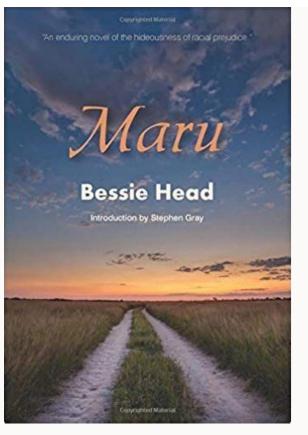
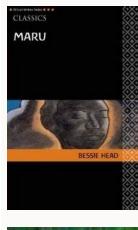
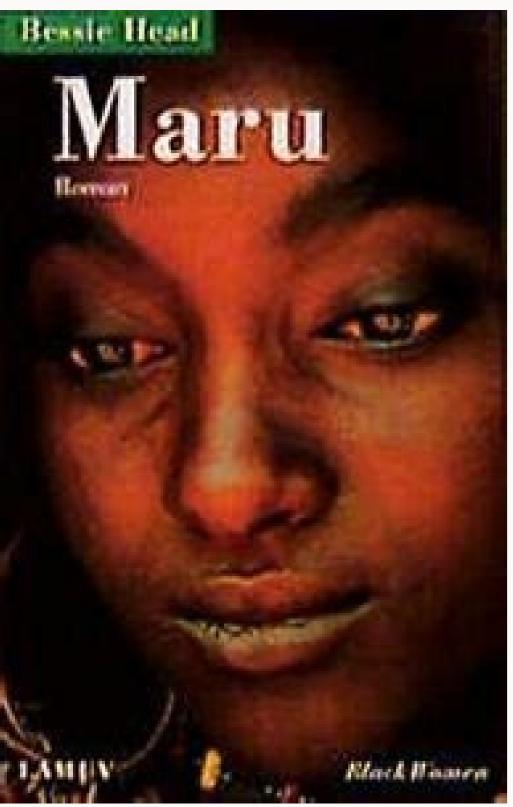
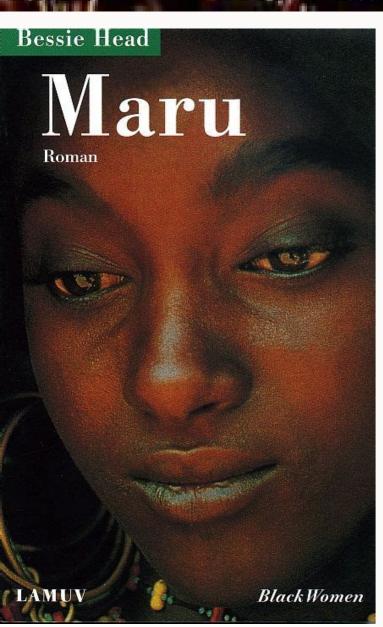
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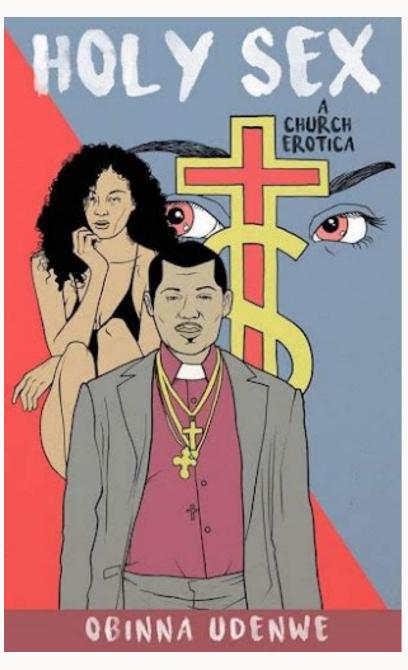
I'm not robot!











