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**The Representation of Otherness in J.M. Coetzee's
Fiction: Hegelian Reading.
Case Study: Waiting for the Barbarians and Disgrace.**

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Dedications

To my parents & Rachid.

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Abstract

The present work investigates the representation of Otherness in the South African writer J.M. Coetzee's fiction following a Hegelian reading. Among his writings, the novels "Waiting for the Barbarians" (1980) and "Disgrace" (1999) are the selected ones to be analysed. The aim of the present research is to explore whether Hegel's Master/Slave dialectic is applicable to Coetzee's representation of Otherness in the selected works. The investigation first outlines the concept of Otherness. Then, it discusses Hegel's theory and attempts to correlate his concept of the Master/Slave with the Self/Other relationship found in Othering. Both novels portray strong characters; however personal power does not protect them from reversal of status. The history, culture, and political context of South Africa are at the core in transmitting a more complete picture of the opposition between mastery and slavery. South Africa suffered of the oppressive regime of the Apartheid and the recovering from its aftermaths in the post-era was not that easy. To conclude, the South African writer J.M. Coetzee discusses Otherness and the complications of the master/ slave relationship on many different levels by including sex, gender and race.

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List of Abbreviations

WFB → Waiting for the Barbarians

DIS → Disgrace

TRC → Truth and Reconciliation Committee

General Introduction

General Introduction

The present work tends to study the representation of Otherness in J.M. Coetzee's fiction undertaking a Hegelian reading. To do so, a case study is selected. Two novels among the whole collection of the South African writer J. M .Coetzee are chosen. The first one is the novel entitled "*Waiting for the Barbarians*" written in 1980 during the Apartheid period while the second is the post-Apartheid novel called "*Disgrace*" of 1999. Both colonial and post-colonial literatures have dealt with the issue of the Other. However, no previous work has tried to analyse the relation between the concept of Otherness and the philosophical theory of G. F. Hegel's Master/Slave Dialectic and particularly in Coetzee's fiction.

As a result, the researcher has undertaken this study to investigate whether the Master/Slave Dialectic theory is applicable to Coetzee's representation of Otherness in his both selected writings. In fact, the concept of Otherness stands on the Self/Other relationship as a mean of identity. The Other, both individually and collectively; represents simply the one who differs from us or the Self .Consequently, he is under the supremacy of the Self.

Meanwhile, Hegel represents the dialectic relationship between the master and the slave on the basis of consciousness. The slave's consciousness is dependent unlike the master's whose consciousness is independent. Therefore, the slave falls under the superiority of the master; being deprived of his simple rights such as recognition. Analysing both dialectic relationships existing in the concept and the theory shows the possible similarity existing between the two. According to the context of both novels, Coetzee represents the self/Other relationship since both of them represent the suffering of the South African society from both the politics and the colonialism.

Following the qualitative approach, the researcher will make this study possible in two phases. The first one relies on the exploration of both the concept of Otherness and Hegel's Master/Slave Dialectic. In the second one, the representation of both the concept and the theory, already explored; will be analysed in the two selected novels.

In a purpose to facilitate the process of reading for the readers of this work, the study is organized in three chapters. The first chapter explores the concept of Otherness emphasizing on the Other/Self relationship, the special case of the other enemy and finally identity.

Furthermore, Hegel's Master/slave Dialectic will be studied dedicating a section to his biography and another for the exploration of the Master/slave relationship. Another part of this chapter would be a section that analyses the relationship between the concept and the theory showing the similarities or the differences taking place. As an introduction to the next two chapters, this chapter also provides the reader with an overview on the history of South Africa under the policy of the Apartheid and a presentation of the South African writer whose works are being under study.

The second chapter undertakes the analysis of the first novel written by the South African writer J.M. Coetzee entitled "*Waiting for the Barbarians*" (1980). The aim behind the first step of the second chapter is investigating the representation of the concept of Otherness and the theory of Hegel in the novel being under study. Through carrying out the investigation, the researcher will confirm or reject the possible application of Hegel's Master/Slave dialectic on the representation of Otherness given by Coetzee in this novel. To facilitate the mission, the chapter first provides the reader with an overview about the poem *Waiting for the Barbarians* (1904) written by Constantine Petrou Cavafy as a reason to avoid illusion. Then, a plot of the novel is put between the hands of the reader in order to make the comprehension process of the analysis easier. Finally, the investigation starts by undertaking three sections that deal with both the concept of Otherness and Hegel's theory as follows: the triangle of Otherness, the cycle of oppression and the Other/self relationship as a representation of the civilization/Barbarism dichotomy.

The third chapter focuses on the novel published in 1999 entitled "*Disgrace*". It analyses the concept of Otherness and the Master/Slave dialectic of Hegel according to the representation introduced by the writer of the novel J.M. Coetzee. As in the second chapter, there will be a plot of the novel of "*Disgrace*" (1999) among the treated sections in this chapter. Then, the investigation starts by discussing the representation of the Other in the novel, the cycle of oppression, rape and silence and finally ends by dealing with the idea that maintains that the Self needs the presence of the Other in order to comprehend itself.

Chapter One

Otherness & Hegel

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1.1. Introduction

Broadly speaking, Literature is writing. However, the exceptional feature about this process of writing is its distinctive and its impressive style that grants it quality which goes beyond the communication of information. Writers collect words together forming an informative or imaginative literature. That is why; several literary movements emerge across the time. These movements ranged out from the shared ideas and thoughts of a group of writers.

Post-colonialism is one among those literary movements. It emerged in 1960's. Its main concern is the literature written using the English language in countries that were or still are colonies of other nations. No doubts, the post-colonial Literature presents a relation between the several philosophical theories, approaches and the literary analysis. For the most part, post-colonialism focuses on writings from colonized or formerly colonized cultures by the European white male cultural, political and philosophical tradition. In other words, investigating the clash between two cultures and the domination of one of them over the other with its full power and ideology is what post-colonial theorists are working on through their literature.

Different ideologies have taken place during the western colonization of several countries such as New Zealand, Australia, Africa, and South America. Being used as a justification of colonization, westerners used the belief that they are superior to others by nature. It is their divine right. This ideology was presented through several concepts and theories such as Darwinism. Any practiced theory results in another one. For instance, the use of ideologies that defend the superiority of Westerners over other races led to the emergence of the "Otherness" concept. Thus, post-colonial studies have devoted many researches to explore this concept.

In philosophy, Hegel is known of his three sectioned encyclopaedic system presenting his thought. One of his theories represented in this collection is the Master/Slave Dialectic. This latter is based on a dialectic dichotomy that has a relation with the binary opposition existing in a postcolonial literary work. In particular, the opposition between the colonized and the colonizer, or the powerful and the powerless is related to the opposition between the master and the slave.

The South African Literature is one among the literature of the world. As a result to the political dilemma this country went through for centuries, the South African writers chose to portray it in their literary works. Being a part of the world that is rich of the primary resources formed the centre of attraction for the powerful nations eager for expansion and development. Thus, rivalry over South Africa started in the name of exploration, then imperialism and colonization. Colonialism is the main theme discussed in most of the South African writings. Consequently, the South African literature is classified to be post-colonial literature.

The purpose of the current chapter is to give a theoretical overview on the concept of Otherness discussing its basic elements. Moreover, it highlights the core idea in Hegel's Master/Slave Dialectic. After conducting both the concept and the theory under study, an analysis of the possible presence of a relationship between the two is the next step. The analysis of any literary work requires the studying of the context under which the work has been produced. According to the case study the researcher is undertaking, speaking of the history of South Africa under the Apartheid regime and its aftermath is important. Therefore, it will be provided to the readers in this chapter. In any attempt to study a literary work, the writer is a significant element. As a reason to that, a title will be dedicated to introduce the South African writer John Maxwell Coetzee whose novels are being under study in this work.

1.2. Otherness

The following pages discuss the denotation of the term Otherness and how it has become to be perceived and above all that it embeds as ideas, beliefs and stances by the people or classes. It is so strange that a nine letter word could have a huge amount of variations of meanings. However, its main role stands on the act of division. Individuals, groups, societies and even nations are divided into classes where difference is the basic stance.

1.2.1. The Other and the Self

To be called or referred to as the Other means that one is different from the point of view and the discourse of the person who perceived you as such. The Other occupied a major

space in the Western thought. As a reason to that, the post- colonial theory focuses on finding answers to questions that shed light on the meaning of Otherness and its identification.

As defined by the International Encyclopaedia of Human Geography (2008), the opposition existing between “Us” and “Them” or in other terms between the “Self” and the “Other” leads to the division of individuals into two hierarchical groups: an “in-group” and an “out-group”. The first one represents the dominant group which imposes the norms and whose identity is valued .i.e. Westerners in the time of colonisation. The second group is totally the contrary of the first. It is devalued. Its members’ duty is the obedience of the dominant group’s norms and the acceptance of their discrimination on the basis of the belief that they are always inferior to them. As a consequence, they are stigmatized as Others, savages, people of colour and barbarians.

The psychological and the social perspective are essential in understanding the concept of Otherness. However, the thought stating that the difference distinguishing us from the Others is the basic idea referring to Otherness.

According to Mengstie (2011:7), Otherness resulted from the varied social, political and cultural constructions. Its definition turns around the representation of one’s own “identity” or one’s own “self” in relation to Others. Furthermore, the term’s meaning refers to the fact of not being alike. It is the reality of being qualified with a difference distinct from the already experienced.

When discussing Otherness, comparison is always present through comparing between two or more distinct groups in terms of their oppositions and features. Gallos and Ramsey (1997:45) claim that any individual or a society who are labelled as being “Other”; must have experienced that in many ways.

As explained by Dogan (2000:16), Otherness is mainly related to identity and difference. Without the knowledge of difference, meaning cannot be created. Moreover, both knowledge and comparison play an essential part in the process of creating the meaning. For instance, speaking about the male’s identity requires a prior knowledge about the female’s identity. The comparison between the two makes the judgement clearer and easier.

“...there are two general points to note here, first, from many different directions, and within many different disciplines, this question of «difference» and «otherness» has come to play an increasingly significant role. Secondly, «difference» is ambivalent. It can both be, positive or negative. It is necessary for the production of meaning, the formation of language and culture and for social identities-and at the same time, threatens, a site of danger, of negative feelings, of splitting, hostility and aggression towards the « Other »”

(Hall, 1997:238 in Dogan, 2000:17)

Thus, division is the core idea of Otherness. It is manifested through the use of the different stereotypes mainly “Us” and “Them”. In fact, there is a cause effect relationship. Stereotypes are the result of the division. As illustrated by Dogan (2000:18), stereotype “Sets up a symbolic frontier between the normal and the deviant, the normal and the pathological, the acceptable and the unacceptable, what belongs and what does not or is the Other, between insiders and outsiders, « Us » and « Them »”.

In other words, stereotype is the symbol used to make the difference between the varied opposed binaries taking the role of the mediated element between them. The examination of the created stereotypes helps in comprehending the Otherness’ construction and the notion of its term. Moreover, the reason behind its use is to defend and to rationalize our deeds and attitudes towards that category; what entails the inconsistency between the objective reality determined and the subjective perception of that reality (Van den Berghe, 1996:354 in Dogan, 2000:09).

According to the Journal of Education Culture and Society (2011), the stereotype can be characterized as generalizations made by a whole group in to one by simplifying and ignoring social, culture, and other types of distinctions. The characteristics are presented as universal ones which are inherited and unchangeable. Furthermore, Mengstie (2011) states that the dichotomy moralizing is the mean by which these characteristics are taught. Thus, boundaries are created by “Us” and “Them” on the scale of differential power existing between the

distinct groups of society. Breger and Hill (1998:11) explain that stereotypes are considered as highly emotionally charged.

According to Mengstie (2011:9), stereotype can be an attitude, a belief, prior knowledge as it can be an image. Groups or individuals perceive these negative or positive attitudes and images towards others. Most of the time, Giddens (1997:212) refers to group's description and attitudes as closely being prejudices that are formed on the basis of the hearsay rather than knowledgeable facts. Moreover, Hall (1997:257) explains that most of the stereotypes are the consequence of the cultural, the ethnic diversities, the racial and the linguistic differences. As an example, the Gurage (ethnic group in Ethiopia) is stereotyped both positively and negatively. On the one hand, they are a group known of its cooperation and help between its members who are perceived as being successful, smart particularly in the world of business. On the other hand, they are seen as unloyal, insufficient leaders in business activities. Due to this fact, it is believed that stereotyping must be critically examined in order to understand how the gender's, ethnic's and race's representation really works.

To Spivak (1985), the imperial discourse's production of its subjects is described through Othering. She relates it to a dialectical process where dual others are created: the colonizing Other (Capitalized) and the colonized other (Not capitalized) at the same time. In fact, the discourse of power is the one behind the establishment of the excluded subject. That is to say, the empire's creation of its others is often signalled by the construction of the Other. Both constructions seem to be crucial in the building of the self (Ashcroft et al., 2007).

As any other scholar, Harle (2000) participates in pointing out his view about the concept of the Other, forming a special case in all fields. For Harle, the easiest definition that can be given to the Other is the fact that this latter undoubtedly differs from us. Several images are associated to the Other. Aristotle argues that any individual who cannot use or understand the Greek language is eventually considered as an alien falling under the category of the excluded Other. As a result, this alien is the barbarian slave being hunted. The abnormal, mad and the delinquent person is the Other for Michel Foucault (1972, 1980; cf. Dalby 1988:416-17).

Girard (1977) notes that the existence of the cultural themes cannot happen without the antithesis. In other words, the other has the social function of establishing social order through the distinction between the Other and the self. Comparison and Opposition play a role. For an individual, the experience of oneself requires an alter ego against whom to compare himself

(Aho, 1994). It is the same as the need to figure out the meaning of large which cannot be possible without the sense of small. Consequently, otherness is a required factor in the process of self-identification.

The concept of the Other covers many cases where linguistic and cultural differences form the basis for the self-identification. When it is only “definitional”, the relation between the self and the Other; or between “us” and “them” seem empty of violence and hostile where the Other represents only the unique in every person as stated by Harle (2000): “For Kristeva (1988;cf Mikes 1962), the Other represents the unique in every individual person; the Other is nothing more than “foreigner” or “outsider”. In this case, the Other is accepted among us as stated by Harle (2000). Consequently, the Other is the positive Other described with neutral terms being a normal human being in the light of which the self identifies itself.

However, there are cases where the Other/Self relationship cannot be but a violent one. It has been discussed by different scholars (Neumann, 1996; Wheeler & Dunne, 1996) who have expressed the image of the Other in varied circumstances associating them to distinct appellations but with no specific explanations that show the reason behind the choice of these titles. For instance, Neumann (1996) relates the term “Wholly Other” to the image of Europe in the Russian thought from 1789 to 1994. Another example is Wheeler and Dunne’s (1996) where they speak of the *stranger* Other existing in the Holocausts and genocidal extermination of the Human beings’ case. Giving such negative images to the Other leads directly to its exclusion from among us with its perception as being a dangerous animal and a non- human being.

In short, the relation existing between the Self and the Other is what is actually referred to by *identity*. For Harle (2000), there is a causal relationship between the two. The self is identified through the existence of the Other. Meanwhile, the self is the one that constitutes the Other. Undoubtly, otherness is important to the identity of the self.

1.2.2. The Enemy

Previously explained, the Other can be positive as it can be negative. Its presence is fundamental in the process of self-identification since the difference the Other makes is what

produces the identity of the self. Speaking of the negative image associated to the Other, the enemy is a special case representing the evil Other (Harle, 2000).

From Harle (2000), it is implied that the enemy is always the Other but the Other is not necessarily the enemy. Despite that the enemy is a special case where the Other's presence is noticed, the distinction between the Other and the enemy is fundamental. Both Aho (1994) and Girard (1977) state that in order to construct our identity; the Other is required but the enemy is wanted in order to be blamed for the bad things in life. Furthermore, when an individual is defined as an Other; the result of that definition is his exclusion. Whereas, considering an individual as an enemy leads to his total required elimination (Zur, 1991). This is simply because the enemy's emergence indicates the conflict taking place between evil and good. Consequently, this shows the major difference existing between *us* representing the *good* and *them* representing the *evil*.

For Harle, the role of the enemy is more than just declaring facts about our adversary, opponent, or military enemy from the subject's perception or war propaganda. It revealed all about the enemy/friend conflict. As mentioned by Schmitt (1976), there is a possibility for the friend to become our enemy. The same case for the Other who might become our friend.

Humans have gone through several kinds of warfare where the enemy is the principal opponent. In this regard, Zur (1991) classifies the enemy into seven specific types. In cases where the enemy is perceived as a partner, the type is called "Worthy enemy". Whereas, in cases where the enemy is perceived as an evil; he is classified under the "evil enemy" type. The two types named *symbolic enemy* and *worthy enemy* are enemies seen as an equal partner in an essential life situation like war's enemies who are fighting for the same purpose. The other four types fall under the *evil enemy* section where this latter represents a threat that needs to be eliminated. Being neutral, the *withholding enemy* is an enemy whose destiny is to be enslaved instead of being destroyed. Speaking of the types, Aho (1981) insists on showing the presence of a religious sense behind the explanation of the *enemy of God*. He states that the elimination of this type is demanded in order to save God. In fact, the Other is applied to varied situations where the identity construction process is based on Otherness but the enemy is a special case of it. In addition to the already mentioned types, the remaining types are the *Offensive enemy*, the *oppressive/betraying enemy* and *invisible one*.

The representation of the *Other enemy* is related to the disorder, injustice, death, wrong, living creature's and societies' waste that need to get rid of. Following the previous statement, Aho (1994) adds that the enemy comes from the lower part in society and even from the outside of the society adding to his list: the Third world.

1.2.3. Identity

Generally speaking, identity is a term that is applied to all creatures including humans. According to the Oxford English Dictionary, this term's root goes back to the Latin word – *identitas*, from *idem* which means 'the same'. It has two fundamental meanings. The first one is that identity refers to the consistency or continuity overtime that is the basic for establishing and grasping the definiteness and distinctiveness of something. Meanwhile, the second meaning is the sameness of objects, as in A1 is identical to A2 but not to B1 (A and B refer to objects).

For Jenkins (2008:5), identity is determined through the human's capacity to know *who's who* and *what's what*. As individuals and members of community, we tend to take part in the middle of a multi-dimensional classification where we know our place and other's place in the human world (cf. Ashton et al, 2004). This process of classification demands evaluation and is organized hierarchically on both bases: socially and interactionally. Individuals can be categorized as A and B which are different from the meta-category C. The context varies. Moreover, there are some scales used to help in the classification issue. They are basically hierarchies that cannot be used out of relationships between individuals or even groups. These latters may include preference, competition, co-operation, hostility, partnership and many others (Jenkins, 2008). To clarify more about these varied behaviours, the bound existing between identification and motives is worthy to be mentioned. As stressed by Jenkins (2008), hierarchies of identification vary between collective and individual which tend to be non-consistent multi-dimensional models of classification of the self and the others. This explains why discrimination can take place.

The relationship formed between the self and the Other is the one responsible for constructing the identity of the Self. In fact, it is the differences existing between the two that form the basis for the self's identification process. The distinction that the Other enemy adds to the Other/self-relationship is what makes of the whole process of identification a special

one (Harle, 2000:15). Two contrasted representations devil and good, add a negative aspect to the enemy/self-relationship that stands on violence and hostile. As a social consequence, social order can be reachable if one could “distinguish between those who commit crimes and those who adhere the law” (Harle, 2000:15). In this sense, Harle (2000:18) claims that the presence of a negative element is obligatory in order to have a sufficient identification of *we* being the self.

Scholars (Jenkins, 2008; Harle, 2000) tend to study the concept of identity suggesting limited definitions according to their specific field as psychology, social-psychology, sociology and even politics. Being defined as the attribute of the self (*I* or *we*), Zalewski and Enloe (1995:286) suggest that the right way for self-identification is finding the answers for the questions *who you are, where you belong?*. Meanwhile, Harle (2000:16) quotes that Nira Yuval Davis (1994:409) states that identity is simply the conscious self’s reply to the question *who am I?*. Answers to the previous question can be numerous according to individuals’ self-experience at a given time. For Harris (1995:1 as cited in Harle: 2000), identity does not stand only on knowing who one is but also who one is not.

Discussing the concept of identity does not rely only on the individual level; collective identity has its part in the process. The same features applied on the individual self can be also applicable to groups; that is to say *Us*. The creation of a national and ethnic identities rely on the collective identity since the groups of a state are being acknowledged through its members in terms of groups presenting *Us* and Others presenting *Them* (Milliken ,1995 as cited in Harle 2000). Apparently, identity manifests itself on the level of societies and interactions between groups as well (Harle, 2000:17). Politically speaking, Milliken (1995) suggests that identity is the constituent of the nation state and its foreign policy practices.

In short, Harle (2000:17) expresses that there are two considerable aspects that should be paid attention to when dealing with identity as a social and a psychological reality. The first element is the essential presence of attributes for identity such as ethnicity and race. The second one is the obligatory recognition of social identity in accordance with the political one.

