30</sup> Besides, extra example is worth to be added that concern Sethe “when she hurt her hip in Carolina, she was a real bargain for Mr. Garner ...nobody said to you – black- bitch what is the matter with you and nobody knocked her down.”<sup>31</sup> Besides, the treatment seems cruel and atrocious as can be seen in the massacre of Kentucky. “Whole town wiped clean Negroes; eighty seven lynching in one year alone in Kentucky.”<sup>32</sup> Being powerless, they submitted to the cruelty imposed on them by the powerful: “four colored schools burned to the ground, grown men whipped like children; children are whipped like adults, black women raped by the crew, property taken, neck broken.”<sup>33</sup>

As all this is not sufficient, subjugation of the black is another myth where the power of the white finds its justification as the following quotation shows it “the white men walked along the trench unlocking the doors by one by one ...one by one the black men emerged ...no spoke to other.”<sup>34</sup> Thus, by the use of power, the black people flinch as a sign of subjugation. Besides, this act of power appears too when “somebody yanked chain- once hard enough to cross his legs and throw into the mud.”<sup>35</sup> And, being flooded with mud, the subjugated prisoners feel it as something that has power that “started like the chain up but the differences was the power of chain.”<sup>36</sup> By this flood, Paul D states that, they looked “like unshriven dead, zombie on the loose, holding the chain in their hands, they trusted the rain and the dark.”<sup>37</sup>

By regarding the issue of power, Foucault states that:

“the body is directly involved in political field, power relations have an immediate hold upon it, they invest it, work it, train it to carry out tasks, to perform ceremonies, to emit signs. This political investment of the body is bound up, in accordance with reciprocal relations with its economic use; it largely as a force of production that the body is invested with the relations of power and domination.”<sup>38</sup>

This means that, the use of power by the white, the black body is in complete pain, whipping, lashing, rape, as physical torture are everyday practices of slaveholders. Sethe's mother, Sethe, Paul D, through their flesh, they bear the encoded codes that the white marked to be considered as property, condemnation and as a form of identity. Also, these marks too may be considered as the degeneration of the body that leads to that of the self.

The power of the white man appears too in the denial of the self of the powerless. Mr. Garner considers his slaves as men only in the confines of Sweet Home, going out of its border, they are considered as, according to the schoolteacher, ‘trespassers of human race’. By this, schoolteacher's power is seen through his “order for them not to leave Sweet Home,

except in his company, was no so much because of the law, but the danger of men bred slave on the lose.”<sup>39</sup> To add new example, is when Mr. Garner refuses to recognize baby Suggs as a name of free slave person but instead he calls her Jenny “why you call me Jenny...’ cause that what’s your sale’s ticket gal ...I don’t call myself nothing.”<sup>40</sup>

Act of power as flogging, smashing, and whipping is another form from which the necessity of the white’s power feeds. “Breakfast...breakfast nigger ... an observing guard smashed his shoulder with the rifle and the engaged one decided to skip the new man for time being lest his pants and shoes got soiled by nigger puke.”<sup>41</sup> The act of flogging too appears when the schoolteacher whips Sixo who is suspected for stealing “the schoolteacher beat him any way to show him that definition belong to the definers not to the defined.”<sup>42</sup>

In summing up, the legitimacy of white man’s force in upholding and serving power over the powerless who still not see himself as someone can possess power but as the one who loses it this can be seen through Paul D’s claim:

“son a bitch couldn’t even get out the self by hisself but he was still king I was.... Paul D stopped and squeezed his left hand with the right. He held it that way long enough for it and the world to quiet down and let him go on.”<sup>43</sup>

In thinking about the deeds of the white man, the schoolteacher, even he is wrong but he is a man as Sixo states “because he was a man and a man can do what he would.”<sup>44</sup>

To unearth the white’s oppression is important for black people as way that leads him to discover the self-recognition. In this sense, the notion of power cannot be seen as only comes from one direction, from top to down and according to Foucault, the multi facets of power comes everywhere. Thus, power’s form can be seen as horizontal and vertical.

By this changeability of direction of power, the subjected subject cannot receive but he can act too. As Foucault claims:



“power must be analyzed as something that circulate ...it is never localized here or there, never in anybody hands, never appropriated as a commodity of piece of wealth.

Power is employed and exercised through a net like organization...they (individual) are not only its inert or consenting target; ...in other words, individuals are the vehicles of power, not its point of application.”<sup>45</sup>

The power of black people resides in searching for the definition of the self- the power to transform how one has been ideologically defined to escape and opposed by it. Resisting power, the black people search to escape the system of oppression that chop his speech off and binds his identity for so many years of time. In searching for the self, the black discovers his flesh where the white encoded his possession and appropriation. To be clear, in speaking about the flesh, the white uses it as tabula Rasa to sculpt his encoded scar that can be seen as a form of possession, appropriation and domination. Sethe and her mother epitomize this kind of physical torture. One idea flashes the black’s mind when he discovers his body which is: “if a negro got legs he ought to use them.”<sup>46</sup> By this, the black is in planning to run away as best mean to get his freedom.

In addition, the act that permits the black people to claim his power is through “songs learned on the prison farm or in the war afterward,”<sup>47</sup> that are not the like they sing at Sweet home “yearned fashioned every note.”<sup>48</sup> One of these songs Paul D sings is “if I had my weight in lime, I’d whip my captain till he went stone blind.”<sup>49</sup>

Baby Suggs is the character who suspects the power of the white man and slavery as she states: “slave life have busted my legs, back, head, eyes, hands, kidneys, womb and tongue.”<sup>50</sup> By rejecting what comes from the white and instructs her own people “the only grace they could have was the grace they could imagined.”<sup>51</sup> In this kind of thought, baby Suggs regards that “those white things have taken all I dreamed...and broke my heart string too. There is no bad luck in the world but white folks.”<sup>52</sup>

Keeping away from the white people, baby Suggs headed the black community in the clearing; away in the forest to celebrate the black's founded self. In this chosen place, the black performs dances, songs as can be seen through the following quotation "when they reached the woods it took her no time to find the path through it because big city revivals were held there regularly now, complete with foo laden tables, banjos and tent."<sup>53</sup>

Looking for freedom is another myth that justifies the black people to lengthen their heavy shoulders from the imposing system of oppression. Sethe runs away from her captivity by the whites in searching for her freedom. This transition trip from slave life to freedom as Sethe calls it "the travel of one whole moon- of non-enslaved life."<sup>54</sup> Being free now, Sethe finds out that "freeing your self was one thing, claiming ownership of that freed self was another."<sup>55</sup> By this quotation, one can understand that according to Sethe, the freedom she gains is a physical one which is not complete if the moral one lacks. Sethe and Paul D are two characters, according to the author, who are free but their freedom is physical one which is not complete if the moral freedom is not added. That is to say, these two characters suffer a lot because the terror of the past still torments them. In other words, throughout the whole novel, the reader sees that there is resurgence of the error of the past over the present as can be seen: "Sethe crime staggering and her pride outstripped."<sup>56</sup> Besides, another example worth to be added in this context: "slave life, free life- everyday was test and trial."<sup>57</sup> To state that Sethe's memory of the past torments her: "despite being physically free starting after her release from prison. Sethe is not free of the internal effects of slavery which stopped her memory."<sup>58</sup>

The emblematic figure that resists the oppressive regime of the white is Lady Jones. The latter, chooses in her home to teach and instruct the black people to spell and count "lady Jones did what white people thought unnecessary if not illegal, crowded her little parlor with colored children."<sup>59</sup> Besides, Lady Jones is not only instructing colored people but she and

Stamp Paid resist to the white man's power by being underground road helpers. Concerning the idea of learning seems very important for the blacks as Denver says by repeating the words that her fathers, Halle, told her "if you can't count they can cheat you. If you can't read they can beat you. They thought was funny."<sup>60</sup>

Taking care of his own milieu and mind the affairs of his/ her own house is the way to resist the cruelty and harshness of the white man's power. The bluestone 124 inhabitants think that their house is an appropriate place for the self as Sethe claims:

"Paul D convinced me there was a world out there and that I live in it. Should have known better, did know better. Whatever is going on outside my door ain't for me. The world is in the room. This here's all there is and all need to be."<sup>61</sup>

Thus, the inhabitants of the bluestone 124 are occupied for what is going on in their houses as Sethe puts it frankly when she says "she looked the door, the woman inside were free at last to be what they liked, see whatever they saw and say whatever was on their minds."<sup>62</sup> One can say about this quotation is that when the door is locked from the oppression of the white man, inside the house another chapter opens up for freedom and to utter what came to mind without any hesitation.

Another poignant example of this act of resistance is baby Suggs' lesson of love. Baby Suggs teaches black community to love themselves, their flesh, and their blackness. The philosophy of baby Suggs about resistance comes when she thinks that "sixty years of slave life busted her ...she had nothing left to make living but her heart."<sup>63</sup> With her big heart, baby Suggs believes passively rejects the domination of the white, teaching her community to rely on themselves not on the white for acceptance and approval. By love, she creates an appropriate place for redefinition and re-envision of the black, where a process of healing begins; she gives voice for the silenced oppression a word of joyful expression as she claims:

“Here...in this here place, we flesh, flesh that weeps, laugh; ...loved it, loved it hard. Yonder they do not love your flesh, they despise it. They don’t love your eyes, they’d just as soon pick them out. No more do they love the skin on your back. Yonder they flay it. And O my people they do not love your hands. Those they only use, tie, bind, chop off, and leave empty...what you scream from it they do not hear. What you put into it to nourish your body they snatch away and give you leavings instead...and all your side parts...love them ...hear me now, love your heart. For this is the prize.”<sup>64</sup>

Through this quotation, baby Suggs’ message is to instruct her people to love their physical bodies, by inviting her community to transform the received definition of themselves and their blackness within a supremacist culture. Add to this, the sense of love that baby Suggs instructs her community is the one which cultivate a sense of freedom.