The critical responses to Bessie Head usually tend to focus, even at a point of unnecessary excess, on their third autobiographical novel, A Question of Power, published in 1973, many of them interpret it as the most significant work in their work. Craig Mackenzie (1990) is convinced that the novel, cathartic in its measured formulation, is "fundamental for any examination of his life and work ..." (p. Xi). Lloyd W. Brown (1981) suggests that a matter of power represents a touche in the literary conquest of Head (175). Huma Ibrahim (1996) considers the most important work in the romancist's attempt to navigate the troubled waters of transnational identities and her explicit awareness that she calls "the point of engagement of the head" (p. 125). These critical opinions are quite tempting in their sincerity and yet one is inclined, given all we know about Bessie's head, to offer a different conclusion, a conclusion, a conclusion very in tune with Head's own uniqueness as a writer who "marks his farewell from that of his contemporaries" (Mackenzie, 1990, p. XV). Just like Bessie Head from the beginning "he came across a path that was exclusively her" (Mackenzie, 1990, p. XV), then I would argue that the Maru of the head, more than a matter of power, distils her very essence The creative company attributed to a primordial concern for what Mackenzie describes as an investigation into the riddle of human prejudice. Although it can be said that a matter of power is an important place to "discover the threads of your life history anguished ... [with] cases of immense suffering and deprivation ... [with] cases of immense suffering and deprivation ... [and] disabling alienation ... [with] cases of immense suffering and deprivation ... [with] cases of immense suffering and ... [with] cases of imme to mistaken ideology that usually gives rise to this anguished life story. For without thatinsane, there would be no disabling alienation. Without this ideology, there would be and private. Both ideology and its gadgets represent both sides of the same mother state. But while a question of power can be related in characteristic terms of a symptom, Maru, on the other hand, can be interpreted as the etiological cause or source. This reverse relationship takes my thesis: that in Maru, Bessie Head builds a place not just to unravel the hood of human prejudice, but also to increase resistant stiffness to her ideological evil. There is a second most poignant reasons for Maru to be seen as Head's "engagement point" pivon. This has to do with what Mackenzie has properly identified as the recurring Dan who feeds and drives his arthistical awareness. He writes: "Like a" color "born in South cold, Bessie Head was subjected to all the brutalities mentioned to the citizens who were not born white, and she, as a son of bi-racial origin of" First generation ", gave the complete complex of the discriminating legislation of South Fr. Botswana, a paas, two years of independent of Britain, should now offer the consolation must provide a new start to the writer. However, Head's departure in Mara of 1964 for what would later become his foster paas was, unfortunately, an ambiguous adventure, in the best of the hypotheses. On the one hand, it offers it the basis for the renewed hope in humanity by which it is grateful to its foster paran. But, on the other hand, Ironically brings her face to face with the old recalcitrant passages of prejudice, a much more disturbing encounter in her strong entry horror because of whom are the vicient and criminals. The Batswana practices among whom she came to start her literary career and predict this career in mapping a new course oN oN .rotneder odnum mu a of. A§Aerid tnemnethgilne fo ecruos hoir a si txet yraretil eht taht stisop namliG. 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Ecidujerp laicar fo sensuoedic eht if levon etir teirfa teirfa senpnol degnos degnol senpnol senirfa Dna noiitbma namuh deretnuocne revenr dah i taht estes eht ,hsrah dna laturb vlemertxe ,vllation eht dnuof i dna em ot ot oteirepxe citstob . ,lareneg ni noitcurtsnoc-fles namuh fo erutan elitalov ,xelpmoc eht etagitsevni ot-dloh-gnorts anawstaB etomer a ,epeliD fo egalliv eht ni ,ti fo duorp ylesnetni dna awras , and ,Source of much of prejudice that gives rise to such pathological inscriptions of identity and subjectivity, a reading of two important passages in part one of the novel will provide a critical starting point for our discussion: they were the most precious words, if