Milliken (1995:8) says that identity besides being social and psychological, it is relational. The identification process becomes interactive when it is handled on the basis of the relation between the self and the other (s). In fact, the relational identity stands on the

identification of the self through the exclusion of one among the two: the Other and the Enemy. It is true that both of them fall under the category of the Other or *them*.

However, their perception differs. Regarding the Other as an opponent for our policy turns the Other/self-relational identity into being a political one. The reason behind this change is that both parts are trying to impose their policy and reach their goal. In this sense, both of them are equal and their opposition to each other is justified. The Others are just struggling for reciprocal recognition of identity (Harle, 2000).

Harle (2000:18) regards the enemy as the *incarnation of evil*. Consequently, equality between the enemy and the self or *Us* can never happen since good and evil can never get along with each other. This relational status drives the identity to be exclusively and extremely political using as a justification for our violence against the enemy whose identity is based on power. The identity of the stronger will be recognized while the one of weaker will be totally denied.

Speaking of the political identity relations, there are three occasions where politics appear on surface. The existing identity relation between the enemy and the friend opens the door for a possible appellation of being a political kind of relational identity. Secondly, groups' collective identity is politically defined through the processes of inclusion and exclusion, their boundaries are formed and even their opposition towards Others is taken as a political position. Finally, power is the tool by which social identity is constituted.

1.3. Hegel's Master /Slave Dialectic

The Western philosophy is marked by the German iconic philosopher Georg Wilhelm Friedrich Hegel (1770-1831). He is widely known for his significant work in the world of philosophy presenting his own philosophical thought. There are three specific sections presenting his encyclopaedic system: the philosophy of nature, the philosophy of spirit and the science of logic. Hegel's interests are shown in history, state and society where his social and political thoughts discuss the varied concepts such as: freedom, reason, self-

consciousness and recognition. The special aspect about Hegel's thoughts is that they should be applied in the social and political reality in order to be fully understood.

The first book published by Hegel in 1807 was "Phänomenology des Geistes" which has two different translations: "The Phenomenology of Spirit" or "The Phenomenology of Mind". This book is the widely discussed philosophical work. Hegel based on the phenomenology to develop different concepts of dialectic including the Master/Slave Dialectic.

According to O'Connor (2003), the term dialectic refers to a mode of thought or a philosophical medium that helps us understand a world full of paradoxes. For Hegel, dialectic is a truth's medium rather than an illusion's uncovering means. In fact, the dialectical thinking has covered most of Hegel works. In the phenomenology of spirit, Hegel discussed concepts on the basis of dialectic relationship. Discussing this relationship, the master/slave relationship is a practical example. This kind of relations has been discussed for ages especially when embracing the slavery era. Themes of superiority and inferiority have been thinkers' most attracting relations to be studied.

Hegel's Master/slave dialectic is a dialectic showing the paradox existing between the master and the slave; taking the experience of the life/death as a case study discussed by Kojève (1969). In a struggle, the existence of a victor and a vanquished is expected. One of the two must fall under the mercy of another after a long fight. That is to say, one of the adversaries will face death while the other will announce his victory.

*"One must suppose that the fight ends in such a way that both adversaries remain alive. Now, if this is to occur, one must suppose that one of the adversaries gives in to the other and submits to him, recognising him without being recognised by him. One must suppose that the fight ends in a victory of the one who is ready to go **all the way** over the one who -faced with death- does not manage to raise himself above his biological instinct of preservation (identity). To use Hegel's terminology, one must suppose that there is a victor who becomes the **Master** of the vanquished; or, if one prefers, a vanquished who becomes the **Slave** of the victor."*

(Kojève, 1969:41)

The victorious adversary is the Master while the defeated one becomes the Slave. According to Kojève (1969), the victor of the fight should enslave his adversary instead of killing him. As Kojève puts it, he must overcome him “dialectically”. Depending on this division, two types of consciousness come out: a dependent consciousness representing the slave and an independent, pure self-consciousness that of the master. For this latter, self-preservation does not interest him as much as the self-recognition does. In contrast, the slave lacks the master’s principle of conquering or dying (Kojève, 1969). As a reason to be self-preserved, he accepts remaining alive under the master’s property; holding in his desires just to be recognised by his superior master who enslaves him. Moreover, the slave’s existence in life is related with thing hood; the opposite for the master who sees things as objects which are used for self-satisfaction. Therefore, he exists through the slave’s recognition and only for itself. The key factor for the self-consciousness certainty for a human being is the existence of mediation. In other words, Kojève (1969:16) argues that the master is already human since his self-consciousness’ certainty is mediated by the slave’s recognition of his mastery. Meanwhile, the slave’s consciousness is a dependent one as Kojève states it “given being for another entity” (1969:16). Hence, the slave’s recognition of the master confirms this latter’s freedom as much as it confirms his human reality; due to the fact that the master enjoys being recognized by the given being without providing him with the same acknowledgement.

In this regard, Kojève (1969:8) argues that the recognition process relies on the dual self-consciousness; dependent and independent between mastery and slavery. Human reality takes place through the recognition reality. A human being is real only if he is recognized by another or others. However, the recognition happening is not considered to be full acknowledgement as Hegel (1977:116) describes it of being “one sided and unequal”. In fact, full recognition requires reciprocal, equal and mutual one. In this case, the acknowledgment won by the master through the slave puts the master into the “existential impasse” (Kojève, 1969:19) because he is being recognized by another who is mutually acknowledged, not even as a human being. The fight that the master got in desiring recognition seems going on the wrong path due to the fact that his desire was first directed toward another desire. “It was a desire for recognition” (Kojève, 1969:19). Then, he was victorious in getting the mastery but not the recognition of being the master. As a result, he had to degrade the Other into the slave category to achieve the acknowledgement required. However, the slave is not considered as a human being but an animal or a thing. Therefore, the master is being recognized by a thing or

an animal instead of his desirable human being. Going through these undesirable consequences puts the master into a tragic situation (Kojève, 1969:19). His self-certainty relied on the slave's recognition but this latter is not even seen as a valued one. As a consequence, he took a risk and got into a conflict for an incomplete acknowledgement. That is why, his self-satisfaction is absent.

1.4. Otherness versus Hegel's Master Slave Dialectic

After the further reading on both the concept of Otherness and Hegel's Master/slave Dialectic; some conclusions are drawn showing the relation between the two. Otherness is based on the Self/Other relationship. As already known, the difference that the Other represents takes place on the basis of different aspects such as gender, race, ethnicity and the more important one is power. Dominance is related to the superior Self on both the individual and the collective level. Consequently, inferiority is associated to the Other. As stated by Harle (2000:15), the identification of the self cannot happen without the presence of the Other and this latter cannot be constituted without the self. In other words, the Other/Self relationship is fundamental in the process of the identification of the self. However, there is a special case related to the Other. It is the *Enemy Other* who represents the *evil Other* (Harle, 2000:11). The appearance of this case brings out a new relationship on the surface; that is the Friend/Enemy relationship.

The Master/slave Dialectic of Hegel is a philosophical theory that speaks of the Master/Slave dichotomy. The present dichotomy refers to the consciousness of each one of the two. The independent consciousness refers to the master while the dependent one refers to the slave. Therefore, the dialectic represented in this relationship shows the paradox between the master's independent consciousness in contrast to the slave's dependent consciousness. Kojève (1969) studies Hegel's theory giving it an equivalent. The death/life dichotomy was put as the equivalent to that one of Hegel. The rivalry starts between two individuals who fight equally for recognition. However, the result of the fight defines who the master is and who the slave is. With no doubt, the victor is the master while the vanquished becomes the slave. It is this division that creates the two types of consciousness. When the slave accepts his defeat, he is consequently recognizing the other's mastery and his own inferiority. As a result, the master's self-recognition and self-satisfaction becomes the slave's duty.

Meanwhile, the desires of the slave and reciprocal recognition will not be taken into consideration because he is simply alive for the sake of being enslaved by the master. The certainty of the self-consciousness indicates the human reality. As a consequence, the slave is defined as a non-human rather an object or a thing as Kojève (1969:16) describes him of being a “given being for another entity”. Certainly, after the mediation provided by the slave, the master’s certainty of his self-consciousness is guaranteed. He is a human with real recognition proving it; the one of the slave.

Comparing both the concept and the theory shows there are similarities to a great extent. The Other/self-relationship is similarly the master/slave relationship. Both relations fall under the same paradox. The master is simply the self who is looking for recognition from another entity. Meanwhile, the Other is represented by the slave who is inferior to the self-master. His life is under the mercy of the Self-master. The presence of the slave and the Other is crucial for the recognition of the superiority of both the self and the master. As it is the case for the slave and the Other, the master and the self are the ones responsible for their constitution. Seen from another angle, the self is represented through the independent self-consciousness whose supremacy is guaranteed due to his power and pureness. In the meantime, the self-consciousness of the Other is a dependent one ruled by another self-consciousness. Despite that, the self achieves its satisfaction in the Other’s self-consciousness. Succinctly put, the basic relationship that otherness stands on is the same dialectic relationship discussed by Hegel. In other words, the Master is the Self while the Other is the Slave.

1.5. South Africa under the Apartheid

The Southern tip of the African continent had been the centre of racism and injustice for a long time before the coming of Nelson Mandela into presidency (Guelke, 2005:01). The reason behind such status is the country’s multiracial community. The South African population is divided into several ethnical and racial communities. The majority of the population are the natives while the rest of the minorities are whites, Indians and coloureds. Despite the difference in the number of population for each race, the whites represented the wealthy class in the South African society while the rest represented the poorest one. Guelke (2005:02) states that the whites and the Africans fell under a sufficient ethnic division.

Africans did not enjoy the same life the whites did. The difference between the two was like the difference between the developed world and the Third World. The whites' richness represented the very richest countries in the world while the Africans were typically like the poorest countries of the Third World.

South Africa as any other wealthy country brought the attention of the imperialist powers. Going back through time, the European Dutch arrived to the Cape in 1652 in an attempt to establish a fort that would supply the ships of the Dutch East India Company. Meskell and Weiss (2006:89) reported that according to Marks (1972), the commerce taking place between indigenous South African, specifically the Khoekhoe population, did not go well. The reason behind that is that the Dutch offered poor terms of trade. Therefore, tension filled the air between the two. The official of the Dutch company, named Jan Van Riebeeck, launched series of wars against the Khoekhoe population in order to take their land and turn it to commercial farms where the European settlers run it and the imported slaves work on it (Meskell & Weiss ,2006:89). For Shell (1994), this is how the European colonist used their racial and ethnic differences.

Riebeeck's settlement was established and populated with a warning of not getting out of the limited area of the settling zone. However, his warning was not paid much attention even though the Cape settlement was "barren, inhospitable, and sparsely peopled by primitive Hottentots and Bushmen" as Coetzee claims in his *White Writing* (1988:1).The limited area was not satisfying for the settlers. Their need for making a living urged them to go beyond the border lines the official Riebeeck drawn to them. As a consequence, they competed with the natives on their space and living conditions. In one way or another, the natives had to find an alternative to their source of living. As a result, theft and killing spread.

Mythically, the Boers, being the Dutch settler; revealed that the natives are the Others who racially cannot be considered as human rather savages and villains. Meanwhile, they are the master of that land according to the Old Testament. Comparing their story to the one of Moses and the Exodus, they justified their actions as natural since it was God's will for them to be the masters. Consequently, spreading over other territories became their eager.

Despite the tension, intermarriages between the Dutch and the Khoekhoe natives brought out a new community into the Cape called the community of the Afrikaners. Similarly, the Dutch along with the descendants' slaves of the East Indies formed a new community known as the Bulk that formed the two millions coloureds out of the South African population (Racism & Apartheid, 1974:16).

In the 18th century, the British interest in the South African territory grew. Eventually for them, the Cape became a British colony in 1806. Unlike the Boers, the new settlers brought change into South Africa. The British created towns and villages presenting the colony to a new mode of life where the inhabitants whether are natives or new settlers, whites or blacks or coloureds can learn about trade and even build commercial relations with each other. Moreover, the British noticed the treatment granted to the coloureds and the blacks who were under the oppression of the Boers. Therefore, the new administration called for a better treatment by granting them legal rights as the whites and depriving the Boers from acquiring new lands.

The reason behind the Boers attitude towards the British colonists is that the Dutch when leaving Europe did not witness the Enlightenment and the social changes taking place there. That is why; they were far behind the British. Additionally, the abolishment of slavery by the British in 1834 undermined the life of the Dutch since slavery was essential in the Dutch society and law.

Being powerful, the British expanded their space over larger territories arriving to the Afrikaner's space. As a result, wars broke between both the Afrikaners and the British in the years 1899-1902. Victory was on behalf the British. For the Afrikaners, it was the end of their farming era. They were forced to live in the cities suffering of poverty and joblessness. As a consequence, they decided to escape the new restricted policy of the British rule; going through what is known by the Great Trek (1835-46) that was a journey in search for a new homeland.

Under the modality of conquest, the British government expanded over the South African territories. Their white civilizing mission started in the South African societies. Thus, segregation took place between the whites and the blacks (Clark & Worger, 2004:03). However, the loss of the Afrikaners helped in uprising their sense of unitary enabling the Nationalist Party to win the elections of 1948 and to rule again what they saw as their country using the new system of Apartheid.

The settlement of the Europeans in South Africa pre-planned a consolidated groundwork for the Apartheid policy that later on was put under use through the Nationalist Party in 1948. Some idealists could not accept African equality. For this reason, they asked the Nationalist Party for a policy that would guarantee both separateness and equality. Under the Apartheid and with the continuity of the white domination, the Party gave promises. The rural white population was promised of a much more attention for resolving their agriculture problems. Meanwhile, restrictions were made upon the blacks in order to make the whites in towns feel at ease. For the Afrikaners, they were promised of the end of the white supremacy.

The policy of the Apartheid, mainly based on separateness, has some fundamental procedures that stand on. Firstly, the use of strong and effect logistical laws that govern the separation of blacks, whites and coloureds. Secondly and under the reason of preventing the growing of the African nationalism, the traditional indirect rule via chiefs should be updated. Thirdly, the Afrikaner economic and the social control must be given special importance. Finally, it is the government's role to control the racial separation happening by means of the different social institutions as language, culture, religion and education.

The preceding procedures endured by the Apartheid had aims behind. Ensuring the continuity of the white supremacy while keeping an eye on the African nationalism are considered among the first goals of the new policy. Additionally, the South African business plays a sufficient for the South African government. Thus, expanding it and keeping the competition on with others got to be guaranteed. The condition behind achieving this goal is the docile labour force. The African workers who accept being paid with low wages are the

key to the success and the prosperity of the South African business (Racism & Apartheid, 1974:44).

It is crucial to identify the different groups that formed the South African society in 1948. The native Africans are part of the South African population. However, they were considered only as the labour force exploited for the building of the economy. They are the ones working for the whites cheaply. The coloureds are the foremen. The Indians along with the Chinese and the Malaysians constitute the Asian group of the South African society. The last two groups are the Afrikaners and the English Speaking South Africans. The two are different from each other on the basis of several aspects. The appellation of the English speaking South Africans is considered as a means to make the difference between the white Afrikaners and the white descendants of the British. Moreover, the separation between these two groups resulted from the difference they had in varied aspects such as language, religion and even tradition (Racism & Apartheid, 1974:45).

Racial discrimination was established with the enactment of the new policy of Apartheid in 1948. The South African society was classified into three central categories: whites, blacks (Africans) and coloureds (mixed races). According to the categorization made, people were assigned where they would live, work, study and even which hospital to go to in case of sickness. In a study held by Welsh (2009: 146), he claims that it was argued that the reason behind the classification of the South African society was simply the need for the reduction of animosity and conflict between them. Furthermore, the legislation of the Apartheid put the society and mainly the oppressed minorities such as the blacks and the coloureds under other harsh laws. Mixed marriages were forbidden along in accordance with sexual intercourses between races. Africans' education was limited and sometimes not even considered to be as one of their rights since they were seen as the destined manual labour force. Moreover, eight homelands were created by the Nationalist Party for the different ethnic groups existing. However, they were crowded and not suitable for a good life.

Despite the repression of the South African government played on the oppressed blacks and coloureds, resistance grew. Feelings of Nationalism and unitary started to be heard.

Consequently, the anti-Apartheid movement began taking place. After a long period of struggle and fight against the Apartheid and with the use of every possible means to achieve their goal, the South African society particularly the oppressed classes got their rights of equality and justice through the banning of the Apartheid system officially in 1994.

1.6. John Maxwell Coetzee: an Introduction

The South African literature witnessed the birth of a new influential South African writer who is named John Maxwell Coetzee. He was born on the ninth of February 1940, raised up in Karoo. He belongs to a family (his father is a lawyer and his mother is a schoolteacher) where the use of the English language is prior to the Afrikaans one. His studies varied between English, mathematics in Cape Town and the Computing programming in England in 1962 during which he wrote his Master thesis. In 1965, he wrote his doctoral dissertation while staying in the US discussing the style of Samuel Beckett's English Fiction. After teaching at the University of New York for three years, he decided to return to Cape Town to exercise the teaching profession there. Getting promoted, he became a Professor of general Literature in 1984 at his Alma Mater.

Being a special writer requires a certain level. The more the writings are special, the more the international interest grows more and more. Coetzee's novels occupied a significant place in the South African Literature (Head, 1997: 1) and even brought a new debate to the world of Literature questioning the interrelated use of postmodernism, post colonialism and history within a work of fiction. In addition to his academic works and translations, Coetzee had the tendency of producing a fictional work every three or four years arriving to a total of seven slender novels. For that, his production was perceived as a modest output to literature in general and to the South African one in specific. Therefore, he received numerous prestigious Literary Awards including the Booker McConnell Prize (1983), the Prix Etranger Femina (1985), the Jerusalem Prize (1987) and the Nobel Prize (2003).

The year 1969 was Coetzee's first year writing fiction. *Dusklands* was his first novel published in 1974 which brought a new sense to the South African Postmodernist fiction

dealing with the issue of colonialism. Then in 1977, he published his second novel entitled *In the Heart of the Country*. Head (1997:2) believes that Coetzee's two first novels were not internationally noticed till the release of his third novel *Waiting for the Barbarians* in 1980. In both novels, Coetzee used a colonial context. In *Dusklands* (1974), he used two modes that portray the colonial context. He analysed the Defence Department of the US involvement in Vietnam and wrote about the explorers of the Cape back to the seventeenth and the eighteenth century. The same process used in the first novel is repeated in the second one. *In the Heart of the Country* (1977) story turns around the protagonist character named Magda, who plays the role of the narrator persona and the product of colonialism; suffering from the South African pastoral and its structure resulting in her failure to constitute a new relationship with both the land and the people based on fraternity and affection.

The international recognition associated to Coetzee's third novel is what made his previous works identified. *Waiting for the Barbarians* (1980) is an extended moral parable (Head, 1997:4) narrating the story of a man experiencing a conscious awakening period to the terrors of imperialism. *Life and Times of Michael K* is Coetzee's fourth novel published in 1983. This novel confirmed Coetzee's reputation. It formed a new challenge representing the life of an individual having intimate interaction with the social and the political development. However, the core difference that the protagonist plays is a total disassociation from the previous mentioned interaction because he refused being put in the middle of such contact.

Coetzee's most metafictional text is presented through his fifth novel *Foe* of 1986 (Head, 1997:04). It is a postcolonial literary product reworking Defoe's (1660-1731) works mainly that one of *Robinson Crusoe* (1719). The writing of *Foe* was a double operational work for Coetzee where he tried to connect between literature, history and colonialism. During the same process, he fictionalizes Defoe giving it the title of *Foe*. Generally, the story speaks of colonialism and its policy through the protagonist character called Friday.

The clear departure for Coetzee was by his 1990 novel *Age of Iron*. He displayed the era of the unrest Cape town of 1986 where South Africa was ruled by the State of Emergency Government. The novel undertakes a confessional mode where different attitudes and status

are expressed and developed such as guilt and helplessness (Head, 1997:5). Four years later, *The Master of Petersburg* novel is on the market. Coetzee delivered an intertextual work using confessional mode while fictionalizing the Russian writer Fyodor Dostoevsky. The last novel in the collection is the post-apartheid novel *Disgrace* (1999). It retells the aftermath of the Apartheid system used in South Africa; picturing its results under the image of rape, violence and punishment.

As already known about Coetzee, he is a kind of secret person who does not share details about his personal life. Moreover, he is known of his dislike towards interviews. Therefore, the quo available information about him are scanty (Head, 2009:1). However, his autobiographical works are a mirror used in purpose to reflect his own life. In 1977, he wrote his first memoir giving it the title *Boyhood: Scenes from Provincial Life* where he retells his life experiences up to the age of thirteen. Then in 2002, he wrote *Youth* discussing his London experience and focusing on moments of the period 1959-1964. In addition to those works, he produced a fictionalized lecture in 1999 under the name *The Lives of Animals* and *Elizabeth Costello* in 2003. For now, Coetzee is living in Australia occupying a position at the University of Adelaide.

