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## **Title**

**The Burden of History: Revenge and  
Reconciliation in Post Apartheid South Africa.**

**Case Study: J. M. Coetzee's *Disgrace***

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## **Dedication**

*To all those who deserve our love and respect.*

## **Acknowledgements**

He who does not thank people, does not thank Allah. Thus, this humble work could not be appropriately accomplished without the support of our teachers and friends who encouraged us to do our best.

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## **Abstract**

This dissertation displays the burden of history haunting post-apartheid South Africa. This nation saw great challenges in the long pursuit of bringing this unjust rule to an end. The study is intended in this research to explore the themes of revenge and reconciliation through many incidents as the one of Lurie who seduces one of his students Melanie. He refuses to apologize and moves to live with his daughter Lucy who in turn gets raped and decides to marry the one assumed to organize the attack. The study consists of four chapters. The first one is devoted for historical and social background about S.A. before, during and after apartheid focusing on its burden, then a personal background that sheds light on J.M. Coetzee's life and works. The second chapter explores Afrikaans and English South African literature. Besides, it displays themes and styles of post-apartheid South African literature. The third chapter investigates the extent to which revenge is reflected in *Disgrace*. The fourth chapter examines the possibility of reconciliation in *Disgrace*. The methodology is a descriptive, thematic and analytical study of J.M. Coetzee's novel *Disgrace*. That is to describe the scenes and events of the novel and look for the themes being discussed in it without forgetting to analyze those themes, dialogues, plot and characters' attitudes and actions.

## **Key Terms:**

*History ; Burden ; Post-apartheid ; Revenge ; Reconciliation.*

## **List of abbreviations**

A.N.C: African Nation Congress

Dis: Disgrace

N.P: National party

S.A: South Africa

T.R.C: Truth and Reconciliation Commission

US: United States

W.W.I: World War One

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# **General Introduction**

## **General Introduction**

The dissertation discusses the notion of the historical burden experienced by post-apartheid S.A. through analyzing the themes of revenge and reconciliation in J.M. Coetzee's novel. It examines the heavy legacy of history and reveals the racial and political oppression still lingering in the South African society. The topic is significantly important in that Coetzee strives to rectify the mis - conception people hold on Post-apartheid nations. Very often those societies experience a heavy burden on their backs while constructing nations they dreamed of. One feels through reading *Disgrace* the need for settlement, peace and justice hence reconciliation despite the revenge stench that badly smells in every corner. For a country that suffered despair and unsettlement for decades or centuries represented through Apartheid regulations, it would never seem easy to escape its vestiges. Therefore, the aim here is to determine to what extent Post-Apartheid societies reconcile with their past and lay the ground for easy and stable life, and then to shed light on the burden of history reflected through characters' frustrations in the novel.

### **Objectives**

- The objectives of the study are:
1. To explore the burden of history on post-apartheid S.A.
  2. To examine the way Coetzee's *Disgrace* portrays the chaos of Post-Apartheid South Africa .
  3. To display the idea of revenge and hindrance or possibility of reconciliation through the novel *Disgrace*.
  4. To shed light on Coetzee's role in rectifying the misconception people have on constructing post-apartheid nation.

### **Statement of the Problem**

This study investigates the extent to which the apartheid era is a historical burden that hinders the process of reconciliation, healing and building a prosperous nation free from the apartheid remains like violence and racism.

## **Hypothesis**

We hypothesis is that the apartheid era has, to a great extent, hindered the efforts of reconciliation and healing in South Africa because its historical consequences are still present in society. These consequences including: violence, racism, rape and robbery still feature South Africa.

## **Research Questions**

The questions to be discussed in this dissertation are: what is the burden of history exerted on post- apartheid South Africa?

What are the main features in themes and styles of Post-Apartheid South African literature?

To what extent does Coetzee's *Disgrace* reflect the idea of revenge in the transition from the Apartheid era?

How can reconciliation be possible?

## **Methodology**

It is a descriptive, thematic and analytical study of J.M Coetzee's novel *Disgrace*. That is to describe the scenes and events of the novel and look for the themes being discussed in it without forgetting to analyze those themes, dialogues, plot and characters' attitudes and actions.

## **Outline**

To answer the questions and achieve those previously-set objectives this work is outlined under four chapters. The first chapter is devoted for social, historical and personal backgrounds. It provides details about apartheid and post-apartheid S.A., the consequences of apartheid and the efforts in the long and hard pursuit of abolishing this system. This is –as far as – the first section is concerned. The second part of the first chapter reviews the novelist John Maxwell Coetzee by shedding light on his life and works then his political views. The second chapter specifically sheds light on post apartheid South African literature. The focus here is to discuss themes and styles. As these two chapters contain mainly theoretical material, the two coming ones will be roughly practical. The third chapter deals with the aspect of revenge in S.A. as reflected in *Disgrace*. More over to know whether violent actions were had taken place for the

sake off revenge while mentioning the aspects of revenge. The last one tends to discuss the idea of reconciliation in post-apartheid S.A. This treatment covers primarily the TRC and its representation in the novel *Disgrace*, its praise or criticism then last but not least aspects of reconciliation.

# Chapter One

**Historical, social and personal (*J.M. Coetzee*)  
background**

# **Chapter One: Historical; social and personal backgrounds:**

## **Introduction**

This chapter provides a historical, social and personal background to the study of the novel. The historical background carefully traces South Africa's apartheid and post-apartheid era: how this unjust system came into existence; what practices did it display and what effects it impinged on political and social life with the economic retardation it caused and this is why the social background is linked to the historical one. Here lies the main focus of the study that is the impact of history on people's lives. The second section is devoted to a discussion of Coetzee's life and works. He is the writer of the novel being studied in this dissertation.

## **1. Historical and social back ground of apartheid and post apartheid**

Apartheid is a word in Afrikaans, the South African language that means separation or apartness. Dr. Daniel Francisco Malan, leader of the National Party, introduced this word to South Africa in 1948. Apartheid laws were passed by the Afrikaners who desired separatism and advantages over the black population within the country. The laws of apartheid not only separated blacks and whites inside separate communities referred to as homelands, but also provided less advantage to the blacks. Apartheid brought emotions of anger and worries to South Africa and threatened the future of the country. Though blacks well-grooved up the eighty per cent of the population, the Afrikaners and British took management over them through these laws and as shortly as apartheid fell into government, the blacks of South Africa were fast to comprehend this technique could not work to their advantage. The black population recognized that South Africa would never grow as a rustic with this type of institutionalized racism, and so they rejected it. Blacks unified themselves and fought for their freedom. Through the assistance of Mandela and therefore the South African Congress, the Anti-Apartheid Movement was - without doubt- roaring movement attributable to the emergence of civil rights organizations the conclusion of apartheid laws, and therefore the lunch of a democratic government.

### **1.1. Pre-Apartheid Era**

Even if the laws of apartheid were not practiced until 1948, many actions and steps became the pretext for fixing apartheid. Various acts passed that took away the rights and freedom of non-whites. In 1911, the Mines and Works Act solely appointed to

whites due to the talent and eligibility it needed. Then in 1913, the Natives Land Act was passed that forced tenth of blacks to become reserves. This act additionally prohibited blacks from owning land outside of those confined reserves. The Native Affairs Act of 1920 was another building block for apartheid. This act established a system of “tribally primarily based, however still government-appointed, district councils” (DrobisMeise 123). Also, the Natives (Urban Areas) Act of 1923 controlled however usually blacks were ready to get in the cities and cities in South Africa (DrobisMeisel 23).

When W.W.I broke out in August of 1914, South Africans conquered the German colony in South -West Africa, British troopers consisted of blacks and white once their conclusion over the German colony; they place south geographical area beneath their government. By 1934, once the ruling of prime ministers Louis Botha and J.B. Hertzog, South Africa had become constitutionally freelance.

Taking action quickly, they passed the Native illustration Act in 1936 that forced blacks to “separate voters roll” (DrobisMeisel 23) and were solely permitted to vote for white Parliament members. Soon, Afrikaners became discontent with Hertzog and his plans for the Union; those Afrikaners quickly joined the National Party. When world war two broke out, the Union party featured a troublesome call regarding whether or not South Africa ought to enter the war. Hertzog lost to Jan Smuts in Parliament and lost his prime minister position (DrobisMeisel 25).

In 1948, the National Party dominated through the white elections and took out Jan Smuts’ prime minister Position; D.F. Malan became the new leader(DrobisMeisel27). Once Malan came into workplace, he had goals in mind and tried to limit British from returning in South Africa. He wished the Afrikaner population to rule and have a lot of management. Brain covering describes Malan’s primary goal as a pacesetter once he states, “His government’s number one priority wasn't to introduce apartheid and so any subjugate the blacks, however be secure Afrikaner dominance over the communicatory whites” (Lapping ,98). He set to form an immigration policy for folk’s immigration into South Africa, particularly a people. He created certain that Great Britain immigration ships were off and was terribly careful to limit British entrances into South Africa. Malan additionally created certain that Afrikaners would have total management by golf shot their own men, fellow Afrikaners, into ‘top posts’. The work Smuts had worn out workplace before him helped to realize Afrikaner dominance (Lapping, 87).

## **1.2. Apartheid Ideology and Laws**

As the National Party rose to power, they established their policies of Apartheid in South Africa. The National Party tried to justify these rules by “using spiritual arguments furthermore as political ones to justify the separation of races inside South Africa” (Connolly 24). They additionally believed that the combination of various races during a confined space was ‘immoral’ (Connolly 24). The National Party decided that some modifications had to be created. Their plan of dividing Blacks into smaller zones was primarily based alone on prohibiting Blacks from uniting and weakening the black population as a majority.