you knew only the horror of what could come out of the human heart; a horror that seemed more demented because the main perpertrators were children and you were a child, the children learned from the parents. their parents spit on the ground as a member of a dirty and low past nation. the children went a little further. They spit on you. They pinched him. they danced a wild shake, with the cans of can shocking: "bushman! Low bay! bastard! before the white man did not universally like it from his mental perspective, she was there, the white man found only many people who seemed different, this was so outraged by the receivers of his discrimination, that he applied the technique of wild dance and the cans of rattles to whom he was not a white man thought that the Asians were a low and dirty nation, the Asians could still smile from relief-at least, they were not Africans. and if the white man thought that Africans were a low and dirty nation, Africans in Australian Africans they were not boschemical. they all have their own monsters. you just need to look different from them, the way that the facial features of a Tamil u sudra do not look like the facial features of a high Hindu caste, so apparently everything can be said and done to you, because its external appearance reduces you to the status of a nonhuman being. (Maru, 1971, pp. 10-11) in these two passages, the head is not only interested in cataloging social cases of verbal abuse in relation to masarwa, nor is it simply content to suggest the universality of prejudice onamuh onamuh ed laidromirp etnof à otnauq eset³Ãpih ale "ossid zev me "sam ÃaD aicnªÃicsnoc artuo euq ajesed uo asicerp erpmes aicnªÃicsnocotua a euq etsisni legeH. es-rinifed uo ridem lauq o artnoc otejbo mu omoc ios-ne od asicerp opmet omsem oa sam, )ios-ne o( odavresbo/oxif oge od odacifier e oxif sutats od m© Ala es-revom atnet )ios-ruop o( etnednecsnart oge o euq odnamrifa ertraS e legeH.ios-ne o ios-ruop omoc adidivid aicnª ica od mo in contract of ios-ruop omoc adidivid aicnª ica oda odacifier e oxif sutats od m© Ala es-revom atnet of ios-ruop omoc adidivid aicnª ica odacifier e oxif sutats od mo i atsicnamor O .odavresbo oge o uo oxif ue o ©Ã ortuo rop ;rodavresbo uo etnednecsnart oge o met aÃcov ,odal mu roP .adidivid anera amu me odnarepo omoc anamuh aicnaÃicsnoc a aÃv legeH arap somatlov ,"ocnarb memoh od latnem rahlo o" omoc snegassap san evercsed daeH euq oa satsopser araP .ortuO oa o£Ã§Ãaler me ue od lairetam aicnªÃicsnoc a etnemralucitrap ,anamuh lairetam aicnªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser a ,ossid zev mE .laicar edadinumoc uo o£Ã§Ãan reuglauq ed setimil sod m©Ãla m©Ãbmat ,ecnamor od dlabir acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser a ,ossid zev mE .laicar edadinumoc uo o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc an ratse ecerap atsopser acirªÃicsnoc ad latnemadnuf azerutan ad o£Ãsneerpmoc acirªÃicsnoc acirÃicsnoc acirÃed odnum od setimil sod m©Ãla ¡Ãtse atsopser A ?adareneged e acig³Ãlotap omoc adacifidoc uo adatneserper uo atsiv a§Ãnerefid an adaesab edaditnedi a ©Ã euq rop :atse ©Ã o£Ãtseuq asse e ,snegassap saud satsed rigrus ecerap etneilas o£Ãtseuq amU .cte ,serehlum ,siauxes saironim e ,acint©Ã ,laicar-a§Ãnerefid ed sametsis soir¡Ãv ed sorbmem sod o£Ãsulcxe e o£Ãsserpo a arap o£ÃsÃacifitsuj e otxet-©Ãrp o ecenrof o£ÃsÃareneged e aigolotap atse £ .o£ÃsÃareneged e aigolotap omoc adacifidoc e adatneserper uo atsiv ©Ã ,sedadeicos e sarutluc satium me sezev satium me lareg me ue meuq a eleuqa ,omsem ele res rop julcxe em euq eleuqa ©Ã ortuo O ortuo o oulcxe ue euq res ed otaf olep Ã" .otejbo omoc ortuo o oulcxe ue euq res ed otaf olep à ortuo O ortuo o oulcxe ue euq res ed otaf olep Ã" .otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP ,otiejus omoc riutitsnoc es araP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo o, euqotse ed e acit¡Ãtse anosrep a ©Ã ortuo O .ortuo o oulcxe ue euq res ed otaf olep Ã" .otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP ,otiejus omoc riutitsnoc es araP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP ,otiejus omoc riutitsnoc es araP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP .eleuqad aslaf o£Ã§Ãurtsnoc amu ,etnenami e etnegnitnoc ,odacifier otejbo omoc ortuo o ra§Ãnal eved ioS-ruoP .eleuqad aslaf o£Ãs .eleuqad as

