

The Elements of Apartheid in *Waiting for the Barbarians*

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عناصر الفصل العنصري في رواية "في انتظار البرابرة"

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المخلص

تتناول هذه الدراسة الأبعاد الاجتماعية والسياسية والاقتصادية لنظام الفصل العنصري كما تجلّت صورها في رواية "في انتظار البرابرة" للروائي (جون ماكويل كوتزي)، إذ ركّزت الدراسة على الأثر العميق لهذه الأبعاد في حياة المُستعمرين، من خلال القراءة التحليلية المعمّقة للنص، يستعرض البحث الكيفية التي تتجسّد بها مظاهر التمييز العرقي المُمنهج في معاناة شخصيات الرواية من مشاعر الألم والأذلال والعنف بما في ذلك تجارب الاغتصاب والصدمات النفسية. كما وأنّ الدراسة تستقصي التحوّلات والتغيّرات في بُنية نظام الفصل العنصري كما صورّها النص الروائي، ولا سيّما من خلال العلاقة بين الحاكم والمحكوم، من خلال تحليل النبذة الضمنية للمؤلف وأسلوبه في السرد القصصي، نجد أنّ الدراسة قد سلّطت الضوء على الظروف العرقية الأوسع في حقبة الفصل العنصري بجنوب أفريقيا وعلى الإشكاليات الأخلاقية المتضمنة في الخطاب الاستعماري.

الكلمات المفتاحية: الفصل العنصري، التمييز العنصري، المُستعمر، المُستعمر، عرقي، الاستعمار.

Abstract

This study examines the sociopolitical and economic components of apartheid as portrayed in J. M. Coetzee's *Waiting for the Barbarians* concentrating on their insightful influence on lives of the colonized. By closely reading the novel, the study examines how methodical racial apartheid is visible in the characters' experiences of violence, sufferings, rape and humiliation. It further questions the unstable variability in the segregation organization as depicted in the novel, principally through the developing relationship between the ruled and their rulers. By examining the novelist's implied attitude and narrative approach, the paper highlights along with investigating the author's implied tone that revolves around the relationship between the oppressed and the oppressors. The study highlights the larger the racial settings of the South African apartheid era and the ethical obscurities rooted in the colonial dialogue.

Keywords: Apartheid, Segregation, Colonized, Colonizer, Racial, Postcolonial, literature.

1. Introduction

Postcolonial literature mainly focuses on colonial tendencies, racism, apartheid, genocide, protest, displacement, exile, identity crisis, slavery, usurpation of land, mass executions of the natives and other subjects. Coetzee's novels can be studied as

postcolonial novels because almost all the features of postcolonial literature are available in them. They sustain Coetzee's emphasis on ethnicity as an indisputable postcolonial area of discourse. His novels can also be studied as allegories of political, social, psychological and sexual oppression of the weak. Coetzee encourages love and hope for human happiness; he believes that only such ethics can heal the scars of violence. This destination can only be achieved by becoming truly human; it is message not only for South Africa but for the whole world still sick with exploitation, thirst for power, and violence. In this context, Attwell, argues, "Coetzee's works calls for an ethical response to suffering that transcends politics and becomes a matter of personal responsibility and compassion" (1999: 132).

Coetzee is one of the most internationally acclaimed South African writers. He is known for his unique and fascinating voice, for addressing the oppression and violence of the white rulers. He is highly experimental in his approach. He depicts the traumas of the characters realistically and also the effect of the ruptured society in the characters' own psychological ruptures.

Coetzee remains optimistic in his approach as he emphasizes the aspirations of the Africans in their struggle for liberty and human dignity by exposing the atrocities inflicted on them. At the same time he also focuses on the trauma and stress that injured the white. He rationally observes the Africans as well as the other marginalized and victimized people in the world. Coetzee's characters are his spokesmen and women who manifest his approach to in addressing the racial problems.

Coetzee adopted a nonviolent solution in the sense that most of his novels written during the apartheid and post- apartheid periods contain physical, psychological and sexual violence resulting from the apartheid system. In his novels, he has introduced characters that oppose violence and showed the humanistic side of the native Black.

Waiting for the Barbarians is about an unknown empire set in an undefined time of conflict between the Empire and the barbarians. The novel probes into the colonial period of South Africa where the natives and the colonizers experience and battle with one another. The unnamed Magistrate nurses a blind barbarian girl and decides to return to her people. He faces a lot of hardships on his journey until he finally returns the girl to her people unwillingly. As a result, the Magistrate faces harsh criticism and is punished for his behavior; he is imprisoned, interrogated and tortured like a barbarian or a traitor. The Third Bureau issues orders to find him. At the end of the novel, the Magistrate finds himself caught between the empire that employs him and the barbarians for whom he develops an increasing sympathy. In his analysis of the Magistrate's psyche, Head remarks, "The Magistrate develops an ambivalent interest in one of the torture victims, young 'barbarian' girl who has been nearly blinded, and whose ankles, broken by her torturers, are now deformed." (2009: 63). However, Head continues his analysis, "At the end of the novel, the settlement is abandoned by the Third Bureau garrison, their mission sabotaged by the tactics and stealth of the elusive

nomadic people. Many citizens have fled, and a reduced population remains, waiting for the barbarians” (*Waiting for the Barbarians*: 63).

2. Colonized vs. colonizers: A tragic confrontation

At the beginning of the novel, everything appears to be in order and peaceful in the society between the colonized and the colonizers until the latter begins to fear that the wandering barbarians are preparing for a war against the Empire. The Third Bureau of the Civil Guard¹ is informed about the threat under the direction of Colonel Joll who is resolutely centered on finding and eliminating the savages. He promptly seizes a little companion and his old father despite the fact that they are harmless fisher people. The Magistrate urges the detainees to coordinate and reveal to Joll anything they know about the barbarians. At the same time, he attempts to persuade Joll they do not know anything. Though the Magistrate treats the Colonel with submissive cordiality and cooperation, he avoids being present during the cross examination which ends up being an act for torture.

From the very beginning the Magistrate’s inner conflict foreshadows his eventual calamity. Holding a political position, he is supposed to control the colonial settlers who are persuaded of their social predominance and filled with contempt for indigenous peoples. Many times, his aggravation with settlers’ conduct makes him wish the barbarians to ascend and teach the settlers a lesson. Before the Magistrate is engaged with the disabled, blind young barbarian girl, he has had no noteworthy contact with any indigenous individual. The Magistrate appears to have a certain regard for the Barbarians, who in his experience are neither rough nor aggressive. The evil “Third Bureau [is sent to the frontier] under emergency powers” (Ibid: 5). The Empire knowing that the barbarian tribes are preparing to take up arms any minute, it sets up a counterattack against them. The errand of Colonel Joll is to interrogate and detain these ‘savages’. The abandoned barbarian girl who is blind and her feet broken due to the torture of the empire, witness her father, a detainee like her, tormented and slaughtered before her.