Segregation policies were enforced consistently and most apartheid laws were tried to be extended in favor of white privilege. The primary act of the legislation for segregation was the cluster Areas Act that created enlargement of divided land areas for all races in South Africa. The categorization for these races was later developed in Population Registration Act of 1950. Inside the cluster Areas Act, the four racial cluster were the “Europeans (Whites), Bantu (Blacks), colored (Mixed races), and Asian” (Connolly25). The government separated the Blacks into separate homelands referred to as Bantustans and they were thought to be voters of those Bantustans, not of South Africa. The Blacks were additionally restricted to their Bantustans areas, and so as to travel into a white space, they required an exact pass. Shortly in 1951, the National Party established an allow system that “controlled property transfers and changes of occupancy from members of one race to another. This technique prevented several Black and non-white shop-owners from operating their businesses in white areas. In 1953, the separate Amenities Act was established stating that facilities that were racially separate didn't longer need to be equal. This basically meant the government may permit itself to supply higher facilities to whites. The segregation polices of Apartheid were one among the most important varieties of white oppression on the Blacks in South Africa.

## **1.3. Resistance and Opposition to Apartheid**

As the policies of Apartheid were put into practice, resistance began to run off. The foremost outstanding form of resistance established was the formation of anti-Apartheid organizations. The South African party passed as an outstanding organization for the conclusion of social policy. However, attributable to the act passed within the 1950's that prohibited communism, this cluster was illegalized (DrobisMeisel, 27). This



Suppression of Communism act additionally reinforced the restriction on any anti-apartheid action; the National Party quickly destroyed any attempt at opposition so as to insure their system of apartheid would never break down. However, the eruption of those black political organizations and therefore the plan of power in numbers created it tough for the National Party to eliminate this widespread opposition. The foremost outstanding anti-apartheid organization, The South African congress (ANC), would put the National Party in trouble and seek an end to South Africa's unjust governmental policies.

The South African Congress (ANC) was "formed in 1912 as the way of improving the living conditions of the black majority in South Africa" (Connolly, 21). The ANC's main goal was to ascertain black folks as "full voters of South Africa" (Connolly, 21). The ANC used peaceful protesting and direct action for opposition; they were not avid supporters of violence and believed violent acts would win little. The ANC then created the youth branch of ANC and in April of 1944, they introduced the ANC youth league. These young members of the youth league devised a concept referred to as the program of Action consisting of strikes, boycotts, and direct action. The ANC began having younger members take over rather than older members and in 1949, the Program of Action became the "official ANC policy" (Connolly, 23). The ANC continuing to mature and was usually looked upon as a leadership organization.

#### **1.4. Nelson Mandela: The Driving Force**

Apartheid means Mandela like other blacks and nonwhites had to relinquish up several of his hopes and dreams. Nelson became more concerned in resistance to Apartheid within the ANC's Youth League and was no appointive president of the Youth League in 1951. Though Mandela had been given a prison term in jail by the South African government for being charged with acts of violence, it didn't weaken the fight for anti-apartheid from black South Africans. The jail sentence backfired on the government as a result of "when Nelson and therefore the other anti-apartheid leaders were condemned in 1964, the resistance movement didn't fall apart" (Graham Gaines, 93). Instead, it drove blacks in South Africa to fight for the oppression and lack of freedom the government provided. Once Nelson was place into jail, the ethical of black population decreased; as a result of Nelson was the thrust to abolishing Apartheid laws. a full of life supporter of the ANC, Nelson became a public leader in complaining and boycotting in South Africa. Once Nelson was free on February eleven, 1990, folks from all rounds the world had returned to South Africa to get news coverage on his unleash.

He was not simply well-known as a personage in South Africa, however additionally within the international community due to his strives to finish apartheid. The country supporters of the anti-apartheid movement were full of hope and confidence as a result of arguably the best leader of this movement had been freed and wasn't beneath the management of the South Africa government any further.

## 1.5. Apartheid Consequences

The unjust rule of apartheid affected all aspects of life deeply. In addition to the collaborative media silence, things got worse with the ongoing disintegration of post-apartheid South Africa. The nation's ruling African National Congress (ANC), led by President Jacob Zuma, was the core of corruption in a nation with one of the high levels of rape in the world with increasing murder rate described by MP Dianne Kohler Barnard of the Democratic Alliance "We have 47 murders a day," she said. "That sort of figure is what one would expect in a war zone."

In her book, "*Into the Cannibal's Pot*" author Ilana Mercer rightly describes the "terrible injustice" of the apartheid regime that produced an average of 7,036 people murdered per year. The South African government **currently** estimates there are 31 murders per 100,000 people per year, which comes out to about 50 per day.

The same stench of ANC corruption applies to the aforementioned murder statistics: outside groups believe the murder rate is actually *double* that total admitted by the government. Moreover, white Boer farmers remain a primary target. According to the *Times* of London, over 4,000 of them were murdered since the end of apartheid in a nation rated six on a scale of eight for genocide by **Genocide Watch**. Of the 50 murders committed daily, 20 percent of the victims are white, and the black on white murder rate is approximately 95 percent.

South Africa's rape statistics are equally appalling. Approximately *half a million* rapes **occur** on an annual basis, of which only one in nine are reported. This amounts to 132.4 rapes per 100,000 people per year, far and away the highest total in the world. Many of those rapes are of the "corrective" variety, precipitated by legions of men who believe that raping a lesbian will "cure" them of their homosexuality. "There is a clear sense of entitlement to women's bodies which underlies the general rape pandemic, and no doubt the attack of lesbian women or women who read as gender non-conforming,"

says Emily Craven, policy and program manager at Action Aid South Africa, one of the first charities to document the use of "corrective rape." "The notion that women do not need men for either economic support or sexual pleasure is one that is deeply threatening to entrenched patriarchal values." Those same patriarchal values undoubtedly factor into the reality that for every 25 men brought to trial for rape, 24 will be freed. Besides, 32 women have been raped *and* murdered in the last 15 years, but since underreporting of such incidents remains rampant, the number is likely to be far higher. South African charity Luleki Sizwe contends more than 10 women are raped or gang-raped on a *weekly* basis.

## **1.6. The Fall of Apartheid**

Fighting apartheid started with riots, boycotts, and protests by black South Africans against white rule roughly from 1910. Opposition intensified when the Nationalist Party, assuming power in 1948, effectively blocked all legal and non-violent means of political protest by non-whites. The African National Congress (ANC) and its offshoot, the Pan Africans Congress (PAC), both of which envisioned a vastly different form of government based on majority rule, were outlawed in 1960 and many of its leaders imprisoned. The most famous prisoner was a leader of the ANC, Nelson Mandela, who had become a symbol of the anti-Apartheid struggle. The international community had begun to take notice of the brutality of the Apartheid regime after white South African police opened fire on unarmed black protesters in the town of Sharpeville in 1960, killing 69 people and wounding 186 others.

The effects of the internal unrest and international condemnation led to dramatic changes beginning in 1989. South African Prime Minister P.W. Botha resigned after it became clear that he had lost the faith of the ruling National Party (NP) for his failure to bring order to the country. His successor, F W de Klerk, in a move that surprised observers, announced in his opening address to Parliament in February 1990 that he was lifting the ban on the ANC and other black liberation parties, allowing freedom of the press, and releasing political prisoners. The country waited in anticipation for the release of Nelson Mandela who walked out of prison after 27 years on February 11, 1990.

## 1.7. South Africa after Apartheid

DE Klerk became the president of South Africa in Sept 1989; significant change began to occur within the country. He realized that apartheid could only be set in stone with a full-fledged civil war. De Klerk declared four things in February of 1990: Legalization of organizations such as the ANC, a temporary stop to executions, restrictions on black citizen ended, and the government must develop a new constitution in which equal rights must be appointed to people regardless of their race. De Klerk set to unleash Mandela from jail on February eleven, 1990, furthermore as other political prisoners. It had been shortly before Nelson stepped instantly back in to South African politics. In 1991 he was elected to be the ANC president. He worked avidly with this group as the leader for 3 years. In 1994, once the government scheduled new election, Nelson ran and has become president. After elections were held in 1994, and the apartheid laws officially came to the end, the country was able to declare a democratic leader for his or her country's new government system.

When Mandela stepped in his presidency, he knew he had an extremely hard task at his hands. He knew that he did not have all support of the people of South Africa and that it would be difficult to mend ties between races; there was still sever hate generation around the country that he somehow needed to improve. One among the primary things Nelson established once returning into workplace was the reality and reconciliation commission. The work of this commission was to acknowledge the crimes that befell throughout the apartheid era. It had been an opportunity for folks to reveal the crimes that they had committed out of pure racism. Though this gave the impression of a painful issue to try and do, it truly became a positive issue and helped South Africa run through the prolonged hostility. Nelson created important strides for his country along with his work as president for tow terms. But, realizing that South Africa needed a younger president for the next election, Mandela stepped down in the coming election. The next election was won by another ANC leader, Thabo Mbeki who followed in Mandela's footsteps and continued to repair problems within South Africa.

The demise of apartheid does not mean that South Africa is completely well established nation. Therefore the post apartheid era was marked by uprising and influential literary writing that would reshape S.A. Namely one could mention André Brink, Nadin Gordimer and John Maxwell Coetzee. The latter will be introduced in the coming chapter.

## 2. Personal Background (J.M. Coetzee)

The South African novelist J.M. Coetzee is considered one of influential and respected contemporary authors of South Africa and the world. His novels occupy a special place at a national and international level. One has to examine a variety of sources to compile sufficient and reliable information concerning his life. In the second half of his career, for example, he started a sort of confessional writing that comprise auto-biographical data: *Boyhood: scenes from provincial life* (1997), and *Youth* 2002. These have helped critics and helped us to fill in many gaps in the life and personality of Coetzee that would enhance our understanding of the work under study.

### 2.1. Coetzee's Life and Works

Author and critic J.M. Coetzee was born in Cape Town, South Africa, in 1940. He revealed his first novel *Dusklands* in 1974. In 1984, Coetzee won the booking agent Prize for *The Life and Times of Michael K*. He additionally revealed three autobiographical works, *Childhood* (1997), *Youth* (2000) and *Time of year* (2009). Coetzee won his second booking agent Prize in 1999 for *Disgrace*. In 2003, he won the honor for Literature. His newer works embrace the 2013 novel of *The Childhood of Logos*. He has created such acclaimed work because of *The Life and Times of Michael K* (1983) and *Disgrace* (1999). He is the son of teacher and professional person. Growing up within the forties and fifties, Coetzee saw primary the injustices of social policy, a apply of separatism.