New poignant example concerning freedom can be seen from Sethe when she reaches bluestone 124 road, claims that she can love her children in manner she could not in Sweet Home. Sethe tells Paul D:

“I was big, Paul, and deep and wide and when I stretched out my arms all my arms could get in between. I was that wide. Look like I loved em more I got here. Or maybe I couldn’t love em proper in Kentucky because they wasn’t mine to love. But I got here, when I jumped down off that wagon- there wasn’t nobody in the world I couldn’t love if I wanted to.”<sup>65</sup>

Sethe chooses to love whoever she wants, expresses her sense of freedom.

Paul D incarnates the figure that resists white oppression when he was in chain gang in Georgia. There, his resistance can be seen in loving small creatures in secret while other prisoners choose tiniest stars, grass blade, spiders, beetles and others kingdom of ants. Paul D as concerned, he directs his love toward a tiniest aspen which he considers is too young to be called a sapling. To resist the horrific condition that Paul D and the other prisoners endured, they assert their identity through a song:

“with a sledge hammer in his hands and Hi Man’s lead the men get through. They sang it out and beet it up. Garbling the words so they could not be understood; tricking their words so their syllables yielded up other meanings. They sang the women they knew, the children they had been; the animals they had tamed themselves or seen

others tamed. They sang the bosses and masters and misses, of mules and dogs and the shamelessness of life. They sang lovingly of graveyards and sisters they long gone. Of pork in the woods, meal in the pan, fish in the line....and they beat. The women for having known them and no more, no more,...they killed the boss so often and so completely they had to bring him back to life to pulp him one more time...singing love song to Mr. Death, they smashed his head.”<sup>66</sup>

By this quotation, the imprisoned black create a lyrical language incomprehensible to the white in order to assert their humanity and to denounce, as form of resistance to the dehumanized conditions imposed by the white man.

Another act that shows that the black people resist white man's imposing oppressed system is through subversion. The best example can be seen through Paul D and Sethe in referring to the endured physical sufferance, they refuse to use terms that the white man encoded in their flesh as 'scar'. Instead, they prefer in speaking about scars as chokecherry tree and neck jewelry. Thus, the blacks deny the definition given by the white instead they use their own definition as seen as appropriate.

In short, what Toni Morrison shows in her novel "*Beloved*" is to give a voice for blacks by seeking the resurgence of their history. In fact, the latter for so many years is forgotten and put aside in fringes of American history. This proves that the white man has been dominant and powerful over the powerless. In this context, how the blacks are portrayed as gendered other and as a mule under the yoke of oppressed system of slavery. Besides, through oppressive system, the blacks endured suffering in passing by everyday physical torture of slaveholders to moral ones. Thus, after being free, as the author claims, Sethe and Paul D remember the torment of the past that resurge in their present life time.

## Notes and references:

### In “*Waiting for the Barbarians*”

<sup>1</sup> Greeta Sharma, *Discourse and Power in J.M Coetzee’s Waiting for the Barbarians and the Master OF PITERSBURG*, in Journal of English Language and Literature (RJEAL), Vol, 1, issue 3, 2013

<sup>2</sup> Ibid

<sup>3</sup> John Maxwell Coetzee, *Waiting for The Barbarians* (New York: Penguin Group, USA, 2010), 1, (first edition 1980).

<sup>4</sup> Ibid, 5

<sup>5</sup> Travis Ryan Dular, ‘*Concrete Cushion: Re-imagining Empire in J.M Coetzee’s “Waiting for the Barbarians”*’ (Master diss., Valdosta State University, 2012)

<sup>6</sup> J.M. Coetzee’s *Waiting for the Barbarians*, 5.

<sup>7</sup> Ibid, 1

<sup>8</sup> Ibid, 31

<sup>9</sup> Ibid, 94

<sup>10</sup> Ibid, 149

<sup>11</sup> Ibid, 84

<sup>12</sup> Ibid, 129

<sup>13</sup> Michel Foucault, *Discipline and Punish: the Birth of the Prison*, (New York, Pantheon: 1977), 202.

<sup>14</sup> J.M Coetzee, *Waiting for the Barbarians*, 3

<sup>15</sup> Ibid, 3

<sup>16</sup> Ibid

<sup>17</sup> Ibid

<sup>18</sup> Ibid, 6

<sup>19</sup> Ibid, 5

<sup>20</sup> Ibid, 9

<sup>21</sup> Ibid

<sup>22</sup> Ibid, 13

<sup>23</sup> Ibid, 15

<sup>24</sup> Ibid, 18

<sup>25</sup> Ibid, 20

<sup>26</sup> Ibid, 8

<sup>27</sup> Ibid, 6

- <sup>28</sup> Ibid, 23
- <sup>29</sup> Ibid
- <sup>30</sup> Ibid, 25
- <sup>31</sup> Ibid, 27
- <sup>32</sup> Ibid, 156
- <sup>33</sup> Ibid, 32
- <sup>34</sup> Ibid, 4
- <sup>35</sup> Ibid, 33
- <sup>36</sup> Ibid, 44
- <sup>37</sup> Ibid
- <sup>38</sup> Ibid
- <sup>39</sup> Ibid
- <sup>40</sup> Ibid, 55
- <sup>41</sup> Ibid, 56
- <sup>42</sup> Ibid, 57
- <sup>43</sup> Ibid, 59
- <sup>44</sup> Ibid
- <sup>45</sup> Ibid, 67
- <sup>46</sup> Ibid
- <sup>47</sup> Ibid, 70
- <sup>48</sup> Ibid, 80
- <sup>49</sup> Ibid
- <sup>50</sup> Ibid
- <sup>51</sup> Ibid, 89
- <sup>52</sup> Ibid
- <sup>53</sup> Ibid
- <sup>54</sup> Ibid, 92
- <sup>55</sup> Ibid
- <sup>56</sup> Ibid, 95
- <sup>57</sup> Ibid, 96
- <sup>58</sup> Ibid

<sup>59</sup> Ibid

<sup>60</sup> Ibid, 97

<sup>61</sup> Ibid, 108-109

<sup>62</sup> Ibid, 110

<sup>63</sup> Ibid, 115

<sup>64</sup> Ibid, 118

<sup>65</sup> Ibid

<sup>66</sup> Ibid, 119

<sup>67</sup> Ibid, 121

<sup>68</sup> Ibid, 130

<sup>69</sup> Ibid, 129

<sup>70</sup> Ibid, 130-131

<sup>71</sup> Ibid, 131

<sup>72</sup> Ibid

<sup>73</sup> Ibid, 142

<sup>74</sup> Ibid 154

<sup>75</sup> Ibid

#### In '*Beloved*'

<sup>1</sup> Parisa Changizi and Parvin Ghazemi, '*A Foucauldian Reading of Toni Morrison's Beloved*' (Shiraz University, Shiraz, Iran, 2012):1. Available on line: <<http://www.intresjournals.org/JRPGD>>.

<sup>2</sup> Seth Kreisberg, *Power, Domination, Empowerment and Education*, edit., Henry A. Giroux and Peter McLaren, (Albany, university of New York press: 1992), 33.

<sup>3</sup> W.H. Bosart, *Apperception, Knowledge and Experience* (Canada, University of Ottawa Press: 1994), 191.

<sup>4</sup> Toni Morrison, *Beloved* (New York, Random house: 1987), 5.

<sup>5</sup> Ibid, 11

<sup>6</sup> Ibid

<sup>7</sup> Ibid, 4

<sup>8</sup> Ibid, 5

<sup>9</sup> Ibid

<sup>10</sup> Ibid, 6

<sup>11</sup> Ibid, 14



- <sup>12</sup> Ibid
- <sup>13</sup> Ibid, 16
- <sup>14</sup> Ibid, 35
- <sup>15</sup> Ibid, 7
- <sup>16</sup> Ibid, 10
- <sup>17</sup> Ibid, 61
- <sup>18</sup> Ibid, 236
- <sup>19</sup> Ibid 199
- <sup>20</sup> Ibid, 174
- <sup>21</sup> Ibid
- <sup>22</sup> Ibid, 175
- <sup>23</sup> Ibid, 179
- <sup>24</sup> Ibid, 177
- <sup>25</sup> Ibid
- <sup>26</sup> Lara Mary Fulton, '*An unblinking gaze: Readerly response-ability and racial construction in Toni Morrison's 'The Bluest Eye' and 'Beloved'*' (MA diss., Wilfred Laurier University, 1997).
- <sup>27</sup> Toni Morrison, *Beloved*, 56
- <sup>28</sup> Ibid, 223
- <sup>29</sup> Ibid, 224
- <sup>30</sup> Ibid, 159
- <sup>31</sup> Ibid, 164
- <sup>32</sup> Ibid, 212
- <sup>33</sup> Ibid, 112
- <sup>34</sup> Ibid, 126
- <sup>35</sup> Ibid, 130
- <sup>36</sup> Ibid
- <sup>37</sup> Ibid
- <sup>38</sup> Michel Foucault, *discipline and punish: the birth of prison* (New York: Vintage books, 1979), 25
- <sup>39</sup> Toni Morrison, *Beloved*, 166
- <sup>40</sup> Ibid, 167
- <sup>41</sup> Ibid, 127

<sup>42</sup>Ibid, 255

<sup>43</sup>Ibid, 86.

