



## The concept of identity reconstruction by Black South Africans in Coetzee's "Waiting for the Barbarians" and "Foe"

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### Abstract

Identity gets away from the limits of personality and human encapsulation. Identity as a subject for investigation and exchange, and as an irate reality for of us, has never been progressively mind boggling and multi-faceted. Reflection on, and mindful reproduction of identity exists one next to the other with shortsighted and antagonistic arrangement. The terms 'Post-Colonial', 'Post-Coloniality' and 'Post-Colonialism' inspire reactions in both the metropole and periphery. Post-Colonial hypothesis has been portrayed as being epistemologically obliged to both post-structuralism and post-modernism. This paper contends that, however identity is an imperiled idea, the distinction of African identity can at present be rescued. The colonial circumstance moved a quandary of identity, have a place and (dis)placement for indigenous individuals whose terrains and regions were seized savagely through destruction. Colonial states dug specifically characters, which worked to confiscate, and overwhelm. The political development of identity and citizenship with the colonial circumstances intentionally kept the indigenous networks suspicious of one another and much isolated. Identity Crisis was the problematic effect of modernization amid Postcolonial time.

**Keywords:** identity, colonial, barbarian, foe, post-colonial, colonialism, postmodernism

### Introduction

A standout amongst the most provocative highlights of English Literature is the investigation of post-colonial literature, that literature written in English in the past colonized social orders. The Colonial impacts still waits on leathering some inquiry of what Identity, Citizenship and have a place mean in contemporary South Africa. At last inquiries of identity and having a place in the midst of ethno-national states where colonial outskirts mark citizenship wait on in the Postcolonial situation. The possibility of identity shows types of enthusiastic connection, regardless of whether of two man or many, joined by shared convictions, interests or qualities. Identity is an incredible magnetizer and divider of us against them particularly when attached to class, sex, ethnicity or country (Rand, 211). As per Hagel, mankind's history was driven by a battle for acknowledgment. He contended that the main sound answer for the craving for acknowledgment was general acknowledgment, in which the nobility of each person was perceived. Widespread acknowledgment has been tested as far back as by other halfway types of acknowledgment dependent on country, religion, group, race, ethnicity, or gender, or by individual needing to be perceived as prevalent. The ascent of Identity legislative issues in present day liberal vote based systems is one of the central dangers that they face and except if we can work our way back to increasingly all inclusive comprehension of human respect we fate ourselves to proceeding with struggle (Francis, 322). Omer and Broome contended that Personal Identity can be characterized as "specific properties to which a person feels an exceptional feeling of connection or possession and is a super ordinate idea which subsumes, and supports, the shifting, fluctuating identities we as a whole involve at various focuses in our lives."

Identity is an imperative case of a thought that exists between disciplines. It exists in an epistemological and ontological "trans-space," in which the two its existence and our capacity to conceptualize that existence are not manageable to the mechanical assembly of any one single control. Identity continually restores itself as material for the investigation of any of numerous potential identities (Nicholas, 111).

### Colored Identity

The postcolonial novel is the undeniable beginning stage for a dialog of kind in the novel for playing with classification is a method for both mirroring and opposing the language of the colonizer. In South Africa, the term 'colored' has a particular implying that it means a person of blended racial heritage as opposed to one who is dark, as it does in most different parts of the world. In one sense, colored identity is a result of European supremacist belief system which, through its paired rationale, cast individuals considered to be of blended racial starting point as unmistakable, derided social stratum between prevailing white minority and the African lion's share. Colored identity is likewise especially the result of its bearers who were in the principal occasion basically in charge of articulating the identity and along these lines deciding its structure and substance. As James Muzondidya so persuasively abridges this point of view, 'colored individuals themselves were the essential creators of their identity content'. Regardless of its moderately early end in South Africa, Colonialism was all things considered basic to the beginning of colored identity since it had developed under the aegis of British standard at the Cape settlement in the late nineteenth Century (Mohamad, 511). Essayists from Colonized and Post-Colonial nations hunt down better approaches to compose back to their colonizers,

regularly utilizing the language and kinds they had picked up from their colonial training, yet adding their imaginative systems to represent their ongoing narratives, which huge numbers of them saw as, utilizing Robbe-Grillet's terms "disasters" which left their way of life in "ruins". Coetzee has constantly attempted, albeit in a roundabout way, to decry treachery to expose fears and express vulnerabilities about South Africa, offering voice to those social, political and racial components that in South Africa Apartheid time were quite a while quieted and denied of any type of articulation (David, 22).