In 1957, Coetzee registered at the University of Urban Center, where he earned a degree in English in 1960 and degree in arithmetic the subsequent year. Leaving South Africa, Coetzee spent three years in European nation. Then he visited the United States, where he earned a degree in English from the University of Texas at Austin in 1968.

For three years (1968–71) Coetzee was assistant professor of English at the State University of New York in Buffalo. After an application for permanent residence in the United States was denied, he returned to South Africa. From 1972 until 2000 he held a series of positions at the University of Cape Town, the last of them as Distinguished Professor of Literature.

J.M. Coetzee revealed his first novel, *Dusklands*, in South Africa in 1947. Three years he won his native country's high literary honor, the Central news organization

Literary Award, for *In the Heart of the Country* (1977). Along with his next novel *Waiting for the Barbarians*, the author began to make a world name. In 1984, Coetzee won the Booker Prize for *The Life and Times of Michael K*. The novel, set within the writer's native urban center throughout a time of racial war, focuses on one man's journey to bring his mother to her childhood home. Keep with Coetzee's reclusive nature; he did not travel London to gather the prize.

A lot of novels shortly followed, as well as *Foe* (1986) and therefore the *Master of Petersburg* (1994). Coetzee received particularly sturdy praise for *Disgrace* (1999), as well as another Booker Prize making him the primary author to win Britain's most renowned literary prize double. That includes a woman UN agency is raped by three black men, *Disgrace* verified to be disputed furthermore. Coetzee additionally branched out into memoirs around this point, emotional *Childhood* in 1997 and *Youth* in 2002. Coetzee has revealed many essay assortment furthermore, as well as *White Writing: On the Culture of Letters in South Africa* (1990), *Giving Offense: Essay on Censorship* (1996) and *Interloper Shores: Literary essays*.

## **2.2. Awards and Honor**

In 2002, the Booker Prize winner, Coetzee emigrated to Australia with partner Dorothy Driver. (He was married to Philippa Jubber from 1963 to 1980). Coetzee and Driver settled in Adelaide where he received a chair at the city's university.

Coetzee was awarded the honor for Literature in 2003, deemed an author "who in incalculable guises portrays the stunning involvement of the outsider", consistent with the choice committee additionally noted that "a elementary theme in Coetzee novels involves the values and conduct ensuing from South Africa's apartheid system, that in his read may arise anyplace.

Since winning the prize, Coetzee has revealed many novels as well as *Elizabeth Costello* (2003), *Slow Man* (2005) and *Diary of a Nasty Year* (2007). *Summertime*, revealed in 2009, is another one among author's uncommon forays into life. This point around, he wrote the work as if he were already dead. In 2013, Coetzee free the novel *The Childhood of Logos*. It is the publication of his novel *Disgrace* that earned him much fame and helped him win the Nobel Peace Prize for literature in 2003.

### **2.3. Coetzee's political views**

In his book *Coetzee and the Idea of the Public Intellectual*, Jane Poyner treated the notion of Coetzee's intellectualism with his political views. Poyner noted that Coetzee, despite his intellectual writing during and post-apartheid with his staged public intellectualism, he was known for his aversion to political discourse. This was critical at a time when key political organizations such as the AN were supporting politically committed literature as a weapon for struggle. Coetzee has once aligned himself with Gordimer's suspicion of an "orthodoxy of opposition". While, in fact, Gordimer is a different kind of intellectual and novelist from Coetzee: always more outspoken in her political views and engaged in her art. She has aligned herself with the left and the ANC explicitly. (Poyner,03)

Coetzee is known for being fiercely private and rarely gives interviews. He spurns media attention and the interviews that he gives are characterized by his evasiveness. He is frequently criticized for his allusiveness and silence on matters of politics and similarly, for the opacity of his fiction. One could mention here his memoirs: *Boyhood* (1997) and *Youth* (2002) for their representation of the protagonist in the third person. This device helps the writer distance himself and thus abnegate responsibility for his actions. In *Doubling the Point* he claims that "the only truth is silence." (Poyner,04)

### **Conclusion**

This chapter consisted mainly diverging streams of ideas that focused on the historical and social background on South Africa and a personal one that shed light on main stages in J.M.Coetzee's life. The first section consisted of a general view of apartheid era and its unjust practices that affected social life negatively. Then, it showed the way this rule was brought to an end though its consequences still haunt S.A. The second section provided a clear picture on Coetzee's life and works: his birth, study, career, marriage to be accomplished with his political activism. This chapter explored more the hardships that S.A. suffered from including: unsettlement, violence, murder and rape which helped as the catalyst that pushed the wheel of literature upheaval handling these variety of themes for the sake of escaping the apartheid vestiges and providing a smooth transition towards democracy, justice and welfare.

# **Chapter Two**

**Post apartheid Literature (themes and style)**



## **Chapter Two: Post apartheid Literature (themes and style)**

### **Introduction**

South Africa's move to majority rule government has achieved material conditions which have cultivated scholarly inventiveness and reshaped its abstract field with a developing number of authors and works investigating new topics and types of composing. However these progressions did not all of a sudden happen after 1994: the need to address issues which shunned those forced by the nation's political circumstance and the need of the battle against apartheid, as such the need of drawing in with History, had forced itself before the end of apartheid, as ahead of schedule as the seventies, with authors like Es'kia Mphahlele for whom the inclination to reprimand mistreatment did not exceed his artistic commitment. The same pattern sprung up toward the end of the eighties with Njabulo Ndebele and his rediscovery of the standard or with a political dissident such as Albie Sachs who had recommended that scholarly innovativeness ought to never again be subservient to political duty. This chapter is composed of four main titles including a general background of African literature, Afrikaans literature then South African English literature. Thirdly, it sheds light on South African literature after apartheid to be concluded with themes and styles of post-apartheid South African literature.

### **1. Background for Afrikaans literature**

The South African literary world is dominated by two languages: Afrikaans and English. The first is the product of Dutch being isolated from its roots, the profound influence of the vernacular of slaves and the "colored" offspring of relationships between whites and blacks and resentment of the imposition of English by the new colonial power in the 19<sup>th</sup> century. It gave rise to an "Afrikaner" nationalism which profoundly expressed itself in the establishment of early equivalents of media houses. Literature flourished in an era where South Africa had two official languages, and the Afrikaans of its white speakers played a dominant role in society. English, an official language in the Cape and Natal colonies after 1806, and in the whole of the country after 1902, had always benefited from its international stature in respect of its literature. The mid-nineteenth century Afrikaans witnessed a remarkable change from a pastoral language to an urban one, expressing the frustrations and stresses of the city dweller. The prominent ones these new writers were the poet Peter Blum and the short-story writer Jan Rabie. They were followed by the Sestigers ("Writers of the '60s"), a

disparate group of writers loosely united by their interest in formal experimentation, their existential view of life, and their dissatisfaction with apartheid and the authoritarian character of Afrikaner society under the ruling National Party. The most important of the Sestigters were the novelists Etienne Leroux and André P. Brink and the poet BreytenBreytenbach. They showed a common thematic interest in their novels published in the 1960s, Leroux explored the dilemma of modern Afrikaners in search of a myth, the inexhaustible fantasy and satire of his work making it unique in Afrikaans. In the 1970s Brink wrote a series of novels depicting the evils and injustices of apartheid. In the 1960s the short story emerged as an important genre in Afrikaans with the works of Chris Barnard, Abraham H. de Vries, and Hennie Aucamp.

The apartheid system and its tensions and moral failures were still alive in Afrikaans literature after the 1960s. Two worth mentioning impressive documentary novels were Elsa Joubert's *Die swerfjare van PoppieNongena* (1978; "The Long Journey of PoppieNongena"), which records the experiences of an Afrikaans-speaking black woman up to 1976; and John Miles's *Kroniekuit die doofpot* (1991; "Chronicle From the Wastepaper Basket"), a novel about a political assassination. Etienne van Heerden's *Toorberg* (1986; "The Magic Mountain") is at once a family novel, an exercise in magic realism, and an allegory of South African history. In KarelSchoeman's masterpiece, *'n Ander land* (1984; "Another Country"), the melancholy experience of individual desolation is combined with a probing depiction of South African political realities.(Gerrit Olivier, 2016)

Afrikaans poets of note since the 1960s have been mostly women: Wilma Stockenström, who displays impressive technical abilities in bleak depictions of desolate landscapes and personal alienation; Sheila Cussons, who describes in her poetry the transcendence of human suffering through Roman Catholic mysticism; and AntjieKrog, whose search for an individual language within tradition is recorded in *Lady Anne* (1989).

As far as Afrikaans drama is concerned, it lagged behind poetry and prose. In the 1960s and 80s there were upsurges of playwriting by younger authors—notably by BarthoSmit, André P. Brink, and Pieter Fourie—but the most impressive achievements in the genre probably remain N.P. van WykLouw's *Germanicus* (1956) and Opperman's *Periandros van Korinthe* (1954), both of which make use of classical themes.

