

Waiting for the Barbarians: The Magistrate's Identity in a Colonial Context

Abdullah F. Al-Badarneh

Department of English

Jerash University

P.O. Box 1929

Irbid City (Postal Code 21110),

Jordan

Abstract

This paper puts into analysis the identity of the Magistrate in J. M. Coetzee's Waiting for the Barbarians from a post-modern perspective. It warns against the terror of colonialism that yields unstable and confused identities such as that of the Magistrate. As the Magistrate spends a long time in the service of the Empire in the colony, his mode of thinking about colonization gets changed especially with the coming of the military Colonel Joll, who represents the aggression and violence of the colonizer. Living in such kind of conflict between his identification with the colonized and his loyalty to the Empire, the Magistrate's self gets divided and fragmented. Alienation, lack of cultural belonging, and fragmentation are among the post-modern themes this paper analyzes in relation to the Magistrate's identity. Loss and vagueness are anticipated by the Magistrate to identify the colonial figure in an atmosphere of mess and chaos.

Key Words: Postmodernism, colonial identity, fragmentation, hyper-reality, assimilation, conflict, power relations.

This article is ultimately dedicated to investigating the Magistrate as a post-modern identity living in a colonial context. The Magistrate establishes his identity in the novel as an intermediary figure between two opposing polemics: the colonizer and the colonized. Though he works for the colonizers and carries out their colonial duties in the unnamed colony, the Magistrate inconsistently appears sympathetic with the natives whom the colonizers usually describe as barbarian. His identity is trapped by colonialism, and he is not sure what to do. All of what he wants is to retire and finish his business there in peace resorting to nonviolence of any kind against the natives of the land. The Magistrate spends around thirty years in the colony, so that he himself achieves a sort of identification with the colonized. He becomes aware of the injustice of colonization and rejects it at the end as he narrates the events that led him to such conclusion.

Thus, the main argument of this paper is that the character of the Magistrate suffers a mixture of post-modern characteristics of alienation, lack of cultural belonging, insecurity, double consciousness, and fragmented power relations that are brought about as a result of his awareness of the evil of colonization. Such themes are obvious if we consider the Magistrate's identity as existent within a set of relations to both the colonizer, represented by Colonel Joll, and the colonized, represented by the barbarian woman, and the overall context of colonization. Highlighting these themes in the novel in addition to the Magistrate's psychology, one can judge the Magistrate's end to be one of loss and unbelongingness.

The Magistrate's assimilation with the colonized appears obvious as he doesn't first recognize the true nature of the sunglasses, "the new invention," (p. 1) as stated by Colonel Joll, who comes from the Capital to investigate the truth of what is going on in their forts on the frontier. This shows that the Magistrate has adopted the simple ways of life in the colony. Thus, he starts the first sentence of the narrative by saying: "I have never seen anything like it [the sunglasses]" (p. 1). So, he identifies himself with the colonized in terms of knowledge and, later on, he will turn into an object of colonization rather than a subject. Likewise, he doesn't like anybody to cheat or misuse them as he says: "it always pained me in the old days to see these people fall victim to the guile of shopkeepers" (p. 38). He also doesn't like that such simplicity of the nomads to be evaluated as an indicator that they are "lazy, immoral, filthy, stupid" (p. 38). In this way, the Magistrate shows a strong identification with them to a point that he "opposed to civilization" of the colonizer (p. 38). Conversely, at some other times, the reader sees him as a facilitator of colonization through providing Colonel Joll with whatever military equipment he needs to carry out his attack on the nomads.

At some other times, he is sympathetic with the prisoners as rendered by his speech: he mildly addresses the old man prisoner as “father” (p. 3). In his essay entitled “Postmodern Man: Psycho-Cultural Responses to Social Trends,” Vytautas Kavolis (1970) defines the post-modern personality as “one characterized by the sense that both polarities of a great many of these dilemmas are contained, in an unresolved form, with one’s own experience” (p. 445). Such dilemmas include “alienation, lack of satisfaction, need to reassert individual and group uniqueness, and need for unshakable points of reference” which are all present in the underlying identity of the Magistrate (Kavolis, p. 445). Therefore, such “polarities” with all the dilemmas they entail stem from the fact that the Magistrate is a person who is caught between two opposing realities of the colonizer and the colonized. His loyalty is divided between the militantly constructed superior world of the Empire and the world of the colonized with which he achieves a great degree of closeness.

