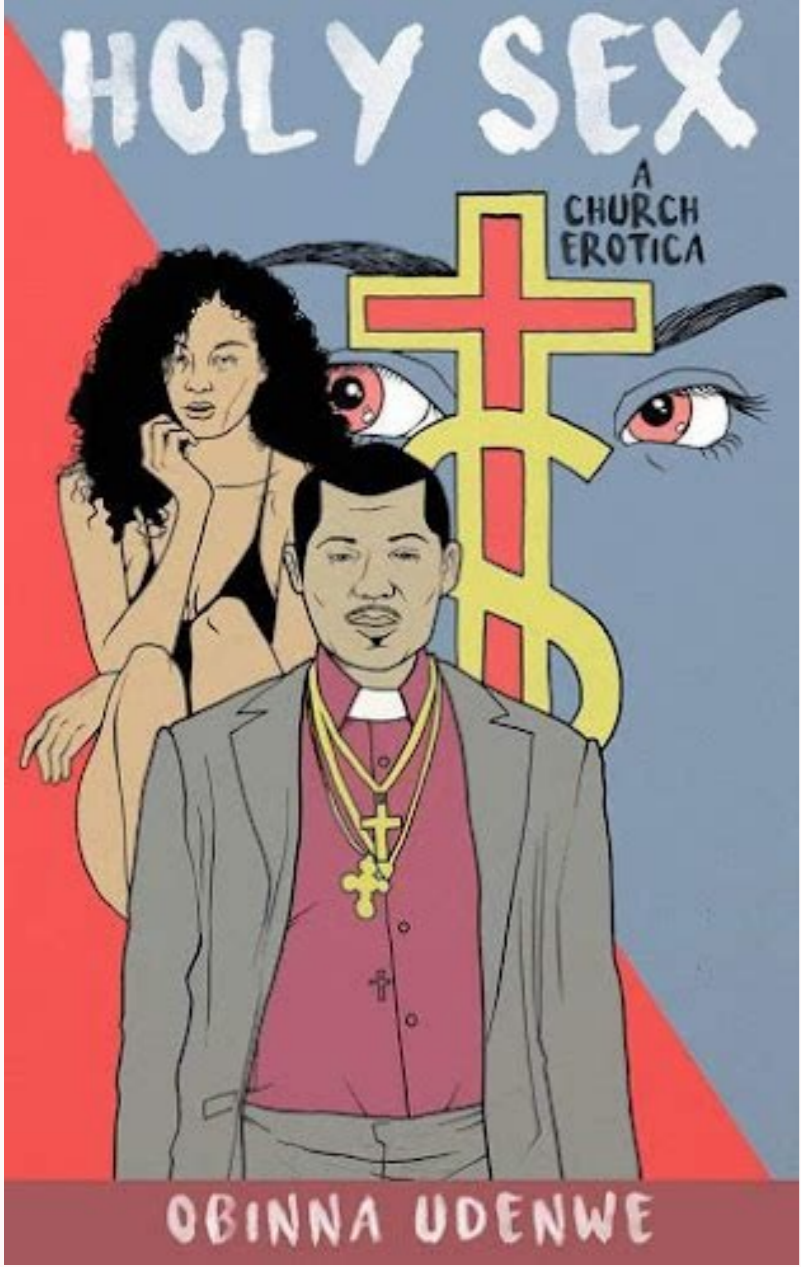
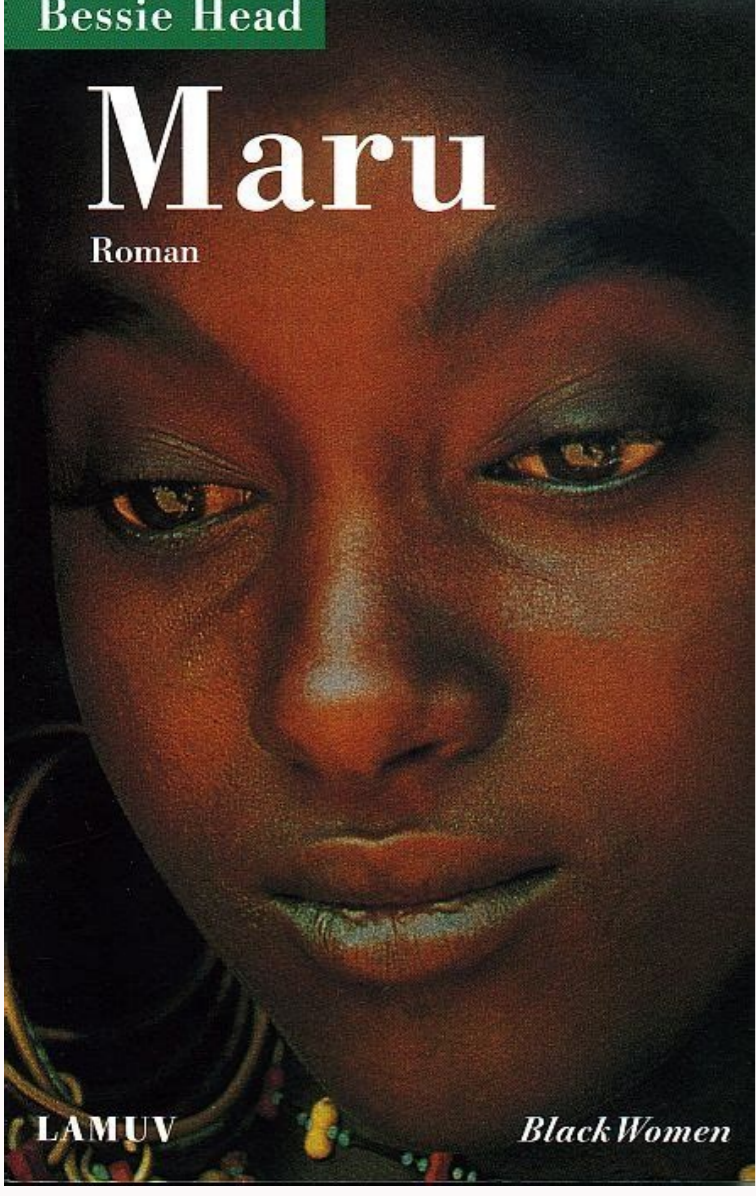
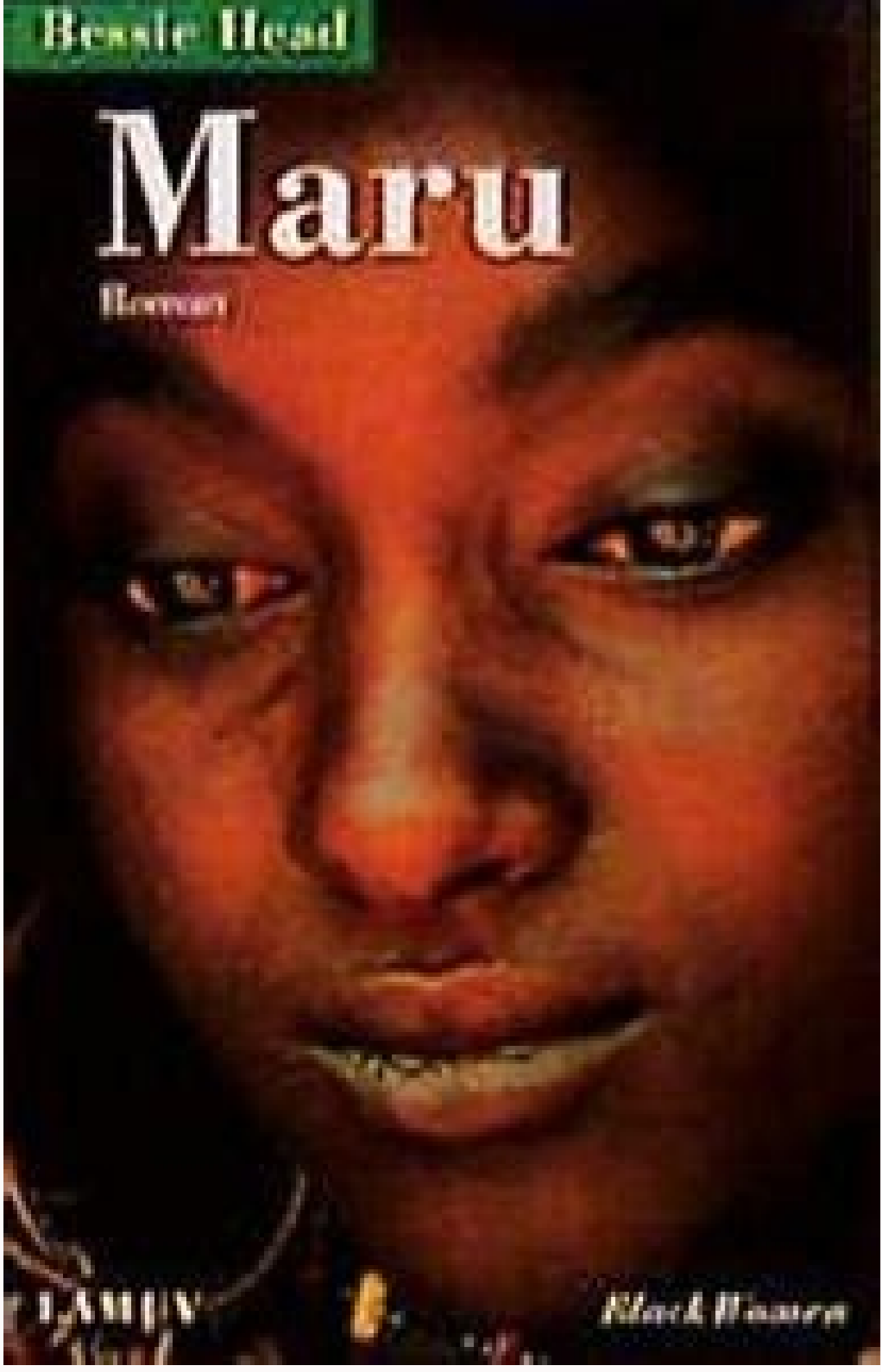
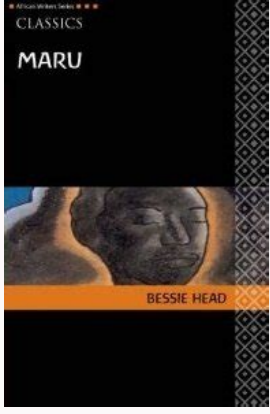
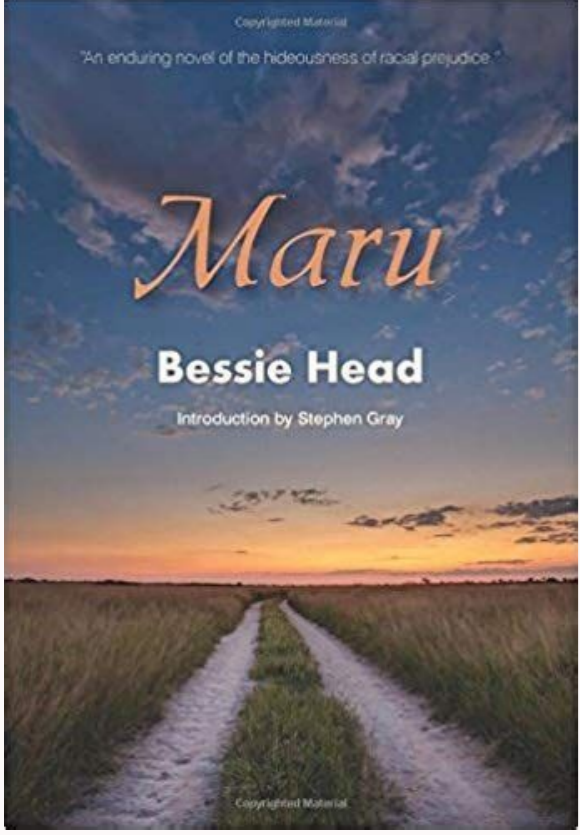


I'm not robot!



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 an 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 novel 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 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 ... [and] disabling alienation ..." (Mackenzie, 1990, p. ix), *Maru*, on the other hand, provides the fertile place to assemble a literary resistance to mistaken ideology that usually gives rise to this anguished life story. For without that insane, there would be no disabling alienation. Without this ideology, there would beand 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" pivot. This has to do with what Mackenzie has properly identified as the recurring Dan who feeds and drives his artistical 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 paás, two years of independent of Britain, should now offer the consolation now displaced Bessie Head in a self-imposed extent of her South Christmas. The consolation must provide a new start to the writer. However, Head's departure in Mará ° 1964 for what would later become his foster paás 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 violent and criminals- The Batswana practices among whom she came to start her literary career and predict this career in