The barbarian girl, with her clear eyes and broken body, holds a bizarre control over the Magistrate. The Magistrate takes care of her by feeding, washing, warming and rubbing her damaged feet. Caring for her feet turns into a daily ritual for him. His emotions and expectations with regard to the girl are complicated. He needs to mend her and is, yet he is completely aware of the sadism in his actions. Her tormented body is suggestive of an attraction for him as he himself notices, “...the distance between me and her torturers, I realize, is negligible” (Ibid: 40). The girl is passive, submissive and practically unconcerned towards the Magistrate who attempts to envision her torture,

¹ The Third Bureau of the Civil Guard symbolizes the repressive apparatus of the imperial state, and embodies its tools of persecution, torture, and manipulation of the truth, which makes it an essential part of the novel’s critique of authoritarian and colonial structures.

delicately urging her to describe it. He visits the granary and remembers the site upon which he tells the watchman to describe those days to enlighten him regarding the girl and her father. Regardless of what he does the girl's agony remains unfathomable.

After living for several months with the girl, the Magistrate discloses to her that he is returning her to her kin. He enrolls three men as escorts for this mission before spring arrives. The five voyagers set out on a dangerous journey through the outskirts. When they at last encounter a little gathering of barbarians, the Magistrate asks the girl to address them to reveal why they have come. At this point he tells the girl "Now that I have brought you back, as far as I can, I wish to ask you very clearly to return to the town with me. Of your own choice" (Ibid: 98). The girl denies, so the four men head back without her. As they approach their town, thinking that it is changed a lot, the military show up and the battle against the barbarians starts. The Magistrate's office is being taken over by men from the Bureau, one of whom accuses him with "treasonously consorting with the enemy" (Ibid: 106). The Magistrate is locked up in similar rooms where previously the barbarians have been kept. He sits unwashed, neglected, thinking about the girl and her father and of the agony and torture the room may have witnessed.

The act of putting the Magistrate, who once represents power, in prison, defaming and openly disgracing him, reveals the colonizers' decline into ethical downfall. As the oppression against the indigenous people increases, savage acts become a normal sight. This change of justice into an act of amusement reflects that the Empire does not treat the natives with respect or dignity. Luring the soldiers, says one of them, "on and on, we could never catch them" (Ibid: 197). Panicked, the soldiers and the townspeople start dispersing and go back to the capital. The Magistrate moves once more into his room and life turns out to be practically normal once again. The novel ends with one of the Magistrate's dreams, a dream of children building a snowman in the square, "It is not a bad snowman. This is not the scene I dreamed of. Like much else nowadays I leave it feeling stupid, like a man who lost his way a long time ago but presses on along a road that may lead nowhere" (Ibid: 208). With regard to the Magistrate's dream, Durant remarks, "While the dreams began as a futile attempt to reconstruct, and to make reparations for, the past, the children's work, which makes the Magistrate feel 'inexplicably joyful,' is emphatically directed toward the future" (1999: 31). Thus, to conclude in the words of Lee, "Though the novel doesn't provide us with any real redemption in life, the final scene is symbolically messianic. As a witness and as the narrator of the scene, the Magistrate contributes to re-imagining a dialogic society to come in the promising future" (2013: 40)

3. Torture

Waiting for the Barbarians is also a novel about the individuals who savagely inflict torture upon their foes, showing a hunger for pitilessness. It is a narrative of power and the impacts of imperial neurosis as the Empire turns into the very barbarians

that tries to destroy. According to Bexel, “Torture as a means of violence seems very dominant and powerful in *Waiting for the Barbarians*... [It] has been used by the imperialist and the colonizer as a tool to ‘find truth’ and to impose their identity and interest in the oppressed, colonized and hunted.” (2018: 123). Coetzee regards the Magistrate as a man of conscience who is full of pity towards the Barbarian girl. The Magistrate has also been described by Penner as a “hyperconscious man [who] has been caught in an endless cycle of self- consciousness incessantly questioning his own motives” (1989: 80).

Torture is presented from the beginning of the novel. From the first appearance of Colonel Joll, it is understood that he represents the sinister Empire. He is raised by the Empire to believe that the indigenous people are outsiders here, and therefore attempts to impose himself as their master. The Colonel asserts that the barbarians living beyond the frontier are becoming progressively threatening and that war is likely to take place. His responsibility is to acquire data from the detainees by such savage torture that one of the detainees dies during an interrogation. Various instances of physical brutality can be found in the novel. The servants of the Empire force torture on the bodies of the colonized. In this context, the novel alludes to the situation of the prisoners; it demonstrates the most exceedingly terrible unhygienic conditions in which the prisoners need to remain. For example, the cottage where the two prisoners are kept is without any windows. It is always shut and gives out foul smell. From the two prisoners’ bodies comes “a smell of old urine.” (*Waiting for the Barbarians*: 7). The child in jail is wounded with puffy and swollen eyes. The clarification of the elderly person is: “Excellency, we know nothing about thieving. The soldiers stopped us and tied us up. For nothing. We were on the road, coming here to see the doctor. This is my sister’s boy. He has a sore that does not get better. We are not thieves.” (Ibid: 8). The elderly person tells the child to show his injury inflicted on his lower arm. In any case, Colonel Joll does not trust in his story and orders him to admit reality that his people are intending to attack the Empire. Regarding his strategy Joll says, “First, I get lies, you see- this is what happens- first lies, then pressure, then more lies then more pressure, then the break, then more pressure, then the truth. That is how you get the truth” (Ibid: 11).

In fact the Empire’s workers are not keen on learning the language of the barbarians to recognize what they talk. Consequently, they utilize the barbarian’s bodies for torture. The Magistrate is thoughtful and sympathetic towards the barbarians and thus he cannot help contradicting Colonel Joll’s perspectives. However, he knows “The Empire does not require that its servants love each other, merely that they perform their duty” (Ibid: 11). The child is in a corner and his hands are tied before him. In the other corner lies a long white bundle containing the body of the elderly person who died in the prison due to the Empire’s torture. The Magistrate requests the guard to report the elderly person’s death. The gatekeeper says, “The prisoner became

uncontrollable and attacked the visiting officer. I was called in to help subdue him. By the time I came in the struggle had ended. The prisoner was unconscious and bleeding from the nose.” (Ibid: 11). The guard tells the Magistrate what the Empire’s official told him to say. The Magistrate says, “While the boy still lies rigidly asleep, his eyes pinched shut, we carry the corpse out. In the yard, with the guard holding the lantern, I find the stitching with the point of my knife, tear the shroud open, and fold it back from the head of the old man” (Ibid: 11).