## 2. South African English Literature

South African literature in English effectively began in the late 19th century in the states preceding the Republic of South Africa and became fairly copious in the 20th. During the early 1900s, Africans, largely cut off from tribal customs and values (including the oral literary tradition), began to write in English. In the middle decades many Africans served literary apprenticeships on popular English newspapers and periodicals, such as *Drum*, aimed at the native African reader in his poverty-stricken but lively “township.” (Gerrit Olivier, 2016)

One of the first literary works of note is Olive Schreiner's *The Story of an African Farm*, which can be linked to Van den Heever's *LaatVrugte* as a plaasroman. The novel was a revelation in Victorian literature: it is heralded by many as introducing feminism into the novel form. However, Mossman (1990: 41) argues that "The most frequently taught work of South African literature in American classrooms is *Cry, the Beloved Country* (1948) by Alan Paton". A possible reason for this is that it was made into a film starring James Earl Jones, and it depicts a typical racist situation that fits well with American perceptions of South African society. Paton also produced *Too Late the Phalarope*, another text criticizing Apartheid politics, in particular the Immorality Act which forbade interracial sexual relations. During the 1950s, *Drum* became a hotbed of political satire, fiction, and essays, giving a voice to urban black culture. Around the same time, future Nobel laureate Nadine Gordimer began publishing her first stories. Her most famous novel, *July's People*, was released in 1981, depicting the collapse of white-minority rule. Athol Fugard's *Tsotsi* was also made into a film, although Fugard is usually better known for his dramas. Several influential black poets became prominent in the 1970s such as Mongane Wally Serote, whose most famous work, *No Baby Must Weep*, gave insight into the everyday lives of black South Africans under Apartheid. Lewis Nkosi, essentially an essayist, made a crossover to novel writing and published three novels: *Mating Birds* (1986), *Underground People* (2002) and *Mandela's Ego* (2006). Another famous black novelist, Zakes Mda, transitioned from poetry and plays to becoming a novelist. His novel *The Heart of Redness* won the 2001 Commonwealth Writers Prize and was made a part of the school curriculum across South Africa. Miriam Tlali was the first black woman to publish a novel in South Africa with *Muriel at Metropolitan* (1975) (also known as *Between Two Worlds*). John Maxwell (J. M.) Coetzee was also first published in the 1970s. He became internationally recognized in 1983 with his Booker Prize-winning novel *Life & Times of Michael K*. His 1999 novel

*Disgrace* won him his second Booker Prize as well as the 2000 Commonwealth Writers' Prize. He is also the recipient of the Nobel Prize for Literature in 2003. South African English writing has produced two Nobel Prize winners: Nadine Gordimer and JM Coetzee.

Other prominent texts include *Mine Boy* by Peter Abrahams, Alex La Guma's *Walk in the Night*, Breyten Breytenbach's *The True Confessions of an Albino Terrorist*, Marlene van Niekerk's *Triomf*, Nadine Gordimer's *Burger's Daughter*, Andre Brink's *Dry White Season*, Richard Rive's *Buckingham Palace*, *District Six*, Andre Brink's *Rumours of Rain*, Nadine Gordimer's *July's People*, Siphosiphona's *Ride on the Whirlwind*, and Mongane Serote's *To every birth its Blood*. David Lambkin also deserves mentioning, *The Hanging Tree* reading like a Leroux novel with various Jungian and alchemistic substrates. Among the most influential writers who achieved international reputations with their novels and short stories are Alan Paton and Nadine Gordimer. *Cry, the Beloved Country* (1948) established Paton as the most eloquent voice of South African liberal humanism, and his later writing, such as the novel *Too Late the Phalarope* (1953) and the stories in *Debbie Go Home* (1961), further enhanced his reputation. Paton's work is characterized by rhythmic prose, a compassionate view of South Africa, and irony. Gordimer made an impact abroad with her first novel, *The Lying Days* (1953). A meticulous observer of the physical world and of nuances in human relationships, she writes astringently and without sentimentality, her talent at its best perhaps in such short-story collections as *Not for Publication* (1965). In 1991 Gordimer became the first South African to receive the Nobel Prize for Literature. (Gerrit Olivier, 2016)

The early novels of Dan Jacobson were also deservedly praised, providing as they did a peculiarly incisive view of divided South African society. Restraint and wry humor are characteristic of his best works, which include the short-story collection *Beggar My Neighbour* (1964) and the novel *The Beginners* (1965). Perhaps the most important novelist to emerge after Gordimer was J.M. Coetzee, whose books mark a decisive break with South African traditions of realism and naturalistic description. In such novels as *In the Heart of the Country* (1977), *Waiting for the Barbarians* (1980), and *Life and Times of Michael K* (1983), Coetzee uses allegory, black humor, and stream-of-consciousness narrative techniques to depict the brutality and injustice of unnamed but clearly exploitative modern societies. (Gerrit Olivier, 2016)

### 3. South African literature after apartheid

The most prominent question asked of South African writers after the end of apartheid and the release of Nelson Mandela in 1990 was: what will you write about since the primary topic has gone?

Apartheid may have died, but its effects linger on, and as writers such as Coetzee have demonstrated, the issues of power that haunted the apartheid era are still in many ways with us. The early years of democracy were characterized by a new form of writing which literary critic Stephane Serge Ibinga describes as "honeymoon literature" or "literature of celebration".

One of the most acclaimed of these post-democracy writers is Zakes Mda, who worked for many years as a playwright and poet before publishing his first novels in 1995. He started with two novels, *She Plays with the Darkness* and *Ways of Dying*. The latter, the story of a professional mourner, won the M-Net Book Prize. His next novel, *The Heart of Redness* (2001), won the Commonwealth Prize; it contrasts the past of the 19th century, when the prophetess Nongqawuse brought ruin to the Xhosa people, with a present-day narrative.

South African writers such as: Nadine Gordimer, J. M. Coetzee, Athol Fugard, and Alan Paton, succeeded in bringing world attention to the legacy of colonialism and the unjust apartheid laws in their native country. The end of apartheid, however, ushered in a new transitional stage for South African authors. As author André Brink has commented, post-apartheid literature "can no longer slip so easily into the silences previously imposed by the government." Writers who were once content to address polemic political themes in their prose are now challenged to explore original subject material and envision a new future for South African culture. Such authors are also confronted with the challenge whether to ignore or dwell South Africa's racially-charged past. (Burns, T. and Hunter, J., 2004)

Post-apartheid writers have focused on such contemporary issues as violence, crime, homosexuality, and the spread of the AIDS virus in continental Africa though they kept concerned with political and racial issues in South African society. Additionally, their works offer meditations on poverty and unemployment, Western-influenced materialism, the task of building a national identity, and sociocultural changes in the South African population. For example, Phaswane Mpe deals with AIDS and tribal migration in his novel *Welcome to Our Hillbrow* (2001), while K.

Sello Duiker examines class struggles within the South African black community in his two novels, *Thirteen Cents* (2000) and *The Quiet Violence of Dreams* (2001). In *Disgrace* (1999), Coetzee's Booker Prize-winning novel, the author describes the personal crisis of a man whose life is problematized by South Africa's shifting cultural norms. Several South African poets—Breyten Breytenbach and Lesego Rampolokeng, among others—have utilized unique verse formats to convey the transitory stage of the post-apartheid era and the encroachment of modern life in traditional African society. The end of apartheid has also inspired a flowering of activity in other genres, including drama, short stories, biographies, and historical nonfiction. (Burns, T. and Hunter, J., 2004)

### **3.1. Themes of post-Apartheid literature**

Post-apartheid literature comprises works written by South African authors, both black and white, in the last decade of the twentieth century and beyond. The appearance of a vote based system gave more driving force to this pattern and prompted authors to test more profoundly into issues which had been viewed as unimportant amid the frontier period. While, to a vast degree, novel written work was still molded by social and basic authenticity, its way to deal with reality turned out to be more nuanced and mind boggling as it considered the inconsistencies and ambiguities of the move period and revealed the dull and dishonorable ranges of the past (Nadine Gordimer, André Brink, Zakes Mda). One might say that the dominance of South African fiction by apartheid dominated Ndebele's writing about that writing. Ndebele criticized what he took to be the artificial dichotomy between art and politics in the 1980s, and subsequently called for a "rediscovery of the ordinary," a concern with the everyday and a reflective, ironic engagement with it, in order thus to attempt to transcend apartheid and move beyond it on a fundamental intellectual as well as experiential level. Ndebele's work has been highly influential and has great potential for providing a lens through which to consider literature after apartheid. And an implicit focus for our inquiry might well be to consider the extent to which current South African literature has evolved in line with Ndebele's analysis of trends in the 1980s. My argument will be that, if anything, writing produced after the end of apartheid has exceeded Ndebele's hopes. This is not to say that there has been a radical break in South African literature after apartheid. Rather, one might talk about a continuum of concerns. Apartheid is still a major presence in texts produced during the transition, assuredly cannot but be the case given its persisting legacy. At the same time, however, these texts testify to a

worldliness which situates that legacy within much larger contexts, most particularly, those of the global struggles for justice and against AIDS. Moreover, the most interesting texts engage in these ways by means of real formal innovations with regard to modes of narration and in a radical, even painful, self-awareness. This is a literature of passage, passing, and the past.<sup>1</sup> It makes explicit the struggle through the passage from an unjust system, through a difficult present, and into a new, uncertain future; often, it is a writing of passing into death; these passages, finally, are marked by the attempt to deal with and come to terms with the past. Before I make this argument with reference to actual examples of texts, it will be necessary to pose some further questions concerning the relation between literature and apartheid in particular, and more generally the relevance of literature for thinking about transition. To the extent that apartheid dominated South African writing during the apartheid years, that it was the single issue about which writers were compelled to write and which they could not—nor indeed, with some exceptions, wanted to—ignore, the next question that arises is the following: What does one write about after apartheid? This is of course a central question from the writer's point of view. And it gives rise to the question as to what writers are actually writing about after apartheid, and how they are doing so. We will consider some key recent texts to approach these questions. Another question that flows from the first concerns the extent to which current writing has transcended, or moved beyond, a concern with apartheid. In other words, to what extent can we talk about a "post-apartheid" fiction? Of course, in effect this question cannot be separated from the question as to the extent to which South Africa itself has actually moved beyond apartheid, and the question thus concerns the continuing legacy of apartheid. Concomitantly, given centuries of injustice and exploitation, as well as the persistence of huge socio-economic disparities and discrepancies, one might consider the extent to which literature today suggests the achievement of a common national South African identity.