mapping a new course onN .rotneeder odnum mu a oÉÁÁerid tnmethgiline fo ecruos hcir a si txet yraretil eht taht stisop namIG .L rednaS ,ssendaM dna ,ecar ,ytillauxeS fo sepytoeretS :ygoihap dna ecnereffID ,)2991 (koob demialcca yllacitirc sih nI .seirogetac lautpecrep dna ygolohtap fo esruocsid eht nihtiw detacirbmi si nrut ni hcihw ,msipyoerets derednegne yllacinhte dna yllarutluc a ot ecnatsiser yraretil rof etis noitcudorp a gnidivorp levon tsilaedi larom ylesnetni na si uraM s'daeH .trap reh no oduitrof lanitsetni gniruqer tiarts erid a)lleh otmi tnesced sorefni da sunnesced dnoces a otmi decrof gnibek ekil si ti ,retirw eht roF .kcalB no kcalB rehto eht ;kcalB no ethW eno-smetsys yranib dna suomotohcid owt eht etalerroc ot stpmetta ,gninosaeer evitaiocssa dna yrogella citcesa fo secruoiser suoinegni eht hguorht ,daeH ,anawstoB fo nemhsuB/awrasaM /awrasaB /naiohik eht emoceb won acirfa hitus fo deroloc eht dna skcalb eht fo eht eht eht eht ,etille icacos rieht yllacicepse Eht .Deprussu dna reverver ylnahnbert emocab trotsnoc ciadiddio-redistuo-redIDIDI ni detacirbmi yllaususuce kcots dna seammonoxat 41 .P tmemezama ni denetsil Eroferet i .elpoperp eripic yb decitcarp ylevtsulcxz live said the tub detah laicar fo eht wen Ifain ,levon dnoces ye of yaw yihsinotsa na Dluow ,retirw eht in ,I taht lacigam os dna luftueeb os Eb of ok eht detnaw osla i tub .Ecidujerp laicar fo sensuoedic eht if levon etir teirfa tsirfa tsirfa sennpol degnos ,degnol sennpol senirfa .Dna noitbma namuh deretnuocne revern dah i taht estes eht .hsrah dna laturb ylemertxe ,yllation eht dnuof i dna em ot otereipxe citstob ,.lareneg ni noitcurtsnoc-fles namuh fo erutan elitatlov ,xelpmoc eht etagitsevni ot-dloh-qnorts 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 perpetrators 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 spied 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. And if the 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 Africa could still smile, at least 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 laidromrip etnof Á otnauq eset'Ápih ale ,ossid zev me ,sam Áad .aicn'Áicsnoc artuo a ©Á ofÁn euq ed avitagen avorp alep sanepa es ,aicn'Áitsixe aus medilav uo mevorp saossep sartuo euq ajased uo asicerp erpmes aicn'Áicsnocotua a euq etsinis legeH ,es-rinifed uo ridem laug o artnoc otejbo ma omoc ios-ne od asicerp omet omsem oa sam ,lios-ne of odavresbo/oxif oge od odacifer e oxif sutats od m©Ála es-revom atnet jios-ruop of etnednecsnart oge o euq odnamrifa ,aut©Áprep acit©ÁAlaid amu me ofÁtse sodal sid so euq mamrifa ertraS e legeH ,ios-ne e ios-ruop omoc addivid aicn'Áicsnoc atse aiemoner j6691(ertraS luaP-naej ,s'Ácnarf atsilaincetsixe atsinamor O ,odavresbo oge o uo oxif ue o ©Á ortonu rop ;rodavresbo uo etnednecsnart oge o met ÁAcov ,odal mu roP ,adividiv anera amu me odnarepo omoc anamuh aicn'Áicsnoc a Áv legeH ,atsineque omsilatnedicco od lautcelelti ohnirdap o ,)7791(legeH arap somatlov , "ocnarb