The Magistrate realizes the elderly person dies without having committed any wrongdoing. In any case, he cannot firmly contradict the Empire’s officials; however, he attempts to persuade them that there is no threat on the frontier for the Empire. Nobody cares to bury the dead body until the Magistrate arranges its interment. He relaxes the rope around the child’s little hands and envisions himself as “a mother” (Ibid: 13), caring the child. The Empire’s authorities have tuned into the accounts of the distress among the barbarians and, thus, they are prepared for war and abuse by causing physical savagery on them. The justice is stunned to see the injury on the child’s arm. He says, “The boy lies on his back, naked, asleep, breathing fast and shallow. His skin glistens with sweat. For the first time the bandage is off his arm... His belly and both groins are pocked with little scabs and bruises and cuts, some marked by trickles of blood.” (Ibid: 17). When asked what the interrogators did to the child, the guard informs the Magistrate that they wounded him with a little knife. The Magistrate is vexed when he comes to think about the false confession brought by the Empire’s officials from the child. He wants to save the child. He asks the child, “They say you have admitted that you and the old man... have stolen sheep and horses... and you are all going to join in a great war on the Empire... this confession means that the Kinsmen of yours are going to die, perhaps even your parents, brothers and sisters” (Ibid: 17- 8). This manifests that uses a cruel procedure in compelling a child to confess under torment. The Magistrate feels remorseful and attempts to save the boy’s life as his ethics awakes. Coetzee stresses this cruelty in forcing the guiltless to confess a crime that have not committed. In this context, Attwell confirms that “Coetzee’s fiction repeatedly confronts the ethical failure of imperial systems that prioritize control over truth and humanity.” (1999: 105). The violence of the Empire’s officials is pitiless to such an extent that it makes the exploited people defenseless. Heartlessly, the officials harm the child. In the expressions of Brink, the “Violence denies not only the humanity of the person against which it is directed but also that of the person who practices it” (1983: 72). The Empire’s people are not willing to listen to anything. The Magistrate brings in the town’s doctor, who suggests good nourishment and “smears ointment on the hundred little stabs [and leaves in a hurry without asking] how the boy sustained his injuries” (*Waiting for the Barbarians*: 18).

Later on, the child is taken as a guide by Colonel Joll on his expedition. But the child is not in a good state to travel. The prisoners detained by the Colonel remain in

the most exceedingly terrible state. Their propensities are honest and grimy. One corner of the yard turns into their lavatory where men and women squat openly and where a cloud of flies buzzes all day. Rumors start spreading in the town about an impending epidemic due to the unhealthy and diseased state of the prisoners. One infant of the barbarian woman expires in the yard. The Magistrate feels sorry about the incident and is annoyed with the “Third Bureau, unsleeping guardian of the Empire” (Ibid: 29). He is embarrassed for his “indifference to annihilation” (Ibid: 31). He takes a look at the prisoners and ponders that “... if these ugly people were obliterated from the face of the earth and we swore to make a new start, to run an empire in which there would be no more injustice, no more pain” (Ibid: 35).

The Empire hides its ruthless actions against the indigenes under the cover of civilizing them. Nonetheless, with the Magistrate’s growing responsiveness and good attention of the barbarian woman, the narrative unmasks the ethical decline of the Empire’s brutality. In this light, he Magistrate unwraps the barbarian woman’s grimy bandages, cleans her feet, dirty toes and the nails crusted with earth. He discovers that the Empire’s authorities have broken her though “a caterpillar lay there with its head under her eyelid, grazing” (Ibid: 45). He investigates that the officials have broken her feet and molested her in front of her father, who also dies and becomes a victim of their torture. Consequently, after her contact with the Magistrate, the young girl tells him about the injury regarding her eye “It was 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... They said they would burn my eyes out. The man brought it very close to my face and made me look at it. They held my eyelids open.” (Ibid: 58). After this remorselessness, she is unable to see appropriately as there stays a blur in whatever she sees.

The Empire becomes pitiless by torturing helpless natives in public for the sake of amusement as this acting is depicted against twelve naked prisoners. The Magistrate’s refusal for this act of torture, represents his rising disagreement to the rulers’ brutality. His opposition to interfere underlines the narrative’s criticism of the Empire’s ferocity and dehumanization. As the Magistrate reacts, he symbolizes the last indication of morality in a brutal management. He argues, “... if there is ever anyone in some remote future interested to know the ways we lived, there existed [in this Empire] one man who in his heart was not a barbarian” (Ibid: 141). Colonel Joll ventures forward. Bending over each and every prisoner, he rubs a handful of dust into their stripped back and composes a word with a stick of charcoal, “ENEMY. . . ENEMY. . . ENEMY. . . ENEMY. . .” (Ibid: 142). The Magistrate observes, “Then the beating begins. The soldiers use the stout green cane staves, bringing them down with the heavy slapping sounds of washing paddles, raising red welts on the prisoners’ backs and buttocks” (Ibid: 142). In this merciless Empire’s community, even children are brought to see the spectacles of torturing the indigenes in public as this act is rendered to be a sight of amusement. The mob’s interest to watch the torture process highlights

the community's insensitiveness to suffering. Through the Magistrate's quiet reflection, Coetzee denounces the moral decline of the rulers who adopt brutality and distorts goodness.

This behavior of the officials is barbaric. Fanon says that torture is inherent in the whole imperialist configuration. It is "an expression and a means of the occupier/occupied relationship" (2001: 66). Colonel Joll treats the locals according to his set methodology. Regardless of whether it is an interrogation or beating the people in question, he utilizes his power altogether. He cannot see the sufferings of the locals because his dark sunglasses cover his "healthy eyes" (*Waiting for the Barbarians*: 9). According to Olsen, his sunglasses "imply the absence of humanisms, his spiritual blindness..." (1985: 53). Concealing his eyes can also be taken as a symbol of his refusal to see the sufferings of the colonized. Fanon argues that "in the colonial context the settler only ends his work of breaking in the native when the latter admits loudly and intelligibly the supremacy of the white man's values" (2001: 15). It is evident that Colonel Joll intends to abuse the locals and mightily cause them harassment to admit that they are getting ready to overtake the Empire. As indicated by Eckstein, the incongruity of such brutal torment is that the confession puts the weight of betrayal on the prisoner who may have nothing to admit or may have lost all sense of reality except his torments. The Empire utilizes different methodologies to maintain its strength. The Magistrate is beaten when he wails at the Colonel for his mistreatment towards the hostages yet at the same time he shouts, "You would not use a hammer on beast, not on a beast!" (*Waiting for the Barbarians*: 143- 4). He is frustrated to see that he fails in requesting justice and says, "Justice: once that word is uttered, where will it all end? Easier to shout No! Easier to be beaten and made a martyr...for where can that argument lead but to laying down our arms and opening the gates of the town to the people whose land we have raped?" (Ibid: 146).