The apartheid, the viciousness it produced and the wars it pursued past South Africa's outskirts affected people, families and groups (Mark Behr, Damon Galgut). The Truth and Reconciliation Commission hearings, the affirmations it recorded and the reports it distributed cultivated an enthusiasm for stories and underlined the significance of memory in the revising of history and the journey for truth (Achmat Dangor and Antjie Krog). On the off chance that the downfall of apartheid regime and the appearance of majority rules system were appropriately observed (A.W. Oliphant), they were soon superseded by such subjects as political viciousness and moral issues

identified with absolution, blame, and the likelihood of living respectively as a country, all of which turned into the establishing components of an aggregate fanciful. The topic of character – whether individual or aggregate – in a nation which still stays partitioned however where class contrasts are step by step superseding racial divisions (KopanoMatlwa) additionally turned into a pestering issue. On the off chance that the Constitution organizations still ensure a specific political dependability, sketchy decisions of monetary arrangements have achieved instabilities, relaxed the social fabric and impressively hampered individuals' mission for office and self-strengthening. South Africa, which looks to protect its national and regional solidarity while the dominant part party has a tendency to relate to the country, claims it has a place with Africa – when it doesn't try to force itself on it – yet in the meantime has generally respected the financial and social assault of radicalism and globalization. The uneasy concurrence of every one of these strengths creates inconsistencies, strains and anomies which broaden the crevices that different people, groups, urban and rustic territories.

As authors come back to South Africa, in the wake of looking for outcast from apartheid, they have accentuated the troubles of restoring their lives in a society far unique in relation to the one they initially left. These figures have likewise noticed a specific level of pressure between the more seasoned and more youthful eras of post-apartheid essayists. ZakesMda, for instance, who put in thirty-two years living outside South Africa, has chronicled the battle of both South African nationals and exiles in conforming to the abundance of social changes in post-politically-sanctioned racial segregation society. While the historical backdrop of racial treachery remains a solid subject in post-politically-sanctioned racial segregation writing, pundits have recognized a developing pattern toward more individual and general stories by post-politically-sanctioned racial segregation authors. Commentator MbuleloVizikhangoMzamane has declared that, "the move from dissent to test to reproduction in South Africa has been went with at the artistic level by a movement from the writing of surface significance—subordinate completely upon fabulous occasions—to the writing of inside . (Burns, T. and Hunter, J.,2004)

## **Conclusion**

Just as apartheid defined South African writing during its predominance on the political scene, so post apartheid literature is influenced and defined by the political past and experiences after apartheid that led to a more forward looking perspective. Post apartheid writers focus both on the past and how it impacted negatively on present as



well as the challenges that S.A. confronted in post apartheid era. This chapter significantly gave information about Afrikaans literature mentioning mainly: short story writing, novels, poetry and then drama. This chapter also spoke of English Literature in S.A. that witnessed the rise of eloquent and influential writers such as: Alan Paton and Nadine Gordimer, without forgetting to mention J.M. Coetzee. Then, it focused on post-apartheid South African literature; answering a worthy question that is what will writers write about after apartheid. Here comes the last point that discussed themes and styles of post-apartheid South African literature.

# **Chapter Three**

## **Revenge in Disgrace**

## Chapter Three: Revenge in Disgrace

### Introduction

The entirety of the novel is set in post-apartheid S.A.; “a waste land” as once been described by Pieter Meiring (2015,229) struggling with the enduring effects of pathological attachments such as: anger, resentment, and violence. Hence, this chapter delves in characters attitudes and actions to determine to what extent violent practices were exerted as a result of the dark previous history and whether it is justified through revenge. In doing so, it moves through prominent incidents in *Disgrace* such as: hatred, rape, robbery with vandalism and social discrimination. At the end, this chapter tries to reveal the real motives behind those actions through the study of the different elements of the novel such as plot, dialogue and action.

### 1. Hatred in Post- Apartheid South Africa

*Halfway home, Lucy, to his surprise, speaks. 'It was so personal,' she says. 'It was done with such personal hatred. That was what stunned me more than anything. The rest was.. .expected. But why did they hate me so? I had never set eyes on them.' He waits for more, but there is no more, for the moment. 'It was history speaking through them,' he offers at last. 'A history of wrong. Think of it that way, if it helps. It may have seemed personal, but it wasn't. It came down from the ancestors.'(Dis 156)*

*Disgrace* provides new insights concerning social relationships. While reading it, what is clearly felt is the arbitrary and frustrated ties that bring people together. This is apparent right from the beginning through Lurie’s misconception of his confidence in solving problems mainly the sexual one. He is a university teacher of 52 and divorced twice. He commits sexual intercourse with the prostitute Sorraya then imposes his authority on his student Melanie in undesired sex relation. Another aspect of social relationships is the between Lurie himself and his daughter. Despite the distance between them, he starts to witness a remarkable change by being too emotional and sympathetic. What is going to be explored here is hatred which is deep and emotional. It’s an extreme dislike that can be directed against individuals. It’s also often associated with feelings of anger and a disposition towards hostility. Hatred was the result of apartheid in South Africa against colored people. Before the apartheid law was enforced there were many conflicts between the indigenous and the white migrants from Dutch and Britain about the blacks having equal rights in their own country.

From there, there was an ongoing hatred towards the blacks and the whites wanting more power and being considered high rank. Apartheid was then a system of racial segregation that was used to classify people in South Africa. The races were classified by law into White, Black, Indian, and colored groups, and then were separated, each with their own homelands and institutions. Lucy was too astonished when she asked her father: "why did they hate me so? I had never set eyes on them". He answered that: "It was history speaking through them.....A history of wrong.....It came down from the ancestors". (Dis,156). These expressions thoroughly summarize the hatred existing at the time leading to augmentation in rape rates that covered media to a great extent.

This hatred that is historically provoked and promoted turns many times to be exerted through sexual violence.

*'Hatred . . . When it comes to men and sex, David, nothing surprises me any more. Maybe, for men, hating the woman makes sex more exciting. You are a man, you ought to know. When you have sex with someone strange - when you trap her, hold her down, get her under you, put all your weight on her — isn't it a bit like killing? Pushing the knife in; exiting afterwards, leaving the body behind covered in blood - doesn't it feel like murder, like getting away with murder?'*(Dis 159)

## **2. Aspects of revenge**

### **2.1. Rape for revenge**

Media reports shedding light on the high levels of sexual violence in S.A. increased noticeably in the national press during the late 1990s. Sadly, the case of Melani in *Disgrace*, as Lucy Valerie noted, is not an uncommon one in contemporary S.A. A South African newspaper reported that a deputy principal had impregnated twenty girls at his school, and that an educator had raped a fourteen-year old school girl twice in three months and had infected her with H.I.V.(2005,258). After having sexual intercourse with Sorrya, David Lurie went on to seduce one of his students Melanie. Despite her refusal, he imposes himself.

*'No, not now!' she says, struggling. 'My cousin will be back!' But nothing will stop him. He carries her to the bedroom, brushes off the absurd slippers, kisses her feet, astonished by the feeling she evokes. Something to do with the apparition on the stage: the wig, the wiggling bottom, the crude talk. Strange love! Yet from the quiver of Aphrodite, goddess of the foaming waves, no doubt about that. She does not resist. All she does is avert herself: avert her lips, avert her eyes. She lets him lay her out on the bed and undress her: she even helps him, raising her arms and then her hips. Little shivers of cold run through her; as soon as she is bare, she slips under the quilted counterpane like a mole burrowing, and turns her back on him.*(Dis,25)

The paradox here is that he protests against the act as being rape though he feels the unwillingness from her part. It is undesired and involves abuse of herself.

*Not rape, not quite that, but undesired nevertheless, undesired to the core. As though she had decided to go slack, die within herself for the duration, like a rabbit when the jaws of the fox close on its neck. (Dis, 25)*

It is this incident that makes him confess the guilt when he visits the Isaacs:

*"I am sorry for what I took your daughter through. You have a wonderful family. I apologize for the grief I have caused you and Mrs Isaacs. I ask for your pardon." (Dis, 171).*

*"In my own terms, I am being punished for what happened between myself and your daughter. I am sunk into a state of disgrace from which it will not be easy to lift myself. It is not a punishment I have refused. I do not murmur against it. On the contrary, I am living it out from day to day, trying to accept disgrace as my state of being." (Dis 172)*

He said that he has been punished for what happened between him and their daughter, and that he sunk in a state of disgrace.

David Lurie, after being fired of his work because of this sexual harassment, he tried to escape his gradual fall into disgrace. The professor moves to the countryside to stay at his daughter Lucy's farm. On escaping there:

*"he helps Petrus clean up the irrigation system. He keeps the garden from going to ruin. He packs produce for the market. He helps Bev Shaw at the clinic. He sweeps the floors, cooks the meals, does all the things that Lucy no longer does. He is busy+ from dawn to dusk." (Dis 120).* This is the way Lurie spends his day on the farm. He thinks this is not what he came for, "if he came for any thing, it was to gather himself, gather his forces. Here he is losing himself day by day" (Dis, 121).

While staying in Lucy's farm, she got gang-raped by three intruders. They locked him, set Lurie afire and killed the dogs with no mercy. Graham Bradshaw and Michael Neil claimed that the rape of white women on farms by black men unknown to them is simply revenge. (2013, 118). Lucy reports the attack to the police without mentioning the rape.

*"There were three men, she recites, or two men and a boy. They tricked their way into the house, took (she lists the items) money, clothes, a television set, a CD player, a rifle with ammunition. When her father resisted, they assaulted him, poured spirits over him, tried to set him on fire. Then they shot the dogs and drove off in his car. She describes the men and what they were wearing; she describes the car". (Dis 108)*

Later it is revealed that she is pregnant from the rape and decides to keep the baby. Then, Lucy signs over her land to her farm hand and neighbor Petrus for protection and decides to marry him.