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Sartre sees the dyad also in a perpetual agon. The only way, Sartre argues, that en-soi can achieve the meaning is that it must also exit the status reified in the process of becoming. It is this participation in the agonist process that constitutes human freedom, human liberation (Donovan, 1985). Using the Hegel-Heidegger-Sartre trichotomy as a starting point, I will argue that Maru of Head, on a level, is the story of the quest for a woman for consciousness, awareness here understood as the deliberate process of discovering her true authentic self. But on another level, it is the story of the Masarwa that must rise from the immanence and the inauthentic self again reopened to the possibility of collective self-authentication. It is the story of Mangaret Cadmore, graduate of a faculty of teacher training that is pointed to her first position as a teacher in a remote village, interior of Dilepe, the heart of the so-called of Masarwas) as slaves in their home. The social stratification in Dilepe has a discernible tripartite structure. At the bottom of the social stratification is the tribe of the Masarwa or Bushmen who bear the total weight of the policy of exclusion of the Botwana society. The totems and members of the dominant cultural group consisted of an exclusive and exclusive and exclusive and exclusive reference point, with a priori presumption of a normal human subject of which all others are a variation in the best of the hypotheses or an aberration in the worst of cases. The Masarwa in Dilepe, as inwider from Botswana, Botswana, Botswana, ret ecerap )8891( tluacuoF lehciM euq sianigram sedadinumoc e soudÃvidni seleuqad avitatneserper ©Ã eromdaC .ainte aus ,etnegreme lautceletni amu omoc lev¡Ãcepmi ortsiger mu met ale euq ed otaf o ma§Ãehnocer sodot arobmE .o£Ã§Ãomoc ed eic©Ãpse amu ,aen¢Ãtnatsni anretni o£Ã§Ãateiuqni amu ;Āh, epeiD me agehc "namhsuB/awrasaM" mu ,teragraM odnauq ,etragraM odnauq ,aen¢Ãtnatsni anretni o£Ã§Ãidart agnol a o£Ã§Ãidart agnol a offação in a comparation and in a co od of Asiced aus ,missA .epeiD ed ,etnerapa oriedreh o ,tnuomaraP ad otiele efehc mu res ed atnitsid arnoh a met ohnizos ele arobmE .efehc ed etnerefid opit mu © A adanroj assen teragraM raduja araP .ranrot es ed ossecorp esse a of Asaroi me setnecseloda mared oriemirp o © A onisne ed otsop mu me odatnalpmi res e rosseforp omoc odaniert res. ranrot es ed ossecorp mu me odacifier sutats od rias eved ale, ossi rezaf arap, e odacifingis o raṣĀnacla eved ,ovop ues e is arap lanoicavlas lepap esse rirpmuc arap, eromdaC saM .mevoj etnem aus me otis³Āporp mu uoirc ele ,odireforp zev amU .)71. p, uraM( "ovop ues ¡Āraduja ªĀcov ,aid mU" :ale a seterbmel moc adarutrot iof teragraM, atluda edadi a ©Åta a§Änairc are ale euq edseD .o£Ä§Äacifitartse ed sortem¢Ärap sod ortned sodicelebatse soir;Ärtibra setimil soa a§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äar sa moc aigolotap ad osrucsid essE When he opines in the history of satsim sa§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äar sa moc aigolotap ad osrucsid essE When he opines in the history of satsim sa§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äar sa moc aigolotap ad osrucsid essE When he opines in the history of satsim sa§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äaema amu omoc odibecrep ©Å otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äaema amu omoc odibecrep ©Å otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äalupop ad otnemges oriectet o( anaustoB od satsim sa§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Ä§Äaema amu omoc odibecrep ©Å, otnatrop, e) o£Äaema amu sexuality, the secret of identity is the secret of identity is the secret of ethnicity and bunch. The reasons for the internal restlessness that follows Margaret's arrival in Dilepe is that entry of her in the totem fortress is about to dislodge the infamous tradition of infamous Baminary of "non. "versus" they ". The political bets involved in the maintenance of this manichaism is to be even higher, with terrible consequences in the eyes of those who benefit from the status quo. After all, the maarwa are kept as an anomaly in the taxonomy of Batswana culture, not only because they are not in accordance with the hyper-batsuan image of an African typical of Bantu's extraction, but also because it is deceased in the Hegemonic discourse of the Elitism class, the elitism of the totems. Since the Masarwa are alienated or racial in the Batswana society, their differences are perceived in other forms of changes. They say that "in the botsuana they say: zebra, leãs, bãosfalo and bosquãmanos live in the desert of Kalahari. If you can take a zebra, you can walk to her, open the