The Magistrate is very considerate towards the natives and is aware about the injustice done to them by the Empire. With grief he tells the Colonel, "Those pitiable prisoners you brought in- are they the enemy I must fear? Is that what you say? You are the enemy, Colonel!" (Ibid: 154). He cannot control himself and pounds the desk with his clenched hand and further says, "You are the enemy, you have made the war, and you have given them all the martyrs they need- starting not now but a year ago when you committed your first filthy barbarities here! History will bear me out!" (Ibid: 154). Colonel Joll and Mandel need to keep up peace; however their ruthlessness gives an approach to comprehend the Magistrate's gentleness though he belongs to their community. The Magistrate, the Empire's servant, official of the oppressors, turns into a victim of the Empire's brutal and barbaric approach. As it were, an oppressor gets persecuted and acknowledges strongly and drastically what mistreatment implies. He is accused for associating with the barbarians. He is imprisoned and ill-treated by Colonel Joll and Mandel and made to live a lonely life.

The lonely life becomes intolerable to the Magistrate and he is not able to recognize his own speech. He becomes an alien in his own land and also becomes a victim of his very own system. The infliction of physical violence on the Magistrate becomes a subject of amusement to the people. Mandel requests the soldiers to stretch a rope and tells the Magistrate to jump to and fro over it. They call the cook's little grandson and give him one end of the rope and orders the Magistrate to jump. On another event, Mandel orders that he wear a lady's dress. A salt pack is slipped over his head and tied around his throat with a string. A stepping stool is brought and is propped against the part of a tree. His foot is determined to the most minimal bar, the noose is settled under his ear and he is made to climb. Mandel then ask the Magistrate to state what occurred among him and the savages. The Magistrate says, "I want to say that nothing passed between myself and the barbarians concerning military matters. It was a private affair. I went to return the girl to her family. For no other purpose." (Ibid: 160). Mandel was not happy with the Magistrate's answer. He needs this scene to be enjoyed by the group. He takes the opportunity of the event to show the Empire's power and discipline. The Empire carries out the total fall of the Magistrate. For the Empire, the Magistrate does not stay its person and is dealt with like a barbarian. The Empire's settlement becomes temporary for him and afterwards the Magistrate is not kept as a prisoner. Yet, in any event, when he turns out he is not the companion of the Empire's people. The Magistrate longs for the barbarian young girl holding out to him a portion of bread; however, he says, "I cannot re- enter the dream or taste the bread that has made my saliva run." (Ibid: 148). It is a sad plight of the Magistrate when his own people disown him and a barbarian girl sympathizes with him.

4. Sexual Exploitation

The Magistrate's obsession with the barbarian girl from numerous points of view is a preoccupation with her sad plight as opposed to her violation. The way she has been debilitated, mutilated and her dignity destroyed obsesses the justice more than her violation; the fact that she has been actually harmed and damaged. He is obsessed on attempting to envision what she resembled previously and attempts to picture her in an honorable state. In this way, he imagines rape as a type of theft as opposed to the physical injury of violence. The novel shows an unpretentious; though careful, contemplation on rape, resulting in the Magistrate's thoughts that the barbarian girl's people will never take her back as a whole woman. Beyond her scars the physical recovery will consistently be known to them. Obviously, it is this perspective on rape as theft and accordingly of women as property, that contributes to the incidence of rape. By considering the girl to be lacking, the Magistrate himself takes or steals the young girl's dignity. There are instances of rape in the novel. These examples are chiefly concerned with the sex workers in the settlement. The sex workers and the barbarian girl are abused by the Empire's authorities and warriors. These women do not challenge their abusers. They have acknowledged the errand of giving sexual joy. The main

reference to the sexual brutality in the novel shows up when the Magistrate, in the wake of seeing the savage cross examination sessions is disturbed and goes upstairs to “the warren of cubicles and partitioned rooms where the ostlers sleep and the girls entertain men- friends.” The Magistrate’s passion for the barbarian girl echoes his inner struggle between sympathy and collaboration. Although he grieves over her destruction, he deals with as ruined property. VanZanten claims that Coetzee “exposes how even seemingly benevolent men participate in the same patriarchal structures they condemn” (61). The Magistrate is unmarried. He symbolizes white men, who are unable to appreciate and enjoy their family life and are compelled to live in the colonies. The vast majority of the white men come without their spouses and utilizes the black women for their sexual needs.

The Magistrate has been visiting one young lady two times every week for one year. He feels good in her company. He says that it is the best “that can be hoped for between an aging man and a girl of twenty. Better than a possessive passion certainly” (*Waiting for the Barbarians*: 33). Such young ladies are associated with sex business as they are financially denied by the Empire. They are nothing but commodities for the white men and they are allowed to choose them for sexual use when necessary. For instance, the cook’s daughter whom the Magistrate consistently visits, works in the military quarters. He says: “We are old friends, years ago, before she married the second time, she used to visit me in my apartment in the afternoons” (Ibid: 201). The father of her children was in the armed forces and has not returned since he left and she is not sure he would return. He spared some cash for her and the children. She tells the Magistrate, “I am terrified to think what is going to become of us. I try to hope for the best and live from day to day... I am paralyzed with fear. I don’t know what to do any more. I can only think of the children...What is going to become of the children?” (Ibid: 204). The Magistrate tries to comfort her and remarks, “They won’t harm the children.” (Ibid: 204). It becomes clear she gains cash by working in the kitchen and; furthermore, by selling her body. She is stressed over the youngster’s future and the settlement exasperates as it influences her business too. The Empire along these lines isolates the locals and creates problems of livelihood for the ladies. In this connection Khalid Kishtainy’s views are worthy to note, he says, “The permanent threat of death and the cheapened price of life diminish the sanctity of human values and at the same time engender a burning desire to ensure the survival of human life by a crude response to the sex instinct” (1982: 79).