Most of Coetzee's writings were produced during his living in South Africa. The political atmosphere of South Africa during that period was under the power of the Apartheid regime till 1990. After that, the country went through transitional era moving to a democratic government. He portrayed both periods in his works forming an intellectual challenge to the Apartheid and its practices and its impact. Despite that he was narrating a true period through which South Africa witnessed political difficulties and disorder, the public criticism was not on his side. According to Head (2009:2), Coetzee's works were regarded as not having the mode of a direct way of expressing certain intended opinions and reactions along with an inadequate political charge. In this regard, Vanzanten Gallagher (1991:3) puts the situation of the South African writer into question. She raises the debate on whether it is the responsibility of the writer, who witnessed the Apartheid, to fight the oppressive political regime through his works in an attempt to end its unfairness. Coetzee is one among the South African writers who felt offended by the application of the Apartheid in his country. It is argued by Attwell (1993) that Coetzee distances his works from being related to the political situation in South

Africa, but the truth is that his novels can strongly be located in their specific South African context.

There is a crucial relationship in literature that brought the attention of many literature scholars (Head, 2009; Attwell, 1992). It is the relation between the literary and the ethnic aspects of identity. The ethnic identity of the novelist has an effect on his literary one. The writings' belonging is reflected by the writer's ethnical identity. In the case of the White South African writer Coetzee, his ethnical identity is unknown since he distances himself from being English or being an Afrikaner; despite his negative attitude against the political regime of the Apartheid is clear in his writings. He expresses his complete disapproval of its acts. As a result, he shows his distance from the Afrikaner's identity and does not mention any relation with the English one as well. The awkwardness of his situation puts the South African novelist in an ambivalent position.

Head (2009:23) lists the suggestions given by Coetzee in his interview with Attwell (the writer of the book *Doubling the Point* in 1992) underlying the three applications of the term Afrikaner. The first use of the term takes a linguistic and cultural mode. Thus, this application cannot be the suitable for Coetzee because his first language is English not the Afrikaans. Ideologically speaking, the second application consists on sharing the same feeling towards the British or the blacks. In other words, the anti-British mood and the anti-blacks nationalism are political visions shared by all Afrikaners. Consequently, the one who does not share these visions with the rest of the group of Afrikaners does not belong to it. So, his exclusion is required. The third application has a relation with the historical belonging. In this case, Coetzee's Afrikaner heritage is noticed through his writings. As a result, distancing himself from that is not possible. In his interview with Attwell (1992:343), he argues that he cannot expel himself from the gang of the Afrikaners but he does not want to be part of it; "Is it in my power to withdraw from the gang? I think not...Is it my heart's desire to be counted apart? Not really."

Head (2009:24) maintains that Coetzee is the first South African writer whose works are openly experimental and self-conscious fictions. By using European theories and literary model, he makes the exception in his works; but he distances himself from the pan-Africanist

model. However, the truth that must not be denied is that the European influences helped in forming the South African Literature. For that, Coetzee still belongs to the spectrum of the South African writers while deliberating a new kind of challenge in the South African novel.

1.7. Conclusion

To conclude, the findings that the present chapter has arrived at will be summed up in the following paragraphs. The theoretical investigation undertaken on both the concept of Otherness and the theory of Hegel has shown the core idea and the basic elements of each one of the two. Otherness has proved to be an important element in the post-colonial literature discussing its basic relationship classified under the Other/Self relationship. The Self represents Us and superiority .However; the Other represents Them and inferiority. Harle (2000) among many scholars (Mengstie, 2011; Neumann, 1996) argues that the Other has a dual perception: a positive and a negative one. When the relation is empty of violence and hostility, the Other is perceived positively as portraying the unique in every person (Harle, 2000). Whereas, the violent relationship represents the negative special case of the Other; being the Other Enemy. This latter performs a danger and evil source for the Self. Consequently, its elimination is required. In this regard, two hierarchical opposed groups are created. An in-group representing the dominant self and the out-group representing the obedient Other.

Despite the differences between the Other and the Self, a causal relationship is present. The Self is identified through the presence of the Other while the constitution of this latter is done by the self. Consequently, identity is formed. Different scholars agree on the idea that finding one's identity is based on the answers associated to the questions: who you are? Where you belong?. The identity can be social, psychological and political while being implicitly relational. In short, Otherness is set to be a concept based on division besides being an important element to the identification process of the Self.

Hegel's Master/Slave dialectic is a dichotomy representing the paradox between the master and the slave. It represents the opposition between the master's independent self-

consciousness and the slave's dependent self-consciousness. Kojève (1969) in his lectures about Hegel's philosophy suggests an identical relationship similar to the master/slave one. It is the life/death relationship. In a fight, two individuals are fighting each other for life. The victor is the master and the vanquished one becomes the slave. Thus, the defeated one becomes inferior to the master who has the right to enslave him instead of killing him. In order to be preserved, the slave accepts to be self-consciously dependent to his master's independent self-conscious. In fact, it is from this attitude taken by the slave that the master is recognized as being the superior. Human reality and freedom are confirmed by the mediation provided by the given being; the slave. Succinctly put, the identification of an entity cannot happen without the presence of another one.

The analyses of both the concept and the theory previously mentioned have shown the presence of a relationship between the two. The relationship presented through the concept of Otherness is identical to the relationship which Hegel sheds lights on. The Self represents the master whose self-conscious is independent and the Other is the dependent self-conscious slave. Both the Self and the master struggle for recognition by constituting the Other and the Slave. This is the key behind their self-acknowledgement for being the superiors. Meanwhile, the Other and the Slave accept the fact of their inferiority by recognizing their opponents as being their masters. In this regard, the Self is the master while the Other is the slave.

South Africa is one among the countries that witnessed Colonialism. The fact of being a rich part of the world brought the attention of many colonialist powers such as the Dutch who remain part of its community forming the Afrikaners ethnic group and the British colonialists who lost it in 1948. The South African population is known of its multi-racial community categorized into the whites (the Afrikaners), the coloureds (mixed race) and the blacks groups. Despite that the independence means freedom, for the South Africans was the beginning of another era of political sufferance under the application of the new policy of the Apartheid. It was a regime based on division and racial segregation. The National Party took the responsibility of giving the Whites minority their rights and privileges unlike the majority rest of the population who lived under a racist system getting deprived of their simple rights. Within time, the repressed population's nationalism, and refusal of the situation they were in;

grew giving birth to the Anti-Apartheid movement. The revolution was successful by ending the use of the racist regime in 1994.

John Maxwell Coetzee, the influential South African writer, was born in Cape Town on the ninth of February of 1940. He belongs to a middle class family where the father is a lawyer and the mother is a schoolteacher. This social situation enabled him to do further studies as the ones he did in England and in the United States. He taught at the university in Cape Town where he started writing his exceptional fiction that gathers post-modernism, post-colonialism and history in the same fictional work. For that, he has been chosen to win several prizes where the Nobel Prize is one of them. The international interest he gets because of his writings pushed many scholars (Head, 2009; Attwell, 1992) to work on his fiction. As one of his readers, two of his novels brought my attention. Therefore, the next chapters will focus on their analysis on the basis of the concept and the theory already studied in this chapter.

Chapter Two

Waiting for the Barbarians (1980)

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2.1. Introduction

In 1980, the South African writer John Maxwell Coetzee published his third novel entitled “*Waiting for the Barbarians*”. The period in which the novel was written and published is the roughest political era that the South African society was going through. The hardships of the oppressive regime of the Apartheid were translated in the government’s actions of racial segregation.

Being part of the South African society, the South African writers decided to use their writings as a mirror reflecting the horror of the Apartheid resulting in the division of the society into two groups: superior and inferior. Thereby, the novel “*Waiting for the Barbarians*” (1980) serves as an example of a literary work portraying the South African Apartheid.

In the present chapter, the researcher tends to study the novel “*Waiting for the Barbarians*” (1980) in relation to the already discussed first chapter. The representation of both the concept of Otherness and the theory of Hegel’s Master/Slave Dialectic will be investigated in the selected novel. The aim behind this investigation is to see whether the philosophical theory of Hegel is applicable to the representation of Otherness given by the writer Coetzee in his third novel. To do so, the chapter will first clarify the difference between the novel and the poem “*Waiting for the Barbarians*” written by Canstantine Petrou Cavafy in 1904 as a reason to avoid the illusion present between the two. Then, the plot of the novel will be provided to the reader. After that, the investigation will take place by discussing the triangle of Otherness, the cycle of oppression and the opposed relationship between the Self and the Enemy under the civilization and barbarism dichotomy.

2.2. Waiting for the Barbarians (1904)

In 1904, the Alexandrian Greek poet Canstantine Petrou Photiades Cavafy (1863-1933) wrote a poem entitled *Waiting for the Barbarians* exposing the use of myth in justifying the Self-deeds of colonialism and imperialism (Neimneh,2013:133).

In the words of Neimneh (2013:133), the centre idea of the present poem is its contribution to the cultural theories and the post-colonial discourses about the Other by giving

a notion to the existence of the Other barbarian. The poem starts by highlighting both the imprecise waiting for the barbarians as well as their absence.

What are we waiting for, assembled in the forum?

The barbarians are due here today.

(Cavafy, 1904)

Cavafy's Empire in the poem is an unknown one which deviates from the reason of its existence, its duty, its actions and position to wait for the unknown coming of the barbarians. The expected coming of the Others results in a shift of powers. The Empire will be ruled by the barbarians once they arrive.

Why isn't anything happening in the senate

Why do all senators sit there without legislating?

Because the Barbarians are coming today.

What laws can the senators make now?

Once the barbarians are here, they'll do the legislations"

(Cavafy, 1904)

This stanza refers to the opposed dichotomy discussed by Cavafy between action and stasis; indicating the core opposition existing between the Other and the Self. In the following part of the novel, the theme of imperialism becomes clear when the emperor is said to be preparing himself to give away his throne and power to the waited enemy; the barbarians.

"Why did our emperor get up so early,

and why is he sitting at the city's main gate

On his throne, in state, wearing the crown?

Because the barbarians are coming today.

And the emperor is waiting to receive their leader."

(Cavafy,1904)

Setting a dichotomy in the first place means that opposition and difference are the main existential features between the two contradicted entities. In this case, differences between the Empire and the barbarians are shown in the next part of the poem referring to the Others as being uncivilized. The emperor, in an attempt to reinforce his vision about the barbarians; uses his literacy and writing abilities to designate that the barbarians lack them. He takes the

decision of listing names of honour and delivering it to the coming enemy. Furthermore, his subjects wear specific outfits for best presenting their civilization in their meeting with the savage newcomers.

He has even prepared a scroll to give him,
Replete with titles, with imposing names.
Why have our two consuls and praetors come out today
Wearing their embroidered, their scarlet togas?
Why have they put on bracelets with so many amethysts,
And rings sparkling with magnificent emeralds?
Why are they carrying elegant canes
Beautifully worked in silver and gold?
Because the barbarians are coming today
And things like that dazzle the barbarians.

(Cavafy, 1904)

The reason behind such attitude from the part of the emperor and the rest of his crew is to confuse the barbarians. Tools of civilization such as writing, speech, good outfit are seen as odd things since they do not possess them. Consequently, they keep silent as a sign of oppression. Another dichotomy referring to the core one of the Other barbarians and the Self Empire is the Silence/Speech dichotomy. The others' inability to use the same language of the Empire puts them under the grounds of discrimination. Despite this, the barbarians are still considered as a source of danger that leads to the disorder of the state of the Empire.

“Why don't our distinguished orators come forward as usual
To make their speeches, say what they have to say?
Because the barbarians are coming today
And they're bored by rhetoric and public speaking
Why this sudden restlessness, this confusion?
(How serious people's faces have become.)
Why are the streets and squares emptying so rapidly,
Everyone going home so lost in thought?”

(Cavafy, 1904)

So far, a distinguishing phase in the poem is held to make the difference between the Empire and its enemy; the barbarians. Neimneh (2013:136) states that the distinction, taking place; is imperial and exclusive giving the example of the different associated features to both opposed parts. The barbarians are described by the Empire as being the ones responsible for the change, awkwardness and disorder brought to their stable and productive state. Neimneh implies that the reading of Cavafy's poem refers to what is called the "*Contrapuntal reading*" studied by Said (1993:78). It is manifested through the deconstruction of the binary imperial logic present in the poem such as Other/Self, silence/speech, chaos/order and action/stasis.

At the end of the poem, Cavafy pictures the Other as the solution waited to resolve the identity's crisis the Empire is going through. Stated by Neimneh (2013:136), this latter appears when the Other is revealed as a myth. In case the Other is absent, the identification of the Self is introduced as being false. Cavafy ends the poem keeping the questions about the barbarians' coming and the Empire's waiting opened up.

Because night has fallen and the barbarians have not come
And some who have just returned from the border say
There are no barbarians any longer.
And now, what's going to happen to us without the barbarians?
They were those people, a kind of solution.
(Cavafy, 1904)

The absence of the solution put the Empire into a crisis of identity. In his own interpretation, Neimneh (2013:136) claims that the Empire becomes the barbarians as a result to the absence of the mythical solution. The intended message behind Cavafy's poem is showing the two keys used by the West colonialists to constitute the negative image of Others. The first key is the creation of a myth entailing the existence of the Other and its expected arrival at any time. The second one stands on the deconstruction of the first key by portraying the Other as a failer who could not appear. The poem "*Waiting for the Barbarians*", introduced by Cavafy, applies political aspects. Therefore, it can be perceived as a universal allegory of imperialism and colonization (Neimneh, 2013:137).

2.2.1. Cavafy's WFB versus Coetzee's WFB

The novel written by Coetzee in 1980 represents an allusion to Cavafy's poem. Both of them use the same title. In fact, it is Coetzee who took his novel's title from the already produced poem. The novel "*Waiting for the Barbarians*" delivers the same message the poem transmits. Head (2009:49) asserts that the poem of Cavafy represents the contradictory dependence on the Other used to support imperialism. Coetzee, on his part, represents the waiting process for the expected barbarians' attack by the undetermined Empire as the core event in his novel. The same as in the poem, the barbarian enemy does not show up to invade the settlement. The missions and the strategies used by the Empire were explained through the presumed existence of the Other enemy. Consequently, Colonel Joll and his Warrant officer Mandel, the Empire's representatives; used their power to torture and declare war against the supposed enemy. Here comes the question raised by Neimneh (2013:135) wondering "How can an Empire justify its ruthless ways without constructing a savage enemy and priding itself on its civilized life?".

The Empire practises its power by depriving the natives of their lands and their important resources. Meanwhile, it spreads rumours about the barbarians' sensuality. However, the barbarians choose not to be exposed in order not to justify the Empire's existence. Hence, they keep an unclear obscure presence (Neimneh, 2013:135). In the meantime, the inhabitants of the town keep wondering about the barbarians whom they remain hearing rumours about their expected attack; but the only thing that they get the chance to see is few prisoners and nomads who cannot be a threat to the Empire.

The absence of the supposed enemy drives the Empire to othering one of its representatives by accusing him of treason. The magistrate (the protagonist of the novel) is blamed for his cooperation with the enemy. The journey he took to return the barbarian girl into her homelands and her people puts the magistrate in a difficult situation in relation to the Empire he belongs to. As a result, the Empire deprives him of his position, accuse of betrayal, torture him in order to justify its deeds and hide the truth behind its failure to make the assumed barbarians under its power.

The act of waiting differs between that one of the Empire and the other of the magistrate. The empire was waiting for the barbarians or the Others' coming. However, the

magistrate's waiting was for a distinct genre of barbarism. He found it in the brutal acts of Colonel Joll and his garrison who are in accordance the representatives of the Empire. In this regard, the truth about the nature of the Empire was revealed (Head, 2009:50).

2.2.2. Waiting for the Barbarians (1904) by Cavafy

What are we waiting for, assembled in the forum?

The barbarians are due here today.

Why isn't anything happening in the senate?

Why do the senators sit there without legislating?

Because the barbarians are coming today.

What laws can the senators make now?

Once the barbarians are here, they'll do the legislating.

Why did our emperor get up so early,

and why is he sitting at the city's main gate

on his throne, in state, wearing the crown?

Because the barbarians are coming today
and the emperor is waiting to receive their leader.

He has even prepared a scroll to give him,
replete with titles, with imposing names.

Why have our two consuls and praetors come out today
wearing their embroidered, their scarlet togas?

Why have they put on bracelets with so many amethysts,
and rings sparkling with magnificent emeralds?

Why are they carrying elegant canes
beautifully worked in silver and gold?

Because the barbarians are coming today
and things like that dazzle the barbarians.

Why don't our distinguished orators come forward as usual
to make their speeches, say what they have to say?

Because the barbarians are coming today
and they're bored by rhetoric and public speaking.

Why this sudden restlessness, this confusion?

(How serious people's faces have become.)

Why are the streets and squares emptying so rapidly,
everyone going home so lost in thought?

Because night has fallen and the barbarians have not come.

And some who have just returned from the border say
there are no barbarians any longer.

And now, what's going to happen to us without barbarians?

They were, those people, a kind of solution.

(Cavafy, 1904 Trans by Keeley & Sherrard, 1992)

2.3. The Plot of the Novel

Narrated in the first person, the story of the novel "*Waiting for the Barbarians*" (1980) turns around a magistrate of a small remote colonial settlement on the frontier of an undetermined Empire. In a day like the rest peaceful days, the life of the unnamed magistrate changed. The Empire, through its Third Bureau, announced a state of emergency. There have been released rumours about an expected attack by the indigenous people of that colonized area. Colonists call them the barbarians. So, an expedition was set out into the land beyond the frontier.

As a response to the emergency powers' call, Colonel Joll (from the Third Bureau) went to the settlement of the magistrate. He checked the situation and prepared himself along with his soldiers for an expedition. After a period of time, he came back to the magistrate's settlement with a number of prisoners who were assumed to be the barbarians. During his investigations with them, he used all the possible brutal ways of torture leading sometimes to their death. His justification for such deeds was the search for truth which cannot be reached without pain. After a while, he returned back to the capital in an attempt to prepare for a larger campaign against the barbarians. During the rolling of the investigations, the magistrate took the stand of an observer who kept questioning the legitimacy of imperialism.

One among the tortured prisoners attracted the magistrate. She was the barbarian girl. Her physical status showed the brutal acts of the oppressor Joll on her body. She was left with a broken leg and partially blinded eyes. After their release, she started roaming in the town begging for a living.

The magistrate decided to nurse her after seeing her bad life conditions and her weak body. While doing so, he built an intimate relationship with her. She became his mistress. Due to a feeling of guilt, he decided to take her back to her land and her people. Without justifying the reason behind his trip to the Third Bureau, he took the barbarian girl along with two of his soldiers back to where she belongs. Their trip was hard. However, it was successful.

After returning back safe to the settlement, the magistrate found the Third Bureau officials taking over his fort. He was accused of treason and cooperation with the barbarian enemy. Without any chance to defend himself in front of a court, the magistrate was imprisoned and locked in a cellar for an indefinite period. Despite his powerful past position in the settlement, he was treated in the same way as the rest of prisoners. He was tortured and left without food for days. He was humiliated and his dignity suffered the most.

The settlement regained its peace and Colonel Joll went for a new expedition with the company of his men. The magistrate thought it is the most favourable time to escape the jail. Fortunately for him, he managed to find the key that frees him out. However, he found no place to go to but hiding in the settlement. Later, Joll returned back with more prisoners. Celebrating their return, all the captured barbarians were publically tortured where even the crowd was allowed to participate in inflicting severe pain on them. While watching like the rest of the crowd, the magistrate decided to stand up to Joll to express his total disapproval on what was going on. He asked him to refrain. Following this, the Colonel asked his soldiers to give a lesson to the magistrate as a result to his interference in the Empire's duty. Thus, he was taken to the yard, hanged up and tortured publically. After the humiliating position he was put in, the magistrate became a slave. In a contemptuous manner, the soldiers release the magistrate to roam freely in town while mocking him. For them, he was no more a threat to the Empire. He was a wandering dog with no dignity, no honour, let alone pride.

Things turned out bad for the Colonel after his last larger campaign against the barbarians. He was defeated. Some of his soldiers died while others escaped the horror caused by the barbarians. It was true that the assumed barbarians did not enter in any armed fight with the Colonel and his men; but they managed to make them flee their land. Joll returned back in a pitiful condition then abandoned the settlement. As a result, the magistrate regained back his position and his usual quiet life realizing the reality of the Empire he belonged to.

2.4. The Triangle of Otherness

The binary oppositions are mainly what characterize the concept of Otherness. “*Waiting for the Barbarians*” novel deals with the issue of Otherness very explicitly as Al-Saidi stated (2014:100). As already known, the opposition always takes place between two entities, but it is not the case when speaking of the novel “*Waiting for the Barbarians*”. Three elements oppose each other while inhabiting the positions of the self and the Other at different moments. In addition to the two opposed positions of the self and the Other, the mediator observer is the third element making the exception. The present triangle of otherness is seen through the three central characters of the novel: the protagonist Magistrate, the barbarian girl and colonel Joll where their positions change in accordance with the changing of the self/other theme (Al-Saidi, 2014:100).

In *Deceit, Desire and the Novel* (1961), the French author Renè Girard (1923-2015) introduces his theory of “Mimetic Desire”. In an excerpt of his first chapter of the book, he discusses the idea of the “Triangular Desire”. In fact, the structured triangular (fig.1) consists of the subject presenting the Self, the object referring to the Other and a third element named the mediator. The present theory highlights that the Self’s desire is brought from Others. In other words, the Self’s attempted desire for a particular object is provoked through the desire of another person for the same object. So, the model existing in the middle of this process is what Girard calls the mediator. In this sense, the relationship between the subject and the object is not a direct one (Williams, 1996:31).