Coetzee's abstract postmodern narratives with their 'agonized' focus on colonial consciousness, were often considered too passive and elusive, choosing to represent a general crisis of consciousness rather than particular historical realities of apartheid South Africa. This of active engagement and support of the struggle was frequently evaluated as 'obscuring' the urgency of the situation, since his allegorical approach was seen as to value and thus, as lacking an 'adequate' engagement with apartheid's historical facts. Many international critics however, considered J.M. Coetzee's allegorical writings as an important contribution to the portrayal of Apartheid's tyranny. They predominantly highlighted the level of abstractness of Coetzee's fictions as a more valuable and durable form of aesthetic literary representation that overtly politicized writing. The critic Dick Penner, for instance, has remarked that "Coetzee's fictions keep up their centrality separated from a South African setting as a result of their imaginative and on the grounds that they change dire societal worries into all the more persisting inquiries with respect to colonialism and the relationship of dominance and subjugation among societies and people. (Klaus *et al*, 12)"

Penner remarks are illustrative of commentators and analysts who consider Coetzee's fictions to hold an enemy of politically-sanctioned racial segregation position without relinquishing creative opportunity to the traditionalist requests of clearly politicized literature. The metaphorical reference in his work, as one commentator put it, "raises it over the dimension of a political novel or a roman a these". At the point when a few commentators acclaim the creative characteristics of Coetzee's figurative referencing, they frequently guarantee in the meantime, the evident straightforwardness of its hugeness and its significance "to politically-sanctioned racial segregation time South Africa, is along these lines clear without a moment's delay." Coetzee's gathering, thusly, disregards the multifaceted nature of his referencing and solely builds a comprehension of politically-sanctioned racial segregation as dependent on radicalized double resistances. Thusly, Coetzee's fiction have been viewed as conveying the creator's accepted good enemy of politically-sanctioned racial segregation position. The solid among national and global gathering designs for Coetzee's composition changed towards the formal end of politically-sanctioned racial segregation. Affected by post-structuralists hypothesis, which accentuated the social development of reality and along these lines indicated towards the logical inconsistency inalienable the legitimate truth cases of pragmatist fiction, beforehand predominant, plainly politicized artistic traditions lost their prescriptive impact. In outcome, South African faultfinders started to rethink Coetzee's symbolic methodology. Africa and Africans are given negative pictures in Western

books of geology, voyages, books, history and in Hollywood movies about the mainland. In these writings and records, Africans are distorted; they are depicted as exaggerations. Shockingly, Africans themselves are obliged to concentrate such pernicious lessons. Responding to this slip-up, Chinua Achebe announces that on the off chance that he were god, he would "see as the exceptionally most noticeably bad our acknowledgment, out of the blue, of racial inadequacy. He further remarks that his job as an essayist is that of a teacher who looks to enable his general public to recapture faith in itself and set away the edifices of the long stretches of attack and self-denigration.

The African Continent and African individuals were likewise results of Western Racial social building the finished in the scandalous Berlin West Africa Conference of 1884-5 that approved the scramble and legitimized the parcel of the mainland into European states. Then again, the procedures of ordering person as per race appeared as reliable inferiorization of non-white races and the reproduction of Western Identities as White, European and American that was predicated on a procedure of 'Superiorization' of white races. This is the manner by which Anibal Quijano condensed the procedures:

The main resultant from the historical backdrop of colonial power had, as far as colonial recognition, two conclusive ramifications. The first is self-evident: individuals were seized of their own and particular recorded identities. The second is maybe more subtle: their new racial identity, colonial negative, included the ravaging of their places in the historical backdrop of the social generation of mankind. The new identity likewise included their movement in the authentic time established with America First and with Europe later: from that point on they were the past. America was the main present day and worldwide geo cultural identity. Europe was the second and was comprised as a result of America, not the reverse. The constitution of Europe as another history substance/identity was made conceivable, in any case, through the free work of American Indian, blacks and mestizos. It was on this establishment that an area was arranged as the site of control of the Atlantic courses, which moved toward becoming thusly, and for this very reason, the conclusive course of world market. So Europe and America commonly created themselves as the recorded and the initial two new geo cultural identities of the cutting edge world (Anjbal, 215,232)