The Empire isolates the indigenous people from their dear ones and destroys their peace. Because of poverty and ignorance, the helpless native women acknowledge their sexual exploitation. The Magistrate feels pity for the young barbarian girl and relieves her from the disgrace of begging and gives her work in the kitchen. The soldiers make fun of the Magistrate and comment on the girl that she has reached “From the kitchen to the Magistrate’s bed in sixteen easy steps” (*Waiting for the Barbarians*:

46). The Magistrate is full of sympathy towards the girl and wholeheartedly wants to help her. Though the Magistrate has good intention for the girl, he also uses her for his sexual pleasure and exploits her sexually. The Magistrate's detailed description of the way he bathes all parts of the girl's body reflects his physical inclination for her and the strength of his authority. The fact that the girl remained submissive reflects the indigenous people's surrender to the authority of the colonizer.

The Magistrate, who is full of pity for the young girl, finds himself attracted sexually to the girl. He nurses her and engages himself in the sexual delight with the young lady. But his act can also be interpreted as sexual exploitation. As the Magistrate's enthusiastic association with the young girl increases, he becomes possessive and cannot bear the thought of the young girl being beaten and attacked in front of her father in jail. Her swollen, broken legs and the girl's damaged eye by the Empire's workers make him anxious. During one of the sessions of the physical ceremony he says, "I feel no desire to enter this stocky little body glistening by now in the firelight... I feed her, shelter her, and use her body, if that is what I am doing, in this foreign way..." (Ibid: 44). The Magistrate becomes confused; therefore, he turns to another young lady. Later, he discovers that he cannot walk away from; therefore he returns to her while sleeping. This reflects the colonizer's constant sense of guilt. He does not truly love or understand her; rather she embodies the emotional side of colonial harshness he cannot skip. The Magistrate comprehends that it is extremely difficult to master the body of the other. The savage young lady's body is mysterious to him. He says, "I have not entered her. From the beginning my desire has not taken on that direction, that directedness. Lodging my dry old man's member in the blood-hot sheath makes me think of acid in milk, ashes in honey, chalk in bread." (Ibid: 48).

The Magistrate has a dream where he sees a girl building a fort of snow, a walled town. This dream suggests that in spite of the barbarian girl's relationship with the Magistrate, her life is still lonely. The Magistrate realizes that he and Colonel Joll are the two sides of Imperial rule. As Phelan remarks, "the woman is with him by his command- he is the official of the Empire; she has no choice but to submit- she is the 'barbarian'" (1994: 236). According to Kehinde, the Magistrate "... has bailed the girl out of injustice in order to set her under another form of injustice. He has indeed followed the criminal instinct in him. If he really hates the prejudice of the Empire, his assistance to the barbarian girl should not have been for egotistic interest." (2006: 81). In spite of the Magistrate exploitation the barbarian girl as a sex object, his generous self makes him realize that she could not be kept long and decides to return her to her people. He says: "When she lifts the edge of the huge bear- fur and snuggles against me... A ripple of sensual joy runs through me... she is warm, swollen, ready for me; in a minute five months of senseless hesitancy are wiped out and I am floating back into easy sensual oblivion." (*Waiting for the Barbarians*: 86- 7) However, after their encounter, the Magistrate reflects: "It is the whole woman I want, that my pleasure in

her is spoiled until these marks on her are erased and she is restored to herself; or is it is the marks on her which drew me to her [or] is it she I want or the traces of a history her body bears?" (Ibid: 89).

The Magistrate feels pity for the barbarian girl when he sees the marks of torture on her body inflicted by the Empire's officials. He feels restless and guilty at the same time. While returning the girl to her people, he says to himself, "And here I am patching up relations between the men of the future and the men of the past, returning with apologies, a body we have sucked dry, a jackal of Empire in sheep's clothing!" (Ibid: 99). VanZanten calls attention to that the Magistrate is now liable of having participated "in the acts of the torture first by his passive acceptance of the actions of Colonel Joll and later in his objectification of the woman as the site of torture." (1997: 128).

According to Paul Rich, the territory the Magistrate crosses with the girl is "bleak and metaphysical one; this wilderness is almost Bunyanesque in its illustration of the loneliness and isolation of the imperial frontier" (1984: 383) It very well may be said that this Bunyanesque wild gives the Magistrate fundamental solidarity to complete his submitted work and furthermore adds to the profound and authentic implying that is by all accounts rendered in the tune of Paul Rich. He calls the individuals of Empire as "the new barbarians". (*Waiting for the Barbarians*: 107) He calls himself "a jackal of Empire in sheep's clothing" (Ibid: 98) since he realizes that he has utilized the savage young lady for his physical desires.

The Magistrate thinks about his salvation and punishment as a man having a place with the gathering of oppressors whose realm he calls as "the empire of pain" (Ibid: 33). He acknowledges that he has perpetrated wrongdoing by being a part of the crime committed by the Empire. So, he says, "For I was not, as I liked to think, the indulgent, pleasure-loving opposite to the cold, rigid colonel. I was the lie that Empire tells when times are easy, he the truth, that Empire tells when harsh winds blow. Two sides of Imperial rule, no more, no less." (Ibid: 181). During the withdrawal time of the Empire, the increase in sexual brutality can be noted in a reference to assault. The Magistrate describes: "Three weeks ago, a little girl was raped. Her friend did not miss her till she came back to them bleeding, speechless. For days she lay in her parents' home staring at the ceiling. Nothing would induce her to tell her story." (Ibid: 165).

In the event, the young girl is assaulted truly by the barbarians it implies that it is a demonstration of retribution. It is normal for the barbarians to be furious on the grounds that second expeditionary power is sent to show the savages "a lesson they and their children and grandchildren would never forget" (Ibid: 165). The Magistrate goes to the botanist to slaughter his sexual needs. The botanist asks the Magistrate for reason behind this action. The Magistrate replies: "It has nothing to do with desire, father. It is simply an irritation." (Ibid: 200). As indicated by Head: "The theme of

sexuality... has to do with broader issues of control and discourse, with the male desire for penetration.”(2009: 84).