The ganged-raped Lucy accepts her subordinate condition and liberates herself from personal attitudes and past politics by her assent to distress and torment. Without any other alternatives, she physically receives the burden of wrongs committed in the past by white colonizers and oppressors. The protagonist carries in her own body the stereotyped double-silenced woman and even though she does not deny the terrible experience she was forced to endure she apparently feels that a new Lucy has started to emerge at precisely this moment. Correspondingly to the new life she is bearing, Lucy is experiencing a new, political birth. As an answer to David's questions in which he expresses fright over the news of his daughter's pregnancy, Lucy states: 'Do you think I hate children? Should I choose against the child because of who its father is?' (Coetzee 2000: 198). This positive reaction may unveil her facing a politically new life, requested by the new South African situation. In fact, it appears that Lucy realizes that the white man ought to experience exactly the same events that the Blacks historically passed through between the 15<sup>th</sup> and 20<sup>th</sup> century. This indicates that the Europeans and their descendants should have the same experience of strangeness in the country which ethnically does not belong to them. Thus, it transpires that if the white man wants to continue living in Africa, he should feel as one robbed of his land and his property, ask the black African for protection and accept rules alien to those brought by Europeans, particularly those dealing with sexual behavior and marriage ('If he wants me to be known as his third wife, so be it. As his concubine, as a subaltern

Graham Sttot argues that Lucy positions herself as a witness, while refusing to present herself as a victim or as seeking revenge although Lurie encourages her to move to her mother's in Holland or to seek revenge by reporting the crime to the police or seeking to confront one of the attackers at Petrus's house warming party.(2009, 348-349).

David meditates on Lucy's belief that: they do rape.....They see me as owing something. They see themselves as debt collectors, tax collectors.(Dis, 159).

## **2.2. Vandalism and robbery**

In a country cursed by one of the world's highest murder rates, being a white farmer makes a violent death an even higher risk. Whether attacks have been motivated by race or robbery, a rising death rate from rural homicides is drawing attention to the lack of change on South Africa's farms nearly two decades after the end of apartheid - and to the tensions growing over enduring racial inequality.

*“ It happens every day, every hour, every minute, he tells himself, in every quarter of the country. Count yourself lucky to have escaped with your life. Count yourself lucky not to be a pris-oner in the car at this moment, speeding away, or at the bottom of a donga with a bullet in your head. Count Lucy lucky too. Above all Lucy.” (Dis 98)*

Vandalism represented a sort of unsettlement that featured post apartheid S.A. Vandalism as an act of violence was fueled with despair, disillusionment and broken spirits that have given rise to anger. In many times, vandalism and terror were justified through revenge as drawn in Coetzee's *Disgrace*. The protagonist, as a punishment for his seduction affair, saw a remarkable fall in his grace. Moreover, he got his car vandalized when Melanie's boy friend knew the sexual abuse she went through. As the events of *Disgrace* are typical of those experienced in apartheid and post-apartheid S.A. these violent actions have become unwanted norm in daily life. Though Melanie's boyfriend reacted against the seduction of his girl friend as a matter for revenge, one can widen the scope to find that this is slight regarding the huge tide of revenge existing at that time.

Another incident that clearly portrays the tough aspect of violence comprising robbery and murder is the one taking place in the farm. Things seem to be going just fine for a while, despite David's apparent distaste for the life that Lucy has chosen for herself. Then one day everything changes. David and Lucy are out with a couple of dogs for a walk when they meet three strangers – two men and a boy – on the road. The boy tells Lucy that they need to use the phone because the sister of one of the men is having an "accident". Lucy tells David to stay outside while she takes the tall man indoors to use the phone. Big mistake. The second man runs in to the house behind them and locks David out. In a total panic, David lets go of the bulldog's leash and commands the dog to go after the boy. Then he kicks down the kitchen door. Apparently untrained in the going-after-bad-guys arts, David falls victim to the intruders almost immediately; he feels someone hit him over the head. He falls down, barely conscious, and feels himself being dragged across the floor. When he comes to, he is locked in the bathroom and wondering what's going on with Lucy. The second man comes in to get the car keys from David and then lock him back in. Meanwhile, he looks out and sees the tall man with a rifle. The tall man starts shooting the dogs one by one, splattering brains and guts all over the place. And if that isn't bad enough, the second man and the boy come back in the bathroom, douse David with alcohol, and set him on fire (luckily just his hair catches ablaze and he extinguishes himself in the toilet).

They leave, stealing David's car. David and Lucy are left to deal with everything that just happened. During this whole nightmare, Petrus is nowhere to be found. David Lurie, experiencing the trauma with his impotent Lucy in her farm, he similarly felt passive at least to defend his own daughter or prevent himself from fire.

After the trauma he went through in his daughter's farm, he comes back to Cape Town and finds his house has been exposed to robbery :

*“He wanders through the house taking a census of his losses. His bedroom has been ransacked, the cupboards yawn bare. His sound equipment is gone, his tapes and records, his computer equipment. In his study the desk and filing cabinet have been broken open; papers are scattered everywhere. The kitchen has been thoroughly stripped: cutlery, crockery, smaller appliances. His liquor store is gone. Even the cupboard that had held canned food is empty.” (Dis 176).*

### **3. Revenge as a result of racism and power dynamics**

The novel suggests that Lucy's rapist Pollux and Lurie are more alike than different. *Disgrace*, in fact, provokes us to consider that both of them grew from the South African soil. Sandra D- Shattuck noted that even as Pollux and Lurie may be condemned for their unforgivable crime, Coetzee insists they must be recognized as being shaped by the legacy of South Africa's history, a birthright of racism and violence that remains, despite the momentous political change and despite the work of the T.R.C. The feelings may be buried, harder to detect, but the shadows twinning of Lurie and Pollux, the tangling of their roots and their eyes, invite the reader to question easy polarizations. (2009, 145).

*Disgrace* skillfully portrays South African society with its strange mixture. Petrus's party begins with intimations of healing race relations, since David and Lucy, the only whites invited, represents the possibility of inter-racial communication. Then, a sort of disturbance takes place when David threatens of calling the police. Sandra D. Shattuck claimed that this encounter calls for violent emotions from both Lurie and Pollux; Lurie hates Pollux as the perpetrator of violence, while Pollux hates Lurie for being white and thus an oppressor. (2009, 142, 143).

Referring to both sexual harassments, the driving motive is the change in power dynamics. The university professor exploits his power and authority for seducing his student Melani when he noted that: “a woman's beauty does not belong to her alone.” (Dis 16). Similarly, the intruders gang-rape Lucy and hurt her father as a matter



of revenge for getting power against the thought-to be white oppressor. As the power-play has been inverted after the abolition of apartheid, Lucy realizes the helplessness of the whites in this black world and psychologically accepts her predicament, knowing well that she would not get justice. But Lurie cannot accept the racial fate anyway. As a result, the psychological tension and the gap between father and daughter increases. Thus Coetzee has dug deeply into the ground of the human condition which is cruelty and loneliness. However, both father and daughter survive the ordeal. Eventually, in order to protect herself and her simple way of life, Lucy consents to become the third wife in Pterus' polygamous family, even though he might have arranged the attack on her in order to gain control of her property. Lucy knows well that no verbal testimony or justification will ever be adequate reparation for the crime committed. So, far from seeking justice, she decides to bear the child she is carrying as a result of rape.

Gabriel Schwab noted that as power relations turn around, perpetrators become victims and victims become perpetrators. But it is not a simple inversion. The former perpetrators commit violence with guilt and shame, while the former victims do it with rage and violence.(2010,109).

#### **4. Racial Problems promoting acts of Revenge**

Apartheid may have come to an end, but only relatively recently; it has left a legacy, leaving whites and blacks still socially and economically divided, such as income, land ownership, and unemployment. The greatest irony of it all is that, although the indigenous demographics seems to be on the more unfortunate end of the socioeconomic scale, at least statistically, the country is run by a party that takes pride in bringing down Apartheid, a cabinet that comprises blacks, whites, Asians, and other people of color. It seems very utopian and racially balanced at the top, but what is happening in everyday life is not quite the case. As previously noted that many violent incidents were provoked and fueled with racial motives. Societies with such gloomy and violent past experience difficulties for accepting each other and living peacefully as the historical nightmares echo in their memories. Besides, the question of justice poses another problem. Thus, there existed a sort of public opposition to any perceived amnesty for perpetrators. *Disgrace* depicts a moment in South African history in which there is uncertainty and confusion regarding the question of who is host and who is guest who is owner and who is intruder. The novel starts with white supremacy which is badly exploited by David Lurie. He deprived Melanie her right in feeling free the way she express her emotion. This cruel treatment from the side of the professor Lurie is

exerted because he is the master or the boss who satisfies his needs without paying attention to the other part. Moreover, he refused to apologize for what he did to her.

As events move on, Lucy's farm, things seem to experience alteration in power fed by race. Petrus used to be the dog man and Lucy's hand who helps her in working in the farm. Petrus refused his position and felt greedy for owning Lucy's farm "Petrus would like to take Lucy's land".(Dis117). For achieving that goal, he used 3 guys to arrange the attack "The worst, the darkest reading would be that Petrus engaged three strangers to teach Lucy a lesson, paying them off with the loot".(Dis118). Near the end of the novel Coetzee reflects the aspect of racism clearly when Lurie encounters Ryan, Melani's boyfriend, in his brief visit to Cape Town. Ryan asked Lurie whether he learnt his lesson. Lurie answered him: stay with your own kind.(Dis 194). Similarly, the way Lurie pronounces (Melani's) name in a dark tone gives racial hints still coloring people's attitudes and actions.

## **Conclusion**

Political as well as criminal violence, robbery, rape that led for the Pandemic of AIDS and racial oppression were among the problems haunting post apartheid South Africa. In many cases- as this chapter revealed - the driving force behind them has been seeking revenge. In addition to these themes, it shed some light on racial problems that fueled revenge actions as the attack that hurt Lucy and her father and was arranged by Petrus to monopolize the land. Adam Michnick noted that the image of the enemy is a moral and political burden and that when you negotiate with him, you are negotiating with someone who only yesterday you called an oppressor, a murderer or a terrorist.(2009,297). Such concepts dug deeply in peoples' actions and attitudes to the extent that many felt general depression for achieving democracy in a failing and impotent transformational transition.