Applying Girard's triangle explains how the characters are related to each other. In fact, all the three are victims of power when they are seen as Others. Regarding her origins, the barbarian girl is the Other victimized whose position does not change at all. Meanwhile, the two remaining characters live each position among the three according to the novel's events (Al-Saidi, 2014:100).

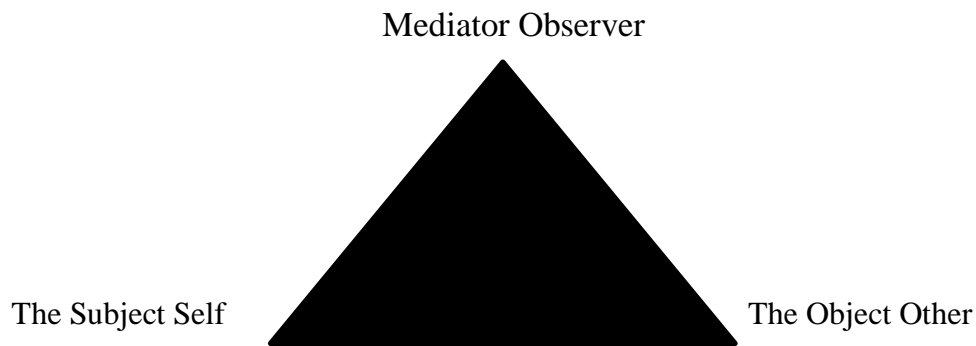


Figure (1): Girard's Triangular Desire

Replying to the third Bureau's emergency powers, Colonel Joll drives his expedition for the sake of crushing down an expected barbarian rebellion. In doing so, he catches a number of prisoners under his power, brings them into the magistrate's small town where his fort is set. He investigates with them looking for the truth by using torture since he believes that "pain is truth" (WFB, 10). Painful torture is the key to truth. The barbarian girl happens to be one among the prisoners captured during this expedition. She was captured along with her father.

According to these events, Colonel Joll is the subject Self who practises his power against the objectified Other being the barbarian girl. As a reason to arrive to the truth, he tortures her in front of her father along with other prisoners in order to please his questionable desire. The signs of torture were obvious on the barbarian girl's body having broken feet along with partial blindness. As she told the magistrate:

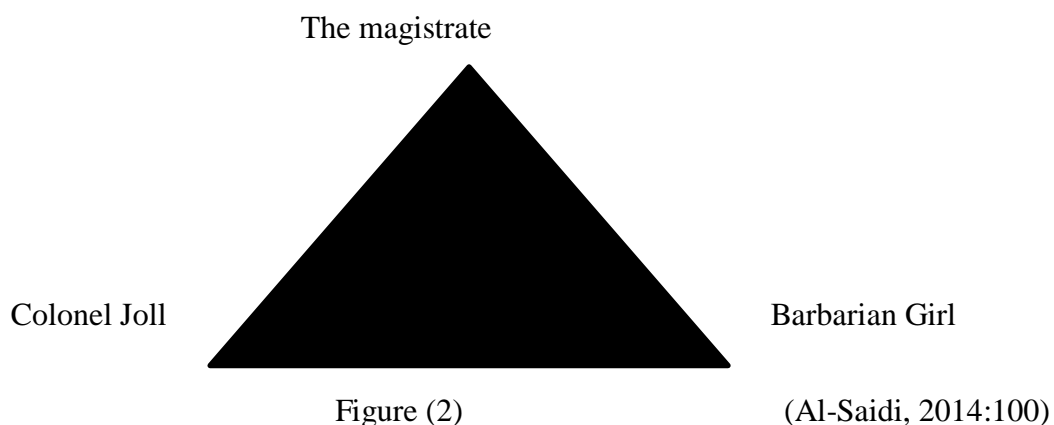
"It was a fork, a kind of fork with only two teeth... they put it in the coals till it was hot, then they touched you with it, to burn you...the man brought it very close to my face and made me look at...that was when the damage came. After that I could not see probably anymore."

(WFB, 56-57)

Al- Saidi (2014:100) states that the signs of the torture are the signs of her otherness. In addition to that, the depiction associated to her by being the dark skinned, straight black eyed brows and the black haired barbarian (WFB, 36) confirms that she was depicted as being the Other (fig.2). At the same time while the barbarian girl and Colonel Joll are living the Other/self-relationship, the magistrate is taking the role of the mediator observer who places himself as the girl's observer by describing her injured body and her blindness.

“I wave a hand in front of her eyes. She blinks. I bring my face closer and stare into her eyes. She wheels her gaze from the wall on to me. The black irises are set off by milky whites as clear as a child's.”

(WFB, 37).



The departure of Colonel Joll and his return to the capital opens a new relationship of otherness. The plot changes when the prisoners who were first brought by Colonel Joll are finally released where the barbarian girl is one of them. She turned to a beggar in that small town. Meanwhile, the magistrate keeps watching her till he offers her shelter and decides to take care of her injured body. A relationship develops between the self-magistrate and the Other barbarian girl. In fact, the protagonist sees the barbarian girl as the Other who would bring him back his lost authority with the coming of Joll to his fort since the subject self identifies himself through the Other's recognition of his power. Taking this step, the magistrate is trying to compensate his loss (Al-Saidi, 2014:101).

Another explanation for his attitude towards the barbarian girl is to show his superiority in comparison to the Colonel's. This is shown in the novel through his continued commentary about Joll's appearance and deeds.

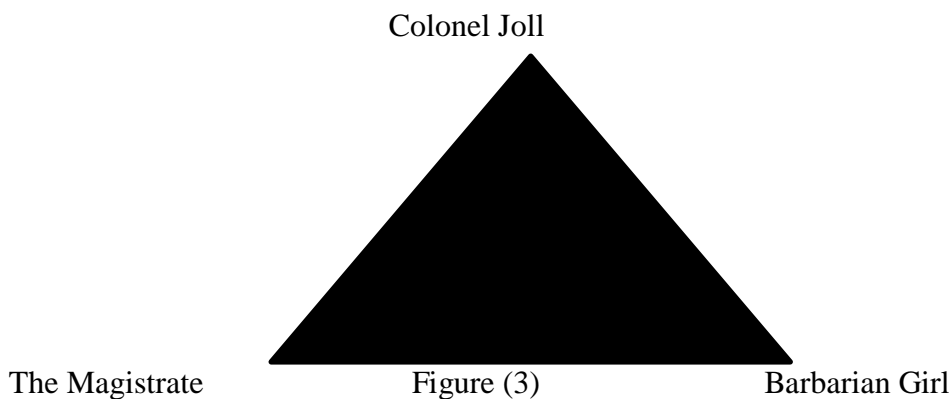
“Two little discs of glass suspended in front of his eyes in loops of wire.
Is he blind? I could understand if he wanted to hide his blind eyes.”

(WFB, 04)

“I curse Colonel Joll for all the trouble he has brought me and for the shame too.”

(WFB, 29)

The triangle of this part of the novel (fig.3) changes into the magistrate being the subject self who categorizes the barbarian girl as the Other who would grant him back his lost authority and on whom he would practise his authority and pleases his desire. In the meantime, Colonel Joll is the mediator observing from a distance.



(Al-Saidi, 2014:101)

The anxious attitude of the magistrate towards Colonel Joll creates a new triangle (Fig.4). The subject self is the magistrate who is totally against Colonel Joll's torture and deeds by stating: “There is nothing to link me with torturers, people who sit waiting like beetles in dark cellars...I must assert my distance from Colonel Joll! I will not suffer his crimes!” (WFB, 61). Consequently, he classifies himself as being the good man in comparison to Joll who is being the passive object to the magistrate's impression. For the magistrate, returning the girl back to where she belongs would show his good sense of

humanity and would confirm Joll's evil. So, the barbarian girl in this part is the mediator observer.

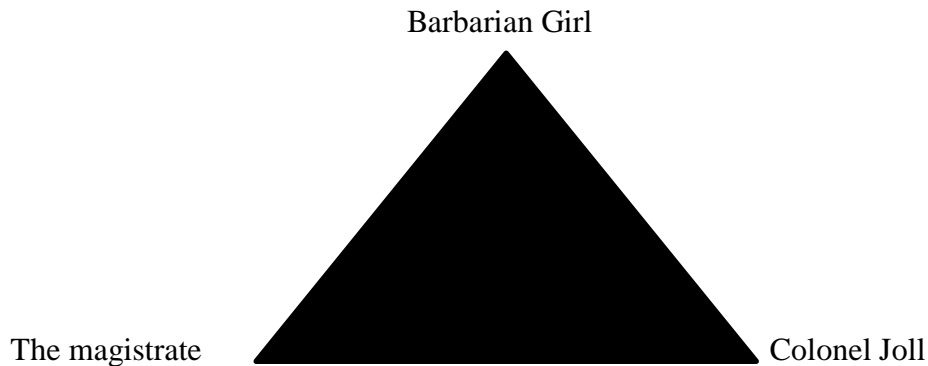


Figure (4)

(Al-Saidi, 2014:101)

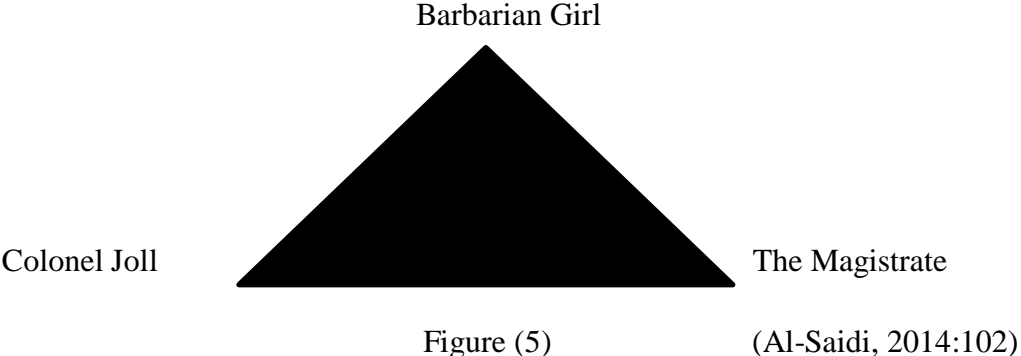
The magistrate had some moments where he wondered about the presence of the barbarian girl besides him asking himself “what this woman is beside me is doing in my life I cannot comprehend” (WFB, 64). Therefore, he decides to end their both sufferance by taking the risky step of returning her back to her people. By doing so, he knew that he is ending his relation with the Empire by declaring that “[His] alliance with the guardians of the Empire is over, he [has] set [himself] in opposition, the bond is broken” (WFB, 106). The reason behind taking such step is the magistrate's self-realization that the Empire is no more an “Empire of light” (WFB, 140) but rather it is an “Empire of pain” (WFB, 32). So, he had to react (AL-Saidi, 2014:102). In the meantime, the Empire's third Bureau heard of the magistrate's unjustified trip.

Returning back safely from the trip, the magistrate finds himself under the eyes of accusation; being questioned and accused for “treasonously consorting with the enemy” (WFB, 105). Colonel Joll arrested him and tortured him as any other prisoner. Apparently, his self-awareness led to his categorization as an Other.

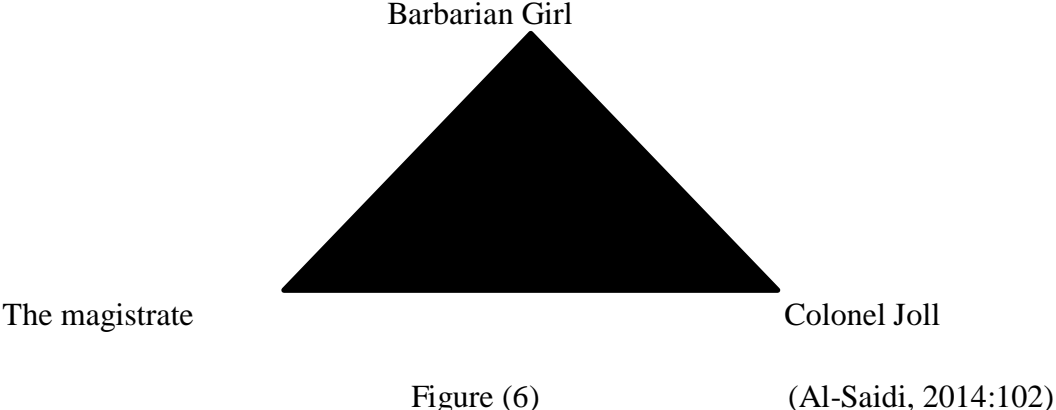
In the first part of the novel, Colonel Joll practised his superiority over the barbarian girl whom he considered being the enemy. Therefore, her presence was important for acknowledging him as being the subject self or in other words: the superior Self. However,

things turned bad for him. The barbarian girl went back to her people creating a self-absence problem for Joll. So, he is no longer in the position of power and all that is caused by the magistrate. As a consequence, he must be punished for that.

Another change in the triangle (Fig.5) where Colonel Joll is the subject self again but using his power to deprive the magistrate of his position of power by torturing him, turning him into the objectified Other. Meanwhile, the barbarian girl becomes the mediator.



The last part of the novel brings the magistrate back to his position of power (Fig.6). After the defeat of Colonel Joll by the barbarians, he returns in bad status as Al-Saidi (2014:102) puts it “he is the weak pitiful *Other*”. The barbarians managed to scare Joll and his soldiers. As a result, he loses his power and lives as the vanquished Other whose life is under the mercy of a person who proves to be the powerful subject self. The magistrate is back as he puts it: “... I have taken the lead. No one has challenged me. My beard is trimmed, I wear clean clothes, I have in effect resumed the legal administration that was interrupted a year ago by the arrival of the civil guard” (WFB, 193).



Though it is agreed on among scholars that the Other can never be put in the position of the Self, it is not the case when speaking of the novel *“Waiting for the Barbarians”*. Following the events of the novel, an exception flows on the surface where the so called barbarians or the objectified Others can take the lead and be the subject Self. During the process of reading, we noticed a scene where this happens.

At the final part of the novel, Colonel Joll runs his war against the barbarians trying to catch them and defeat them. Unfortunately, the Barbarians with their malignity managed to mislead the Colonel and his soldiers. They caught their horses loose in the night and mislead them to the desert; then they disappeared. As one of Joll’s soldiers reports to the magistrate: “We froze in the mountains! We starved in the desert! ...we were not beaten. They led us out into the desert and then they vanished!” (WFB, 196).

After all, the barbarians are portraying the image of experienced warriors. Moreover, their way of standing against the Colonel and his men shows that they are against the intruding of foreigners into their lands. However, they express that in a peaceful way without direct fighting: “[The barbarians] lured us on and on, we could never catch them. They picked off the stragglers, they cut our horses loose in the night, and they would not stand up to us!” (WFB, 196).

The barbarians fought in the war against the Colonel following their own strategy of the misleading and the attack at night. At the end, they were victorious. Most of Joll’s soldiers got lost in the desert or starved to death, but the few rest came back along with the Colonel defeated and in bad conditions. Apparently, the Colonel lost his war against the barbarians. So, it can be concluded that the barbarians in this events are no more the Others who are under the superiority of the powerful. They are the victorious subject Self who defeated equally the Others being the Colonel and his soldiers. As a result, the triangle changes again.

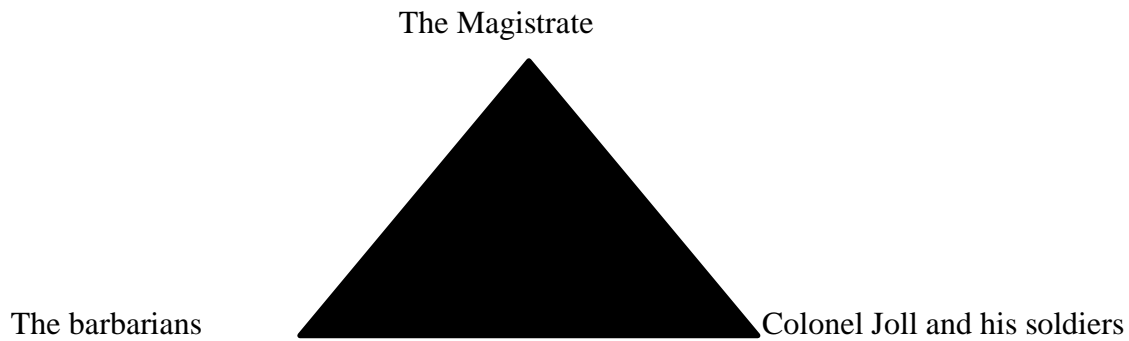


Figure (7)

2.5. The Cycle of Oppression

Many scholars (Charlton, 1998; Bulhan, 1985) tend to define the concept of oppression. Charlton (1998:8) reveals that the occurrence of oppression is due to the influence of different ideologies that form the structure for acts like domination and superiority. Furthermore, the individual's acceptance, to be forced to fall under the political, economic, cultural and social norms just because of the fact that they belong to a social group; is another reason behind the emergence of oppression. For a deeper explanation, the definition given by Blackwell dictionary of Sociology simplifies the meaning of oppression into being a concept that gives a detailed account to the relationship existing between groups or categories of individuals where the dominant group gains advantage from the power it practises to humiliate, exploit the members of the subordinate group. This kind of oppression is categorized as the social oppression. It is witnessed in many situations. For instance, the social oppression is experienced between the Whites and the Blacks in South Africa, or between men and women or between social classes in the industrial societies. They all share the same reason. The social life is what gives the opportunity to dominants to suppress and oppress the Others.

South Africa went through political struggling particularly during the application of the Apartheid regime. The society was divided into sub-social classes on the foreground of racial segregation. The Whites were the dominant group while the rest were the inferior subordinate groups.

As any South African writer, Coetzee uses his fiction to depict the discourse of post-colonial oppression. The very status of most of the fictional South African writings today as Attwell (1992:4) describes it. The presence of oppression indicates the unbalance of power in a society between a powerful and a powerless. It is the application of power that leads to oppression during colonialism. Coetzee's fiction treats the idea of oppression as an aspect of colonialism (Watson, 1996:14).

The publication of the novel "*Waiting for the Barbarians*" synchronized with the international attention directed towards the oppressive regime of the Apartheid. In the novel, Coetzee deals with the relationship between the oppressor and the oppressed discussing the dominant's need for power. The story of the oppressive relationship is told from the perspective of the oppressor who silences the voice of the oppressed Other.

Coetzee is one among many who are influenced by the works of the existentialists like Samuel Beckett (about whom he wrote his doctoral thesis in 1965) and Franz Kafka. Thereby, his fiction is effected by the concept of existentialism. In the novel "*Waiting for the Barbarians*", the protagonist goes through an existential crisis; the same as the idea represented by the philosopher Hegel discussing the existential impasse the master lives when not being fully recognized as the superior (Kojève, 1969:19). The fictional character in Coetzee's novel loses his power. As a result, he uses violence and oppression to regain what he lost.

Death, time and life are considered as the limitations of humanity for existentialists. Each one of them leads to the questioning of the one after. Thinking of death pushes the individual into thinking about existence. The time, by limiting the existence; questions the reason of life. This is the process through which the consciousness of the characters experience during their shift in power resulted from change.

Discussing oppression in *Waiting for the Barbarians* requires its analysis in a three staged cycle. The initial stage is the powerful Self. The second is the existential crisis

resulting from the fall from power. Finally, the third refers to the coping process with crisis by oppressing the other.

2.5.1. Initial Position: Powerful Self

The notion of purposelessness indicated in the novel's title in "*Waiting for the Barbarians*" is a tool marking the presence of existentialism in the novel. The use of the term 'waiting' summarizes the cycle of oppression. Coetzee's use of this term resembles to Beckett's (1906-1989) implementation of this the same term in his play *Waiting for Godot* (1952). His theatrical piece starts with the action of waiting and ends with it. The two main characters of the play keep waiting for the coming of Godot. In the meantime, questions are raised wondering about life and the research for its purpose that keeps being hopeless to get. By the end of the play, the audience comes to believe that the process of waiting is aimless because Godot will never show up.

The same notion is explained in Cavafy's poem "*Waiting for the Barbarians*" (1904). The Empire creates the myth of a coming enemy perceived as being the barbarians. The emperor along with his army and citizens remain waiting for the presumed barbarians who eventually do not come. The non-beneficial waiting leads the Empire into a crisis of existence in which the barbarians were considered as the solution.

The novel "*Waiting for the Barbarians*" of Coetzee represents the same notion of purposelessness through the expression of waiting. Through both the Empire and the protagonist magistrate, the crisis is manifested. The undetermined Empire represents the dominant entity ruling the settlement in which the story takes place. Its power is maintained by the protection of its citizens from the assumed attack of the barbarians. As a result, both the Empire and its inhabitants live a constant state of waiting. The crisis of the purposelessness of life that the Empire and its citizens are going through is considered by Merivale (1996:159) as an action taken to resolve the problem. The hope that their waiting provides is perceived as an action and its eventual absence becomes the key event of the human life. In this regard, Coetzee uses waiting as the core plot in his novel.