5. Ecological degradation

Damage inflicted on nature form a bad impact on the lives of both the indigenous people and the colonizers alike. There are instances of savagery inflicted on the land of the natives and; thus, harms the environment. The initial reference to the violence of the environment takes place in Colonel Joll’s portrayal of his hunting drives in which, “thousands of deer, pigs, bears were slain, so many that a mountain of carcasses had to be left to rot” (*Waiting for the Barbarians*: 4). This colossal destruction of the fauna has a great impact on the lives of the natives as their life relies mainly upon their land. The Magistrate notifies Colonel Joll about the greatness of the land with its extraordinary herds of geese and ducks that plummet on the lake consistently in their movements and about local methods for catching them. Nixon comments, “... the environmentalism of the poor is forged in the crucible of slow violence- a violence of delayed destruction... dispersed across time and space” (2011: 2). The harm inflicted on the environment harms the indigenous people, whose economy and sources of income rely on preserving ecological stability. The Magistrate proposes Colonel Joll to go with him for fishing by night in a local vessel to see the local methods for fishing. He imagines that the history of their imprisonment will become part of the history of the barbarians. However, he confesses that the “memories of the town with its easy life and its exotic foods, are not strong enough to lure them back” (*Waiting for the Barbarians*: 27- 8). According to Huggan and Tiffin, “the colonial project has always involved the physical and symbolic transformation of native landscapes in the name of progress” (2010: 5). This idea suggests that the native’s lifestyles cannot be balanced with those of the outsiders. The land was once sublime. Its past beauty is depicted by the Magistrate, “A generation ago there were antelope and hares in such numbers that watchmen with dogs had to patrol the fields by night to protect the young wheat” (*Waiting for the Barbarians*: 55).

However, due to the problems caused by the settlement, especially from hounds running and chasing in packs, the animals have withdrawn to distant shores. The Magistrate declares, “It will take years to patch up the damage done in those few days.” (Ibid: 70), admitting the Empire’s negligence. This harm inflicted on the natives, threatens their lives. Boehmer argues that “colonial violence is often enacted on landscapes in ways that erase indigenous identities and histories” (2005: 115). The old people living among the locals recall their folks informing them concerning the desert garden close to the settlement as “a well-shaded place by the side of the lake with plenty of grazing even in winter” (*Waiting for the Barbarians*: 71). The distinction between the image of the land recalled by the locals and the real dry land annihilated by the settlement bespeaks the pitilessness towards the condition. The contrast between the image of the land recollected by the natives and the real dry land pulverized by the

settlement bespeaks the brutality towards the environment. The Magistrate remarks: “I wish that these barbarians would rise up and teach us a lesson, so that we would learn to respect them” (Ibid: 71). He goes on to remark that “these barbarians don’t think of [the land] like that at all... we have reclaimed land from the desert and built irrigation works and planted fields and built solid homes and put a wall around our town, but they still think of us as visitors, transients.” (Ibid: 71). Nixon states, “... imperial violence is coded into the earth itself” (2011: 8), a feeling affected Coetzee’s depiction in projecting how the colonizers’ cruelty harmed the ecology of the indigenous

The Magistrate is confident about the transformation because he knows that the natives “do not doubt that one of these days we will pack our carts and depart to wherever it was we came from, that our buildings will become homes for mice and lizards that their beasts will graze on these rich fields we have planted” (*Waiting for the Barbarians*: 71). Each year the lake water becomes a little saltier. The natives understand this reality and so they remain patient and say, “Be patient, one of these days their crops will start withering from salt, they will not be able to feed themselves, they will have to go.” (Ibid: 71). This conviction of the natives indicates the Empire’s inability to carefully handle the native land. Nixon supports this notion stating that, “imperial conquest is not only about territory, but about dislocating the knowledge systems tied to that land” (2011:17).

However, the indigenous people prove to be more resilient than their colonizers to manage such circumstances. The natives are truly more resilient than the outsiders. For example, after a day of salty tea, the Magistrate and his men experience diarrhea; however, the barbarian young girl was not affected by it at all. The natives were much stronger than the outsiders. In another instance, they face an extraordinary tempest, even from miles away, appears as though it is “devouring the earth in its approach” (*Waiting for the Barbarians*: 91).

Due to this terrible environment, the girl stands firm being accustomed to such calamities, “The girl stands with her arms stretched like wings over the necks of two horses. She seems to be over the neck of two horses. She seems to be talking to them: though their eyeballs glare, they are still” (Ibid: 91). It demonstrates the young lady’s ability as a local to confront the natural changes of her land. The Empire chooses to clear the stream as it would frame an increasingly defensive line for the barbarians. As Huggan and Tiffin argue, “... indigenous identity is often framed in ecological terms-rooted in endurance and closeness to land” (2010: 12). This statement clearly emphasizes the firm connectedness of natives to their land. The Magistrate says, “... the fire has spread across the whole shallow valley. [It] races through like torches. Thus, the expeditionary force against the barbarians prepares for its campaign, ravaging the earth, wasting our patrimony” (*Waiting for the Barbarians*: 110). This damage inflicted on the environment is equaled to their political dominance. In this sense, Boehmer argues, “colonial expansion and violence are enacted not only through

military force but through the destruction and symbolic appropriation of landscape” (2005: 117).

In *Waiting for the Barbarians*, the barbarians’ strategy is to resist and oppose the Empire without breaking their spirit of solidarity. In this way, the Magistrate perceives that the Empire’s endeavors to govern the barbarians’ territory are violent and futile. He realizes that in the event that Empire’s people wish to live on their territory, they should give up and blend in with them. Hence, the Magistrate says, “I can always stroll down to the fisher folk’s camp and help them clean fish. I have learned a few words, of their language, I am received without suspicion, they understand what it is to be a beggar, they share their food with me” (*Waiting for the Barbarians*: 174). He likes their way of living and looks at the fishermen and says: “What a peaceful way to make a living! Perhaps I should leave off my beggar’s trade and join them in their camp outside the wall, build myself a hut of mud and reeds, marry one of their pretty daughters” (Ibid: 178). The land of the barbarians is very beautiful. The Magistrate says, “No one who paid a visit to this oasis...failed to be struck by the charm of life here. We lived in the time of the seasons, of the harvests, of the migrations of water birds... This was paradise on earth” (Ibid: 206).