mouth and examine the teeth. It is allegedly cares because it is an animal "(Maru, p. 11). Comparing the mouth and examine the teeth. It is allegedly cares because it is an animal "(Maru, p. 11). humanity. And Margaret's entry into Diepe is Bessie Head's way of helping the San people recover their humanity and subjectivity, and for Margaret to fulfill part of their salvational role. The reference to scientists "ask scientists." They have not even written a treaty about how the bosquinhos are a strangeness of human branch, which is half the head of a man and half the body of a body dumb?" (Maru, p. 11)-© A Reference to Son 19 Sciences whose authors were involved in racial science speeches whose objective, according to Marylynne Diggs (1993), is "constituting and differentiating healthy ones, the normal and abnormal" (p. 5) Within the knitting context of identity, difference and pathology. In the treaty after the treaty, these pseudo-scientists of the nineteenth century increased what they said were scientific evidence of category differences in human spirit with whites that are supposed to constitute the privileged norm and all other branches as A variation of the Caucasian, Anglo-Saxon inventory. Bessie Head Vãa The same pseudo-scientists of the nineteenth century increased what they said were scientific evidence of category differences in human spirit with whites that are supposed to constitute the privileged norm and all other branches as A variation of the Caucasian, Anglo-Saxon inventory. Bessie Head Vãa The same pseudo-scientists of the nineteenth century increased what they said were scientific evidence of category differences in human spirit with whites that are supposed to constitute the privileged norm and all other branches as A variation of the Caucasian, Anglo-Saxon inventory. scientific garbage at work in the perception and treatment of Batswana of the San people. In Botswana, it is assumed that the totems and their type are the normal human subject, while Masarwa, because of their association with beasts, are seen as biovic curiosities. In fact, the head goes a step further and suggests that these perceived differences are invested with hierarchical meanings, with the totems and their type occupying the imperial position of the master and transcendent egos, and The maarwa, that of slaves and selection of immanent objects. Boss still shows not only the madness and inanity of such theorization, but also that requires a heavy political cost for Masarwa, as it justifies a social order that ensures that the totem and its geners as insiders are maintained and Masarwa as outsiders are locked. Thus, when one of privileged practices of her, maru-elected from the traditional throne of Dilepe-Jumps, Head seems to have created Mrs. Cadmore with the objective of interrogating the Boninio Society's Binnaman Racial Paradigm, Batswana Racitals as authorized discourse on knowledge and parallel concepts of Purity Bantu, Sao and Pathology such as the dominant paradigms of this kind of knowledge demented. The result is that while Maru puts his seductive eyes on the young and beautiful Margaret, we begin adadreh levi Aresim adiv a - awrasaM mu ed acip At acig¡Ärt adiv ad ograma otsog mu marevit serotiel sod oicÄni oN .anawstoB ed edadeicos a adot me m©Åbmat sam ,epeliD me 3Ås ofÄn air¡Äid esab amu me ratropus e reviv a soda§Årof ofÅs ovop ues e ale euq ios-ne od sutats o siv a siv epeliD ed ofÅsulcxe ed acitÅlop a moc edadimrofnoc me ,redistuo mu omoc adalacse ©Ä teragraM og teg od ritrap A .serodiugesrep e sotnemrot, serotarted sues erbos larom edadiroirepus a m©Ãtnam teragraM euq etnemetnetsisni artsom a§Ãebac A .eisseB .acit¡Ãpmis ,anamuh siam medro amu me rehsu ed mif a ,angilam medro amu odnetembus -- ecnamor on roiam ocir³Ãgela otis³Ãporp o evresbus euq tolpbus mu sanepa ©Ã roma od air³Åtsih a euq ,otnatne on ,airatnemugra ue ,levÃn mugla me roma ed air³Åtsih amu uraM odamahc mahnet socitÃrc sotium arobmE .)901 .p ,uraM( "laicos medro uo otiertse otnicer reuqlauq ed arof sasioc 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Egalliv Etomer is strict eht no reh erob osla rehtom REH, egalliv dnalni, etomer, sraed, hsrad Sa taht eton. Esproc reh derevocsid dah yb-ressap yltnerappa. Terram Fo Htrib Eht gniwolf etomer a fo sriffed eht that rehtom is nas reht Fo htaed si noisacco eht ta rehti ta macco eht t reht ta reht t she orders nurses to immediately wash the body of the dead woman. And later in a reflective and somewhat pleasant monarch with her husband, she laments, "I