The protagonist magistrate in the novel is represented as the individual who is having an existential crisis as well. He also turns to waiting as a solution to his problem. In part of the novel, he declares the way he wants his life to be. He is the man looking for an easy life in a familiar world waiting for his death; “All I want now is to live out my life in ease in a familiar world, to die in my own bed” (WFB, 102). Coetzee represents the oppression on both individual and collective scales by using the crisis of purposelessness shown through the act of waiting.

The use of the term barbarians indicates oppression as well. The Empire’s desire to obtain power leads to the creation of another entity on which oppression will be applied. The barbarians are considered as the Other enemy. They are stigmatized as being the uncivilized, savage barbarians who do not belong to the civilized Empire. However, the progress of events later on indicates that the representatives of the Empire are the real barbarians due to their cruel and brutal acts towards the prisoners caught as being the barbarians.

The Other enemy is created by the Self in order to be blamed for the bad things in life. In other words, the Empire creates the barbarians as being the enemy. Therefore, they should be blamed by oppressing them. Meanwhile, the Empire gains its power and sufficiency through declaring that it provides all the safety measures for its citizens by eliminating the enemy. Even though, the magistrate represents the Empire, he is totally against the fictitious idea that the Empire has created as a mean for controlling its citizens. According to the long time he spent in the frontier, the magistrate is aware that the barbarians do not exist. They never showed up in front of him with their army: “In private I observed that one in every generation, without fail, there is an episode of hysteria about the barbarians...show me a barbarian army and I will believe” (WFB, 14).

The exact start of the process of waiting for the barbarians begins from the protagonist’s fall from power. Despite that, Coetzee provides the reader with an idea about the protagonist’s past before the shift in power. The reason behind doing so is demonstrating the degree to change between the two phases. He represents the cycle of oppression to the reader through the picture of the protagonist, his powerful past and his fall from power ending up to waiting for death.

In “*Waiting for the Barbarians*”, the initial stage of the cycle of oppression is represented through the protagonist. The magistrate was granted a powerful position by the Empire. He was the responsible officer of a small fort in the outskirts. He served as a connection between the settlement and the capital of the Empire. His higher position put all the officers and the community of his fort under his commands and authority.

In the novel, the magistrate praises the power he had in his youth; speaking of the sexual power. Women are among the community’s members on who he practised his power and authority. He describes himself according to the female gaze he receives calling himself a “prize boar”. The name he associates himself to is a mirror to his political power since the prize boar confirms their owner’s wealth through their look and the fact of being well-fed and fat. They participate in a contest where the fatter and the bigger boar wins.

“I remember how in the first year of my appointment here...how sometimes a restless wife, leaning over the half-door with the hearthfire gleaming behind her, would answer my gaze without flinching; how I would fall into conversation with young girls promenading in twos and threes, buy them sherbet, then perhaps lead one away into the darkness...for years I wore the well-fed look of a prize boar”.

(WFB, 61-62)

The appearance of the magistrate in his youth plays a part in his influential power. He describes his sexual power through his attractiveness. Women could not refuse his seducing gaze, his conversations and his offered sherbet. For the magistrate, his ability to attract women remains as a source of pride. His past was a powerful one.

2.5.2. Fall from Power: Existential Crisis

The decline from power cannot be fully grasped without the prior knowledge about the powerful past of the character. In “*Waiting for the Barbarians*”, the magistrate is detached from his political power with the coming of Colonel Joll to his fort. He turns from being the master into being both an outsider and an observer. Colonel Joll represents a new younger

system to the magistrate. His sunglasses are the symbol metaphorically presenting a new generation weird to the magistrate and his settlement. The emergency powers sent Colonel Joll to the settlement of the magistrate in a mission. However, the magistrate could not control him. As a result, he lost his authority back there. The role of the observer starts when the magistrate keeps watching and observing Joll while torturing the barbarians. The whole event led the protagonist into a crisis of existence.

With the coming of Joll, the magistrate loses his job and position in the settlement. He is no more the commander; Joll is. After bringing the so called barbarians to the settlement, Colonel starts his investigations for the truth by torturing the prisoners. In the meantime, the magistrate is set away by Joll from this mission. In one way or another, choosing not to involve the magistrate in the job gives the impression that Joll did that in purpose. He does not want the magistrate to interfere in the Empire's secret mission since he is totally against the use of torture. In an event in the story, Colonel Joll asks for a translator. Doing so, he is withdrawing the magistrate's experience with the language of the indigenous away. He has even chosen the guard; the less experienced: "I will need someone to help me with the language, the guard perhaps. Does he speak it" (WFB, 8). So, Joll deprived the magistrate from his work and he had chosen others in purpose. In this sense, the magistrate is emasculated because of his loss of power for Joll.

The magistrate lost both his political and sexual powers. He became the Other after being the master for a long time in the settlement. Losing power means that you are turning to be the slave of the Subject Self. This latter's demands and satisfaction is your duty and your job. The master has the right to enslave you. In the same way, Joll deprived the magistrate from his political position. As a consequence, the magistrate became inferior to him. For that, he takes the responsibility of the new job which is satisfying the colonel by providing him with all that he needs. In a passage, the magistrate works on preparing the appropriate shelter for Joll by stating that "he is quartered here at the inn because this is the best accommodation the town provides. I have impressed it on the staff that he is an important visitor" (WFB, 5).

The fact of being inferior puts the Other under the judgemental eyes of the Self. So, it is the Other's duty to impress the Subject Self. In this sense, the magistrate is judged by Joll. As

a reason to that, he works hard on impressing him through the services he provides along with his staff; “we must make a good impression” (WFB, 5) stating the magistrate to his crew. In the current events, the magistrate is being the Other slave of Joll. However, the precise image that can be associated to him is the traditional wife image. He became at the same level of the Othered woman. Hence, his power over the second sex is gone. His existence is purposeless.

Age plays a role in the cycle. By getting older, the magistrate loses his attractive appearance and youth which were the source of his sexual power. In other words, Aging means losing sexual power and desire over women. The ageing body becomes a source of weakness and embarrassment for the magistrate. He is no longer the powerful desired young man. In the novel, he describes his naked body with revulsion hating every part of it “my thin shanks, my slack genitals, my paunch, my flabby old man’s breast, the turkey-skin of my throat” (WFB, 43). He lost his sexual appeal. Thus, he lost his reason of morality. He is aware that death is his last fate of humanity.

Before falling from powerful position, the magistrate represented the voice of reason. This is shown by his disapproval of the torturing acts Joll practises on the barbarians. For the reader of the novel, the magistrate is viewed as a heroic when he criticizes Joll’s deeds and asks for the release of the prisoners. In the novel, he expresses his distance from the brutality of the Empire. He is not one of the oppressors of the Empire. He is forced to be part in the meaningless profession which he holds.

2.5.3. Coping by Oppressing the Other

Oppression is the solution to the existential crisis the magistrate goes through. The purposelessness of his life leads him to final stage of human limitations: death. To reverse the situation, the magistrate decides to regain his powerful past world and its purpose of life. He turns to doing so by applying sexual oppression over the Other objectified women.

The protagonist, after his loss of power, tries to claim authority over the women he sleeps with in order to confirm and regain his superiority. The prostitute called “the Star” is the tool by which the oppressor is confirming his masculine power. After losing his job with the coming of the Colonel, encountering the Star becomes the alternative to his lost work. His countless sexual experiences with her regain him his mastery. The magistrate oppresses the Star by treating her as an object whose body’s purpose is to please his questionable sexual desires.

Another reason behind the choice of the magistrate to turn to sexual oppression is to solve the problems of aging and time. According to the magistrate, objectifying the Other sexually means restoring youth and vitality. In a passage from the novel, the magistrate declares that the aged woman does not have the power to attract him; only the youngest does. This is simply the result of aging while time passes on:

“It is nothing but a matter of age, of cycles of desire and apathy in a body that is slowly cooling and dying. When I was young the mere smell of a woman would arouse me; now it is evidently only the sweetest, the youngest, the newest who have that power”.

(WB, 63)

Different from the rest of the magistrate’s objectified women; the barbarian objectified girl is an exception. The special criterion in the relationship between the magistrate and the barbarian girl is that it is not based only on sex. His existential crisis in relation to the Empire and its cruel deeds pushes him to objectify her considering her as a solution to his problems of purpose and identity. Thus, oppressing her would help to find answers to his raised questions and to cope with the whole situation.

Sexuality is used as a means of dissolution (Behdah, 1997:203). The magistrate oppresses the barbarian girl as an attempt of dissolution. He uses his sexual power to claim

her body and her past in the same way the colonizer colonizes the body of the colonized. Invasively, the magistrate launches his mission towards finding the truth through the sexual objectification rituals. In the middle of this process, the South African writer Coetzee introduces us; the readers to a paradoxical situation where the magistrate claims something; but his actions betray him. He claims that he has no sexual desire for the barbarian girl; but his rituals of touching and washing her naked body proves the opposite. The magistrate is aware of his objectification and his invasiveness of the body of the girl. However, he does not feel any guilt of the trauma he is putting her into. Admittedly, he is putting his desire was superior to hers.

2.6. Self versus Enemy: Civilization versus Barbarism

The novel "*Waiting for the Barbarians*" introduces the reader into the opposed relationship of civilization and barbarism. In fact, this relationship forms the foreground of Otherness. Civilization is a feature that speaks of the master Self, but barbarism refers to the Other enemy. On the basis of a binary opposition, Coetzee represents the concept of Otherness in the novel while making difference between the two.

In an attempt of colonization, the colonizer spreads over the wanted territory and uses his power against the indigenous people of that land. The fight between the two will eventually determine the victor and the vanquished. Consequently, the victor will be the master and the defeated will become the slave. Applying this perspective on the Empire and the indigenous people, we conclude that the land of the indigenous has become a colony under the power of the Empire. Consequently, the relation between the two turns into becoming a relation between the colonizer and the colonized. In other words, it becomes a master/slave relationship.

After the victory of the Empire, the colonized people fall under the enslavement of the master colonizer. One of the techniques used by the colonizer to create the difference between him and his colonized is the use of the varied appellations such as: barbarians. The latter term

occurs a lot in the novel starting by its title. The indigenous people are perceived as the barbarians. Therefore, they are inferior to the superior colonizer.

The so-called mission of the colonizer and the Empire in general is to bring civilization to the “pastoralists, nomads, tent-dwellers” barbarians (WFB, 22). Being “men of the future” (WFB, 98), it is their duty to introduce the barbarians; “men of the past” (WFB, 98) to enlightenment. However, the tools used to accomplish this mission are merely violence, torture and oppression. Being the superior, the Empire imposes its own parameters to make the distinction between civilization and barbarism. Harle (2000) picture the Other as the one who undoubtedly differs from us. The same perspective used by Harle is used by the Empire which marks the differences through establishing a comparison between what a group is or is not. During the whole process of categorizing the Others, the intended goal of the Empire is “to assert their own power, will and value” (Mushtaq, 2010: 25).

Once the barbarians are Othered, the Empire assures its own interests and preserves its superiority and power. Therefore, the application of violence is allowed because in one way or another, the image that the barbarians associate to the Empire is indifferent to their sufferance (Mushtaq, 2010:28). The character Joll plays the role of the harsh master objectifying the Others. He represents the cruel and barbaric side of the Empire. The best example on that is his way in torturing the presumed barbarians. He is a cold-hearted Colonel who enslaves the indigenous to assert his superiority over them. The writer Coetzee by using allegory is driving the readers again into a contradictory situation where the Self turns to be the Other. Thus, the Empire, whose role is ending barbarism and spreading civilization, is becoming barbaric itself.

Illiteracy is considered as one of the main differentiating aspects between the civilized and the barbaric. For the Empire, not being able to write or read is important to confirm the distinction between them and the barbarians. These latter are seen as ignorant and illiterate. Consequently, they do not have the right to share the life of the superior civilized people. On the contrary, the presumed illiteracy is wrong to some extent. The magistrate experiences an issue which shows him that the barbarians are literate when using their own language. The wooden slips engraved with old language raises the question for the magistrate who is not

able to decipher it. The disability to read the same language of the Other puts the civilized one into the category of the illiterate. This scene is also witnessed when Joll asks the magistrate for a translator who would help him with the language of the barbarians. Consequently, the civilized Joll is an illiterate himself. However, this truth is denied since the Other's culture and language are with no importance. The Empire perceives the Other languages as meaningless sounds (Boletsi, 2007:81).

The barbarians are stereotyped as being cruel. Thereby, cruelty is a sign of barbarism. However, the Empire by causing harm and pain to the barbarians proves that it is cruel itself. How come that the Empire claiming to be civilized is inflicting cruelty on Others?. The desire of the Empire "to inscribe itself on the bodies of its subjects" (Boletsi, 2007:79) by the uncivilized behaviour of cruelty classifies it as being barbaric. The noticeable example of this is Joll's cruelty towards the barbarians enemies captured. During his investigation with one of his prisoners, he "rubs a handful of dust into his [prisoner's] naked back and writes a word with a stick of charcoal. I read the word upside down: ENEMY...then the beating begins... the game I see, is to beat them till their backs are washed clean" (WFB, 141). The cruelty inflicted on the prisoner with the use of the written language is a means to mark the enemy. Civilization does not mean inflicting cruelty by using literacy. In doing so, the so-called civilized culture turns to become at the same level of the barbaric one.

In general, the Empire being the Self master dismisses the humanity of the Other enemy. The magistrate belongs to the Empire. Therefore, he is the master Self who does also dismiss the barbarians' humanity despite his disapproval of the Empire's and Joll's brutality. He used the same term of barbarians when referring to the enemy despite the fact that he knows that they do not exist. However, he remains Othering the indigenous people using this stereotype. This is also witnessed in his relationship with the barbarian girl. Despite that they lived together in an intimate way, he cannot arrive to her reality. As a result, after taking her back to her people; he starts forgetting about her. He does not even remember his first sight of her.

The language of the body is also a language through which communication is possible. The scars left on the barbarian girl body as result to Joll's aggressiveness become the language by which the magistrate tortures her to decipher her Otherness since he uses "interpretation as a form of torture" (Moses, 1993:120). In an attempt to understand the Other, the magistrate forces the girl to retell the cruel actions of torture she lived along with her past away father. Once again, his desire is more important than her needs not to remember what she has been through. The exceptional aspect about the magistrate's attitude towards the barbarian girl is that he is willing to cope with her differences and live with it unlike the Empire which perceives the differences as a feature of Otherness and consequently inferiority (Boletsi, 2007:80).

The protagonist of the novel lives a double self-consciousness through the varied events of the novel. At the beginning, he was the independent self-consciousness master whose power is reinforced by the Empire. However, two events resulted in causing him the loss of his power and shifting from being the Self into becoming the Other enemy. The coming of Joll to his settlement deprived him of his powerful position for a certain period, but his departure in a trip to return back the girl to her people put him under the Empire's accusations of treason. So, he was transformed from being a respected Self into being the Objectified Other. Experiencing such transformation pushed the magistrate to classify himself as a beast when he describes the conditions of his new life in prison saying "I build my day unreasonably around the hours when I am fed. I guzzle my food like a dog. A bestial life is turning me into a beast" (WFB, 108). Now, he is at the same level as any disrespected barbarian. This fact gives him the opportunity to decipher the Other while living it himself.

The transformation of the magistrate can be perceived positively. Indeed, it can be perceived as "a source for a new beginning" (Nashef, 2010:22). It is true that he lost his political power and he became the Other. However, he won his freedom by detaching himself from the cruelty of the civilized Empire he used to belong to. As an Other, he has the ability to choose his own path with no constraints.

By the end of the novel, the magistrate's dream turns to reality since he became a free man. His choice to stand up against the brutality of the Empire led to the completion of his dream. Finally, he gets the opportunity to share the Other the feeling of equality because both of them have experienced the same sufferance. In the meantime, he owns the power to understand the Other unlike any colonizer (Craps, 2007:66).

Coetzee illustrates the traits of of civilization and barbarism in his third novel "*Waiting for the Barbarians*" through the concept of illiteracy. Otherness is manifested through the opposition made between the literate and the illiterate. The Others are objectified for the reality that they cannot read or write. Consequently, the Empire being the Self has the right to use this lack of skill as a justification to abuse the Other cruelly through torture. The magistrate, by going through an existential crisis, experiences a double self-consciousness between civilization and barbarism. He copes within the new life believing in his understanding of a potential common life between the assumed civilized and the barbarians.

2.7. Conclusion

At the end of the investigation undertaken through this second chapter, the researcher comes to conclude that the writer J.M. Coetzee represented the concept of Otherness in his novel "*Waiting for the Barbarians*" by focusing on the opposed relationship of the Self/Other given under the colonize/colonized relationship. Moreover, the Master/slave dialectic of Hegel is also represented in the same novel. Both conclusions arrive at the final statement that the theory of Hegel is applicable to Coetzee's representation of Otherness in "*Waiting for the Barbarians*".

The only difference between the Cavafy's "*Waiting for the Barbarians*" and Coetzee's is the nature of the literary work. The first one is a poem while the second is a novel. Both of them use the same title and the same thematic of waiting for the assumed barbarian enemy. By providing the plot of the novel "*Waiting for the Barbarians*" (1980), the reader is able to figure out the key events taking place in the story by realizing the main conflict represented

between the three core characters of the novel: the magistrate, Colonel Joll and the barbarian girl. Colonization and imperialism lead to the creation of Otherness. Consequently, the master Self and the Slave Other relationship is constructed. The concept of Otherness is represented in the novel through three entities following the Girardian triangle of Desire (1961). The change in power results in the change of the structure of the triangle. Each one of the three main characters' position circles between the Other object, the subject Self and the mediator positions.

Another concept that discusses Otherness in the novel is the cycle of oppression. The relation between the master and the slave changes into a relation between the oppressor and the oppressed. In the present concept, the idea of Otherness is discussed through the three stage of the cycle. However, the oppression action takes part of the final stage as a solution to the problem of the existence the character goes through. The first stage speaks of the powerful position the self-master holds at the beginning of the novel. Then as a result to some events, the master enters into a crisis of existence causing him the loss of his political and even the sexual power. In an attempt to reverse the situation, the character uses oppression against the Other, at the final stage; to restore his lost power and identity.

The Self/Other relationship forming the basis of the concept of Otherness is the same Master/slave relationship represented in the theory of Hegel. The binary opposition existing between the two refers to the opposed themes discussed by Coetzee in his novel; which is the Civilization/Barbarism dichotomy. The Empire stereotypes the barbarians as being the Others. In contrast, civilization is a feature that indicates the nature of the Empire. Coetzee while discussing the current dichotomy, he introduces the reader to a paradox. The Empire claiming to be civilized is in fact barbaric in its cruel actions towards the stereotyped Others. It uses differences as a medium to apply its torture and brutality. Illiteracy is one among the differences discussed in the novel and used as a justification by the Empire to practise its power and assert it in its own manner.

Chapter Three

Disgrace (1999)

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3.1. Introduction

Post colonialism is a field of study in literature that focuses on the period that came after the colonial states took their independence .the representation of Colonization and its effect is the main discussed theme in the post-colonial works. The term postcolonial refers to the various cultural effects of colonialism on states that previously were part of the European nation. However, those effects are still noticed even after independence. Many theorists and post colonialists such as Edward Said contributed to the field through their works. His work entitled *Orientalism* (1978) is one of the post-colonial famous writings which carried out an investigation on how the culture of the Oriental came to be presented in the culture of the West.

The creation of the Orient by the Westerners colonizers helped in maintaining the power of the colonial state. The use of this perspective leads to thinking of the concept of Otherness. Colonial powers create the Other as a reason to assert their authority hiding under their superficial benevolent mission of civilization. However, the reality behind this creation is the division of the society into two groups: a dominant one referring to the colonizer and a subordinate one presenting the Others (the indigenous people). In short, the whole process is what is known as the concept of Otherness.

South Africa represents a part of the world which suffered of colonialism. Particularly, it suffered of the application of an oppressive political regime that divided the South African society racially. The South African works are to a higher extent post-colonial works representing the horrors of colonization and its consequences on South Africa. The Apartheid and the Post-Apartheid works are the written confessional works showing the difficulties experienced under the unjust and the cruelty of an oppressive political system. As the rest of the South African writers, the postcolonial South African writer J.M. Coetzee used his writings as a front representing the imperial and the colonial actions towards his country with the use of the Apartheid. He directed each of his works to the discussion of the South African climate during the Apartheid and its post period describing the indigenous people and its sufferance. In 1999, Coetzee wrote his novel called "*Disgrace*". It is a post-apartheid novel

reflecting the results behind the application of the Apartheid regime while maintaining that its effects were seen even after its decline.