<sup>44</sup>Ibid, 148.

<sup>45</sup> Michel Foucault, *Power/Knowledge, Selected Interviews and Other Writing 1972-1977* Ed, Colin Gordon, Trans: Colin Gordon, Leo Marshall, John Mepham, Kate Soper (New York: Pantheon books, 1980).

<sup>46</sup> Morrison, *Beloved*, 11.

<sup>47</sup> Ibid, 48

<sup>48</sup> Ibid

<sup>49</sup> Ibid

<sup>50</sup> Ibid, 100

<sup>51</sup> Ibid, 53

<sup>52</sup> Ibid, 105

<sup>53</sup> Ibid

<sup>54</sup> Ibid, 111

<sup>55</sup> Ibid, 112

<sup>56</sup> Ibid, 302

<sup>57</sup> Ibid

<sup>58</sup> Ibid

<sup>59</sup> Ibid, 120

<sup>60</sup> Ibid, 192

<sup>61</sup> Ibid, 245

<sup>62</sup> Ibid, 226

<sup>63</sup> Ibid, 183

<sup>64</sup> Ibid, 235

<sup>65</sup> Ibid, 103-04

<sup>66</sup> Ibid, 108

## **Race in “*Waiting for the Barbarians*” and in “*Beloved*”**

This chapter will examine the main aspect of race in both novels of Toni Morrison and John Maxwell Coetzee. In this chapter I will try show how these two books highlight the theme of race and enduring suffering in plantations under the system of slavery as it is evoked through “*Beloved*” and segregated, oppressed regime of Apartheid as it is echoed in the novel “*Waiting for the Barbarians*”. Thus, Coetzee’s book, and that of Tony Morrison (mentioned above) are the best examples that underground the unhealed nasty scar in questioning the deeds of the white’s misconception, misrepresentation and mistreatment of the other in tobacco plantations and oppression that found its logical and evil outcome in apartheid.

### **Race in “*Waiting for the Barbarians*”**

One of the important themes that Coetzee delineates in his novel “*Waiting for the Barbarians*” is how to render justice to the racial or gendered other in history which is written by the dominant to keep the other subordinate. This ethical question of “Otherness” is the magistrate version of obsession, ethical responsibility that urges him for searching for salvation.

Before tackling the obsessed version of the ethical question of the magistrate, the theme of race starts with the title “*Waiting for the Barbarians*”, according to Gregory O’Dea the novel takes its title, and something like its promise, from a poem written by Greek writer Constantine Cavaty.<sup>1</sup> By promise, Gregory O’Dea means that: “In order for something like an empire to exist, it must have something to exist against – an opposite, an “Other” which to define. White, to be conceivable, relies upon the conception of the black... and civilization needs Barbarism.”<sup>2</sup>

Concerning the case of empire, it needs the other as evidence for its existence but not in a simple way; the empire needs to expand either by transforming the other, or by destroying

him or in other ways whipping him from the surface of the earth after being considered as the enemy.<sup>3</sup>

The stability and tranquility of the empire is disturbed by the arrival of the colonel Joll. He is sent from the capital to check the situation of the frontier of the empire which issues a state of emergency for its borders' defense for the expected and postponed invasion of the Barbarians: "There was a raid not twenty miles from here."<sup>4</sup> This quotation echoes Todorov's perception, when he claims that: "fear yielded to the temptation of force and replied to physical aggression by deploying disproportionate military means and waging war"<sup>5</sup>

The magistrate at the beginning would not interfere: "I did not mean to get embroiled in this,"<sup>6</sup> claims the Magistrate because he believes that "these dreams are the consequences of too much ease. Show me a Barbarian army and I will believe."<sup>7</sup> Thus, the magistrate wouldn't interfere but he considers the captives as "absurd prisoners"<sup>8</sup> because he sees himself as "Superior" and has a power to do so.

The stump of gendered other is not in the side of the barbarians only but even with the colonel Joll who is regarded as a stranger "You are ...Stranger."<sup>9</sup> Besides, colonel Joll is also seen as "Weak and terrified."<sup>10</sup> And, the magistrate sees the empires as a place of civilization after having a conversation with colonel Joll: "If you get lost, it becomes our task here to find you and bring you back to civilization."<sup>11</sup> by this quotation, one can understand that the empire is civilization and beyond its confines are ignorance, barbarism and savagery.

The differences between civilization and barbarism are parameters set out by the empire because it has a power to do so. Thus, the barbarians are seen as the other, as illiterate, lazy, and cruel. Whereas, the empire is seen as being civilized, literate, hegemonic; implies its superiority on people who may or may not share them.

According to Mushtaq who sees “the barbarians are seen as the other by the empire to assert their own power, will and value.”<sup>12</sup>

The assertion of the barbarians as the other opens the gap to differences and reinforces the empire to take care and to protect its values and certainties. Besides, once the term the “other” is claimed it is permissible to the empire to opt for the oppressed means as cruelty and violence as can be seen when Joll qualifies the barbarians as animals and worst as beast. Joll’s lacks of sympathy can be seen also when he sets to hunt “when thousands of deer, pigs, bears were slain, so many that a mountain of carcass had to be left to rot (which is pity).”<sup>13</sup> As Todorov states: Compassion and cruelty depend on the faculty an individual has to imagine the effect of his attitude on someone else.”<sup>14</sup>

Besides, the forged image of the ‘other’ perpetuates through the magistrate thinking by claiming that “the barbarians, who are pastoralist, nomads, tent dwellers, make no reference in their legend to permanent settlement in the lake.”<sup>15</sup> By this quotation, the magistrate not only misconceives and misrepresents the other, he sees that instead of having history they have a legend. Furthermore, in foregrounding the ruins, the magistrate thinks that “criminals, slave, soldiers tracked the twelve miles to river... transported the timbers...built houses ...to scan the world from horizon to horizon for signs of barbarians.”<sup>16</sup> Besides, in his digging, the magistrate fears just “he scratched the surface.”<sup>17</sup> And, perhaps “inside this surface there is a fort razed by barbarians.”<sup>18</sup>

As for his leisure, the magistrate claims that it is “sustained by the soil otherness, lacking civilized vices with which to fill his leisure.”<sup>19</sup> After his leisure, the colonel Joll’s prisoners arrived “these are the fishing people”<sup>20</sup> states the magistrate. This means that, all what it is out the confines of empire is considered as the other whosoever are barbarians or the

fisher men. To be clear the magistrate sees that the captives are useless in the empire but what he is concerned by are “thieves, bandit, invaders of the empire,”<sup>21</sup> and their presence inside the empire leads the magistrate “acts as the though they are animals.”<sup>22</sup> After their incarceration, the magistrate sees that “these savages seem to forget they ever have another home.”<sup>23</sup> Thus, the concept of race concerns the individual as Todorov claims: “Barbarians are people of chaos and randomness, they are unacquainted with social order.”<sup>24</sup>

Another act of dehumanization can be seen when the magistrate states that “I don’t want a race of beggars in my hands.”<sup>25</sup> These bad qualities attributed to degenerate the other are done in purpose by the Agents of empire because they fear that the barbarians “will bring an epidemic to the town.”<sup>26</sup> To put an end to the hysteria, how the magistrate wishes “these ugly people were obliterated from the surface of the earth and we swore to make a new start, to run an empire in which there would be no more injustice and no more pain.”<sup>27</sup>

Furthermore, the example that shows how people who are out of confines of the empire as being by the virtue of race are seen as inferior. The barbarian girl as captive is seen as beggar, vagrant, blind and sexual mistress and in taking company with her, the magistrate thinks that “people will say I keep two wild animals in my room, a fox and a girl.”<sup>28</sup> Thus, all these attributed bad qualities seem as not sufficient and the barbarian girl deserves to be labeled as and takes the place of an animal, a fox. Add to this, additional example is needed to be quoted: “we prize barbarians feather work ...above all I do not want to see a parasite settlement grow up on the fringes of the town populated with beggars, vagrant to strong alcohol,”<sup>29</sup> thus, the upholders of power and the white supremacists want not the empire to be contaminated by the “parasite” that considered as an epidemic threat. New explanation can be added, that the settlers are cheating the natives by exchanging their leather work with alcohol. Thus, the torpor of the mind can be considered as a means that is used by the empire to

silence the subjugated. The given illustrations echo Todorov in analyzing race by claiming that:

“Being closed in oneself in the complete opposite of being open to others, thinking that yours is the only properly human group, refusing to acknowledge anything outside your own existence, offering nothing to others, and deliberately remaining shut away within your original milieu is a sign of Barbarism.”<sup>30</sup>