Unfortunately, this ‘Paradise’ is harmed and polluted by the Empire. The investigation of the above instances of the environmental savagery advances the harsh system’s strategies to administer and rule the natives. The colonizers’ anxiety was to administer the natives and their condition. The Empire despises the natives. According to Martin, “...the Magistrate is alienated from both events and language, from himself. The consequent mixture of despair, horror, sentimentality, and nostalgia- of hopelessness- with which the book ends dominate the whole text...” (1982: 17). Martin further suggests that this alienation stems from the judge’s inability to explain the events surrounding him, resulting in a mixture of despair, nostalgia, and lack of meaning that pervades the entire text. This analysis shows how Martin highlights the tension between historical narrative and personal identity in the novel, contributing to a deeper understanding of the themes Coetzee addresses, such as colonialism, power, and identity. In any case, the most significant thing in the novel is that the Magistrate’s own oppression braces his view that the barbarians are additionally equivalent to the Empire’s people. The Empire’s people are visitors and transients for the natives and this thinking of the natives stands in total contrast to the colonizer’s resistance. Steiner in his review on the novel, argues that “the interdependence of the master and slave, the Empire cannot exist without the presence of its opposite, and Joll cannot exist without the presence of the Magistrate: we all need our scapegoats, and our scapegoats need us” (1982: 102). The Magistrate, by now, becomes aware that power originates damage and separation from the natives, but permanent rule stems from living in harmony with the ecology.

In this novel, the barbarians did not appear to be violent or hostile; they played a key role in exposing the racial ideas to help keep the Empire in power. Ironically, they appeared to be more civilized than their colonizers. For example, the man who went on the expedition came back and narrated to the Magistrate the incident of how he was saved by the barbarians; he says, “We froze in the mountains! We starved in the desert. Why did no one tell us it would be like that? We were not beaten—they led us out into the desert and then they vanished!” (*Waiting for the Barbarians*: 197) Here, ‘they’ refers to the barbarians who demonstrate that they are truly human and nonviolent. The simple barbarians won because they were one with their environment, their knowledge and their self-confidence made it possible for them to win. Huggan and Tiffin note, however, “The term ‘barbarian’ is ideologically loaded, historically produced, and persistently utilized to construct the Other as irredeemable and uncivilized” (2015: 24).

It is important to note what goes on in the brain of the barbarian woman when they engage in a dialogue on their way to her people’s place. The Magistrate tells her, “Speak to them... Tell them why we are here. Tell them your story. Tell them the truth” (Ibid: 98). Hearing this she gently smiles at the Magistrate and says, “You really want me to tell them the truth? Tell them the truth what else is there to tell?” (Ibid: 98). She keeps smiling, and shaking her head, maintains silence. “Tell them what you like. Only, now that I have brought you back, as far as I can, I wish to ask you very clearly to return to the town with me. Of your own choice”. The Magistrate holds her arm. “Do you understand me? That is what I want” (Ibid: 98). In return, the girl questions him and the word comes out with dreadful softness through her lips. She realizes her words have perplexed the Magistrate. The man with the firearm approaches gradually until he is nearly upon them. She shakes her head. “No. I do not want to go back to that place” (Ibid: 98). In this light, Spivak comments that the voices of the subalterns are often silenced by prevailing colonial authorities, making it hard for them to articulate their presence within colonial speech, “The subaltern cannot speak.” (1988: 271)

The refusal of the barbarian woman indicates not only a personal choice but a rejection of the colonial power. This highlights what Head refers to as Coetzee’s “concern with voicelessness, silence, and complicity in imperial discourses” (2009: 93). Jolly comments, “The reunion of the girl and territory is the turning point of the fiction: the narrator returns, resigned, to the settlement as a prisoner of the Empire” (Parry, 1998: 73). The young girl’s refusal affirms the need to permit the natives to be enamored of their own land and environment as they loathe the outsiders. She scarcely talks in the novel and subsequently turns into Coetzee’s silent character. Even the sex workers and servants in the kitchen can be considered as silent characters like the blind girl.

6. Racism

According to Bexel, the term racism implies "... the belief or ideology that human races have distinctive characteristics which determine their respective cultures involves the idea that one's own race is superior and has the right to rule or dominate others. The term racism usually denotes race- based prejudice, violence, discrimination or oppression" (2018: 122).

To comprehend the act of racism in South Africa, it is important to comprehend the history and philosophy encompassing the Nationalist Party and its strategy of apartheid. The Nationalist Party came into power in 1948 as a result of the danger of British impact in South Africa. The electorate, obviously, did exclude the black populace which totaled nearly eighty percent of them. In fact, from the beginning "the history of white colonization was one of conquest, plunder, and dispossession of the indigenous Black peoples and societies" (Harsch, 1980: 15). The historical backdrop of white colonization was one of victory, loot, and dispossession of the indigenous Black people where these people were exploited and were treated worse than animals. From the seventeenth and eighteenth centuries onwards, the Dutch and the British has steadily barred native Africans from the benefits of enjoying certain privileges. It has resulted into one of the most extreme forms of racial segregation in the twentieth-century world. The segregation policies that came out as a result of this association incorporated various unequivocally racial laws confining the lives and developments of non-whites in pretty much every sphere of their life. Many laws sprang up that made severe distinction between the Whites and the Blacks which led to the cruelty of the natives.

Waiting for the Barbarians is a novel about the superiority of the colonizers and the inferiority of the indigenous people living in South Africa for thousands of years ago. These natives are called 'barbarians' by the colonizers, but actually it was the Empire who was barbaric in its dealings towards them. As Lee remarks, "By mythologizing and falsifying the distinction between barbarity and civilization, the Empire tries to establish its authority and to enable the manipulation of the other...it is the Empire itself that is barbaric instead of the natives" (2013: 33). The novel describes the racial discrimination and prejudice towards the natives by these colonizers. Coetzee depicts the effects of racial discrimination on the psyche of his characters as natural consequence of the White racial practice against both Black and White victims. Coetzee argues that this racial practice is the effect of imperialism in South Africa whose social and political condition drove him to write about the various problems that rose due to the Apartheid system as revealed in his novel.

From the beginning, the reader comes across the inhuman practice of racism in the novel. In the very first scene, the Magistrate says that Colonel Joll will be visiting the area, he says, "Colonel Joll is from the Third bureau... The Third Bureau is the most important division of the Civil Guard nowadays." (*Waiting for the Barbarians*:

6). Colonel Joll is a sinister official who arrives at the outpost for the interrogation of the two captives. One was an old man and the other was his cousin. The man pleads that they are innocent saying, "...we know nothing about thieving. The soldiers stopped us and tied us up. For nothing. We were on the road, coming here to see the doctor. This is my sister's boy. He has a sore that does not get better. We are not thieves" (Ibid: 8). This sight demonstrates the racial violence of the colonizers being exercised on the indigenous people, showing how innocence is discharged in favor of doubt rooted in racial bias, as suggested by Ashcroft who says that colonial powers "institutionalize racial hierarchies to justify domination and control" (2002: 45). Despite the multiple pleadings, the captured victims are not released. As Bexel puts, "This is the real condition of the native people who do not have the freedom to walk in the street. If they do so, they will be trapped and labeled as barbarians." (2018: 123). In order to create fear, Joll actually makes the boy sleep with one of the corpses in the cell. He tells the boy, "Sleep with your grandfather, keep him warm!" (*Waiting for the Barbarians*: 12) Coetzee presents a terrible picture of the detainees, who are always living in constant fear. During the interrogation, the boy is tortured and made to confess that he and the members of his clan have stolen the horses and are planning to raid the capital. This act on the part of Joll clarifies that, "The truth that is produced provides the justification that the Empire needs torture for its control against the barbarians" (Bexel, 2018: 123).