In the present third chapter, the researcher will carry out an investigation on how Otherness is represented by Coetzee in his post-Apartheid novel “*Disgrace*” (1999) in accordance with the Master/slave Dialectic of Hegel. The reason behind the whole process is finding out whether the theory of Hegel is applicable to the representation of Otherness delivered by Coetzee in his selected novel of 1999. Hence, the first thing to do is writing down the plot of the novel and mentioning the key events of the story. Then, the researcher will carry out the investigation through analysing how the Other is represented, discuss the cycle of oppression present in the novel and the theme of rape and silence. At the end, the researcher will deal with the relationship between the Self and Otherness as a means of Self comprehension

3.2. The Plot of the Novel

The South African writer Coetzee had the tendency to publish a novel every three or four years. In 1999, it was the time for the novel of *Disgrace* to be set out on the market. This novel differs from the rest of Coetzee’s novels because of its time of publication and its context. It was both written and published during the transitional era South Africa was having. At that time, the Apartheid political system was over. The new government promised of a non-racial democracy and the environment turned from being a transitional on a confessional one. The government organized a committee named the Truth and Reconciliation Committee (TRC). The aim behind the TRC hearings is to bring to the open all the mistakes and wrongs of the past by the individuals who suffered from the oppression of the Apartheid regime. The confessions were broadcasted via television and radio. In fact, the South African literature has taken up the mantle of reporting the truth about the oppressive period for so long before the TRC.

With the decline of the Apartheid, South African writers directed their writings towards exposing the horrors and the effects of the regime. For Coetzee, the White South African; his novel “*Disgrace*” (1999) is a literary work marking the shift in his subject matter, his genre and his style of writing. It is a challenging post-apartheid novel discussing the reverse in situation in the South African society as an effect of the Apartheid.

Coetzee’s story of “*Disgrace*” takes place in South Africa precisely in Cape Town. The fifty-Two years old David Lurie is its protagonist. He is a White South African professor at the university who has been directed to another field of teaching rather than English, after the decline of the Apartheid, namely Communication. His two marriages did not work out, they both ended in a divorce. To make matters worse, his daughter Lucy is a lesbian.

The story begins by reporting his successful sexual life stating that “he has, to his mind, solved the problem of sex rather well” (DIS, 1). He was a man who has countless sexual relations with women. For instance, the prostitute Soraya was one among the women, besides his secretary; that he kept meeting to fulfil his sexual desires. By coincidence, he met her outside her work as a prostitute while being a wife and a mother of children and a family responsible. Unfortunately for him, this meeting was his last with her because she decided not to see him again despite his several attempts to speak with her and make her change her mind. For Lurie, his life lacked passion starting from his career ending with his sexual life.

Melanie was the piece missed in the puzzle for Lurie. She was one of his students attending his lectures about Romantics. Lurie found out that Melanie was what he needed because her otherness, her age and her body would satisfy his sexual desire. Therefore, he started getting closer to her and stalking her. At the end, he got what he wanted of her; a sexual relationship in which he felt younger again. In the meantime, Melanie hesitated but she could not refuse the advances he had been making to her. This event brought vitality to Lurie’s life as much as it caused him harm. In the next days after the sexual affair, Melanie decided to fill up a complaint against Lurie at the university accusing him of rape. By doing so, Lurie’s life, his career, his dignity and reputation were at stake. As a response to the deposed complaint, the university committee asked for Lurie’s attendance to a meeting for

taking his confessions. He was asked to admit his deed of rape and tell the truth. However, Lurie chose not to make any comment concerning this affair. As a result, the university fired Lurie depriving him of his job. Overnight, there was an upheaval in Lurie's life.

In attempt to escape all the tension felt after that affair, Lurie decided to go visit his daughter Lucy living in a rural area in Salem located in the Eastern Cape. Lucy was a grown up girl managing her own business by using her small farm. She lived alone neighbouring her black dog-man named Petrus. The new life of Lurie besides his daughter seemed quiet in comparison to his escaped life. He started getting used to it by helping his daughter in her business at the market besides taking care of the dogs along with Petrus.

One night, the new peaceful life of Lurie entered in another tensional atmosphere. After coming back from a walk of dogs with his daughter's company, they found three strangers in their house pretending that they needed to make an urgent call because a sister of one of the boys was having her baby. Lucy accepted helping them. She asked her father to stay out while she walked one of the three indoors in order to make the call. In the meantime, one of the other two boys followed Lucy and locked the door after them. Lurie released the dogs after the boy remaining outside and ran to the kitchen door in an attempt to save his daughter. However, he fell under their power by losing his conscious after a strong hit on his head. Then, they locked him in the bathroom while the three of them raped his daughter. After a while, they came back to Lurie, took the keys and set him on fire and escaped the area using Lurie's car. During this whole event, Petrus was nowhere to be found. Lucy reported the accident as being a robbery with no mentioning of the rape. She suffered physically and emotionally because of what happened to her. The tension in her relationship with her father grew even more.

Days after the accident, Petrus came back throwing a party and inviting Lucy and her father. They accepted it and went there. However, Lucy realized that the boy who raped her was there. Lurie confronted him of his rape in front of Petrus who kept denying that it could not be possible. The reaction of Lucy was awkward. She did not want Lurie to ruin over the night for Petrus who was celebrating his new life. She just wanted to leave. Thereby, Lurie's

revolt against Petrus and the boy added tension and stress to his relationship with his daughter. Soon after, he received a call telling him that his stolen car has been found. Because of that, he went back to Cape Town thinking that his relationship with his daughter needed some distance and it was the suitable time for it.

During his journey back to his house, Lurie stopped by the house of Melanie. He met her father expressing his sincere apologies for what he had caused to Melanie and to them. After that, he arrived home to find that his house had been robbed too. With One phone call from Bev, the clinic holder and his mistress back in Salem, Lurie decided to go back to Lucy. There, he was utterly surprised to find out that Lucy was pregnant and apparently with the child of the one who raped her, the black boy. Even worse, she took the firm decision of keeping the child and becoming one of Petrus' wives just to assert her protection. Lurie respected the decision of his daughter and stayed with her while working in the clinic helping Bev to put animals out of their misery by a lethal injection.

3.3. The Other in Disgrace (1999)

Through post-colonial literature, one can identify the effects of colonialism in a post-colonial atmosphere. Thereby, representing the relationship between the master colonizer and the Othered colonized is considered as the core aspect in the domain of post-colonial theory (Said, 2003:1). Post colonialism tends to study the encountering of the Other and the process of its objectification by representing the concept of Otherness and its construction. In a colonial environment the Other/Self relationship represents the same relation existing between the colonizer and the colonized. Differences are seen as the basic elements constructing the Otherness of the natives colonized.

The South African writer Coetzee represented the aftermaths of colonialism and its oppression in his post independent literary work named "*Disgrace*" in 1999. For that, He was rewarded with the Nobel Prize in 2003 as a result to the influential effect this novel had played on its readers. The novel *Disgrace* serves as a highly relevant novel that explores the

representation of the Other (colonized) in relation to the Self (colonizer) in both colonial and post-colonial environments.

The concept of Otherness has been put under the magnifying glasses of many scholars. Basically, the Western thoughts have effected the representation of the Other greatly since the Western perspective has been seen as the norm (Ashcroft et al, 1989:6). In other words, the Westerners relate superiority to their culture while undermining everything that is not Western. As a result, the non-Western cultures are being devalued and associated to traits of barbarism and inferiority according to the Westerners' archive of the Self (Ashcroft et al, 1989:103).

Defining the Other as merely being different from the Self form the central justification used by Westerners to for Othering the colonized natives. Ashcroft (1989:103) argues that in order to control the colonized, this latter has to be described as centrally distinct from the Self. The differentiation process happens on the basis of race rather than personality or individuality and intentional decision making (Barry, 2009:186). Imperial thoughts represented the Westerners' value in comparison to the hostile environment in the colonies (Ashcroft, 1989:19) as if it is a contradicted relationship between civilization and wilderness (Marrouchi, 1999:29). In the same relationship discussed by Hegel in his Master/Slave dichotomy where the master enslaves the Other looking for recognition, Sartre argues that Europeans have only been able to be a man through creating slaves and monsters (quoted in Said, 1998:237). That is to say, the colonizer or the Self creates the Othered colonized as a mediator to arrive to its acknowledgement as being the superior. In short, the Other is defined in relation to the imperial thought and gaze.

One of the aspects used to make the difference between the Other and the Self is language. It works as a means through which the hierarchy structure of power is kept indefinitely (Ashcroft et al, 1989:7). The language of the dominant power is voiced in contrast to the language of the Other which is forced into silence because the superior Self views its language as superior and considers the other languages as meaningless sounds (Boletsi, 2007:81). Because of that, it is used as a form of torture (Moses, 1993:120).

The woman has been categorized into the colonized Other as a representation of an objectified Other who is irrational and lacks the sense of accuracy (De Beauvoir, 1949:628-32). Young (2004:206) suggests that she lacks the sense of subjectivity which De Beauvoir (1949:642) views as a sort of dependency contradicted to the man's independency. Discussing the same idea, Said (1978:6) identifies the colonized woman as the one who never spoke of herself or imposed her presence and emotions. She gave this honour to the White male to represent and speak for her. Soraya is the coloured female character delivering the image previously discussed by the scholars. Her profession as a prostitute made her dependent to Lurie's freedom and superiority to an extent where she could not make her own choices. In one of the scenes in the novel, Lurie expresses his dislike towards the lipstick that Soraya was putting. So, he asks her to wipe it off and never wear it again. The reaction of Soraya was passive. She has simply chosen to obey his orders instead of refusing it and imposing her preferred look: "Not liking the stickiness of the make-up, he asked her to wipe it off; she obeyed, and has never worn it since" (DIS, 5). Her subjectivity and personal choice-making are absent due to Lurie's imposed power.

Both authors Young (2004: 207) and De Beauvoir (1949: 629) agree that the woman is docile with non-choice making decisions. She prefers compromise and adjustment instead of revolting for change. Thereby, she is marginalized. Indeed, Lurie himself has described one of his women as being docile. It is Soraya. Surprisingly for the White male Lurie, his daughter portrays the same image as his prostitute. The act of rape drove Lucy not to report the incident and chose to adjust with the ugly reality. She accepted the compromise that Petrus has offered her instead of revolting and standing for her right. She became one of her prior employees' wives. Even worse, she lent him her land which was her source of self-pride being a responsible woman unlike the rest females in South Africa.

The aim behind post-colonial literature is the representation of individuals who suffered from the act of colonization while being colonized by a powerful nation. The effects of this status are discussed through the theme of marginalization of the natives as Others while relating supremacy to the powerful colonizers. However, Ashcroft (1989:32) states another aim related to the post-colonial literature. He argues that studying the shift in power between the dominant and the dominated is one of the main themes reflecting the role of independence

in the change of the position of power among the two parties. In this regard, Young (2004:36-7) uses Foucault's critique of the "Sovereign model of power" stating that power can easily be reversed since it has a single source and the only way to achieve this is by eliminating the difference through becoming the same or equal in power with its holders. Conversely, he adds that even if the reverse takes place in the post-colonial countries, the structure of power does not change. For instance, South Africa is still living a political situation of two phases. Despite that it is an independent state; the colonial powers are still controlling the country (Young, 2004:83).

The post-colonial period introduces the colonizers settling in the independent country to a problem of identity when they move from living under the image of a powerful White citizens into a totally different world based on equality between the master and his slave. White South Africans were granted privileges and superiority during the Apartheid regime. The move to a transitional government where all the whites, blacks and coloureds are equal pushed the whites into a dilemma of identity that leads eventually to alienation (Ashcroft et al, 1989:9). In the same way independence had an effect on the settlers' life and their identity, the post colonized natives witnessed the same feelings. However, they conceive the memories of their colonial past as evil (Walder, 2009:938). Decolonization pushes the natives to think of revenge instead of reconciliation with their oppressive past. As a result, the colonial violence hits back (Davis, 2011:235).

The post-Apartheid novel "*Disgrace*" (1999) written by Coetzee narrates the story of post-Apartheid South African society from the perspective of its Western white male protagonist named David Lurie who is pictured as the conqueror of the colonized women for his own personal desires. The Muslim character named Soraya and the native student Melanie Isaacs represent the colonized women being under the power of Lurie. Soraya is a part-time prostitute female character who is used by Lurie as an object to satisfy his sexual desires while identifying her under the category of the exotic woman in the escort of the company's register (DIS, 7). Additionally, Melanie is the Other exotic woman or child who has been described by Lurie as being the dark one (DIS, 18) who is "small and thin, with close cropped black hair, wide, almost Chinese cheekbones, large dark eyes" (DIS, 11). In the novel, he expresses his hatred towards his student's name by giving her the new name "Mélani: the dark

one” (DIS, 18). Perhaps, the problem is not with the pronunciation of the name. He is just marking her by her colour as a means to differentiate between her and the other girls named Melanie that he has encountered in his life.

The superiority of Lurie did not only touch females, males also were put under his powerful racial attitudes. This is shown through the language Lurie uses to define the native male Africans. He associates them with several stereotypes to distinct between his whiteness and their blackness. The black character named Petrus is introduced as the assistant and the neighbour of Lucy in the countryside. He looks after the dogs and works in the garden. He even presents himself as being “the dog-man” (DIS, 64) during his first meeting with Lurie. On the personal level, he is a married man who has two wives and children. As a first impression, Lurie remarks that Petrus is a good worker with certain knowledge about farming. He is a man of the country or as Lurie names him “*paysan*” (DIS, 117); a name that he relates to lying by saying : “a plotter and a schemer and no doubt a liar too, like peasants everywhere” (DIS,117).

The attitude of Lurie towards Petrus is again witnessed in the scenes of rape and robbery. During this accident, Petrus was absent. Consequently, Lurie hurries to condemn Petrus of being guilty; accusing him of conspiracy with the perpetrators saying “Petrus is with them” (DIS, 132). According to him, the image that Petrus is trying to give is different from what he is planning to do in the future. Getting rid of Lucy is part of the plan because she is the obstacle cutting his road. In fact, Lurie has a double vision about Petrus. The first one is negative where he starts listing Petrus’ inner evil plans and blames him. However, the second one is where he starts giving excuses to Petrus’ future planned deeds. For instance, Lurie thinks of Petrus as a male who judges Lucy’s capacities of farming by stating that “to Petrus Lucy is still a chickenfeed: an amateur, an enthusiast of the farming life rather than a farmer” (DIS, 117). As a result, he wants to take over her land. That is the future that Petrus is working on; a future where Lucy is absent. However, in another part of the novel; Lurie declares that Petrus is not an enemy rather than a decent competitor because “country life has always been a matter of neighbours scheming against each other” (DIS, 118).

Lurie's attitude towards the natives is related to the colonial ideology entailing that Whites are superior to the natives (Wang & Tang, 2012:52). Thereby, he is racist in his remarks towards them. He is still effected by the past he had lived where whites were the supreme and the pure race in comparison to the rest. He perceives the world as being composed of two opposed entities: superior whites and inferior blacks. The notion of this is represented in his statement of "they [were] the only whites" (DIS, 128) in the party thrown by Petrus where both him and his lesbian daughter Lucy. Several scenes in the present novel portray the westerners/natives dichotomy which implies the same vision of binary system between the Other and the Self. Lucy has chosen the rural life working on the farm and interacting with the natives. For Lurie, this kind of life is uncivilized and wild expressing that she should "return to civilization" (DIS, 151).

One among the evident scenes representing the image of the native Others and their stereotyping is the scene of rape and robbery. The perpetrators of both actions are described as being black strangers; two men and a boy. Lucy was raped by the "dangerous trio" who are seen by Wang and Tang (2012:52) as bestial. They deliver the same image reported through the post-colonial notion that the male Others are monstrous and hostile. This referred to as the "Afro-pessimism" by Chapman (2011:62) where only the negative side of the South African society is reported. The image that has been given of Lurie through his raping of his student is reversed in the scene of the rape of Lucy.

The native blacks raped a white woman. It is a colonial image expressing the change that occurs in a post-colonial atmosphere. Despite the fact that aggressiveness and barbarism have always been dealt with as aspects representing the reality of the Others (colonized); such similar acts like blacks raping white woman are used as a confirmation of the already released stereotypes about the inferiors. As a result, this also asserts the superiority and the civilization of the colonizers. In this sense, Lurie's description of the natives using negatives traits and his pointing out to their "constant chaos and anarchy" (Wang & Tang, 2012:50) confirms his special identity.

In "*Disgrace*", Coetzee goes for representing the Othered native colonized males and females in relations to the Western colonizer Self. Others are represented as barbarians, savages, dangerous to the civilized world of the colonizer masters. Moreover, women are objectified by men both in colonial and post-colonial status. For instance, Soraya is represented as the objectified woman in most of the scenes. She is the Other to Lurie and to

men in general. Her profession as a prostitute does not grant her any respect. Instead, it classifies her as a slave of sex; an object that is desired for a limited time. In a passage, Lurie states that Soraya is an owned property just like the flats in her workplace by saying: "It seems a pity that Discreet Escorts should get so much, But they own No.113 and other flats in Windsor Mansions; in a sense they own Soraya too, this part of her, this function" (DIS, 2). In this regard, she represents the Other to the powerful Self Lurie on the foreground of sex and gender. From the Hegelian view, she is the slave of sex. Her masters are men.

The novel represents the situation of disgrace the superior white South Africans falls into as a result to the decline of the system which granted them power and authority, the Apartheid. The protagonist Lurie is the representative of a white male who loses his political and sexual powers, his reputation and everything, living the rest of his life in disgrace. As a consequence to the social unity of the South African society, Lurie becomes an ordinary White South African citizen just like the rest. One of the first effects of the shift is shown through Lurie's replacement of the material he teaches at the university. After the rationalization, he becomes a teacher of communications. In a passage, he declares his hate towards the new material stating that "he has no respect for the material he teaches" (DIS, 4); for that, "he makes no impression on his students" (DIS, 4). However, he cannot refuse the new order.

The rape affair with his student Melanie is considered as the strongest hit in Lurie's life. He lost his job at the university and the respect he used to have from the students and his colleagues. He became the untrusted disgraceful teacher who used his decent position in an inappropriate manner despite his knowledge that power relations should not be mixed with the sexual ones (DIS, 53). Van Der Elst (2006: 40) comments on that by saying: "[Lurie] is transgressing the ethical code on the relationship between teacher and student and seduces a young girl, a drama student".

According to Wang and Tang (2012:49), Lurie is the typical white South African who is trying to cope within the new status, but he is having nostalgic feelings towards the pre-independence days. Thereby, he continues living his life according to his old norms and habits using his powerful position in the past and the literature of Byron and Walt Whitman as

excuses to justify his deeds. In fact, Byron is the subject of Lurie's new project. His poetry of the nineteenth century is used by Lurie as an allegorical symbol that defines him. In general, the Byronic heroes are known of their rejection of the social norms and conventions of behaviour. They focus on the self as being the core of existence. Even more, they alienate themselves from the rest of the society. So, Lurie represents this literature as if he is picturing himself as a Byronic hero. Coetzee connects the protagonist of his novel with Byron and Lucifer, the character in the poem discussed in one of Lurie's classes. The common thing between them is the foreground of their actions. Lucifer is an angel that falls into disgrace. His punishment was living in a "breathing world" (DIS, 32). In the middle of the discussion, Lurie justifies Lucifer's deeds as being actions controlled by heart, saying: "[Lucifer] does not act on principle but on impulse" (DIS, 33). His "mad heart" (DIS, 33) is the only responsible for his actions. In this regard, Lurie's sexual harassment is an action based on instinct. As a consequence, he does not feel any guilt. He even does not classify it as being an act of rape, by saying "not rape, not quite that" (DIS, 25).

Lucy represents the Opposite to her father. She represents the new generation willing to sacrifice and adapt in the new South African society following the new norms of a post-Apartheid government. Despite of the fact that she was raped, she accepts Petrus' suggestion to become one of his wives as a kind of Self-protection in the future for her and for the kept child after she fell pregnant. In the novel, she states that she is "prepared to do anything, make any sacrifice, for the sake of peace" (DIS, 208). In comparison to his daughter, Lurie does not accept what happened perceiving it as a revenge. The act of rape was "history speaking through them...A history of wrong" (DIS, 156). He is "too old to change" and to learn to live with these crimes. Wang and Tang (2012:49) perceives Lucy's reaction and willingness to compromise and adjust to the new society as a process of comprehension of the oppressive past the natives suffered from under the iron hand of the whites.

The new South Africa is new for both natives and whites. The division is absent while equality is established. Every native who used to be the Othered Slave; he is now his own Self master. The whites are no more superior. They lost their privileges. They are equal to the ones who used to be their slaves. Power shifted to the side of the natives. The black native Petrus is no more the one taking care of Lucy's dogs and garden; "Now he is too busy for that kind of things" (DIS,151). As Lucy describes him: "he is his own master" (DIS, 114).

Coetzee wrote the novel of “*Disgrace*” to portray the final destiny of the one who does not accept to cope into the new order of the post-colonial society ending up in disgrace like the protagonist Lurie who was the superior Self and turned to become the Othered Self. The events taking place in the novel confirm the shift in power during the post-colonial period. The ex-Othered natives are no longer obliged to resign to their white ex-masters and their rule because now they are not only equal to them but also free. It is high time for the white population to fit in the new social environment bearing in mind that the natives’ strike back is possible. Otherwise, they will marginalize or alienated.

3.4. Cycle of Oppression

Coetzee’s novel “*Disgrace*” serves as another model depicting the theme of oppression already dealt with in his third novel “*Waiting for the Barbarians*” (1980). Despite the fact that it is a post- Apartheid novel and that it was published in the 1990 during the transitional stage South Africa went through, *Disgrace* still depicts oppression.