### **Waiting for the Barbarians and Foe**

The Novels "Waiting for the Barbarians" and "Foe" delineate the tyrant social orders that quiet and damage voice inside the authentic account. It is, specifically against foundation of postcolonial basic hypothetical discussions that Coetzee's epic Foe has increased standard status. As an abstract body, quite a bit of Coetzee's work consider this subject and inside every one of these books specifically, Coetzee's characters endeavor to reestablish the quieted voices. In every one of these books, the bomb in their endeavor to do as such. The literature composed by Coetzee requests that the gathering of people perceive the inconceivability of reestablishing history's quieted voices and the characteristic untranslatable nature of them. Unceasing incomprehensible scars mark the body of the savage young lady in "Waiting for the Barbarians" and "Foe's" Friday tongue is always gashed; the organ, similar to the story savely and forever extracted from the physical and

account body. In his books Coetzee obviously and distinctively delineates the oppressor while keeping the exploited people Nebulous. Reproduction is outlandish and alerts against welcoming discourse to fill the voids left by hushed individuals. Coetzee's history is rather a kind of commemoration, an engraving taking note of the nonattendance of a nearness and the nearness of an obvious nonappearance. The two books talked about thus look at the manners by which South African history, explicitly the South African politically-sanctioned racial segregation time, stifled the voice of its observers.

Every tale archives and reacts to explicit offenses executed inside the Apartheid Era. The two books react all the more for the most part to the severe idea of hushing observers and quieting voice, inspecting how language in any overbearing setting can be utilized to abuse just as express. Waiting for the Barbarians considers the Operations of the oppressor acting with a harsh routine; Foe addresses the way in which the fantastic story of the ordinance wound up dynamic and vital and for the concealment of account. These books uncover how language can act to both advance learning and control it. Investigating abstract body, Coetzee books deconstruct the definitive chronicled standard of South Africa, the reality of South Africa's authentic action, and the inconsistency between the two. All the more by and large, Coetzee inspects the order that the authorial voice, the storyteller, and most fundamentally language hold over story. He examines how the history and culture of the creator "approve, overwhelm, real, downgrade, forbid and approve, ending up maybe the fundamental organization for amazing separations inside its space and past it as well." Coetzee's books show how language and content can be utilized to "other" and stifle, and how the politically-sanctioned racial segregation legislature of South Africa utilized it to "other" and to quell its non-white populaces.

Foe: the very title of the work distributed by J.M. Coetzee in 1986 welcomes the peruser to investigate the post-colonial subjects of distinction and alterity. Foe is in any case a thick and hazardous work which tends to inquiries of account and identity. It uncovered the troubles in accommodating having a place with a country, or 'envisioned network' with the desire to express particular social identities and contrasts. It is additionally an incredibly rich scholarly content, collecting and modifying speculations and methods of composing drawn from the broad ideological and legendary accomplishments of Western idea, including content, gathering and improving hypotheses and methods of composing drawn from the broad ideological and fanciful accomplishments of Western however, including writings from the once authoritative "Extraordinary Tradition". In "Waiting for the Barbarians" Coetzee cautiously outlines the savage geology of what one may call "colonial suggestion." Narrated by a justice in a station of an anonymous Empire and set in an undermine topographical and recorded area, the novel starts with the landing Colonel Joll, an officer from the Third Bureau, who comes to examine the supposed assault of barbarians an examination that includes the brutal torment and murdering of a few detainees thought about barbarians. An agent of majestic principle, joll places himself as the incredible penance contributed with the privilege immolate the "feminized" other to build up political sovereignty. The procedure of decolonization and its obstruction systems are firmly associated with the remaking of identity. In Said's view, smothered people groups ought to have "the capacity

to oppose, to reproduce oneself as post-colonial, hostile to settler subject." and thusly set themselves off against the decision control. As indicated by stated, it is the development of identity which establishes opportunity regardless of whether individuals are the subject of severe talks (Najda,22).

Specifically, the South African pundit Teresa Dovey focused on the interrelation among postmodern or potentially structuralists components of Coetzee's works and governmental issues by indicating the abnormal state of hesitance with which Coetzee's books draw in with a subject, for example, colonialism. One component of this reluctance, for instance, is a consistent accentuation on the usefulness of account, which shows a hesitant consciousness of the refinements between pragmatist portrayal and reality as a social develop. The appropriating impact that outcomes from disregarding this refinement is, for instance, to consider pragmatist fiction as reflecting generally accepted fact. Along these lines, liberal pragmatist customs are not just scrutinized for the prompt (false) content, for example, the depiction of the obvious inadequacy of colonized individuals, and yet, the legitimate truth cases of these depictions (Teresa,133).