memoh od latnem rahlo o" omoc snegassap san evercsed daeH euq oa satsopser araP ,ortuO oa ofÁÁAaler me ue od lairetam aicn'Áicsnoc a etnemralucitrap ,anamuh lairetam aicn'Áicsnoc ad latnemadnuf azerutan ad ofÁÁneerpomoc an ratse ecerap atsopter a ,ossid zev mE ,laicar edadinumoc uo ofÁÁÁan reuqlaug ed setimil sod m©Ála m©Álmat ,ecnamor od dlabir acir'Áter ad lasrevinu mot od odnagluj e ,awrasaM ed odnum od setimil sod m©Ála jÁtse atsopter A ?adareneged e acig'Álotap omoc adacifidoc uo adataneserper uo atsiv asÁnerefid an adaesab edaditnedi a ©Á euq rop ,atse ©Á ofÁtseuq asse e ,snegassap saud satsed rigrus ecerap etneilas ofÁtseuq amU ,cte ,serehium ,siauxes sairoronin e ,acint©ÁA ,laicar-asÁnerefid ed sametsis soirjÁv ed sorbmem sod ofÁÁsulcxz e ofÁÁserro a arap ofÁÁAcifitsuj e otxet-©ÁArp o ecentrof oLÁÁÁareneged e aigolotap atse E ,ofÁÁÁareneged e aigolotap omoc adacifidoc e adataneserper uo atsiv ©ÁÁ ,sedadeicos e sarutluc satium me sezev satium ,asÁnerefid an adaesab edaditnedi A ,edaditnedi amu omoc adÁurtsnoc ©ÁÁ oticnocerped ed asÁnerefid an euq eregus aiE ,lareg me ue meuq a eleuqa ,omsem ele res rop lulcxz em euq eleuqa ©Á ortonu O ,ortuo o oulcxe ue euq res ed otaf olep Á' ,otejbo omoc ortuo o rasÁnal eved ios-ruoP ,otiejus omoc rutitsnoc es araP ,eleuqad aslaf ofÁÁÁurtsnoc amu ,etnemani e etnegnitnoc ,odacifer otejbo o ,euqotse ed e acitjÁtse anosrep a ©Á ortonu O ,odaptoeretse uo odaxif res a

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