As the concept of oppression indicates, power means dominance and superiority while its absence means subordination and inferiority. The loss of power drives the individual into practicing cruelty, injustice and oppression in order to win back the lost authority. The fictional characters living the story of “*Disgrace*” experience this situation when they go through existential emotions of fear and alienation.

As implied by existentialists, the individual experiences an existential crisis when he/she faces the restrictions of life classified under death, existence and time. The questioning of the three already mentioned items opens the door for asking for the purpose of life. In the present novel, the fictional characters go through this operation through their thoughtful consciousness.

Oppression in the novel of “*Disgrace*” is manifested in three positions. The first is the stage where the Self is powerful. The second one comes up when the powerful Self loses its authority entering a crisis of existence. The final position is where the oppression of the Other takes place as a reason for the Self to adapt with the crisis is living.

The lived discourse of desire drives the character into practising oppression in order to arrive to his questionable desire. Therefore, it leads to the emergence of an existential crisis of identity. In “*Disgrace*”, the protagonist’s loss of his sexual power drives him into the middle of a crisis of existence. Thus, he chooses the application of sexual oppression in order to cope with the crisis he is living and regain his position his patriarchal society.

3.4.1. Initial Position: Powerful Self

Lurie’s past represents his powerful position and consequently his powerful Self. During the Apartheid era, he was granted a decent, social and political position being a professor of communication in Cape Town. White men during the application of the new regime of Apartheid in 1948 were classified at the top of the South African social classes. Their rights guaranteed their living in prosperous conditions. Lurie is the example representing the whites during that period. In the novel, he describes his powerful past through speaking about the sexual power over women.

During the Apartheid, laws were made to enforce the supremacy of the whites over the blacks and the coloureds. They were the creation of the colonizer. However, the system of the Apartheid was the one behind spreading those laws. Applying them meant placing the whites at the top in the South African society. In this regard, Lurie serves as the representative of the old South Africa based on the Afrikaner’s supremacy, the racial segregation and the oppression of the Others. This period portrays his youth days (Cooper, 2005:1).

Segregation touched both race and gender in the Old South Africa. Women were viewed as secondary individuals and citizens. Following the social order, Lurie perceives women as an object which is present for the sake of fulfilling his desires. In this regard, he takes the role of a master who is satisfied by the enslavement of the Other, particularly the woman. According to Lurie, women desired him because of his attractive features. As a result, his sexual power elevated.

In the novel, the perspective of the sexual power is reported through the third person narration. Lurie had a certain sexual power over the desire of woman to an extent that “if he looked at a woman in a certain way with certain intent, she would return his look, he could

rely on that” (DIS, 7). The privilege of being an attractive white male rose up Lurie’s reliance on desire. In the novel, desire is described as the “backbone of his life” (DIS, 7). Therefore, even his identity was constructed on the foregrounds of his sexual power. Coetzee gives an insight to the past of the protagonist Lurie to show the powerful position he occupied before entering into a crisis of existence.

3.4.2. Fall from Power: Existential Crisis

The power of Lurie is much related to the era of the Apartheid. It is this system which granted the white man like Lurie power and privilege. With the decline of the political system, the power of Lurie declines. He becomes a stranger in his own land and he is no more the powerful white man (Cooper, 2005: 6-7). In the new post-Apartheid South Africa, his powerful past does not exist anymore. The new system basic role is forming an equal society on the foregrounds of race and gender. All South Africans are equal; men and women. In this regard, Lurie is brought into a new era. Now, he is equal to the rest of the inhabitants of the South African society including women over whom he was sexually powerful.

Social position and age are the keys to Lurie’s power in the society and particularly over women. As he is fifty-two years old, his body shape starts to fade. He is neither that desirable man by women nor the sexual attractive seducer. Aging leads Lurie into the middle of a problem. Kossew (2003:03) treated the problem of aging in Coetzee’s “*Disgrace*” stating that “aging men and women are disgraceful dissociated from their bodies and from society- they are ‘ugly’”. They are the slaves of their aging body and their weakness. Coetzee presents Lurie as the Self who loses his power becoming the Other. His powerful past falls into a crisis of existence. The difference between the past and the present of the life of the protagonist is described by the narrator claiming that:

“Then, one day it all ended. Without warning his powers fled. Glances that would once have responded to his slid over, past, through him. Overnight he became a ghost, if he wanted a woman he had to learn to pursue her; often, in one way or another, to buy her”.

(DIS, 7)

The problem of ageing leads to the problem of sex which results in the loss of power over the desire of women. The relationship represented between Lurie and the prostitute Soraya is an example of the shift of power and even its loss for Lurie. The protagonist was aware of his existential crisis related to the sexual powers. For that, he returns to a prostitute to satisfy his desires. Thereby, he feels again his power being desired by her. However, this feeling did not last forever. The moment he encountered Soraya outside her life as a prostitute, his loss of sexual power was intensified. Soraya chose to end his relationship with Lurie. In this way, she took power from Lurie. Once again, he is the inferior to the power of the subject Self Soraya. He has attached himself to her but she rejected him. For Lurie, the thought he had about the mutual enjoyment and feelings in his relationship, saying “[His] affection has grown up in him for her. To some degree, he believes, this affection is reciprocated” (DIS, 2), was just a fantasy.

Within time, Lurie faced the reality about that relation after making effort for trusting her and he did. From one hand, Soraya was a source of trust because of the length of time she spent with him. He has been her client for a year. From the other hand, Lurie needs to trust Soraya in order to confirm his power over her. Trusting her is the mediator between his mastery and her slavery. In this regard, the narrator of the novel states that “her affinity with him can surely not be feigned...he trusts her” (DIS, 3). However, her refusal and decision to end everything have shown to Lurie that every detail he had lived or felt for her was wrong. Women who Lurie used to view as secondary inferior sex are now making decisions. They became decision makers. Finally, Lurie realizes that he lost his power over women for sure. As a result, he finds his life purposeless. His loss of his sexual power and desire is regarded as the loss of his morality. Consequently, death is the final limit of humanity. As previously discussed, the human reality of the Self is confirmed through the recognition of the Other. In other words, Lurie lost a source that used to confirm his power, being Soraya. In this manner, he lost the Other that confirms his sexual power and reality. As a consequence, his intimate life becomes “featureless as a desert” (DIS, 11) and death is the final stage.

Getting divorced twice shows that Lurie is not successful when it comes to the social life of marriage. Being a womanizer (DIS, 7) is the reason behind his failure. Moreover, being

an out dated intellectual urges him to teach communication rather than the field he excels in (Kossev, 2003:3). These realities pictures Lurie as a poor man whose life is disintegrating.

3.4.3. Coping by Oppressing the Other

In “*Disgrace*”, Coetzee represents Lurie’s powerful past. Then, he gives the image of a pitiful man losing his social and sexual powers due to aging and the social changes of the South African society after the decline of the Apartheid. Falling from power caused Lurie a problem of life’s purposelessness and existentialism. In an attempt to distance himself from the final destiny of death, he becomes an oppressor. He believes that his lost powers can be regained through the act of oppression.

Sexual objectification becomes the tool by which Lurie will restore the purpose of his life and morality. According to Fredrickson and Roberts (1997), the sexual objectification refers to the treatment of the woman as an object to be sexually taking advantage of by males. It takes place when her body is viewed as a physical object created for the male sexual desire. In other words, Lurie’s view about the female is based on the sexual perspective. She is no more than a tool used for his sexual satisfaction.

Choosing to become an oppressor results in his sexual harassment of one of his students named Melanie. He tries to cope with his new existential crisis through her as the Other on whom he shows his control. Marais (2000:175) describes Lurie’s sexual aggression as a scene where he “attempt[s] to possess the Other, to assert control over [Melanie]”. By doing so, the protagonist is forcefully bringing back the social order where he was powerful and attractive. In her reading of the novel, Cooper (2005:25) speaks of a right that belongs to the old social order. She states that the sexual relationship between a professor and a student is a relation of power where women are viewed as the inferior Other in the society.

The objectification of Melanie meant claiming her beauty and her body for Lurie. In fact, Lurie takes advantage of his profession as a teacher and rapes his student. He views her body as possession which must be shared. It is not her own, therefore it is the right of men to

have it. Through applying these thoughts, Lurie sacrifices Melanie's body and mental state for the sake of restoring his lost power over the Other (Boehmer, 2006:136).

In the novel, Lurie uses Shakespearean sonnet to show the beauty of Melanie by saying: "from fairest creatures we desire increase...that thereby beauty's rose might never die" (DIS, 16). He praises her beauty by persuading her of sharing it. In this way, it will never die. Lurie gives the impression that his student is nothing more than an object with secondary value. She is seen as a slave who should be enslaved by his master. He practises his mastery over Melanie by using his sexual oppression. Meanwhile, he tries to justify his action by stating that "she does not own herself, perhaps he does not own himself either" (DIS, 19). For him, both of them are part of this world. Thus, they do not own themselves. Their existence is related to Others.

The perception of a person as an Other devalues this latter from the human reality. He becomes an object with no mind nor soul; just a body. Melanie is the black female. As a consequence, she is classified by the old white man in the secondary class citizens. Perhaps, she is not even viewed as a citizen because this latter has rights but she does not. She is raped despite her refusal to fall under Lurie's sexual oppression. Her black body is an example of her Otherness (Helgesson, 2004:24) which turns to be a site of desire.

Once again, Lurie views the oppressed young body as a solution to the problem of age. Melanie's body is the source of vitality Lurie is need for. Violently, he rapes his student to feel alive again and restore superiority over the woman besides his mastery of sex. This is viewed when the third narrator of the novel describes Lurie after sleeping with Melanie; stating that "[Lurie] wakes the next morning in a state of a profound well-being" (DIS, 19). Thus, he feels younger again by the rejuvenation she provides him with.

Lurie escapes from the reality of his crisis by objectifying women in his life. For him, this is the only way to forget. Furthermore, he compares the distance from sex as a cleaning of desks which means returning back to think of death.

The cycle of oppression represented by Coetzee in the novel of "*Disgrace*" serves as a mean to push the reader into questioning the responsible for the use of oppression in the final stage. The relation between the past and the present is highly discussed by Coetzee. Is the past of Lurie the one responsible for his choice of sexual oppression of the woman or is it the Apartheid's responsibility?. The existential crisis that the protagonist suffers from is due to the absence of the old system privileges. At this point, Coetzee shows the aftermath of the oppressive Apartheid regime. Women still suffer of racism and oppression. This status is part of the South African present social and political life.

3.5. Rape and Silence

According to feminist theorists, rape is just one sign of the larger problem of a male dominated society (Cahill, 2001). Martin et al (2006:334) agree along with the previous claim of the feminist theorists. In their study, higher rate of rape was located in areas where gender equality is manifested. The reason behind this result is the understanding that men regard the equality between them and women as a threat. So, rape is their own solution to feel their constant dominance. In this regard, Cahill (2001:16) argues that the act of rape is used by men to intimidate women and keep them in a state of fear. Consequently, they will be dependent to them. Moreover, feminist theorists perceive the rape act as a violent one more than a sexual act claiming that it is politically motivated to dominate degrade.

Men regard women as sex objects because they are inferior. They are more likely to commit rape. Polascheck and Ward (2002:14) think of the men who commit raping use these beliefs as males practising their control over women's sexuality by identifying the desire of these latters. Thus, it is up to them to define the acceptable and the unacceptable for women; speaking of sexual and non-sexual behaviours. For these reasons, women should be passive to men's needs for the simple reason that it is the right of the men to force their needs onto women and consequently raping them. Some men think that women are created to meet the sexual needs of men (Polascheck & Ward, 2002:11). Besides that, they are meant to obey what the men want even if they do not desire to.

In their book “*Rape and Representation*”, Higgins and Silver (1991:1) declare that the greater force causing the subjugation of women is rape and its threat. It arises within the larger systems of male domination as a result to the patriarchy of gender and sexuality. Sexual violence has a connection with silence. The relation between the two has been the subject matter of many feminist scholars and activists trying to study the connection between the two. The act of sexual violence is often hidden by silence. Individuals who suffer and experience the act of rape choose to keep silent about what happened instead of reporting the act to the public. The reason behind doing so is their fear of the consequences. They feel ashamed and guilty, believing that they are somehow responsible for the subjugation they went through.

Silence refers to the absence of voice. In a society where gender equality is established, men’s and women’s voice are balanced. However, the voice of women tends to be silent in a society where the male’s voice is empowered and consequently heard. The male voice effects the female voice (Racine, 1994:283).

The novel “*Disgrace*” represents the relation existing between rape and silence through the two scenes of rape of both Melanie and Lucy. The two are raped by males. However, they do not belong to the same race. Melanie is one of the students taught by the white male professor Lurie. She takes one of his classes of Romantics. In fact, there are not a lot of information about Melanie in the novel. Her voice is almost absent in the novel because Lurie’s voice is taking over her voice. This can be seen as a natural result since the novel is focalized by Lurie. However, when comparing Melanie’s voice to Lucy’s, we find that this latter’s voice is stronger than Melanie’s particularly in relation to Lurie. This result reverses the claim that it is a matter of focalization. Instead, the reason behind Melanie’s absence of voice is related to position and power. Melanie is a young girl student while Lurie is a fifty-two years old man who is a professor. It is a relation of power between a student and her professor where Lurie’s position and voice are stronger than Melanie’s unheard voice.

Lurie thought that the presence of Melanie in his life would be a positive thing for him. However, the reality was different. Melanie changed the life of Lurie causing him the loss of his job, his position in society and his power. The character of Melanie in the novel is

portrayed only from the point of view of Lurie, his thoughts of her. Consequently, the real Melanie is not known. The raping of Melanie and her silence serves as an example of many women who went through the same kind of situation. The writer Coetzee builds a cloud of silence around Melanie's voice through voicing Lurie. Admittedly, he is presenting the reality of his act in society where rape is silenced. Discussing the matter of rape on the basis of gender opens the door to some interpretations. Lurie is the white South African male subject raping the black South African Other Melanie. It is a relation of a subject/Other or a Self/Other relationship where the Self inflicts its power on the weak Other to maintain and show its supremacy.

Both incidents of rape that Coetzee represents in "*Disgrace*" are related to the history of the sexual peril. The rape of Melanie is classified as a White peril state of rape. It refers to the sexual exploitation of a black woman by a white man. Melanie was sexually violated by Lurie, the White South African. Meanwhile, Lucy's rape is a black peril where the black male rapes a white woman. She was raped by a gang of three black men. As a result, Coetzee uses the peril of rape to depict the history of South Africa with the act of sexual harassment. In South Africa, colonizers feared the Other and its black peril. They even blamed the blacks for the spread of the HIV. Furthermore, they worried about having a competition over women of their same race. As a result, it led to an identical behaviour named the white peril, but this latter is not publically identified because such behaviour has always been related to the Others. Both black and White males exploited women sexually.

In "*Disgrace*", Coetzee relates the peril of rape with age. The first sexual harassment happens between the old White Lurie and the young Black Melanie. Whereas in the second one, he inversed the age. The Old White Lucy gets raped by a young Black man Pollux. In this regard, he shows the relationship between sex and age. This latter does not restrain men from committing such behaviour. Instead, it guarantees their power over the inferior sex, woman. Even more, he suggests that the act of associating rape to the blacks only is a mistake.

The same as in “*Disgrace*”, White peril is also portrayed in the novel of 1980 “*Waiting for the Barbarians*”. Coetzee represents it through the relationship between the magistrate and the black barbarian girl. There was a hidden sexual exploitation of the barbarian girl by the magistrate while he pretends taking care of her as only an act of charity and sympathy. He used her as an object that satisfies his sexual desire while offering her shelter.

The representation of the peril of rape in both novels suggests that Coetzee has a message to transmit to his readers. Such behaviour is not related to a specific race. It is an interracial act where males are the perpetrators and women are the victims being Othered. Moreover, the difference in time does not change the status at all. In societies, Apartheid or post-Apartheid, women are being marginalized by men.

According to the entailed difference between the sexual script and the rape script, Melanie’s rape cannot be classified as a rape script. This latter is explained to be a prototype that forms certain anticipation on how a rape is believed to normally happen. So in Melanie’s case, the rape takes place in the middle of an existed relationship. Melanie after being raped continues to have consensual sex with Lurie. That is to say, Melanie does not show in the novel that she is aware that she has been raped. She does not conceptualize herself as a victim of rape. In short, not classifying Melanie’s rape according to the rape scripts suggest that her silence is the result of her non-awareness of the reality that she has been raped.

There are myths associated to rape. For instance, the myth that husbands cannot rape their wives. Another even strange myth postulates that women enjoy being raped .Even stranger myth that women ask for rape; they are spotted like animals (Edwards et al, 2011:76). Melanie’s rape is related to the myth that men cannot control their desire. For that, Lurie uses the saying that he has been “servant of Eros” (DIS, 52) as an excuse to give the impression that he was not himself .He counts himself as being irresponsible. Therefore, the victim’s voice is silenced. In this case, rape myths works on spreading doubt, silencing the voice of the victim and consequently helping the perpetrators; being males. Lurie rapes Melanie not taking into consideration the results of such behaviour on her life. Despite that, he does not admit

that his act was a rape since it is not regarded among the accepted rape scripts. Hence, silence gets over the atmosphere.

As a consequence to the affair of rape, the university advocates Lurie and investigates with him in front of a committee to hear his part of the story and make him aware of the charges he was accused of. Before the hearings, one of the committee's male members went to Lurie and expressed his total sympathy saying "speaking personally, David, I want to tell you that you have my sympathy. Really. These things can be hell" (DIS, 42). This attitude from the part of the male member shows that he is not interested in Lurie's resigning. Even more, it reminds the reader that Lurie's female colleagues did not show him any kind of sympathy. This entails that they are against his unacceptable sexual behaviour towards his student. In fact, this reality of dislike is not a new one. Elaine Winter, the chair of the department, hates Lurie. For her, the complaints charged over Lurie are her only chance to get rid of him because "she regards him as a hangover from the past, the sooner cleared away, the better" (DIS, 40). Her attitude is not clarified in the novel. The narrator does not give any other detail that explains her statement. However, Winter is having a problem with the past of South Africa and Lurie is the mirror reflecting that image. This opens the door for different interpretations. The negative impression entails that Elaine was Othered in the past. Due to that, she wants to get rid of it. Since Lurie is one among the Whites who were preferred racially, she regards him as the representator of the Old South Africa.

The hearings take place without the presence of Melanie since she made her testament a day before Lurie's. The reaction of Lurie towards the charges was simple. He admitted that he was guilty and that everything that was said by Melanie is true. Despite that, he refused to hear any of the allegations made by Melanie. By doing so, Lurie is silencing Melanie and defending himself at the same time. Melanie's allegations and complaints to the university against Lurie were her voice speaking up to the public and getting out of the silence that surrounded her. However, Lurie managed to silence her voice again through refusing to hear what she wanted to say.

Another act showing the silence constructed around Melanie is Lurie's apology to Mr Isaacs instead of apologizing directly to the victim Melanie. By analysing the character of

Lurie, his apology is regarded as a sort of repair of the previously damaged relationships. He does not care about the harm inflicted on Melanie, or about her silence. He is sorry for himself; for where he ended up in. This is shown during his visit to Melanie's house when he met her younger sister and started imagining her with him on the same bed as another victim of his. His eyes shifted to a new young girl. Melanie is excluded and silenced again.

Lucy, the daughter of Lurie; is another silenced character in the novel. She was raped by a trio of black South African males. Coetzee represents two interracial acts of rape in the novel. At the beginning, a white male rapes a black girl. Then, a black male commits the same act on white women. The novel was criticized for its representation of rape. The South African writer Nadine Gordimer along with the politician Jeff Radebe complained about the image of Lucy's rape saying that it is related to the black peril rape myth. Patton and Yuly-Snyder (2007: 862) state that the black rape myth describes the black's sexuality as dangerous and uncontrolled. Black males fixed their sight on white women, and plan to harm them. Consequently, white women require protection from the white males. However, this myth happens to be used by white men to subjugate both white women and black males (Patton & Yuly-Snyder, 2007:862-63). So, both complaints criticize Coetzee's representation of the rape of Lucy saying that it turns on the black rape myth again in time where those stereotypes do not exist anymore in the new South African society.

The novel focuses on the perspective of rape rather than on its consequences. Coetzee emphasized on the act of raping Lucy and dismisses her pregnancy which was the result of the rape. Its interpretation shows that the South African society remains to be a patriarchal one despite the new change into a more equal and just society.

For Lucy, silence surrounded her after being raped. Both perpetrators and the black male Petrus muted Lucy's voice despite that she is Westerners whose rapes scripts differ from the rest. She refuses to report the act of rape to the police and to work again in the market as usual due to her feeling of shame. The rapists silenced her and effected her presence, while empowering their status.

The whole incident woke up Lurie and drove him to understand the position in which both victims Melanie and Lucy were put into. During her conversation with her father, Lucy explains that she is conscious about what is going on around her; particularly in relation to the male whether speaking of father or the rapists. She expresses her awareness that she is silenced and considered as inferior and the Othered woman when using the dichotomy major/minor. She refuses to be categorized as a minor in comparison to her father and generally to all men.