The cruelty of the empire haunts the magistrate life and he finds it as a very heavy burden to bear. Thus, the ethical question is surfacing the surface and needed to be asked by stating that “civilization entailed the corruption of the barbarians virtue and the creation of dependent people, I decided I was opposed to civilization, I say this who now keep the barbarian girl for my bed.”<sup>31</sup> This means that, the propensity of the magistrate in seeing the barbarians as the other begins to fall apart, and his torture at the will of the empire starts and the process in transforming from animal to beast sharpens his understanding of being ethical toward the other. In this context, the notion of resistance is important to be mentioned here as Michel Foucault regards it as in fact a fundamental structural feature of power “where there is power, there is resistance, and yet, or rather consequently, this resistance is never in position of exteriority in relation to power.”<sup>32</sup>

Being away from his townspeople who are seen as torturers is the aim of the magistrate but this latter is not immune of being guilty. This can be seen when the magistrate claims: “The distance between me and my torturer, I realize is negligible I shudder.”<sup>33</sup> The mark of guilt appears so clear when the magistrate states: “do really look forward for the triumph of the barbarians way: intellectual torpor, slovenliness, tolerance and death.”<sup>34</sup> even his attitude enlightens in comparison to his town people but he still steeping and stereotyping on the other in asking what he knows about the barbarian girl “her fondness for facts...pragmatic dicta.”<sup>35</sup>

By uttering this sentence, the magistrate finds an excuse by stating that “perhaps that is how barbarian children are brought up, to live by rote, by wisdom of the fathers as handed down.”<sup>36</sup> Even in evoking doubt and skepticism, the magistrate knows more about the barbarians than his kinsmen do but this not enough to evaluate barbarian culture and lives. Even he says that “what do I know of barbarian upbringing.”<sup>37</sup>

Even the magistrate confronts to live with the barbarian girl; he can’t see her as truly is as can be seen by the magistrate’s claim: “she has the straight black eyebrow, the glossy black hair of the barbarians.”<sup>38</sup> And, the magistrate confesses that they told him “she is blind.”<sup>39</sup> Besides, he sees her body as “ponderous ...and incomplete I say to myself.”<sup>40</sup> Not only this, the magistrate wishes to be cruel to her, when he says that: “I might equally well lay her to chair and beat her; it would be no less intimate.”<sup>41</sup> In this context, Tzevetan Todorov states: “Barbarity results from a characteristic of the human being that would be illusory to hope it could ever definitively be eliminated”<sup>42</sup> this emphasizes that the magistrate keeps the girl out of the torturers but he himself tortures her in a way or another.

The empire tortures the captives by flinging nasty scars in their bodies. This kind of scars can be seen especially with the barbarian girl as having disabled feet, partial blindness and caterpillar in her front. It is through these scars that the magistrate tortures her in trying to decipher the encoded meaning of the scars that her flesh bears. This kind of interaction between the magistrate and the barbarian girl in reading her body is a form of torture that the magistrate uses to keep the girl as his possession. In mentioning the torture, Todorov sees it as:

For an act to constitute torture..., it must inflict pain that is difficult to endure. Physical pain amount to torture must be equivalent in intensity to the pain accompanying physical injury, such as organ failure, impairment of bodily function or even death”<sup>43</sup>



Through his interrogation in searching the body of the barbarian girl, the magistrate sees that “an interrogator can wear two masks, speak with two voices, one harsh, one seductive.”<sup>44</sup> By convincing her to speak about her torturer, the magistrate not relieves her but “it has been growing more and more clear to me that until the mark on this girl body are deciphered and understood I cannot let go of her.”<sup>45</sup> One can say that even the magistrate is a torturer in his own way; he would like to live with differences as opposed to the empire which sees difference as inferior. According to Todorov, in evoking torture, he states that: “it can even be said that this practice has been strengthened in tandem with affirmation of our identity”<sup>46</sup>

Showing sympathy to the barbarians puts the magistrate under suspicion and scrutiny of empire’s control that leads the magistrate’s transformation from a respected to the other that results from the empire he swears to obey and serves. His sympathy can be seen in writing a letter addressing “the provincial governor to repair some of the damage wrought by the forays of the third bureau, I write, and to restore some of the good will previously existed, I am undertaking brief visit to the barbarians.”<sup>47</sup> This example goes with Foucault resistance as can be seen in interview of 1984, where Michel Foucault claims:

“in the relation of power, there is necessarily the possibility of resistance, for if there were no possibility of resistance- of violent resistance, escape, of ruse, of strategies that reverse the situation –there would be no relation of power.”<sup>48</sup>

In his way to the mountain, the magistrate states: “these are the people being pushed off by the plains to the mountain by the spread of empire.”<sup>49</sup> Add to this, the barbarians with whom the magistrate is familiar with are “those who visit the oasis to barter, the few who make their camp along the river, and Joll’s miserable captives.”<sup>50</sup>

By his return, the magistrate is treated as a traitor “you have treasonously consorting with the enemy”<sup>51</sup> claimed the agents of empire to the magistrate. Through this accusation, the magistrate knows that he trespasses the forbidden i.e. limits and the frontier of the empire by stating that: “I have set myself in opposition, the bound is broken, I am free man... but what a dangerous joy! It should not be easy to attain a salvation.”<sup>52</sup>

This means that, even the magistrate tries to show sympathy with the other, the Agents of empire will not allow him so because for being considered as a treason.

Being dehumanized, not revalorized, considered as the other is the spoil the magistrate reaped from his travel to the barbarians. This act of brutality can be seen clearly when the magistrate claims: “I guzzle my food like a dog. A bestial life turning me into a beast”<sup>53</sup> is the whims for those who imprisoned him from food, washing and human contact. In this sense, Todorov argues: “the fear of barbarians is what risks making us barbarians and we will commit a worse evil than that which we initially feared, history teaches us this lesson, the curse can be worse than disease.”<sup>54</sup>

In fact, the incarceration of the magistrate pushes him to be the subject of degradation that makes him to become daily as a beast. Thus, he is only concerned with physical and social needs and forgets a human ideal that is of justice for the barbarians. By this, the magistrate states that: “truly, man was not made to live alone.”<sup>55</sup> In other words, the magistrate’s imprisonment pushes him to become as an animal and regarded at the same level as barbarians whom the Agents of empire holds no respect. Besides, trying to decipher and understand the other seems impossible for the magistrate until he is in the same status as the other, state of the beast. Being a sympathizer with the other can be considered as the difference of the self of the empire. This kind of dehumanization leads the magistrate to be more human than the supposed ‘civilized empire’.

Before his transformation from the self to the other, the magistrate would not pay attention of torture by stating that “of the screaming which people afterward claim to have heard from the granary, I hear nothing...the noise that all soul make on a warm summer evening, does not cease because someone is cryin.”<sup>56</sup> Thus, at the beginning when he is considered as the ‘self’, the Magistrate seems lackadaisical, who wants to live an easy life but after he is considered as the other, the magistrate acknowledges that there is always a child being beaten.

Besides, the magistrate states that “there must be always a place and reparation.”<sup>57</sup>

His sympathy becomes an apathy when he sits in prison room “trying to attune my hearing to that infinitely at the level at which the cries of all who suffered must still beat from the wall.”<sup>58</sup> Add to this, being incarcerated and hearing the hubbub that the agents of ‘civilized’ empire are making, the magistrate states: it is a “time for black flower of civilization to bloom.”<sup>59</sup>

After being back from the barbarians, the magistrate even he is accused of treason, he discovers that the empire becomes as barbaric: “have I not simply been provoked into reaction by the sight of the one barbarians usurping my desk and pawing my papers”<sup>60</sup> the magistrate, in this context, states that: “I doubt that he has never set eyes on barbarians in his life.”<sup>61</sup> Todorov gives us another definition of barbarians who: “are those who do not recognize the full humanity of others.”<sup>62</sup> The accusation of the magistrate on Agents of empire “superior” seems severe when he claims that: “who has been told that one can reach the top of only by climbing a pyramid of bodies.”<sup>63</sup> By this quotation, the magistrate is against the self of the empire and there is another mean to reach the top which is sympathy with the other by arguing: “why should be conceivable that the behemoth that trampled them will trample me too”<sup>64</sup> what can understood from this example, is that power cannot come from the top only but it can come from below.

Besides, in showing his sympathy to other; the magistrate even witnesses another cruelty when his absurd incarceration continues in the empire, where the barbarians are considered as cruel. This brutal act can be regarded as new example in stereotyping the other that is enlisted by the empire. This appears when the barbarian captives are brought to town by colonel Joll where “everyone has a chance to see the twelve miserable captives, to prove to his children that the barbarians are real.”<sup>65</sup>

This cruelty appears when colonel Joll:

“rubs a handful of dust into his (the prisoners) naked back and writes a word by a stick of charcoal. I read the word upside down ENEMY...then the beaten begins ...the game I see is to beat them till their backs are washed clean.”<sup>66</sup>

Thus, the form of writing is a form of torture that it is used to define the enemy whether they are or not. In seeing this kind of cruelty, the magistrate implores for mercy for the prisoners. Being flogged is the price that the magistrate has paid for showing sympathy.

“A stick thuds down on me”<sup>67</sup> laments the magistrate. Being a sympathizer does not make the magistrate far away from richly fault of human being when he states that: “you would not use the hammer on a beast, not on a beast.”<sup>68</sup> Add to this, extra slipping fault can be seen through the magistrate claim: “four prisoners who lie docily on earth, their lips to the pole, their hands to the faces like monkey paws.”<sup>69</sup> One can understand from this quotation that the supremacist uses cubical description of the blacks to be gendered as the other. In this context, Todorov claims:

Faculty that guides us when we subject other for torture or when we engage in genocide; the others are like us, they have the same good things, so they must be eliminated from the face of the earth”<sup>70</sup>

This mistreatment burgeons from the magistrate thought “look we are a great miracle of creation.”<sup>71</sup> Thus, the magistrate is busting off of his superiority over the other people “the powerless”<sup>72</sup> as degenerated race and as animals. This is not for so long when the magistrate being conscious by starts to think that “I know they commit an error”<sup>73</sup>.