The Magistrate’s presence in the novel as a trapped figure becomes ironic. He is the one who is supposed to regulate the business of the Empire in that place, but, ironically, he can manage nothing in Colonel Joll’s presence. Bill Ashcroft (1998) stresses the point that irony is a shared trope in post-colonial and in post-modern discourses. It has become an aspect that reflects fragmentation and inconsistency in the post-modern identity. In the case of the Magistrate, Ashcroft describes his position saying:

The magistrate’s position is deeply “ironic.” As a magistrate he is the representative and upholder of imperial law, yet his complacent and refined, self-indulgent but humane administration, his disdain for the gross excesses of Colonel Joll and the secret police, mean that his position is profoundly ambiguous. His face turned in two directions, he is both judge and judged, law and transgressor, protector and enemy, imperial official and imperial outcast. He is, in fact, an embodiment of the profound and disabling ambivalence of imperial rule, of imperial discourse itself (p. 104).

Ashcroft describes the Magistrate’s freedom as “ambiguous” since his physical torture starts from this point (p. 105), but it is the moral freedom that he acquires. Therefore, his freedom is not complete in the full sense of the word. When the Magistrate addresses the Colonel concerning the two prisoners, the old man and the boy, he pleads for them and becomes aware of it as he says: “I grow conscious that I am pleading for them” (p. 4). Such event shows his lack of freedom and lack of power that he seems unable to help them out.

The Magistrate’s double awareness of fragmented positionality adds more to the conflict of his identity. He lives in a real conflict concerning the way he deals with Colonel Joll, the military violent version of colonialism. This conflict leads to constructing the Magistrate’s double consciousness that grows to dominate a large portion of his identity. W. E. Du Bois (1969) uses the term of double consciousness to describe the African American identity that may also suffer division and inconsistency since such identity’s belonging is divided. Dubois uses a metaphor to describe this idea of double consciousness as he calls it “the veil” behind which the soul is imprisoned (p. 124), and it suffers bitterness that leads to “more maddening” (p. 225). What the Magistrate needs in order to relieve himself of such fragmentation is to lift the veil between the two opposing realities he is living. In order to set himself free, he needs to unify his belonging to either side of the polemic. His lateness taking the decision of shifting his loyalty to the colonized has brought him a disorder for having a multiple personality. James Glass (1993) refers to the concept of “multiple personality disorder” defined in *The Diagnostic and Statistical Manual of the American Psychiatric Association* as “The existence within the person of two or more distinct personalities or personality states (each with its own relatively enduring pattern of perceiving, relating to, and thinking about environment and self)” (qtd. In Glass, p. 257). I can say here that the Magistrate, because of his in-between loyalty to the colonizer and his sympathy with the colonized, has developed a multiple personality disorder.

Examples of the Magistrate’s suffering and self-division are many. Though he doesn’t like Joll’s methods of interrogation of the prisoners, he has to obey him because of his sincerity to the Empire. Though he wishes him back to the Capital, the Magistrate expresses his connectedness with the Colonel he dislikes as he says: “who am I to assert my distance from him? I drink with him, I eat with him, I show him the sights, I afford him every assistance as his letter of commission requests, and more. The Empire doesn’t require that its servants love each other, merely that they perform their duty” (pp. 5-6). Therefore, his world is full of indeterminacies and inconstancies. Though helpful to the Colonel who launches his expedition against the barbarians, the Magistrate realizes that the prisoners Joll captures and sends back to be locked in the barracks are merely simple people and fishermen. They are not some of the raiders.

Thus, the Magistrate realizes the truth of what is going around him while Joll fantasizes reality to get admiration and, perhaps, promotion. The Magistrate admits the simplicity of those native barbarians, while Joll is trying to establish or create them as an organized militia that really threatens the Empire. As a post-modern man, the Magistrate is unable to make a decision. Once he writes an angry letter to the Third Bureau, the main office in the Capital, complaining about Colonel Joll and describes him as inexperienced, he tears up the letter. So, he appears indecisive and, to a great extent, unwilling to give up his privilege. Actually, the Magistrate can also be seen as a civilized colonizer. He is displeased with Joll's mischief to the point that he hates him. He expresses such hate when he angrily says: "I curse Colonel Joll for all the trouble he has brought me, and for the shame too" (p. 20). As I mentioned before, the Magistrate feels the injustice done to those natives. He feels "shame" to have them treated in such a horrible manner "as if they were indeed animals" (p. 20).