Colonel Joll's other victim is the deformed and half blinded barbarian girl. During the interrogation, Colonel Joll not only inflicts physical, but also psychological pain. The deformed girl is made to witness the torment of her father and she too undergoes the same treatment. The Magistrate wants to know about the happenings that took place during the interrogation when the girl was tormented by the guards. The guard replies, "Sometimes there was screaming, I think they beat her, but I was not there" (*Waiting for the Barbarians*: 52). The barbarian girl shadows the segregation of the barbarians of the Empire. The poor and the destitute become more oppressed. Actually, the deformed barbarian girl becomes visually impaired by Colonel Joll; she is twice exploited: first for her race and second for her sex. Her oppression in the hierarchy of the Empire is revealed in the Magistrate's statement, "I cast my mind back, trying to recover an image of her as she was before. I must believe that I saw she was brought in by the soldiers roped neck to neck with the other barbarian prisoners." (Ibid: 48). The barbarian woman's anguish discloses the racial cruelty of colonization, where her agony is overlooked due to her barbarian origin. Her dehumanization exposes how racial prejudice works through physical cruelty and the renunciation of sympathy.

The discussion between the officer and the barbarian young girl shows her terrible state in the wilderness as she makes living by begging. She has no other choice. One eye is blinded and her legs are twisted by the brutal torment done by the Third Bureau. A two- pronged fork is put into the coal and afterward they brought it close

towards the young girl's eyes. In this connection the judge inquires, "Do you make a living by begging? You know you are not supposed to be in town" (Ibid: 38). Misery increases when the barbarian men were condemned to death and the barbarian girls were blinded before the Empire. By using the first- person narration technique of the Magistrate, it can be comprehended that there are wrong notions and tales about the savages like frightening the citizens, burning down their property, plundering and assaulting. These fantasies at the Frontiers uncover the scene of madness concerning the savages. The Magistrate validates his perception along these lines: "In private I observe that once in every generation, without fail, there is an episode of hysteria about the barbarians" (Ibid: 13- 4). This shows how the colonizers use racism to harm and dominate the natives. The barbarian woman's agony demonstrates that the Empire fabricates false narratives about the indigenes to keep them under domination.

Joll chooses to silence and weaken the Magistrate, since he raises his voice against the coldblooded authorities like Joll's casual method of dealing with the extreme torment before innocent children and adults. One of the torments of pouring saltwater into the mouth is demonstrated through Magistrate by inserting a pipe into his mouth, a method to torment him. The awful demise of the elderly person and the savage child shows the horrifying wrongs done by colonel Joll. Through torment and the death penalty Colonel Joll needs to achieve his desire and satisfy the demands of the Empire.

In *Waiting for the Barbarians*, Colonel Joll embodies the ferocious racist colonial power. His cruel treatment of barbarians echoes his strong belief in their racial subservience. He obliged a number of indigenous peoples to bend on the ground and bind other fellows with a rope like animals. In an act of dehumanizing racial branding, Joll rubs dust into their backs and writes the word 'enemy' with charcoal, turning their bodies into symbols of otherness and criminality. The prisoners are then whipped until the dust, sweat, and blood mix, literally erasing their identities through violence. This sight of cruelty reflects the racist philosophy of colonizers, who believe of the inferiority of the colonized to justify their authority. Lenta points out that, "the spectacular torture appears as a dramatization of Foucault's account of public torture in a colonial setting, except that in Foucault's account is what criminals are sentenced to following their trial and conviction" (Ibid: 75- 6). In this sense, "Coetzee has avoided any direct reference to the skin color of his characters but there are indirect references. That is why he has not named his empire or the magistrate nor does he reveal the race" (Bexel, 2018: 122). This indicates that Coetzee did not explicitly state whether his characters were white or black, nor did he specify their races or colors. Likewise, the name of the country in which the events take place is not mentioned, nor even the name of the main character- the Magistrate- because he wanted the story to be symbolic and general, so that it would not be linked to a specific country or race. He wants to show how injustice and oppression work anywhere in the world, not just in a particular

country. It is evident that Coetzee's works come under the category of protest writing. Nevertheless, the disparity, in his fiction, between politics and fiction creates an ambiguous impression. Sarkar affirms that "The African history, dotted with colonial oppression, appropriation and racism, is too overpowering to segregate between art and politics" (2007: 45). Moses also observes aptly that "Coetzee is the bad conscience of postmodern fiction in the post-colonial world" (2007: 116).

European colonizers believe that the 'black race' is ignorant and weak. *Waiting for the Barbarians* offers images of brutalities and contradictions associated with the South African policy of apartheid. Yet, the colonized could be more civilized and even superior than their colonizers when they rescue a colonizer. Lenta sees that, "The marks of torture, such as the scarring of the barbarian girl around the eyes, are "intended ...to brand the victim with infamy [they are signs of a truth] that must not be effaced" (2006: 34). Hence, Colonel Joll is not just colonizer; he is a racist who imposes colonization on the indigenous people and torture them.

Conclusion

Waiting for the Barbarians examines the issues of apartheid leading to torture, rape, violence and racism. The ruthless officials of the empire exert their authority by torturing and killing innocent indigenous people. Environmental violence too has played a significant role in forming the lives of both the colonized and the colonizers in the novel. There have also been instances of environmental violence in the novel.

The novel emphasizes that apartheid has a devastating effect on the minds of the barbarians, namely 'the colonized'. Due to their color and lack of education, they have been despised and discriminated against. In such racial atmosphere, the novel displays instances of discrimination in every aspect, wherein these barbarians are classified according to race and color, then ultimately tormented and eliminated. The portrayal of the ruled characters has been profoundly figurative in such a way that the novel represents a prehistory to apartheid in South Africa. In this sense, racial separation and ethnic bias have been a regular practice in South Africa in the period of apartheid framework. Thereby, *Waiting for the Barbarians* portrays this particular act of segregation against the savages in South Africa.

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