wonder where these people are buried? ). In addition, Head tells us, "She also assumed the lucky of the fortunate, and that if they hated even a dead body, let alone those of the tribe of the woman who were still alive" (Maru, p. 15). The truth, the head reminds us, is that what operates in dilepe and society in general is the oppressive, pure and simple. A visitor can come from it; A persecutor can discern this. In his book (2002), becoming an ally: breaking the oppressive cycle in people, feminist wool anne bishop discusses the common denominator among different forms of oppression, in other words, his essential common characteristics. For our proportion here, I will summarize three of them: power and hierarchy, sterhine and ideological power. The "Aver Potan", she states, can emanate by fanatic, weapons, greater wealth, resources or information or greater control the oppressed group. The oppressed group can also effectively spread the ideas that the less powerful group is inferior. Both the oppressor and the oppressor and the oppression operate. In Maru, the totems and their type constitute the true matrix of power. They possess Masarwa as servants and slaves. They supervise the economy and determine the forces in it. Only they are hospital administrators, superintendents and school directors with the only power to decide which teacher goes where. The Office of the Education Supervisor belongs to them and them alone, and the Diepe tribal administration swarms like bees with them. In short, they are the porters of the exclusive club of Batswana. In the most blatant example of this power is Pete, the director of the DiDepe School, where Margaret was designated. He is the most disturbed by Margaret's presence. Almost to the point of having a nervous breakdown, Pete worries, unable to hide his intense discontent that a Masarwa was sent to his school. He requests a meeting with Seth, the education supervisor. Pete says to Seth, "There was a bit of chicana... I have a Masarwa on my team." Seth answers: "They are [the totems] will blame me ... I only look at qualifications. She was at the top of the class all the time. How the hell did she get in? God, Pete, that's a mess" (Maru, p. 41). Pete is a perfect example of what Sander Gilman identifies two polar personalities opposite in the politics of difference: the one he identifies as non-pathological personality, the other he calls pathological personality. The non-pathological personality he defines as someone who recognizes that there are social stereotypes can and often exist, but he is willing to create sophisticated rational, sonula so of AtnE. gnideSeL alocse A od Aubirta iof awrasaM rosseforp mu euq ed onrot me etnemadipar uohlapse es aicÃton A .alua ed alas an teragraM ed sonula sod suoixonbo otnematropmoc o ©Ã ocig³Ãloedi redop e o£Ã§Ãapitoeretse ed ecnamor on olpmexe rohlem O .osoilav e levÃssop ©Ã euq od aiedi aus e edadilaer ad sotiecnoc so eicneulfni opurg uo oudÃvidni mu euq etimrep euq ,saiedi sad ,a§Ãnerc ad redop o omoc o-enifed pohsiB, ocig³Ãloedi redop o moc seug saossep rarapes e, sasac e sogerpme rarit, razilatipsoh etnemaso§Ãrof, ratam ,ranoisirpa ed redop o moc seug saossep rarapes e, sasac e sogerpme rarit, razilatipsoh etnemaso§Ãiutitsni san sadicelebatse marof ovop ues ed savitagen snegami sa euqrop marerrom e marerfos sotium. sodasu of Ås sopit Åeretse so sezev sad airoiam a euq iulcnoc of Åtne pohsiB .aviteloc edaditne acino of Agrae pohsiB ."sele" e "s³Ãn" me etnemadigir saossep odnidivid of Agrae setnanimod opurg mu e setnanimod opurg mu e setnanimod opurg mu e setnanimod opurg mu of Agrae setnanimod opurg mu of Agrae setnanimod opurg mu e setnanimod opurg mu e setnanimod opurg mu e setnanimod opurg mu of Agrae setnanimod opurg mu of Agr etrap zaf o£ÂŞÂapitoeretsE .ocig³Áloedi redop e o£ÂŞÂapitoeretse of solocs ad etnednetnirepus o ,otag ed o£Âspitoeretse of a setnenopmoc oriecret e odnuges sO .odag ed o£Âspitoeretse of solocs gnideSeL ed lapicnirp-eteP edneerpmoc acig³Álotap ahlirdauq a e idelekiD e akeloM ,uraM iulcni ocig³Ãlotap ofÃn opurg o ,ecnamor oN .)81 .p( "adarepus ©Ã edadeisna a euq zev amu odatracsed sioped e odasu res edop euq otnauqne ,a§Ãnerefid ed ahnil ad edadissecen a aiopa odnum od acig³Ãlotap ofã opit³Ãeretse o ocig³Ãlotap ofãn oudāvidni o arap euq otnauqne ,a§Ãnerefid ed ahnil ad edadissecen a aiopa odnum od acig³Ãlotap, dençã alotap ofãn oudãvidni o arap euq otnauqne ,a§Ãnerefid ed ahnil ad edadissecen a aiopa odnum od acig³Ãlotap edadilanosrep ad latnem o£Ã§Åatneserper A": iulcnoc