The post-modern concept of fragmentation leads the narrator to have different images that characterize what is known in postmodernism and in Jean Baudrillard's *Simulations* (1981) as "the loss of the real," (as cited in Barry, 1995, p. 87) that is, the real self or the real identity of the narrator. In other words, as unitary subject, the narrator, who is the Magistrate himself, represents an overall sign, but because this sign has double reality, the outside reality loses its connection within the inside reality, and the result is "a stage of emptiness" or "a hyper-reality" (as cited in Barry, p. 87) in which clear demarcation lines or distinctions are blurred in a way that there becomes no correspondence between the outside personality and the inside one, or it becomes very hard to identify especially in the case of the fragmented identity of narrator. According to Baudrillard, the first stage is one in which "the sign represents a basic reality" (as cited in Barry, p. 87). We can trace this principle in the identity of the Magistrate in the period before Colonel Joll arrives into the frontier. That time was characterized by peace and coexistence in the area. During this time, the Magistrate has a stable consciousness of being a civilian working for the Empire there.

The second stage for the sign to reach its final destination of emptiness is that "it misrepresents or distorts the reality behind it," and it also "disguises the fact that there is no corresponding reality underneath" (Barry, p. 88). This kind of repression of the Magistrate's stable consciousness hides a distorted reality beneath its surface particularly after the arrival of Colonel Joll, who starts acting the horrors of colonization in front of the eyes of the Magistrate. Such reality has no reference point and, thus, becomes decentred. In the final stage of the Baudrillardian scheme for the sign to lose its centre and belong to an unstable consciousness, it "bears no relation to any reality at all" (Barry, p. 88). This final stage is best expressed in the final chapter of the novel when a state of chaos overtakes the place, and the Magistrate finds himself "feeling stupid ... lost his way long ago but presses on a long a road that may lead nowhere" (Barry, p. 156). The Magistrate himself is struggling whether it is appropriate for him to take sides with the colonized or to stay loyal to the tyranny of the colonizer. He is torn between these two poles that generate his crisis of conscience. The way he asks the boy in prison to tell the truth has two layers. On the surface, you feel that he is just like a compassionate father who is taking care of his children, but the truth of the matter seems to be the opposite. He is an advocate of diplomacy and leniency with prisoners in order to know the truth. He himself expresses such awareness as he says: "it has not escaped me that an interrogator can wear two masks, speak with two voices, one harsh, one seductive" (p. 7).

Thus, he is speaking in his seductive voice, unlike Colonel Joll who uses force and torture all the time in his interrogation of prisoners. The Magistrate himself establishes his existence in the colony as a colonizer when he says in chapter five of the novel: "I was the lie that Empire tells itself when times are easy, he [Joll] the truth that Empire tells when harsh wind blow. Two sides of imperial rule, no more, no less" (p. 135). Therefore, one can argue that Colonel Joll and the Magistrate are two different sides for the same coin with only one difference that appears through the hesitation and the unclear position of the latter. The Magistrate again expresses such tension and conflict of his personality concerning the torturing and humiliating way the colonizer treats the colonized as he says: "I feel my heart grow heavy. I never wished to be drawn into this. Where it will end I do not know" (p. 8). As a result, he feels himself entangled in the enterprise of colonialism. The arrival of the colonizer stirs the Magistrate's deep feelings for the issue of the colonized that he himself tells the girl: "never before have I had the feeling of not living my own life on my own terms" (p. 40). In an attempt, the Magistrate tries to redefine himself to ensure his sanity and stability as he says: "I am the same man I always was; but time has broken, something has fallen in upon me from the sky, at random, from nowhere" (p. 43). It seems that time has been broken for the Magistrate since the arrival of the militant colonizer, Joll. His arrival has created the conflict in the Magistrate's identity and renders it to be fragmented.

Having experienced a strange sense of loss after the coming of Colonel Joll, the Magistrate makes an earlier effort to redefine his identity to ensure its balance and safety as he says: "I am a country magistrate, a responsible official in the service of the Empire, serving out my days on this lazy frontier, waiting to retire. I collect the tithes and taxes, administer the communal lands, see that the garrison is provided for ..." (p. 8). Power relations, too, play a major part in the vacillation of the Magistrate's identity. The concept of power is defined by Aleid Fokkema (1991) in his article, "Postmodern Characters" as a "strong manifestation of the modality of being able to" (p. 184), so it has to do with making a decision and taking action, and since "the postmodern character is, in the most general sense, caught up in power relations constituted by history, its paranoid beliefs, other narratives ... its autonomy is endangered or lost" (Fokkema, p. 184). Such power presence and absence correspond to the Magistrate's conflict of identity in terms of loyalty to either side. When Colonel Joll is away chasing the native invaders of the Empire, as he claims, the Magistrate stays at the frontier managing business for the Empire. He feels he has more power to speak and, sometimes, to take action than when the Colonel is there. He gets mad when the Colonel sends him fishermen to be held and publicly describes him as "ridiculous" (p. 17).