In addition to this, a criteria that the empire holds as being civilized in order to be distanced from the barbarians is through literacy. The presumption that the barbarians are illiterate is a way not to participate them to civilization. This assumption as truth is faulty because it is the empire that misunderstood and misinterpreted barbarians’ written wooden script.

This can be seen when the magistrate states: “I look at the lines of the characters written by stranger long since dead. I do not know whether to read from right to left or from left to right.”<sup>74</sup> This means that, the barbarians have a form of writing which is not at the mercy of interpretation for being too old or their perpetrators are dead. Add to this, the misunderstanding of the script can be seen when the magistrate who tries to interpret what is written on them. As the case of “barbarian character of war... its can be stand for vengeance...it can be made to read justice; there is no knowing which sense is attended. That is a part of barbarian cunning.”<sup>75</sup> According to Todorov:

“The magic is more the realm of the barbarians than science, the one implies an irreducible difference between someone who knows and someone who does not, while the other proceeds by observation and reasoning which are not secret and anyone can carry out in turn”<sup>76</sup>

Questioning filthy barbarities that are done in the name of empire, the sympathy of the magistrate sharpens and becomes clear. The magistrate starts to accuse the colonel Joll “you are the enemy colonel...you are the enemy, you have made the war, and you have given them all the martyrs they need...when you committed your filthy barbarities here! History bears me out.”<sup>77</sup> Besides, he states that: “you obscene torturer! You deserve to be hang.”<sup>78</sup> These are the wishes of the magistrate for Colonel Joll.

Moreover, being set free by Mandel, the magistrate informs Mandel is involved in barbarities. This can be seen when the magistrate stating that:

“how do you find possible to eat afterwards, after you have been...I have imagined that me would want to wash his one’s hands this seems not enough for the magistrate but one require priestly intervention, a ceremonial of cleansing...some kind of purging one’s soul.”<sup>79</sup>

This means that, the magistrate implores his townsmen for expiation of their sins.

Chasing his liberty and becoming the other, after violating the norms, the magistrate prefers to be in exile. There, in exile, he scavenges; he begs and follows the whims of his consciousness.

Besides, he chooses to return to the prison to avoid the guard will suffer tremendous pain if the Agents of empire find out that the magistrate is totally absent from his cell. As the magistrate claims “think about why I came back and what it would have meant if I had not you can’t expect sympathy from the men in blue.”<sup>80</sup> This means that, if the magistrate not returns back, the guard will be tortured as the magistrate was and his return to avoid more suffering.

As a free man now, he seems to enjoy the new sense of freedom that permits him to follow his own scruples and not the edicts of the empire. Besides, being free his dreams are in the aim to be realized. At the end of the novel, the magistrate dreams he meets his beloved who gives him bread. In gaining his freedom too, he is permitted to stay beside the other as equal as someone who endures suffering as well. Furthermore, the magistrate suffering allows him to understand the other too. Another dream is not the one he expected but he sees it is fine “It is not a bad snowman.”<sup>81</sup> One can understand from this quotation that even there is a missing it can be considered as the same case with the magistrate for losing especially humanism in the beginning of the novel.

### **Race in Tony Morrison's "*Beloved*":**

“That anybody white could take your whole self for anything that came to mind. Not just work, kill or maim you, but dirt you. Dirty you so bad you couldn’t like yourself anymore. Dirty so bad you forgot who you were and couldn’t think it up. And though she and others lived through and got over it, she could never let it happen to own.”<sup>1</sup>

One can understand from this quotation that slaves and their treatment in plantation is the highlighting theme. Besides, it focuses on the mother’s love toward her children within the system that subjugated slaves to the physical and mental degradation of the self. Wrestling and recognition of the self is pivotal theme through “*Beloved*”, that its achievement needs the social environment. But, through the system of slavery is not an easy matter for whom, the subjugated black, the burden of subjugation weights a lot. As Sethe succinctly puts it “freeing your self is one thing, claiming ownership of that freed was another.”<sup>2</sup> As Barbara Shapiro puts it in the word of Jessica Benjamin’s the bond of love “in order to exist for one self, one has to exist for another.”<sup>3</sup>

*Beloved*’s characters, the black ones seem fragmented for the absence of othering who is in need for the recognition and affirmation of their existence. In other words, the need of the other is truth worthy for the assertion of the self. Mr. Garner asserts that:

“nigger is everymen one of ‘em” when another farmer replies that “ain’t no nigger men” Garner answers “Not if you scared, they ain’t ...but if you a man yourself, you will want niggers to be men too.”<sup>4</sup>

This means that, a mutual recognition of the self is needed and desirable but soon Garner dies the schoolteacher who took the place of him, refuses to as Garner did, he can’t accept that the niggers are men. Being privileged by the established system, the schoolteacher refuses and denies the self of the other “one step off that ground and they were trespassers among human race.”<sup>5</sup>

This echoes Todorov's perspective, where he states that:

"Barbarians are those who do not recognize the full humanity of others"<sup>6</sup>

To be clear, before explaining the quotation one question can be asked how is it possible to gain a recognition status of the self, when society denies it?. In taking the example of Sethe in both cases, she cannot recognize her mother as she unable to recognize her returning ghost of her deceased child.

Besides, alternative poignant example is beloved who needs Sethe for the affirmation of the self "shows and swell me."<sup>7</sup> Besides, beloved "ate up her life, took, swelled up with it, grew taller on it."<sup>8</sup> Not only Sethe is concerned even Denver is concerned with beloved to affirm the wholeness of one's being this can be seen in describing Denver how is looked at by beloved: "having her hair examined as a part of herself, not as material or style. Having her lips, nose, chin caressed as they may be as if were a moss rose a gardener paused to admire."<sup>9</sup> This look according to Denver seems "beyond appetite...needing nothing, being what it there was."<sup>10</sup> As Barbara Shapiro puts it "to be recognized by beloved is all the nourishment one needs, it brings one into coherence into meaningful existence."<sup>11</sup> As is it worth to mention before the arrival of beloved, Denver craved from Sethe and what matters a lot for Denver is not the losses of life but "as long her mother did not look at."<sup>12</sup>

By describing the look of Sethe is not only Denver sees it even Paul D states that: "a mask with mercifully punched- out eyes ...even punched out they needed to covered, lidded, marked with some sign to warn the folks what that emptiness held."<sup>13</sup> By this quotation, one can understand that the fading gaze perhaps is related to the enduring suffering and denial of the self that Sethe experienced under the brutal system of slavery. Besides, one can add is that by using the term "seeing" which plays a great role for mutual recognition as beloved argues: "to be there in a place where face is and to be looking at too."<sup>14</sup>



Even Sethe when she was a child experienced it after seeing her mother burned skin scar, she states: “but how you will know me? Mark me too...mark the mark on me too.”<sup>15</sup>

This goes with Todorov’s perspective, where he claims that:

“It is within us, as well being in others; no people, no individual, is immune to the possibility of carrying out barbaric acts- all share in the same barbaric instinct, that of a sense of murderous rivalry that makes us refuse to grant the right of access to the same joys and the same goods that our selves hope to enjoy”<sup>16</sup>

The claim of the other for the recognition of the self goes its boundaries in the second chapter of the novel where it is difficult to separate between the self and the other. In other words, there is an outbreak between the self and the other this can be seen when Sethe’s begins “beloved is my daughter, she mine.”<sup>17</sup> Besides, Denver claims “beloved is my sister. I tasted its blood when Ma’am nursed me”<sup>18</sup> and beloved acclamation sentence which is “I am beloved and she is mine.”<sup>19</sup> After this sentence, one can see the following monologue without punctuation to show beloved is rambling:

“I am not separate from here there is no place where I stop her face is my own” this shows a lack of recognition “there is no one to want me to say my name she chews and swallowed me I am gone now I am her face my face has left me ...Sethe sees me and I see the smile her smile face smiling at me it is the place I lost she my face smiling at me doing it at last a last thing now we can join a hot thing.”<sup>20</sup>

According to Barbara Shapiro “such blurring of boundaries can lead to one of the forms of domination and submission Benjamin describes : the self can surrender totally to the will and agency of the other, or the self can consume and appropriate the other as part of the self, as an object of its possession.”<sup>21</sup> This example goes with Todorov’s perception, where Tzvetan Todorov claims:

“Thinking that yours is the only properly human....refusing to acknowledge anything outside your own existence, offering nothing to others,...shut away within your original...is a sign of...barbarism”<sup>22</sup>

The reception of word “mine” echoes this possession as can be seen in the following quotation “beloved, you are my sister, you are my daughter, you are my face, and you are me, I have found you again, you have come back to me, you are mine”<sup>23</sup>

What can be understood by the use of the word ‘mine’ is the incorporation and the possession of the other. This kind of incorporation of the self appears clearly when Sethe gives her entire self to Beloved (at the end of the novel). In finding out that the relation that exists between Sethe and Beloved is closely linked, Denver sees herself as an observer. Thus, as Todorov states that: “being closed in oneself is the complete opposite of being open to others”<sup>24</sup>