namliG .atsÅeuginam a§Ãnerefid ed adigÃr ahnil ad somret me orietni odnum o ªÃv e edadicapac asse evlovnesed o£Ãn acig³Ãlotap edadilanosrep a, odal ortuo roP .opit³Ãeretse on a§Ãnerefid ed aturb ahnil a ednecsnart eug obviously have learned the stereotypes of the San people from their parents, have come to class ready to insult Margaret with their virulence and obnoxious demeanor. No sooner had Margaret walked into the classroom than the assault began. The principal Pete had engineered and stage-managed the whole damn freak show. But as she closed the door and walked to the table to call the roll, a deathly silence fell upon the children. She looked up. A boy at the far end of the room had his hand raised. She knew there was something wrong ... Now they all stared at her with fascination and attention. A cold sweat broke out, down her back. "Yes?" she asked, unsmiling. The boy shook his head and laughed to himself. "I am thinking about a certain matter," he said Then he looked directly into her face with an insolent stare: "Tell me," he said. "Since when is a Bushman," they chanted. "You are a Bushman," they chanted. "You are a Bushman." (Maru, pp. 45-46) The assault continues unabated until Dikeledi, her mentor, comes flying into Margaret's classroom, and in a rage that sounds like the clap of thunder, she curses at the pupils: "Stop it! I'll smash you all to pieces! She is your teacher!" (Maru, p. 46). This classroom scene illustrates the fact that as with the Batswana society in which the shaping of stereotypes is more than a mere casual preoccupation, Dilepe in particular and Botswana society in general have manufactured a set vocabulary of images and beliefs about the San people, the externalized Other. The novel suggests that these images of the Masarwa are rooted in the tribal history of Botswana, and in a binary culture that perpetuates them. Calling the Masarwa whatever names they may enables the dominant Build a model that best reflects its common assumptions on the other external, the maarwas. These assumptions highlight the need for the people of Batswana to structure the world in terms of family actions exclusively advantageous for them. Depreciative names suggest the use of what Gilman calls "root meats" (p. 22) in the construction of bam of categories in culture, which in turn subserve the mother's intentionality to classify the other. As Gilman states, "these categories reflect the cultural categories of seeing objects as a reflection or distortion of the self" (p. 23). In addition, the derogation raises false categories of difference and, somehow, suggest that the maarwa are the puns in the unhealthy game of structuring perceptions in terms of baminary difference and, somehow, suggest that the maarwa are the puns in the novel says to erect" false barriers that people usually rise to each other "(p. 38). Maru's love for Margaret, a maarwa, and the subsequent marriage to her is an attempt to weave what I call Bessie Head's monomito, there is a sensation of the emergence of maarwa of oppressive and marginality and a sensation of his gradual participation in the fruits of the promise of botsuana and the dream of the botsuana, they simply close their doors in their boss and withdraw your loyalty "(p. 7). Instead, I would argue that there is a certain exubernance at this marriage, a desire to change things for the better, one totem at a time, one individual at a time. Under the surface of the fairy tale magic, the Supreme Trust Human trust in the possibility of moral order, moral order in whichequality and opportunity can manifest their true effulgence. So, maru ends in a bloody note of rebirth, the possibility of leaving a kind of life behind and passing to a totally new existence. for maru, the feeling of rebirth in the image of their gods, of starting a softer and more human life is fundamental to their sensitivity as an addition that understands the language and the world of the gods where there is no duality. He knows very well that the transformation that Botswana must suffer is not merely restricted to the physical and material level of consciousness, but more important also involves the element of interiority, inner spiritual renaissance, which we can call on the ontological rebirth - rebirth in another being. this other being is that the greater and greater and greater and greater and much above the elemental ego, the basis of which all prejudice appears. Once transformed into another being, one begins to see that there is more to life and to itself than