Therefore, the Magistrate's divided loyalty is the outcome of his existence within a colonial power discourse that renders him to be fragmented, doubly conscious, and unbalanced. Colonel Joll comes to the frontier in the name of the Empire, but the Magistrate feels no belonging to this man as he says: "but towards this man I discover no loyalty in my heart" (p. 17). Whenever Joll is there, the Magistrate feels powerless. The first thing he does after Colonel Joll departs the place back to the Capital is "to visit the prisoners" (p. 24). Such a reaction releases the conflict and the suppression he is suffering. Immediately, he directs his anger to the soldiers as he commands them to clean the place and get food and water for the prisoners. Now he himself is the decision maker in the frontier. He expresses his action when he says: "I order that the prisoners be fed, that the doctor be called in to do what he can, that the barracks return to being a barracks, that arrangements be made to restore the prisoners to their former lives as soon as possible, as far as possible" (p. 25).

On the one hand, the Magistrate's choice of words or of a discourse presents him to his readers as a colonizer. For example, though he gets very angry at the Colonel for capturing the fishermen, he himself describes them as "these savages" (p. 18). In "Literature and Politics: Currents in South African Writing in the Seventies," Michael Vaughan (1982) points out that the identity of the Magistrate "is ascribed, to the extent that he is unable to form any significant relationship with the "barbarians," and cannot think of himself outside of his role of imperial agency" (p. 58). That is why he speaks in a colonial manner and distance though sympathetic with the nomads. The Magistrate insists on using the word "barbarians" (p. 38) to describe the peaceful nomads of the area. He mentions that they visit the frontier each year to engage "in barter, exchanging wool, skins, felts and leatherwork for cotton goods, tea, sugar, beans, flour" (p. 38). Thus, the Magistrate encourages business and commerce with the nomads and appreciates their work. Nevertheless, he follows the colonizer's discourse of naming and assuming a superior position over the colonized. Such conflicting emotions toward the nomads of the area result from the Magistrate's divided self, his awareness of the reality of the colonized, and the kind of his own education as a colonizer. Therefore, the terminology he uses to describe the natives becomes a built-in mindset or something automatic that he never questions.

Because he lacks recognition, the Magistrate turns into an escapist. At the return of Colonel Joll from his expedition with a group of prisoners "roped together neck to neck" (p. 20), the Magistrate withdraws from the scene into his room. Actually, he turns into an escapist, preferring to sleep than to partake in the horrible enterprise of the colonizer. He is displaced by Joll. David Attwell (1993) often describes the Magistrate as a "displaced subject, a narrator or shadow-narrator who is not one of the primary agents of colonization ... who suffers and has to endure the subjectivity which such a position entails" (p. 45). As a result, he becomes quite restless. He expresses such restlessness as he says: "I sleep whenever I can nowadays and, when I wake up, wake reluctantly. Sleep is no longer a healing bath, a recuperation of vital forces, but an oblivion, a nightly brush with annihilation" (p. 21). Moreover, as an escapist too, the Magistrate starts having some of the nights with a girl of twenty, sleeping in her bed. Though trying to find a sense of security and peace of mind in the woman's place, he is still having nightmares as he sleeps. In the morning, he finds her on the floor not in his arms. Later, he discovers, as she tells him, that while sleeping, he unconsciously pushes her with both his hands and feet (p. 23). Moreover, the dream of the Magistrate that the earth is all white in snow, and in which he sees "walls, trees, houses have dwindled, lost their solidity, retired over the rim of the world," (p. 9) corresponds to a post-modern theme of the decentred universe and the hyper reality the post-modern man lives in.