Through, observation, Denver states “the flesh between her mother’s forefinger and thumb was thin as china silk and there wasn’t a piece of clothing in the house that didn’t sag on her. Beloved held her head up with the palms of her hands, slept whatever she happened to be, and whined for sweet although she was getting bigger and plumper by the day.”<sup>25</sup>

Through this quotation, one can see a paradox that exists between Sethe and Beloved by using the words Sethe’s flesh is ‘thin as china silk’ and in referring to ‘getting bigger, plumper by the day’ for Beloved. And, new interpretation is worth to be added in this context, is that the will of getting better in Beloved’s case may be related to the trauma that gets her. Beloved demanding for more food is related to her fear of death that obsesses her either to be swallowed up or to be exploded. According to Todorov: “fear yielded to the temptation of force and replied to physical aggression”<sup>26</sup> in this context too, Todorov argues that: “we will commit a worse evil than that which we initially feared”<sup>27</sup>

Moreover, the desire of getting more is the whim of Beloved. In this context, Denver says about beloved “she gets the best of everything- the best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair.”<sup>28</sup>

besides, Sethe accepts Beloved's behavior because:

“Sethe pleaded for forgiveness, counting, listing again and again her reason: that beloved was more important, meant more and more to her than her own life. That she would trade places any day. Give up her life, every minute and hour of it, to take back just one of Beloved's tears. Did she know it hurt her when mosquitoes bit her baby?

That before to leave Sweet Home Beloved denied it. Sethe never came back to her, never said a word to her, never smiled and worst of all never have waved good bye or even looked her way before running away.”<sup>29</sup>

Before, beloved takes complete possession of Sethe, Denver thinks her mother is dangerous but after beloved seems absorbs Sethe's self, Denver's vision changes as she claims “that if Sethe didn't wake up one morning pick up a knife, beloved might.”<sup>30</sup> In this context, Todorov sees that: “it is within us, refuse to grant others the right of access...the same goods we ourselves hope to enjoy.”<sup>31</sup> Tzevetan Todorov, too, adds that: “the inclination to aggression is an original, self-subsisting, instinctual disposition in man, and constitutes the greatest impediment to civilization.”<sup>32</sup> In seeing the degradation of their house and especially its inhabitants, Sethe and Beloved, Denver thinks it is up to her to save her family. To do so, Denver must now “leaves the yard [and] step over the edge of the world in order to get help”<sup>33</sup> one can argue here is that the social environment plays a crucial role for the sake of 'Denver's help.

Furthermore, the figure, Paul D arrived after eighteen years of absence, who considers beloved as the other when he tries to see who she really is “the girl beloved, homeless and without people, beat all, though he couldn't say why, considering the colored people he had run into during the last twenty years.”<sup>34</sup> Besides, new example in seeing beloved as the other is “from all those Negroes, beloved was different.”<sup>35</sup> This goes with Todorov's perspective, where he argues that: “I used ....the expression ‘barbaric instinct’ to designate the human capacity for scorning the humanity of the others.”<sup>36</sup>

Add to this, the example that shows that beloved is subject of racial discrimination; the reader is informed that her origin is obscure and she is among the crew of the middle passage.

As beloved states:

“there will never time when I am not crouching and watching others who are forced to crouch in their own urine, feces, and vomit until their bodily functions begins to cease. Eventually, they cannot sweat; make tears, or ‘morning water, so the white men without skin bring (them) their mourning water to drink by urinating on them. Storms rock the boat; mix the men into the women and the women into the men.”<sup>37</sup>

In this abyss of darkness, beloved is rocked to the back near a man who sings about his beloved “of a place where a woman takes flowers away from their leaves and puts them in round basket”<sup>38</sup> this before being captured by “the cloud of gun smoke.”<sup>39</sup> In this context, Foucault states: “presupposes that power is exercised on the body not as property but as a strategy...that one should take as its model a perpetual battle rather than a contract of regulating”<sup>40</sup>

Besides, the black people who are seen as the powerless and the gendered other suffer extreme hardship by the men without skin as beloved calls them by stating that “as many people able to die are in a pile, while for those are alive are stretched together their locked legs out of the crouched position.”<sup>41</sup> In these endured sufferings, beloved sees that the dead people are thrown overboard “into the sea ...pushed beneath the water’s surface with poles.”<sup>42</sup> these illustrations echo Todorov’s conception, where he claims that:

“Torture, humiliation, and suffering inflicted on the others are marks of barbarity. The same is, true with murders, and even more of collective murder of genocide, whatever may be the criterion by which you define the group you desire to eliminate, ‘race’ (or visible physical characteristics), ethnic group, religious, social class or political conviction”<sup>43</sup>

By reminiscence of the middle passage and retelling its story, beloved in her way is searching her identity and self-recognition. These memories, too, can be seen as similar as Sethe’s and black community, who struggle for their identity, which is confiscated under the abominable system of slavery.

Being powerful, superior, the white issues rules, speeches, and discourses, order to dehumanize, chop speech off and rob the identity of the subjugated black, the other, under the system of slavery. Being possessed as a property they are named according to their master:

“Paul D Garner, Paul A Garner, Paul F Garner.”<sup>44</sup> Besides, black women too are tar with the same brush as their men, they are considered as “minus women, fucking cows, dreaming of rape, thrashing on pallets rubbing their thighs.”<sup>45</sup> Through this quotation, one can say is that the women are not only dehumanized but they are object of sexual desire of the oppressed white. In this sense, Todorov argues that:

“It is easy to understand (if to condone) the fact that various populations consider themselves as the only ones to be truly human, and view foreigners as outside the pole of humanity; this is because the culture of the foreigners, being incomprehensible, is judged non-existent, and without culture man is not human”<sup>46</sup>

To claim that the black is the other, nigger, savage can be seen in the carnival show:

“although the carnival was less mediocre (which is way it agreed to colored Thursday) it gave the four hundred black people in its audience trill upon thrill ...Arabian Night dancer cut her performance to three minutes instead of the usual fifteen she normally did...who could wait for Abu snake the charmer, who followed her.”<sup>47</sup>

In this carnival too, there is a portrayal of “Giant danced with midget ....when the wild African savage shook his bars and said Wawa.”<sup>48</sup> Besides, at the end of the carnival, the black are under threat of captivity as we can see it through the following quotation when “the carnival is over ...Negroes ride home if they are lucky.”<sup>49</sup> This kind of threat is due to “the white men bear not speaking on – everybody knew.”<sup>50</sup> Thus, the black people are subjected to the whims of the powerful white men.

Another act of dehumanizing the black people is being considered as being a product and as a commodity that is worth to be sold. “Two girls, neither of whom had their adult teeth, were sold and gone and she had not been able to wave goodbye.”<sup>51</sup> And, through this act of selling it evolves violence “one crazy, one sold, one missing, one burnt and licking iron with my hands crossed behind me. The last of sweet home men.”<sup>52</sup>

This goes with Todorov's perspective, where he argues:

“we cannot say that barbarity is inhuman, until we postulate, with Roman Gary: ‘this inhuman side is part of the human, until we recognize that inhumanity is something human, we will be stuck with pious lie’”<sup>53</sup>

Furthermore, the black attributed to ‘filthy barbarities’ as cruelty and criminality. This appears when Sethe, after white man comes to recapture her for being runaway slave, fugitive, she kills her child with saw and knocks the others down with a shovel in the head. Paul D in his situation states that you got two feet not four. But, in Sethe case, she prefers kill her found and cherished beloved children in order not to experience what she experienced as atrocity under the system of oppression. As she states: “for a used to be slave woman to love anything that has much dangerous, especially if it was her children she had settled on to love.”<sup>54</sup> This act of killing child can be considered as strategy of resistance, for Sethe, from colonizing exploitation of the black body and blackness within slavery.

Besides, the strength of stereotypical and hegemonic claims of the white man's are disturbing the blacks. Thus, these associated symbols of the white man torment a black psych by considering it as dragon that “lurks in the Ohio River and desperately thirsty of black blood, without which it could not live.”<sup>55</sup> By this quotation, one can understand that the white as a self is in total need for the blood of gendered other to quench his thirsty that the self asserts. The self- selfishness obsession condemns the other, the black, to be subjugated to the yoke of dominated, oppressive system. In this context, Todorov argues:

“If we have one term with an absolute content, ‘barbarism’, the same will be true of its opposite. A civilized person is the one who is able, at all times and in all places, to recognize the humanity of others fully”<sup>56</sup>

Moreover, the schoolteacher incarnates the white man's terror that the black people endured and experienced. In this sense, Foucault states that "power is not possessed, but exercised, it is not the privilege, acquired or preserved, of the dominant class, but the overall effects of its strategic positions,"<sup>57</sup> the power of the schoolteacher lies in his terrorizing, dehumanization and control of his black slave existence "what he did broke three Sweet Home men and punched Sethe's eye, leaving two open wells that did not reflect the firelight."<sup>58</sup> According to Todorov: "compassion and cruelty depend on the faculty an individual has to imagine the effect of his attitude on someone else"<sup>59</sup>

Paul D having previously witnesses the abuses of the Sweet Home by the schoolteacher who brutalizes the blacks. In this context, Paul D transformed to a voiceless object, when he is taken in chain gang with iron bit in his mouth to Alfred, Georgia. As can be seen, Paul D compares himself to a rooster:

"Mister allowed to be and stay what he was. But I wasn't allowed to be and stay what I was. Even if you cooked him you'd still be cooking a roaster named Mister. But wasn't no way I'd be Paul D again, living and dead. Schoolteacher changed me. I was something else that something was less than a chicken sitting in the sun on a tub."<sup>60</sup>

Schoolteacher's terrifying ability in dehumanization of the black slaves as a voiceless commodity and living in death like is what pushes Sethe to kill her children when the white comes to recapture her. In describing her terror when she sees the white man, she remembers she hears:

"little humming birds stuck their needle beaks right. Through head cloth into her hair and beat wings. And if she thought anything, it was NO, NO, Nono.simple. she just flow collected every little bit of life had made, all the parts of her that were precious and fine and beautiful, and carried, pushed , dragged them through the veil, out, away, over there where no one could hurt them."<sup>61</sup>

After killing beloved, this kind of terror extracts all kind of colors from Sethe's life "it was as though one day she saw red baby blood, another day the pink gravestone chips."<sup>62</sup> This white terror pushes baby Suggs shortly before her death to say "that there was no bad luck in the world but white people."<sup>63</sup> This echoes Todorov's perception, where, he claims: "Neither condition can be entirely identified with particular being. It consists of acts and attitudes that are barbarians, civilized, not individuals or peoples."<sup>64</sup>

Some benevolent white characters are the best examples to counterbalance the terror of the white, which terrifies the black people. Mr. and Mrs. Godwin and Amy Denver are the characters who are considered as being good white men and as sympathizers with the black people. In speaking about the Garners too, the author contends "they hated slavery worse than slaves."<sup>65</sup> And, thanks to the Godwin, Denver knows the world behind its home 124. In this sense, Todorov states that: "Civilization is a horizon which we can approach, while barbarity is a background from which we seek to move away"<sup>66</sup> Amy Denver who experienced the indentured servitude, she shares a strong sense of black oppression which allows her to treat Sethe with certain kindness. Both, Amy Denver and Sethe are running away from their enslavement in their way to the North (Boston). Amy Denver, in this context, claims in her way to escape about the white man "ain't nothing to go by white people."<sup>67</sup>

Besides, Amy Denver's meeting with Sethe is described by the author "how recklessly she behaved with this white girl- a recklessness born of desperation and encouraged by Amy's fugitive eyes and her tender hearted mouth."<sup>68</sup> Amy helps Sethe to survive at night by trying to massage gently her wounded back in order to make her feel comfortable as possible "Amy pressed her fingers into the soles of that slave woman's feet."<sup>69</sup>



Then, in massaging Sethe's back, Amy speaks with lovely words, terms in touching the scar as she claims:

"it is a tree, Lu, a chokecherry tree. See, here's the trunk- it's red and split wide open, full of sap, and this here's the parting for the branches. You got a mighty a lot of branches. Leaves, too, Bok like, and dern if these ain't blossoms. Tiny little cherry blossoms, just as white. Your back got a whole tree on it. In bloom. What god have in mind, I wonder."<sup>70</sup>

In this sense, Amy helps Sethe to redefine her body as beautiful, strong cherry tree rather than using horribly inscription of terror of the white's term "scar". By this, healing words, Amy Denver sympathizes with Sethe in giving definition of her flesh, chokecherry tree. According to Todorov: "Barbarity and civilization resemble less two moral categories that enable us to evaluate particular humans acts"<sup>71</sup>

More than this, the way to counterbalance the terror of the white is when Paul D questions the notion of identity and that of manhood that is given to him and other Sweet Home men by Mr. Garner, after Sethe "opens a portion of his mind,"<sup>72</sup> he begins to ask himself "was that it? Is that where the manhood lay? In the naming done by the white man who was supposed to know? Who gave them the privilege not of working but of deciding what how?"<sup>73</sup>

Add to this, the example concerning the question of manhood can be seen in the fragile nature of Paul D when he escapes from the prison and slave life:

"was Garner naming what he saw or creating what he did not? That has the wonder of Sixo, and even Halle...Paul D...concerning his own manhood, he could not satisfy himself on the point. Oh, he did many things, but was that Garner's gift or his own will? What would he have been anyway- before Sweet Home without Garner? ...did a white man saying it or making it so? Suppose Garner woke up one morning and changed his mind?"<sup>74</sup>

By this quotation, one can say that Paul D realizes that Mr. Garner is no more but similar to the schoolteacher.

In questioning the masculinity and the notion of manhood, Paul D realizes that the power of the white man lies only in his gun, this can be seen when Paul D is:

“Listening to the dove in Alfred, Georgia, and having neither right nor the permission to enjoy it because in that place mist, dove, sunlight, copper dirt, moon, everything belonged to the man who had the guns. Little men, some of them, big men too each one of whom he could snap like a twig if he wanted to. Men who know their manhood lay in their guns and were not embarrassed by the knowledge that without the gunshot fox would laugh at them. And these ‘men’ who made even vixen laugh could, if you laugh at them, stop you from hearing doves or loving moonlight.”<sup>75</sup>

By this, Paul D finds out that the white power resides in his gun. And, he mocks on them when he regards their fraudulent sense of their manhood by using the sentence ‘fox laugh at them’. This illustrates Foucault perception by claiming that:

Discourses are once and for all subservient to power or raised up against it...discourses can be both an instrument and effect of power, but also a hindrance, stumbling block, point of resistance and starting point for an opposing strategy”<sup>76</sup>

In short, the relationship between people is important for its mutual recognition for the self and the other. This recognition is so pivotal and desirable but under the oppressive system of slavery, the selfishness of the self and its endless clamor of all the virtues and rejects what is vice as a property of the other. Besides, defining the terrible effects of oppression on the oppressor and the oppressed are needed, this can be seen through the claim of Stamp Paid:

“white people believes that whatever the manners, under every dark skin there was a jungle. Swift, unnavigable waters, swinging, screaming baboons, sleeping snakes, red gums ready for their sweet white blood. In way, he thought, they were right. The more colored people spent strength to convince them how gentle they were, how clever, and loving, how human, the more they used themselves to persuade white of something Negroes believed could not be questioned, the deeper and more tangled the jungle grew inside.

But it wasn't the jungle blacks brought with them to this place from the other (livable) place. It was a jungle white folks planted in them. And it grew. It spread. In, through and after life, it spread, until it invaded the whites, who had made it. Touched them everyone- changed and altered them. Made them bloody, silly, worse than they wanted to be, so scared were they of the jungle they had made. The screaming baboons lived under their own skin; the red gums were their own."<sup>77</sup>

What can be understood from this quotation that the white maintains his hierarchy over the black people, a fabricated ideology is needed to dehumanize the black and his blackness but its paradoxical effects of dehumanization the white planted a jungle within the black body, the white body effected dehumanize himself.

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<sup>1</sup>Gregory O’Dea, *Bodies and Boundaries in J.M Coetzee’s Waiting for the Barbarians* (University of Tennessee: Chananatoga, 2004).

<sup>2</sup>Ibid, 4

<sup>3</sup> Ibid, 5

<sup>4</sup> John Maxwell Coetzee, *Waiting for the Barbarians*, (New York: Penguin Group (USA), 2010), 1, (first edition 1980), 3

<sup>5</sup> Todorov Tzvetan, *The Fear of The Barbarians Beyond the Clash of Civilization*, (university of Chicago press: U.S.A, 2010), 7

<sup>6</sup> Coetzee.J.M, *Waiting for the Barbarians*, 8

<sup>7</sup> Ibid, 9

<sup>8</sup> Ibid, 10

<sup>9</sup> J.M Coetzee, *Waiting for the Barbarians*, 12

<sup>10</sup> Ibid, 13

<sup>11</sup> Ibid

<sup>12</sup> Sam Newport, ‘*Civilization, Barbarism, and Othering: or How the Magistrate Learned To Stop Worrying and Love the Barbarians*’, Review Greek Hog.