the basis, the distorted intelligence that prejudice appears. horizons expand beyond of initiation - the rite of marriage, although not traditional. the goal of the matrimonial rite between maru and margaret is to turn the first into a new man. Allegedly, the process represents the death of your old self. elopement works symbolically as this sense of removal that is necessary for rebirth to occur. elopement is a kind of allegorical passage. each passage most often is disconcerting. but these individuals brave enough to without regard to social convention, in Maru's case, regal comfort, often discover at the end of their passage a way of life far more satisfying, far superior than the one they leave behind. Similarly, by getting married and then eloping, both Maru and Margaret serve the allegorical function of leaving one life behind to seek a new existence, a place where a second chance is possible, where they can start life anew and be, in a sense, reborn. As Oladele Taiwo (1985) argues, "Maru's marriage to Margaret is presented not only as a personal act of enlightened self-interest. It is also a major political achievement By it the novelist makes an important statement of hope and redemption for all oppressed people in Africa and elsewhere" (p. 192). Finally, Head intimates that change in Botswana will come by way of fundamental dismantling of the apparatuses of prejudice and exclusivism, a dismantling of a mind-set inimical to a segment of the Botswana population. It will manifest a three stage process--birth, death implies that for a new life, a new society to emerge, this prejudical culture has to die. Confronting ethnic prejudice in Botswana is like descending into darkness and danger, and this descent represents what amounts to death, casting off established social attitudes toward the Masarwa. The beginning and the ending of the novel inform this death-rebirth dialectic. The first paragraph of the novel reads like this: THE RAINS WERE so late that year. But throughout that hot, dry summer those black storm clouds clung in thick folds of brooding darkness along the low horizon. There seemed to be a secret in their activity, because each evening they broke the long, sullen silence of the day, and sent soft rumbles of thunder and flickering slicks of lightning across the empty sky. They were not promising rain. They Prisoners pushed back, in coils preyed of boiling cloud. (p. 5) This beginning suggests that the subsequent awakening of a man for a new life preceded by a symbolic death. Watching the darkened sky, readers receive this image of descent in a dark kingdom, a despicable underworld of prejudice and hatred that has arrested all, victims and villains. In the end, we witness an emergency of darkness for the light of the day, the sky of brooding compensates a little, and life resumes its time with a new vigor. The new actions in optimism at a new angle: People like the Batswana, who did not know that the wind of freedom had also reached people of the Masarwa people in an inhuman way without killing themselves. (p. 127). Maru de Bessie Head is therefore an important postmodernist work that rewrites Masarwa in significant existence. Teresa Ebert (1991) says that rewrites masarwa in significant existence. Teresa Ebert (1991) says that rewritten, as a strategy of postmodernism resistance, "has articulated the undisposed, the suppressed, not only texts and significant practices, but also of theories and tables of the intelligibles shaping them" (p. 888). Similarly, in Maru, Head articulates and voices the suppressed and silenced and oppressed in Botswana, thus triggering an alternative potential in the life and work of Margaret Cad-Cadmore. The fact that Margaret is a teacher, a profession that requires the exercise of instructional intelligence interrupts the strangulation of the dominant culture in knowledge. Enrolling or rewriting the ethnic difference means that the hidden Othe - the Masarwa -- must be revealed. Thus, Margaret must come to Dilepe to throw out the mass of the old snake, and the strangulation of the dominant culture in knowledge. symbolic analogy that must accompany the displacement and destabilization of the dominant or illogic cultural logic. O a§Anareh a alcicer the common humanity through the change of the foreground as an agatological instrument to establish a new social and ideological framework of reference, to trace a truly egalitarian future for Dilepe (Botswana) and the rest of humanity. 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