As indicated by Dovey's focal concerns was to feature the dimension of artistic hypothetical refinement of Coetzee's writings and twofold job of the writer as an author of fiction and fiction as analysis. The general focal point of Dovey's investigation of Coetzee's books as preventing lacanian purposeful anecdotes has in this way produced various examinations which have concentrated on Coetzee's fiction as involved in postmodern, post structuralists and progressively postcolonial basic hypothetical talk. Postcolonial hypothesis here manages the manner by which the definitive portrayal of the social other in colonial literature appropriates the identity, language, pictures, scenes and custom of colonized nations. In this setting Coetzee's epic supposedly is fundamentally mindful of the perils inalienable in ideas of office and colonialist portrayals of the social other. In light of this mindfulness, Friday, the primary dark hero of Coetzee's epic Foe is quiet figure. The quiet has been deciphered by most faultfinders as symbolizing a type of freedom of the enslaved from story specialist of a colonial storyteller who solely stays inside his or her reality see and along these lines maintains an only Western comprehension of social esteem(Klaus,161).

The impression of Coetzee's books are worried about revealing insight into the threats natural in colonialist methods of portrayal has adjusted the before picture of a complex, elaborately expound writer of admonished enemy of politically-sanctioned racial segregation composing with the picture of a moral writer whose work has been progressively situated inside basic sayings of late postcolonial banter on opposition literature. Obstruction literature can to a great extent be comprehended as literature starting from previous colonized nations that is dominantly gone for the disruption, restriction, or mimicry of social strength of colonial or potentially neo-colonial artistic conditions. In this sense obstruction literature bears the issue that its opposition stays inside the Western polarization of twofold resistances. Given these understandings of obstruction literature, Coetzee's tale Foe and its imagery of quiet, which has to a great extent been perceived as shunning account specialist, was gotten as an especially fruitful commitment to opposition literature, since

it was much of the time seen as getting away from this polarizing. Coetzee's tale subsequently came to remain for instance for brand of postcolonial estimating that above all else featured the estimation of illustrative methodologies for scholarly opposition (Eva-Marie, 137).

Coetzee affirms that to mend a post politically-sanctioned racial segregation South Africa, the nation must memorialize this extraction and write inside its group its history of overlooking individuals as opposed to endeavor to recreate the individuals who have been overlooked. The thing that matters is striking and the inconsistency between the two attracts regard for the ambiguous detail of the person in question. In this difference, Coetzee's account methods mirrors the story he describes. In the story that Coetzee tells, the dominator eradicates the identity of the overwhelmed; in his portrayal of that story, told through the voice of hero, the creator deletes the voice of the prevailed. The recognizable logic of authenticity versus experimentation has segued into a center ground of accord which is neither radical nor populist, yet both in the meantime. The procedures of postmodernism have progressed toward becoming moving focuses for books and the Postmodern condition itself appears to be minimal in excess of an account pose advertised for an undeniably wide gathering of people. Regardless of whether they have plan of action to a "collection of imposture" (Amis, self, Winterson), as Richard Bradford would have it (The Novel Now, 2007) (Richard, 160) as it were "the relinquishment of any commitment to clarify or legitimize their trips from credulity and mimesis" or like the New Puritan, make utilization of story moderation so as to forefront their very own characteristics contemporary writers reliably draw consideration the crucial flimsiness of account procedure and sorts. (Michela, 190)

### Conclusion

Recreation is incomprehensible and alerts against creating discourse to fill the voids left by hushed individuals. Coetzee's history is rather a kind of commemoration, an engraving taking note of the nonappearance of a nearness and the nearness of a prominent nonattendance. Each of the two books talked about in this analyze the manners by which South Africa history, uniquely the South African politically-sanctioned racial segregation period, smothered the voice of its observers. Every tale archives and reacts to explicit offenses executed inside the Apartheid time. The two books react all the more for the most part to the severe idea of quieting observers and quieting voice, look at how language in any domineering setting can be utilized to persecute just as express. Waiting for the Barbarians consider the tasks of the oppressor acting with the onerous routine. Foe addresses the way in which the fabulous account of the standard wound up dynamic vital and for the concealment of story. These books uncover how language can act to both elevate learning and to control it. Investigated as abstract body, Coetzee's books deconstruct the definitive chronicled group of South Africa, the reality of South Africa's authentic action, and the inconsistency between the two. All the more by and large, Coetzee inspects the direction that the authorial voice, the storyteller, and most basically language hold over story. He breaks down how the history and culture of the creator "approve, overwhelm, genuine, downgrade, prohibit and validate. [becoming] maybe the primary office for amazing

separation inside its area and past it as well. Coetzee's books show how language and content can be utilized to "other" and repress, and how the politically-sanctioned racial segregation administration of Social Africa utilized it to "other" and to curb its non-white populaces.

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