# **Chapter Four**

## **Reconciliation in Disgrace**

## **Chapter Four: Reconciliation in Disgrace**

### **Introduction**

What Coetzee seeks to deal with in this novel, a question that is central in this work; the possibility of evading the heavy burden of apartheid history. As Poyner stated it : a major problem facing the “new” South Africa following the demise of apartheid has been how blacks and whites ( of the old regime) can now live peaceably together.(2009,150). Although Poyner mentioned here the racial problem, still exist remarkable pleading injuries that cover daily life aspects. Apartheid practices, in fact, impinged upon settlement, justice, comfort and social harmony then paved the ground for the wide spread of violence, rape, theft and resulted in dismantled psyche hence scrambled nation. Coetzee in *Disgrace* reveals a glimpse of hope for treating the situation when he says:“ time does in deed heal all,”(Dis141). This last chapter tackles the idea of reconciliation through mentioning the first step toward this objective which is a vital necessity for justice that is built upon truth telling. Here lies the key for effective reconciliation which is the main concern of this chapter. After speaking about the establishment and mandate of the T.R.C, challenges and assessment, this chapter tries to explore aspects of reconciliation such as love, neighborhood, friendship and forgiveness through events and scenes.

### **1. Truth and Reconciliation Commission**

#### **1.1. Establishment and Mandate**

Through the trial of the protagonist David Lurie, Coetzee refers to a South African setting to question the process of Truth and Reconciliation Commission.Poyner pointed out that the main objective of the T.R.C. , which was inaugurated in 1995 and covered the period 1 May 1960 to 10 May 1994, was national unity through reconciliation with the former oppressor. This was to be achieved through truth telling, reparations and amnesty, by alleviating the burden of memory, making financial recompense and bringing the abuses of the perpetrators to light.(2009,150).Simpson points out that the history of South Africa’s transition to multiparty democracy created a popular mythology: crime can be divided neatly into political and criminal activity. This was particularly true with the South African Truth and Reconciliation

Commission (TRC) that defined political violence in relation to the fortunes of particular political parties or movements, he says. The TRC was set up by the Mandela-led government in the mid-1990s to investigate apartheid-era atrocities and place blame on individuals. It granted amnesty to those who confessed their roles in full and could prove that their actions served some political motive. The aim was to heal the nation and prevent more cycles of racial and ethnic trouble. The TRC sanctioned a “privileged form of violence” says Simpson, in some cases providing immunity to individuals who, despite criminal intent, could link their actions, such as murder, to a political organization. Institutionalized and convicted criminals comprised the majority of applicants for hearings in front of the TRC. Coetzee tries to depict the TRC through the committee that consists of two teachers and a rector.

*“The hearing is held in a committee room off Hakim's office. He is ushered in and seated at the foot of the table by Manas Mathabane himself, Professor of Religious Studies, who will chair the inquiry. To his left sit Hakim, his secretary, and a young woman, a student of some kind; to his right are the three members of Mathabane's committee”.*(Dis 47).

As a professor, he was asked to apologize for two parties: the university and the Isaacs as a way for helping him. David Lurie refused to apologize and did not consider the event as rape, rather he made his mind to leave. Coetzee wants to give a sign that this public confession provides superficial justice that seems to be just on the façade.

In *Disgrace* Coetzee also suggests possibilities for reconciliation and clarifies a smooth and comfortable way for post-apartheid South Africa via Lucy's attitude. Lucy learnt how to manage her life with the new circumstances and decides to accommodate with the situation by accepting Petrus's offer of marriage in return of protection. On the other hand, *Disgrace* traces Lurie's faltering steps towards himself and with those directly touched by his actions as noted by Poyner (2009,152). He visits the family of Isaacs searching for relief from the burden of his guilt. They in turn welcome him and serve him a meal. It was a sad incident that surprised them greatly. Mr Isaac insulted Lurie harshly by noting that a professor should feel ashamed of seducing his student who was put between his hands to learn. Despite this harm, they accepted his apology as long as he is sincere; “The question is, what are we going to do now that we are sorry?” (Dis 171). As Lurie feels deeply sorry, he says: “I am being punished for what happened between myself and your daughter, I am sunk in a state of disgrace.”(Dis,171

## **1.2. Challenges and Limitation**

The TRC was confronted by a number of challenges, as it was not accepted by all parties to the conflict. Many society members did not cooperate with the commission. It was mainly the foot soldiers in the security forces and those who were already imprisoned or were facing charges who applied for amnesty. This state is reflected in *Disgrace* through Lurie's refusal to apologize in front of the committee. In the case of the liberation movements, the members argued that as they had conducted a "just war," they were not required to apply for amnesty because their actions did not constitute gross violations of human rights. It took considerable effort to persuade them to participate in the amnesty process.

A key weakness of the commission was that it did not focus sufficiently on the policies or political economy of apartheid. The failure to examine the effect and impact of apartheid's policies resulted in the need for the perpetrators, or the "trigger-pullers," to bear the collective shame of the nation and let those who benefitted from apartheid to escape responsibility. The link between racialized power and racialized privilege became obscured.

The legacy of the commission was also compromised as the post-Mandela government was slow to implement the TRC's recommendations, including the reparations program. By the end of the first decade of the 21st century, few of the commission's recommendations had been implemented, and there had been few prosecutions of individuals who failed to apply for amnesty or who were refused amnesty by the TRC. Perpetrators –as David Lurie- should not be given a choice whether to stand in front justice or not as appears in *Disgrace*, justice has to move on no matter how the expenses were. Furthermore, a number of high-ranking officials from the security forces, including former minister of law and order Adriaan Vlok, were given suspended sentences through a plea-bargain process under new prosecutorial guidelines ostensibly meant to facilitate prosecutions. The failure to prosecute disillusioned many victims and encouraged the view that the government had strengthened impunity and that the beneficiaries of apartheid had escaped accountability for their actions. (Desmond Tutu, 2016).

### **1.3. Can Truth be Reconciled Without Justice?**

The Truth and Reconciliation Commission was the vehicle through which this process of truth gathering and confessions would be managed. The Commission recommended the prosecution of hundreds of people, but not one was or has ever been

prosecuted for the pure crime of apartheid as defined in the only international criminal convention that is named to depict the very practices of the regime, namely The International Convention on the Suppression and Punishment of Apartheid (1973). The reason is that this commission was working under the enabling legislation which stripped apartheid from its criminal anchor and only criminalized practices that were themselves criminal under the apartheid government. This is what Coetzee criticizes when he speaks about the trial of David Lurie for the seduction of Melanie. He escaped punishment and made his mind to leave to his daughter's far. The same for Melanie's boy friend who punished Lurie his way without referring to the police. This reflects the chaotic situation murder, conspiracy and so on but not practices which made apartheid a crime under international criminal law. The aforementioned compromise was responsible for the lack of prosecutions involving the pure crime of apartheid.

Given the lack of prosecutions in South Africa, could there be other avenues to achieve the same goal, that is to ensure that apartheid criminals do not enjoy impunity into perpetuity? That is, apartheid criminals should be exposed to prosecutions just like Nazi War criminals, Rwandese criminals and others have been subjected to. This makes justice a vital necessity as expressed by Lurie :“ I want those men to be caught and brought before the law and punished. Am I wrong? Am I wrong to want justice” (Dis119).

Various options have been examined: reparations for the victims. The Reparations policy has not been implemented by the post-apartheid government. The Post apartheid government has given the explanation that the Truth and Reconciliation Commission process was accountability enough.

A group called Khulumani had taken the reparations struggle outside its borders to the US using the ancient Alien and Tort Act of 1789. Justice Sheindlin, of the “Stop and Frisk” class action law suit fame, had given the Khulumani apartheid law suit green light to proceed but the appeal courts shot it down. Class action law suits of that nature therefore have to be fought within their national boundaries.

Another avenue that is possible is the use of an international tribunal along the lines of the current international or hybrid tribunals. However, it has to be concluded that having not prosecuted apartheid criminals in South Africa, the same government would not now surrender its sovereignty to an international tribunal. Victims of the crime of apartheid therefore continue to have no avenue to ventilate their grievances. Apartheid criminals continue to enjoy their impunity.

The International Criminal Court does not have jurisdiction over the crime of apartheid because the crimes happened before the court was created in 1998. It is almost like slavery where the succeeding generations of the beneficiaries of slavery have stated that the statute of limitations has expired. The crime of apartheid is too fresh for anyone to plead this, but time is running out.

#### **1.4. Assessment and Criticism**

Coetzee through the trial scene of his protagonist David Lurie puts the TRC on the scale. The public hearing seemed too superficial and the commission could not urge him to confess the guilt and apologize.

*'Professor Lurie,' says Hakim, 'I must repeat, this is a committee of inquiry. Its role is to hear both sides of the case and make a recommendation. It has no power to take decisions.(Dis 48).*

*'Mr. Chair, I must protest. The issue goes beyond mere technicalities. Professor Lurie pleads guilty, but I ask myself, does he accept his guilt or is he simply going through the motions in the hope that the case will be buried under paper and forgotten? If he is simply going through the motions, I urge that we impose the severest penalty.'*(Dis 151).

But, despite these challenges and limitations, the TRC was internationally regarded as successful and showed the importance of public participation in such processes, including the initial decision-making process leading up to the establishment of a truth commission. The hearings of the TRC attracted global attention, as it was the first commission to hold public hearings in which both victims and perpetrators were heard. At least it made the violation a public knowledge and caused the fall in Lurie's grace. While amnesties are generally considered inconsistent with international law, the South African TRC provided some basis for considering conditional amnesties as a useful compromise, particularly if they help to secure perpetrator confessions.( Desmond Tutu,2016)

The South African TRC represented a major departure from the approach taken at other trials. It was considered an innovative model for building peace and justice and for holding accountable those guilty of human rights violations. At the same time, it laid the foundation for building reconciliation among all South Africans. Many other countries dealing with postconflict issues have instituted similar methodologies for such commissions, although not always with the same mandate. The South African TRC has provided the world with another tool in the struggle against impunity and the search for justice and peace.( Desmond Tutu, 2016)



The novel begs for a newly inflected meaning of the term reconciliation: reconciliation as acquiescence. The novel, in this instance and in many others, takes reconciliation as meaning to accept reluctantly the reality with which you are presented. Reconcile, reconciled. To reconcile With the Other, to become reconciled to the Other. These are the two sides of the reconciliation coin.