This dream corresponds to the Magistrate's psychological reality that is torn between two realities: his loyalty to the Empire he is serving for a long time and his sympathy for the just cause of the colonized. Such harsh reality the Magistrate is experiencing leaves him restless and unable to have good sleep. The Magistrate's relationship to the barbarian blind woman is one through which he seeks his identity recognition. He feels sympathetic to this woman who has turned into a beggar as a result of Colonel Joll's torturing her. He takes her in, gives her work, "help[s] her to her feet" (p. 27), and starts giving her treatment by massaging and washing her body every night. In her article entitled "J. M. Coetzee: Writing in the Middle Voice," Teresa Dovey (1993) points out that "the Magistrate's obsessive gesture of massaging the barbarian girl's scarred and damaged feet implies the *fetishistic* and guilt-ridden attachment of South African liberal humanist discourse to the figure of the victim" (p. 22). That is, this healing treatment through massaging indicates the Magistrate's feelings of guilt and objection of the Colonel's policy there. As he is taking care of her washing her deformed feet, he expresses a psychological state that takes him to an imaginary realm of innocence and peace.

Actually, this scene in which he is bathing her reminds us of a warm mother bathing her child in the tub. The child will be delighted while his mother is caressing his body. He will feel secure. This time it is the Magistrate who feels secure and is taken away into the realm of the unconscious as he is doing that. In this context, he says: "I lose myself in the rhythm of what I am doing. I lose awareness of the girl herself. There is a space of time which is blank to me: perhaps I am not even present" (p. 28). As a result of the security he feels with the barbarian girl, he immediately falls asleep with no nightmares this time. Though he takes care of her body, but he doesn't abuse or misuse her. Rather, he feels "no desire to enter this stocky little body glistening by now in the firelight" (p. 30). I can say here that the barbarian woman connects him to Lacan's imaginary order "in which there is no distinction between self and Other and there is a kind of idealized identification with the mother" (Barry, p. 114). By this identification, the person feels himself part of his mother's body not as a separate identity. Thus, the Magistrate, though he is an old man with grey hair, sticks to the barbarian girl whom might fill his need for a mother or a source of compassion. He becomes like a child who "can undress [in front of his mother's eyes] without embarrassment" (p. 30). Whenever he takes care of her and caresses her body, he is enchanted into what he calls "dreamless spells" (p. 31). But he is not sure or even unaware what he wants of her. He says describing his developing relationship to the girl: "I see myself clutched to this stolid girl, unable to remember what I ever desired in her, angry with myself for wanting and not wanting her" (p. 33). Actually, he is not sure about what he wants from her.

In her article, Dovey argues that the barbarian girl "can't provide proof of his identity because she can't return the look of recognition he seeks" (p. 22), and to him she remains an empty space or a blankness whenever he tries to remember her first days in the barracks. However, it is not sex that he needs since he keeps her in his place and seeks to have sex outside. He tries to figure out his relationship to her as he says: "there is no link I can define between her womanhood and my desire. I cannot even say for sure that I desire her" (p. 43). He is described by Dick Penner (1989) as a "hyperconscious man" who "is caught in an endless cycle of self-consciousness, incessantly questioning his own motives" (p. 80). Does he feel sympathetic and guilty to her for the torture and humiliation she got at the hands of the colonizers he belongs to? Or is he colonizing her body? He himself is not sure about his feelings the matter that renders his identity to be fragmented and doubly conscious of such a conflict. In this context, he says: "I behave in some ways like a lover- I undress her, I bathe her, I stroke her, I sleep beside her- but I might equally well tie her to a chair and beat her, it would be no less intimate" (p. 43). In her book, Rosemary Jolly (1996) points out that the Magistrate is fascinated with the barbarian woman's body as "a site of torture ... He worships the surface of her body, the skin, the site of interaction between torturer and tortured" (p. 127). In this sense, he identifies himself with her since he himself becomes an intermediary figure; someone who is torn between the torturer and the tortured.

Actually, the Magistrate sees in the barbarian woman an image of a free state since the barbarian girl belongs to the nomads. His belonging to her is a rejection of the dictates of imperialism and a wish to free all of the colonized territories. He expresses such wish as he says: "I watch her as she undresses, hoping to capture in her movements a hint of an old free state" (P. 34). To him also, she is a historical document of the injustice of colonization. Such document has proof in the marks and traces of torture on her body, her eyes, and legs. His action of handing her to her people is "a gesture which he hopes will allow him to erect an identity for himself" (Dovey, 1993, p. 22) that he is also another resistant to the Empire.