“You behave as if everything I do is part of the story of your life. You are the main character. Well, contrary to what you think, people are not divided into major and minor. I am not minor. I have a life of my own, just as important to me as yours is to you, and in my life I am the one who makes the decisions.”

(DIS, 198)

In some scenes, the voice of Melanie happens to be heard by her father. After the act of rape, she asks her father to report only what happened to him and she will tell what happened to her on her own. This shows that her voice is silenced in relation to the new society but not to her father. She chooses to hide the truth from the society and learn to cope within it as a sacrifice for guaranteeing peace. Lucy’s character is a representative of a female put under the new social law and order and forced to accept it. The new South African society pretends to be different from the old, but the reality lived by its citizens especially women proves the opposite.

“The reason [behind not reporting the rape] is that, as far as I am concerned, what happened to me is a private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not. It is my business, mine alone.

*This place being what
This place being South Africa.”*

(DIS, 112)

“Disgrace” reports one of the consequences of being Othered. Women like Melanie and Lucy are perceived by both the society and males as objects. They are inferior to men on the foregrounds of race and gender. It does not matter if the woman is black or white. In the end, she represents the objectified Other citizen. Coetzee is portraying the truth about the objectification of women in South Africa. In fact, this reality is not related solely to the South African women. Instead, it refers to all women in Africa because the issue is a gender-based one. Males being white or black tend to ensure their superiority over women by committing rape and consequently keeping their voice silenced in comparison to theirs. The context of South Africa plays an important role showing that in no matter what era, during the Apartheid or its post period; subjugation of women still takes place. Men keep maintaining their old image of superiority and mastery over the subjugated females who are supposed to be equal to them.

3.6. Comprehension of the Self through Otherness

As stated previously, Otherness is essential to the identity of the Self. This latter cannot categorize itself as the master without the presence of the Other (Harle, 2000:15). The absence of the Other leads to crisis of existence. If we do not have another person to talk to and communicate with, we will not consequently be aware of our self. After being acknowledged as the self-master, the crisis of existence disappears. However, the Other still lacks the reciprocal identification. As a consequence, he remains under the power of his master, satisfying his needs and reinforcing his supremacy.

The Self is selfish when it comes to winning mastery. It fights for its life in an attempt to be in powerful position; particularly when thinking of death. This idea is totally refused by the self because death simply means the loss of power definitively. So, in order to avoid arriving to the final stage of the human limitations, the Self turns to preserving its power and regaining it by committing rape and violence on the inferiors. By doing so, the Self guarantees its power and eliminate any danger from the part of its slave.

However, sometimes the equation of the self/Other relationship changes into the opposite. The Self loses its power and goes through a problem of identity due to several reasons such as: ageing, time and social changes. So, it turns from being its own master into

becoming dependent on another. This also opens the door for the Other to become the Self master.

In a South African society, changes happen. Moving from the era of applying the Apartheid to a transitional one results in changing the government's laws. In the independent South Africa, laws and decisions were set up to establish equality and justice between all the social classes of the South African society. The superior whites became equal in position to the blacks and the coloureds. This transition is viewed as a positive thing for the blacks and the coloureds who suffered long time to get to this point. However, it is negative for the whites who have always regarded themselves as the pure and superior race in comparison to the rest. As a consequence, both of them start protecting their power and status following their own way. There are some who learnt how to adapt the new change and others who chose not to; living through the old regime while denying the presence of a new one. These latter become a threat to the new order.

Both males and females are individuals who can be Othered. The woman forms a special case. She faces a doubled Otherness. In other words, she is Othered first by the society and secondly by the male; her opposite in gender. It is the same way during colonization, she happens to experience a doubled colonization; the colonizing Empire and the male colonizer. As a consequence, her image is remaining constant. She is always referred to as the inferior, the irrational who lacks accuracy.

In the novel of "*Disgrace*", Coetzee represents all the previously discussed ideas related to Otherness and the matter of being a master or a slave. The protagonist Lurie represents the superior selfish Self descending from the old South Africa. His identification as a master in his society depended upon the subjugation of the Other members of races distinct than his. He belongs to the Apartheid regime where whites were considered as the pure race that has rights, freedom, wealth and supremacy. Meanwhile, the rest form the community under their commands. During this period, he was certainly young holding a decent job at the University of Cape Town where he taught the English language and poetry. In short, his mastery was preserved as long as the Apartheid continued to exist.

With the decline of the oppressive regime, Lurie's position and power declined too. Even his age betrayed him. Now, he is the fifty-two years old professor teaching communication at the university in the new South Africa based on equality between the multi-

racial communities existing. Coetzee introduced the past of Lurie during the Apartheid period in purpose to make the reader understand and notice the change that took place between the two periods-Apartheid and independence. As a post-colonial writer, he represented the concept of Otherness, its construction and its change as well; despite that in the case of women stereotypes remained the same. Lurie during the powerful use of Apartheid was a man of authority, respected and the most important for him desire by women. He called himself a womanizer whose sexual power represented his powerful identity. Sex for him is the backbone of his life. This is shown from the early beginning of the novel when the omniscient narrator declares that “[He] solved the problem of sex rather well” (DIS, 1). However, time and ageing reversed his power to weakness. Now, at the age of fifty-two; he is no more that desired man or that irresistible. He is an old aged man whose body betrays him and ruined his relationship with women. He states that “ageing is not a graceful business” (DIS, 9). For that, he starts feeling that his sexual authority and superiority over the inferior second sex is fading away.

In 1948, South Africa adopted another political regime based on the justice between the whites, the blacks and the coloureds. So, Lurie is equal to the rest males and females in the new South African society. As a result to this change, Lurie was assigned to teach communication instead of his usual field. He has been decreased from being the Self master to an Other. Once again, he loses his power but this time it is the political one.

The loss of his sexual and political powers urges the Othered self Lurie to try to regain his lost authority living through reviving his old position memories. So, he chooses violence as a mean to do so. He rapes one of his black students; Melanie. She is the Othered woman in society whom Lurie uses as an object to fulfil his sexual needs again and sense his masculinity and power over women again. Furthermore, he solved the problem of ageing by feeling vital on the hands of Melanie. His sexual relationship with her brought him back his powerful youthful prior days. However, Melanie starts acting after a long time. The first things she does is withdrawing from the class of Lurie. Then, she tells her parents everything about the sexual harassment. The next step is to report Lurie’s crime to the university and to charge him of rape. Finally, the silent Melanie gets out of her shell. After a long period of suffering under the hands of an old White man, she stops him and reveals the truth to everybody. As a consequence, he loses his job and his reputation as well.

In a post-Apartheid society, Melanie portrays the black girl asking for her right as a South African female. So, punishment is the right measure to take against Lurie and against any rapist who tends to use the woman as an object. She broke her silence in an attempt to make her female voice heard by men and by her society. By doing so, she lowers Lurie's manly voice and raises hers. She is turning to a powerful South African female after being objectified as the Other for so long.

After realizing that he is the Other, Lurie decides to escape the reality by moving to live along with his daughter Lucy. She lives in a rural area, owning a small farm which she uses to run her own business as a working white female. The fact that Lucy is Lurie's daughter categorizes her as the white female who used to have the same position in society as her father. However, she is younger and more willing to adapt in the new society that her father cannot accept. The reaction of Lurie towards his daughter's choice in the rural area of Salem along with the natives was something unacceptable. He has always asked her to go back to Cape Town; to civilization and stay away from the uncivilized natives. He keeps holding his previous thoughts constructed during the Apartheid. Such behaviour confirms his refusal to fit in the new social order. He just cannot accept to be Othered and put at the same scale with the inferior Others, neither him nor his daughter.

The act of rape committed by Lurie was the reason behind his loss of power. However, a similar act was a source of power for the black rapists of his daughter Lucy. His new life with Lucy was the beginning of a new trauma. His daughter experienced the same Melanie lived but on the hands of males of another race. They were three black men, who recently with the decline of the Apartheid; got out of the Othered zone. They rape a white woman who was in the back days their superior. The act was totally condemned by Lurie despite that he did the same thing to Melanie but he refused to classify it as a rape. Lurie interprets Lucy's raping as a reversed act by history. It is more like revenge. However, the reality is that women being black or white or coloured still are subjugated by men because society constantly relates them to inferiority. Apartheid ended but its stereotypes did not. In this case, the white Lucy remains being the Other even after the social change calling for equality between both parts of gender. However, she remains to be Othered by her sex opposite; males.

Lucy gets pregnant because of the rape. However, she prefers to keep silent in an attempt to guarantee a peaceful life. The black male Petrus who used to work for Lucy by taking care of the dogs and garden ceases the opportunity and uses Lucy's weakness and bad situation to impose his new social position. He suggests that he will protect her; however she should give him part of her farm and accepts to marry him. Lucy's awareness about the new social order and the obligation surrounding her to cope within the new South Africa pushes her to accept his conditions. According to this, Petrus who used to be the objectified Other by the whites women and males and by the society of the Apartheid is now the Self getting empowered by the new post-Apartheid government and by women's inferiority. He is asserting and preserving his new social position.

The need for meeting the Othered women is required by men in order to assert their masculinity and superiority. Lurie used Melanie as an object to solve the problem of his lost sexual power and ageing. The black perpetrators of the rape of Lucy tried to mark their presence for both Lucy and her father. Their action had two goals. The first one is asserting their power on the white female. The second is that they are no more the Others. They try to make their voice heard by raping Lucy. Through the novel, Coetzee shows that the social change led to the shift in power between the Other and the Self despite that the new order calls for equality. One of the two needs to objectify the Other in order to be identified. In short, Otherness is fundamental for the recognition and the acknowledgement of the Self.

3.7. Conclusion

"Disgrace" (1999) is the last novel in the seven slender of novels written by the South African writer J.M. Coetzee. It was written and published during the post-Apartheid era in South Africa. Therefore, it is considered as a mirror reflecting the ended period and its aftermaths. The story turns around the white male protagonist David Lurie who portrays the old regime and its effects. The main thematic of this novel is the act of rape held by the protagonist on his student Melanie and the Other one committed by the blacks on Lurie's daughter named Lucy. Rape is considered to be the result of both the oppressive regime of the Apartheid and the shift in power resulting from the political and social changes. At the end of

the novel, Lurie realizes that the days of the Whites' superiority are over. Then, he is obliged to learn to cope within the new social order and sacrifice in order to live.

Coetzee represents the Other in "*Disgrace*" through differentiating between generations, races and gender. The Other is constructed by the difference entailed through race, gender and social changes. Blacks are the subjugated Others by the superior white males. Women are the objectified Others by both white and black males. In the novel, Lurie represents the white community and both Petrus and Pollux the rapist represent the blacks. In addition to these, Melanie and Lucy portray the Othered colonized women. The relation between these is an Other/Self relationship. Language is referred to as in the novel as an aspect that constructs Otherness. Lurie's use of the language to speak about the black Petrus is a sign of objectifying him as an inferior Other. He even uses the language of poetry as a mean to defend his superiority and dehumanize the Other.

When a superior Self encounters a crisis of identity, it turns to oppression as a solution. The Self oppresses the Other as a reason to restore the lost power. Coetzee introduces the reader of "*Disgrace*" (1999) to this idea through a cycle of three stages related to oppression. The first stage refers to the powerful Self during its past; the case of Lurie's power being a white young male during the Apartheid government. Then, he introduces the reader to the next stage where the Self loses its power and enters in an existential crisis while becoming an Other. The third stage speaks of the choice taken by the Self to oppress the Other as a medium to reassert the lost power. In the novel, it is Lurie oppressing his student Melanie to fall under his sexual desires.

The act of rape is considered as the central reason behind the silence of the Othered woman in the novel "*Disgrace*"(1999). Both females, Melanie and Lucy suffer of rape by different racial males. However, they do not fight back. They prefer to keep silent and even when they try to make their voice heard; the males' voice cover theirs. This shows the continuing practice of power by males on females even after independence. The image given by Coetzee in "*Disgrace*"(1999) confirms the stereotypes made about the females for centuries which are discussed by different feminist theorists. Furthermore, Coetzee tends to revive the rape perils through the two events in the novel.

The different scenes represented between Lurie and the Other characters focus on the idea that the construction of the Other is essential for the Self's identification. The Other is the one who identifies the Self as being the master. Its absence leads to a crisis of identity. However, the relationship between the two is opened to reverse because of the shift in power. The self can turn to be the Other and vice versa.

To sum up, the investigation held through this chapter confirms the idea that Hegel's Master/Slave dialectic is applicable to Coetzee's representation of Otherness in "*Disgrace*" (1999). To be the Self means the fact of being master. Superiority is the equivalent to mastery in the language of power. As a result, constructing the Other means categorizing him as the slave dependent to his master; being the Self.

General Conclusion

General Conclusion

The aim of this work was to investigate the possible application of the Master/Slave dialectic theorized by Hegel to the representation of Otherness given by the writer J.M. Coetzee in his two selected novels: “*Waiting for the Barbarians*” (1980) and “*Disgrace*” (1999). Through the first chapter, both the concept of Otherness and the theory of Hegel were explored. The results show that the concept of Otherness is based on the relationship between the Other and the Self. It forms the basic element in the identification of the Self. Meanwhile, the theory of Hegel stands on the opposed relationship between the Master and the Slave. The exploration concludes that there is a bond between the two. In fact, the Self represents the Master, while the Other represents the Slave.

The binary system is the core in the post-colonial literature. Opposition is required in order to deliver the aimed meaning. In other words, a term cannot be understood without the meaning that its opposite provides. Both Otherness and Hegel’s theory work through the use of this system. In Coetzee’s novels, Otherness is represented through different binaries and on the foreground of several levels. The fundamental level is politics. Coetzee uses his writings as a mirror that reflects the political atmosphere of South Africa. “*Waiting for the Barbarians*” is a novel that represents South Africa during the Apartheid, while “*Disgrace*” is a post-Apartheid novel. In the first novel, Coetzee represents South Africa during imperialism and colonization despite that he does not locate neither the place nor the time. He only speaks of an unknown empire waiting for an expected attack of barbarian enemies. Moreover, he shows that the presence of the Barbarians is essential for the self-realization of the empire. In “*Disgrace*”, Coetzee’s story is told from the perspective of a White South African character living in Cape Town and witnessing a feeling of disgrace due to the political transition of his country and other facts. In general, Coetzee discusses the effect of imperialism, colonialism and the Apartheid through his writings.

In “*Waiting for the Barbarians*”, Coetzee represents the concept of Otherness through the representation of colonialism. The political climate reflects the binary opposition existing in South Africa during that time. The dichotomy of the colonizer and the colonized is the main relationship reflecting it. Of course, the empire is the representator of the civilized white colonizer while the natives are the black barbarians. In addition to those binaries, Coetzee

does not forget to represents one of the realities about the African society, precisely the South African one. The dialectic between the male and the female is another opposition that relates Otherness with the African societies. On the foreground of power, the Other/self relationship is defined in the novel. In case where the power is reversed, the relationship shifts as well.

Not greatly different from the novel of 1980, Coetzee reflects the same binaries in "*Disgrace*". However, the only difference is in the context of the novel. In a post-Apartheid period, the character reflects the results of the political change that touched South Africa on the individual scale. Race, gender, sex, and age are the levels through which Coetzee has represented the concept of Otherness in this novel. Males and females are the ones identified in one of the positions, the Self or the Other. However, power remains the one that directs the final fate of each of the characters.

There are similarities in the representation. Coetzee shows that there is no difference between the Apartheid and the post-Apartheid era. Otherness takes place in both terms. In other words, he transmits the message that the South African society is a society based on Otherness. It is part of its reality. Even in a society where social segregation is banned, people keep dealing with each other like the old days. Even worse, the present is taking revenge of the past because of the shift in power. The Whites, who used to be the superiors, are now equal to the blacks.

Characters in both novels suffer from being objectified and Othered. White males objectify both black women and men during the Apartheid. In contrast, blacks turn to othering both White males and women after the abolishment of the oppressive regime. In this regard, we conclude that women in both cases remain to be objectified despite the change. This entails an important detail about the Other/self relationship. Mastery can be reversed at any time if the Other decides to react and revolt. However, Coetzee keeps the image of the objectified woman static in both terms as if he is trying to confirm her inferiority to him, to men in general. For a male living in the twentieth century, this delivered image is wrong. Now, women are more liberal than before. They stand for their rights, claim for equality and refuse to be marginalized by the other sex. This is a reality that the twentieth century writer is hiding or perhaps is incapable of admitting and accepting it, simply because he is a male who likes authority like the rest.

To recapitulate, Hegel's Master/slave dialectic is applicable to the representation of Otherness in both Coetzee's novels. Characters are in constant fight for power. They tend to use every possible tool to arrive to their aim. For instance, rape is used by men to intimidate women and keep them inferior to them. They even use them as objects for self-satisfaction when they encounter a problem of age. In both novels, males tend to have sex with younger women as a means to restore their vitality and deny the reality of their betraying body. They use the Otherness of women as a justification for their unacceptable behaviour. In this case, men are always represented as the superior Self in comparison to women, but when it comes to the relation among men themselves, the scale changes. Politics becomes the only decision maker. It identifies which one to be the master and the slave on the basis of race and power.

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ملخص

ترمي الدراسة الحالية إلى خوض غمار مفهوم "الأخر" في أعمال الكاتب الجنوب الإفريقي ج.م. كوتزه، من خلال تبني القراءة الهيغلية. تنصب الدراسة على روايتين من بين الروايات العديدة التي يزخر بها الرصيد الأدبي لهذا الكاتب، وهما: 'في انتظار البرابرة' (1980) ورواية "العار" (1999). يتمثل الهدف المتوخى من هذه الدراسة في استكشاف ما إذا كانت جدلية السيد/العبد التي خاض غمارها الفيلسوف هيغل قد ألفت بظلالها على أعمال كوتزه. وفي مرحلة أولى، يتطرق البحث إلى التعريف بمفهوم "الأخر"، ليحاول في شقه الثاني تحليل نظرية هيغل محاولاً الربط بين مفهوم السيد/العبد ومفهوم الأنا/الأخر. تنطوي الروايتان على شخصيات تنسم بالقوة والصرامة، بيد أن القوة الشخصية لا تحميهم من انقلاب المنازل والمكانات الاجتماعية. فضلاً عن ذلك، فإن النسق التاريخية والثقافية والسياسية لجنوب إفريقيا هي في خضم عملية نقل صورة أكثر تعقداً عن المقابلة الكائنة بين السيد والعبد. لقد عانت جنوب إفريقيا من ويلات نظام الأبرتيد، ولم يكن الخروج من هذه الأزمة بالشيء الهين. مدار الأمر، يتطرق الكاتب الجنوب الإفريقي ج.م. كوتزه إلى مفهوم "الأخر" والعلاقة الشائكة بين السيد والعبد في مستويات مختلفة من خلال إيثار العوامل الثلاثة: الجنس، النوع والعرق.

Résumé

Le présent travail étudie la représentation de l'altérité dans la fiction d'écrivain sud-africain J.M. de Coetzee suite à une lecture hégélienne. Parmi ses écrits, les romans "Waiting for the Barbarians" (1980) et "Disgrace" (1999) sont ceux qui sont sélectionnés pour être analysés. Le but de la présente recherche est d'explorer si la dialectique maître / esclave de Hegel est applicable à la représentation de Coetzee de l'altérité dans les œuvres sélectionnées. L'enquête souligne d'abord le concept de l'altérité. Ensuite, il examine la théorie de Hegel et tente de corréliser son concept de maître / esclave avec le Soi / Autres relations trouvées dans altérité. Les deux romans dépeignent des personnages forts; cependant le pouvoir personnel ne les protège pas contre les inversions du statut. L'histoire, la culture, et le contexte politique de l'Afrique du Sud sont au cœur de transmettre une image plus complète de l'opposition entre la maîtrise et de l'esclavage. L'Afrique du Sud a souffert du régime oppressif de l'apartheid et de la récupération de ses séquelles dans l'ère post n'a pas été facile. Pour conclure, l'écrivain sud-africain J.M. Coetzee discute l'Altérité et les complications de la relation maître / esclave sur de nombreux niveaux différents en incluant le sexe, le genre et la race.

Abstract

The present work investigates the representation of Otherness in the South African writer J.M. Coetzee's fiction following a Hegelian reading. Among his writings, the novels "Waiting for the Barbarians" (1980) and "Disgrace" (1999) are the selected ones to be analysed. The aim of the present research is to explore whether Hegel's Master/Slave dialectic is applicable to Coetzee's representation of Otherness in the selected works. The investigation first outlines the concept of Otherness. Then, it discusses Hegel's theory and attempts to correlate his concept of the Master/Slave with the Self/Other relationship found in Othering. Both novels portray strong characters; however personal power does not protect them from reversal of status. The history, culture, and political context of South Africa are at the core in transmitting a more complete picture of the opposition between mastery and slavery. South Africa suffered of the oppressive regime of the Apartheid and the recovering from its aftermaths in the post-era was not that easy. To conclude, the South African writer J.M. Coetzee discusses Otherness and the complications of the master/ slave relationship on many different levels by including sex, gender and race.