<sup>13</sup> John Maxwell Coetzee, *Waiting for the Barbarians*, 1

<sup>14</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 21

<sup>15</sup> Ibid, 10

<sup>16</sup> Ibid, 17

<sup>17</sup> Ibid

<sup>18</sup> Ibid

<sup>19</sup> Ibid, 18

<sup>20</sup> Ibid

<sup>21</sup> Ibid

<sup>22</sup> Ibid, 20

<sup>23</sup> Ibid

<sup>24</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 16

<sup>25</sup> J.M Coetzee, *Waiting for the Barbarians*, 21

<sup>26</sup> Ibid, 27

<sup>27</sup> Ibid

<sup>28</sup> Ibid, 29

<sup>29</sup> Ibid, 43

<sup>30</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 22

<sup>31</sup> J.M Coetzee, *Waiting for the Barbarians*, 43

<sup>32</sup> Dianna Taylor, *Michel Foucault Key Concept*, 24

<sup>33</sup> J.M Coetzee, *Waiting for the Barbarians*, 32

<sup>34</sup> Ibid, 59

<sup>35</sup> Ibid, 45

<sup>36</sup> Ibid, 46

<sup>37</sup> Ibid, 61

<sup>38</sup> Ibid, 29

<sup>39</sup> Ibid, 30

<sup>40</sup> Ibid, 48

<sup>41</sup> Ibid, 49

- <sup>42</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 21  
<sup>43</sup> Ibid, 115  
<sup>44</sup> J.M Coetzee, *Waiting for the Barbarians*, 52  
<sup>45</sup> Ibid, 36  
<sup>46</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 114  
<sup>47</sup> Coetzee.J.M, *Waiting for the Barbarians*, 65  
<sup>48</sup> Dianna Taylor, *Michel Foucault Key Concept*, 24  
<sup>49</sup> Coetzee.J.M, *Waiting for the Barbarians*, 62  
<sup>50</sup> Ibid, 82  
<sup>51</sup> Ibid, 90  
<sup>52</sup> Ibid  
<sup>53</sup> Ibid, 93  
<sup>54</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 6  
<sup>55</sup> Coetzee J.M, *Waiting For the Barbarians*, 92  
<sup>56</sup> Ibid, 5  
<sup>57</sup> Ibid, 34  
<sup>58</sup> Ibid, 92  
<sup>59</sup> Ibid  
<sup>60</sup> Ibid, 91  
<sup>61</sup> Ibid, 90  
<sup>62</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 20  
<sup>63</sup> Coetzee J.M, *Waiting for the Barbarians*, 98  
<sup>64</sup> Ibid, 109  
<sup>65</sup> J.M Coetzee, *Waiting for the Barbarians*, 119  
<sup>66</sup> Ibid, 121  
<sup>67</sup> Ibid, 123  
<sup>68</sup> Ibid  
<sup>69</sup> Ibid  
<sup>70</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 21  
<sup>71</sup> Coetzee J.M, *Waiting for the Barbarians*, 123  
<sup>72</sup> Ibid, 127  
<sup>73</sup> Ibid, 123  
<sup>74</sup> Ibid  
<sup>75</sup> Ibid, 131  
<sup>76</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 23  
<sup>77</sup> J.M Coetzee, *Waiting for the Barbarians*, 132  
<sup>78</sup> Ibid, 145  
<sup>79</sup> Ibid, 117  
<sup>80</sup> Ibid, 180  
<sup>81</sup> Ibid

In 'Beloved'

- <sup>1</sup> Toni Morrison, *beloved* (New York: Random House, 1987) 251
- <sup>2</sup> Ibid, 12
- <sup>3</sup> Barbara A. Shapiro, *The Bond of Love and the Boundaries of self in Toni Morrison's 'Beloved'* (1992): 194-210
- <sup>4</sup> Toni Morrison, *Beloved*, 4
- <sup>5</sup> Ibid, 184
- <sup>6</sup> Todorov Tzvetan, *The Fear of the Barbarians* (University of Chicago press, U.S.A: 2010), 20.
- <sup>7</sup> Toni Morrison, *Beloved*, 213
- <sup>8</sup> Ibid, 250
- <sup>9</sup> Ibid, 118
- <sup>10</sup> Ibid
- <sup>11</sup> Barbara Shapiro, *The bond of love and boundaries*, 5
- <sup>12</sup> Toni Morrison, *Beloved*, 13
- <sup>13</sup> Ibid, 58
- <sup>14</sup> Ibid, 210
- <sup>15</sup> Ibid, 61
- <sup>16</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 21
- <sup>17</sup> Morrison Toni, *Beloved*, 248
- <sup>18</sup> Ibid, 247
- <sup>19</sup> Ibid, 248
- <sup>20</sup> Ibid
- <sup>21</sup> Barbara Shapiro, *the bond of love and boundaries*, 202
- <sup>22</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 21
- <sup>23</sup> Toni Morrison, *Beloved*, 255
- <sup>24</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 22
- <sup>25</sup> Morrison Toni, *Beloved*, 239
- <sup>26</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 22
- <sup>27</sup> Ibid, 6
- <sup>28</sup> Morrison Toni, *Beloved*, 241
- <sup>29</sup> Ibid, 142-3
- <sup>30</sup> Ibid, 245
- <sup>31</sup> Todorov Tzvetan, *The Fear of the Barbarian*, 21
- <sup>32</sup> Ibid, 25
- <sup>33</sup> Morrison Toni, *Beloved*, 243
- <sup>34</sup> Ibid, 78
- <sup>35</sup> Ibid, 79
- <sup>36</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 24
- <sup>37</sup> Morrison Toni, *Beloved* 250
- <sup>38</sup> Ibid
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- <sup>40</sup> Dianna Taylor, *Michel Foucault key Concepts*, 22
- <sup>41</sup> Toni Morrison, *Beloved*, 249
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- <sup>43</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 24
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- <sup>46</sup> Todorov Tzvetan, *The Fear of the Barbarians*, 28
- <sup>47</sup> Morrison Toni, *Beloved*, 58
- <sup>48</sup> Ibid
- <sup>49</sup> Ibid, 61
- <sup>50</sup> Ibid, 63
- <sup>51</sup> Ibid, 28
- <sup>52</sup> Ibid, 86

- <sup>53</sup> Todorov Tzvetan, *The Fear of the Barbarians*,21  
<sup>54</sup> Morrison Toni, *Beloved*, 54  
<sup>55</sup> Ibid, 66  
<sup>56</sup> Todorov, Tzvetan, *The Fear of the Barbarians*,21  
<sup>57</sup> Dianna Taylor, *Michel Foucault Key Concept*, 20  
<sup>58</sup> Toni Morrison, *Beloved*, 11  
<sup>59</sup> Todorov Tzvetan, *The Fear of the Barbarians*,21  
<sup>60</sup> Morrison Toni,*Beloved*, 72  
<sup>61</sup> Ibid, 163  
<sup>62</sup> Ibid, 29  
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<sup>64</sup> Todorov Tzvetan, *The Fear of the Barbarians*,22  
<sup>65</sup> Morrison Toni, *Beloved*, 162  
<sup>66</sup> Todorov Tzvetan, *The Fear of the Barbarians*,22  
<sup>67</sup> Morrison Toni,*Beloved*, 90  
<sup>68</sup> Ibid, 92  
<sup>69</sup> Ibid  
<sup>70</sup> Ibid, 79  
<sup>71</sup> Todorov Tzvetan, *The Fear of the Barbarians*,25  
<sup>72</sup> Morrison Toni, *Beloved*, 41  
<sup>73</sup> Ibid, 125  
<sup>74</sup> Ibid, 220  
<sup>75</sup> Ibid, 162  
<sup>76</sup> Dianna Taylor, *Michel Foucault Key Concept*, 16  
<sup>77</sup> Ibid, 198-9

### **General conclusion:**

This research leads us to conclude that both Toni Morrison and John Maxwell Coetzee share the same aspects in analyzing the theme of race and power as highlighted in their respected novels that are “*Beloved*” and “*Waiting for the Barbarians*”. We notice through our dissertation, the theme of race is so prevalent in both Coetzee’s and Morrison’s books.

Through our dissertations we reach the following conclusions. First, history mirrors so many situations where human beings undergo so severe experiences such as slavery, segregation and oppression and apartheid. By these experiences, peoples endure sufferings and torture, by being considered as the other, inferior; after being gendered by the virtue of race under the powerful regime of the white man. Besides, these sufferings are the examples, in certain situations, are stimulus and the reason why human mind give birth to some literary works. Some of these fictional works shed light and translated the pain, suffering of certain minorities into famous masterpieces. Toni Morrison’s “*Beloved*” and that of John Maxwell Coetzee’s “*Waiting for the Barbarians*” are seen as the best and two distinct works, written by the two noble prize winners, where they shed light to the endured suffering of the minorities and the men of color under the repressed systems of slavery and that of Apartheid. These two books highlight the sorrow and anguish of the gendered race under the powerful and repressed system of slavery in different plantations and in the evil outcome of Apartheid. Thus, by the imposed regime of the white man, the slaves and the segregated are subject of suffering and being considered as the other, niggers, beggars, savages, enemy, and barbarians, trespassers of race and parasite that risks to contaminate the ‘self’ of the white. In other words, the considered ‘minorities’ are discarded as such and less than human to their white counterparts. And, as their daily lives are controlled by forces imposed on them by the powerful white,



torture is the best mean to harass them if they refuse to carry the forced burden in plantations and in segregated camp of Apartheid.

The purpose of this study is to explore the deeds and acts of the white man as the upholder of power, supremacist and civilized to suppress, oppress in the name of the race the considered other by trying to impose on them the negative images for the distortion of their self-hood and their identity. "*Beloved*" and "*Waiting for the Barbarians*" are mirrors in portraying the acts of the white, after attributing good qualities, in different plantations and through the oppressive regime of Apartheid. By these attributed qualities, being brutalized and dehumanized is what the oppressed reaped from the white counterpart. In other words, being authoritarian and utilitarian is what leads the white man to see himself as powerful to bind the identity of the powerless but as Foucault claims the power has different facets thus it can come from everywhere and not only from the top to bottom, it can come from bottom to the top. To be clear, the blacks, in "*Beloved*", subvert the power of the white after discovering the self and the sense of freedom, being instructed and the discovery of biblical text that instructed them the sense of love. However, in "*Waiting for the Barbarians*", through the humanism of the magistrate, he reaches to separate himself from the 'civilized' empire to sympathize with the other, the sufferer and dehumanized being.

Through analyzing the themes of race and power as highlighted in both novels of Toni Morrison and John Maxwell Coetzee, we argue that, these writers try to heal the nasty scar to avoid splitting open again and devastating their societies.

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