To show a further development of the Magistrate's identity, he is trying now to disassociate himself from the colonizer that he says: "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 for his crimes!" (p. 44) Thus, the Magistrate is self-conscious of the double thought that is caught between such conflicts. Penner (1989) points out that such "double thought has literally become double vision" (p. 81), as the Magistrate starts imaging the sight of Joll with the dark glasses as he himself becomes obsessed with "the image of a face masked by two black glassy insect eyes from which there comes no reciprocal gaze but only my doubled image cast back at me" (p. 44). Moreover, the Magistrate reaches a point whereby he frankly and angrily reveals the truth of colonization as he tells the new officer: "they [the barbarians] want their land back, finally. They want to be free to move about with their flocks from pasture to pasture as they used to" (p. 50). He starts defending those people, called barbarians by the colonizer, as he angrily answers the new conscript: "the people we call barbarians are nomads, they migrate between the lowlands and the uplands every year, that is their way of life" (p. 50). One can obviously notice the tremendous development in the Magistrate's identity. He has to take sides. Otherwise, he will lose his mind, and it is apparent that he is taking the side of the colonized till he himself will turn into a "colonized" object and be imprisoned in the barracks for his good heartedness to the barbarian girl. His wish to better the relationships with the nomads has bought him an accusation of treason.

Consequently, he turns from a servant of the Empire into an opponent figure who publicly announces his independence and disobedience to the Empire as he says: "I have set myself in opposition, the bond is broken, I am a free man" (p. 78). He is able to recognize that the creation of the barbarians as enemies has no reality whatever other than finding the pretext that will enable the colonizers to arrive in the new territories. To him, it is just an imagined idea that has no corresponding reality. Colonel Joll is trying to create that enemy as he says to the Magistrate: "you think we are dealing with small groups of peaceful nomads. In fact we are dealing with a well organized enemy" (p. 114). To the Magistrate, it is a moment of confrontation with Colonel Joll, and this time he is able to express his own opinion since he has grown into a free man: "you are the enemy, you have made the war" (p. 114). Therefore, the whole idea of the barbarians' existence is a mere invention to achieve purposes and interests of the colonizer.

The Magistrate's end, though ambiguous and unpromising, seems to be ethical in the sense that he is now on the right track of resistance and search for freedom. At the end of the novel and in its last chapter, the whole place turns into a mess as the colonizer loses control and the soldiers themselves turn into thieves. The Magistrate refuses to leave the place and decides to tell the truth. He expresses the sense of his lack of cultural belonging and a state of loss: "this is not the scene I dreamed of. Like much else nowadays I leave it feeling stupid, like a man who lost his way long ago but presses on along a road that may lead nowhere" (p. 156). Thus, he is still not sure of his future and of his identity in a colonial context that keeps changing.

References

- Ashcroft, B. (1998). Irony, allegory and empire: *Waiting for the Barbarians* and *In the Heart of the Country*, 100-116. In Kossew, S. (Ed.), *Critical essays on J. M. Coetzee*. New York: G. K. Hall & Co.
- Attwell, D. (1993). "The Labyrinth of My History": J. M. Coetzee's *Dusklands*. In Kossew, S. (Ed.), *Critical essays on J. M. Coetzee*, 29-49. New York: G. K. Hall & Co.
- Barry, P. (1995). *Beginning theory: An introduction to literary and cultural theory*. Manchester: Manchester University Press.
- Coetzee, J. M. (1980). *Waiting for the Barbarians*. Middlesex: Penguin Books.
- Dovey, T. (1993). J. M. Coetzee: Writing in the middle voice. In Kossew, S. (Ed.), *Critical essays on J. M. Coetzee*, 18-28. New York: G. K. Hall & Co.
- Du Bois, W. E. B. (1969). *The Souls of Black Folk*. New York: Signet Classic Printing.
- Fokkema, A. (1991). *Postmodern characters: A study of characterization in British and American postmodern fiction*. Rodopi: Atlanta, GA.
- Glass, J. (1993). Multiplicity, identity and the horrors of selfhood: Failures in the postmodern position. *International Society of Political Psychology*, 14 (2), 255-278.
- Kavolis, V. (1970). Post-modern man: Psychocultural responses to social trends. *Social Problems*, 17 (4), 435-448.
- Jolly, R. (1996). *Colonization, violence, and narration in white South African writing: Andre Brink, Breyten Breytenbach, and J. M. Coetzee*. Ohio: Ohio University Press.
- Penner, D. (1989). *Countries of the mind: The fiction of J. M. Coetzee*. NY: Greenwood Press.
- Vaughan, M. (1982). Literature and politics: Currents in South African writing in the Seventies. In Kossew, S. (Ed.), *Critical essays on J. M. Coetzee*, 50-65. NY: G. K. Hall & Co.