*“Count yourself lucky not to be a prisoner in the car at this moment, speeding away, or at the bottom of a donga with a bullet in your head. Count Lucy lucky to. Above all Lucy” (Disgrace 98).*

Clearly this is a profession of the ultimate reconciliation: reconciled to rape, reconciled to assault in the daytime, reconciled to the social realities of South Africa.

Reconciliation is one of the corner stones of *Disgrace*. Lurie, forced into grand fatherhood by a dimwit-ted teenager from the neighborhood, becomes reconciled to his own mortality by volunteering at an animal clinic and attending to the needs of dying animals. He must also, of course, come to terms with his own powerlessness to convince his daughter to care for herself as he would like her to. Lurie becomes reconciled to his impending old age, to the waning of his sexual magnetism, to his own mortality, and to the continued erosion of his power and position as a white man in South Africa. Troubling to most readers is the depth of Lucy’s reconciliation: to suffer rape, to raise a child begot from hate, to become the concubine of a man she not only does not love but for whom she can never feel sexual desire. Taken to such lengths, Lucy’s reconciliation brands her as the sins of South Africa are heaped on her body, and she, for better or worse, bears them in near silence. Coetzee sees acquiescent reconciliation as a sad but more appropriate and realistic near future for a nation still climbing out of segregation.

A more complete description of the perfective would note that the action has been carried through to its conclusion in the recent, rather than the distant, past and that its consequences are still very much in evidence” (865). This is very much the case with reconciliation in *Disgrace*. Acquiescence, however conclusively arrived at, does not eclipse the knowledge of the evils that gave rise to the realities now submitted to and does not necessarily signal the prompt beginning of a more prosperous and socially responsible future. Reconciliation as a political philosophy is “the embodiment of the perfective” (Attwell 865) because the reality acquiesced to is understood as, and felt to be, the direct result of the recent past. The world is a constant reminder that past wrongs have not been taken to their completion. Apartheid is far from being in the perfect tense. Whatever hope there is for peace and racial harmony can only lie in the near future,

where small gains will be made through a continued willingness to live with the consequences of recent mistakes. This version of reconciliation is a life philosophy derived from Nietzsche, an affirmation of deference that supplants a secure epistemology for discerning stable truths. Just as Nietzsche sought to neutralize “resentment (it’s your fault) and bad conscience (it’s my fault) and their common fruit (responsibility)”, Coetzee repeatedly voices in *Disgrace* and in his later novels his misgiving about truces of any kind. As Lucy says, “You tell what happened to you. I tell what happened to me” (99). This is a pact that the novel never breaks. This is not simply the acknowledgment of injustices for which there are no adequate reparations but a confirmation of irreparable difference that, because it submits fully to hopelessness (does not dare ask for forgiveness it does not deserve), begins to build anew from the present forward. Lucy says, Yes, I agree, it is humiliating. But perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing but. With nothing. No cards, no weapons, no property, no rights, no dignity. (Dis 205)

But many critics kept complaining that the T.R.C. revealed truth at the cost of justice. Resources such as land have not been redistributed. *Disgrace* displays how Lucy is obliged to sign her land for her persecutor without being protected. This led Mahmood Mamdani to conclude that the T.R.C. was “born of political compromise” (2009, 150). Besides, through the trial scene, Coetzee mirrors the TRC process and questions its effectiveness especially when it comes to the point that public and politically motivated reconciliation can not radically sweep the apartheid vestiges with the TRC. For example, in a review of *Disgrace*, David Atwell writes, “That the actual TRC avoided making atonement a condition of amnesty places Coetzee in agreement with it, however, not in opposition, as one might assume” (866). However, as Mark Sanders has pointed out, there was “confusion between the legal requirement of perpetrators to make a full disclosure and the unlegislated moral pressure to express remorse, make repentance, and even ask forgiveness of victims” (370). Archbishop Desmond Tutu at times unabashedly lobbied for contrition. Tutu “tutored perpetrators in the art of remorse” and “proved Reconcile, Reconcile so determined to produce remorseful confessions that TRC leaders from the legal community felt compelled to clarify the purpose of the commission” (Payne 70).

To read Lurie’s comments as endorsements of the TRC seems imprudent; to do so would be an injustice to the satiric and critical purpose of the scene. It is more likely

that in making contrition an integral part of Lurie's hearing Coetzee is suggesting that displays of remorse were central to the sort of national catharsis the TRC hoped to achieve, even if contrition was never written into the commission charter. Judging from Lurie's hearing and from Coetzee's essay on confession, Coetzee is skeptical that confession, absolution, and self-growth can occur in the way that the TRC seems to imagine they can. Poyner noticed that the trial functions, firstly, as a catalyst that sets in motion a process of self-reflection and self-abnegation on Lurie's part, who rejects confession in the public sphere yet consciously strives for self-forgiveness in the private. Secondly, as a means to question the politicization of truth-telling, reparations and reconciliation in the public national domain. (2009, 149).

## **2. Real Forgiveness**

Espindola made it clear that political forgiveness does not provide emotional relief neither for the would-be forgiver nor for the would-be forgiven. Likewise, it can not be reduced to interpersonal forgiveness (2015,199). When Lurie faced the accusation of sexual abuse, he replied that repentance "belongs to an other world, to an other universe of discourse", however, repentance is still considered a strikingly crucial step toward repairing injuries and rectifying mistakes. Amazingly, the committee addressed him: "you are confusing issues.....you are not being instructed to repent.....", "The criterion is not whether you are sincere. That is a matter I say, for your own conscience". (Dis.). This is considered to be a worth mentioning critical fact about the process of the T.R.C. that is sincerity. Forgiveness constitutes a theme that appeared clearly when Lurie undergoes change in terms of his emotional relations especially with his daughter Lucy. He was distant from her, but as he lived with her, he became closer to her. He experienced his apology for her saying: "forgive me Lucy", (Dis 79). Despite its positive aspect for bringing social ties as perfect as expected, forgiveness is not an easy matter. Many people like Lurie find difficulty in forgiving others for their mistakes. Lucy that seemed as the wise woman through her attitudes, Coetzee gives lessons for new S.A. When Lurie saw her speaking with Petrus, he noted: "why should she speak to the man condemned as her persecutor?" (Dis 190). Near the end of the novel, Coetzee mentions a perfect example of forgiveness exerted by the Isaaks. Lurie apologized to them in return Melanie's father forgave him and invited: "come and have a meal with us, come for dinner", (Dis 167).

## **3. Healing Traumatic Wounds**

“ *So time does indeed heal all*”, (*Dis 141*). The traumatic incidents mentioned in *Disgrace* represent a clear picture of those experienced in post-apartheid S.A. Following the passing of Nelson Mandela, most of the international community has forgotten that ending apartheid was not an end in itself. Economic equality, healing societal wounds and the redistribution of resources in post-apartheid South Africa have ironically proven to be a more difficult task than ending apartheid rule. Although politically and professionally the apartheid came to an end, the ghosts of past violations and tragic actions still appear here and there. Therefore, the main focus in *Disgrace* has been on the healing of the traumatic wounds of individuals and society in general. The protagonist left to live in Lucy’s farm a way for gathering himself and healing his injuries. In the short term he witnessed more tragic harm with his daughter, but later on he reformed himself and developed a new vision concerning life and emotional relations. Godobo and Merwe noted another way to healing, *Disgrace* suggests, lies in the return to the great archetypes of the mind especially beauty, goodness and love. (2007,98). One should not discard the importance of these timeless ethical concepts to obtain harmony for individuals and society- the importance of beauty based on goodness and love that care but let go. Here, writers and readers play a vital role. Writers should provide a new writing for people’s lives. They resume that the great absolutes should fall into the waters of readers, changing into different fish as they enter the world. (2007,98).

#### **4. Aspects of reconciliation**

##### **4.1. Love is a necessity**

The amount of hatred prevailing in daily life and overwhelming people’s relationships left less space for harmony, love and intimacy. This is a result of the consequences and practices of the unjust rule of apartheid. Love, as Drichel marked, is crucial in re-imagining sociality in post-apartheid S.A. If “ at the heart of the unfreedom of the hereditary masters of S.A. is a failure to love,” as Coetzee contends, love emerges as the condition of possibility for freedom from violence. (2011,166). In this regard, love would never be entirely shared if people did not escape the violent abstraction of racial positions. Racism deepens hatred and illuminates love relations which are needed and helpful for social life.

Drichel noted that in loving the singular dog that is removed from the historical narratives of “masters and slaves” and from the abstract designations of identity (race,

gender, species...), Lurie recognizes the nudity of the dog's "face".(2011,166). Coetzee through this scene reveals a new way for "New" S.A. that real freedom of society can not be fully achieved unless people encounter each other as "faces" free from the negative historical stereotypes and violent thoughts. It means that people will start a new page regardless of the past and its shadows. It can not be attainable if citizens did not get rid off prejudices and stereotypes inherited from the ancestors. That is why Lurie justified the attack his daughter experienced by saying " it was history speaking through them ... a history of wrong ... it came down from the ancestors" (Dis156).In a prejudice-free society , justice is well implemented and thus transcends laws and law-making effectively.

## 4.2. Neighborhood and Friendship

Neighborhood and friendship are amongst the major themes in *Disgrace*. David Lauri expected his daughter to enjoy good and peaceful neighborhood, but he was too astonished that she was unwelcomed in the milieu and felt unsafe. He expressed this directly to Petrus when he said:

*" Petrus, my daughter wants to be a good neighbour - a good citizen and a good neighbour. She loves the Eastern Cape. She wants to make her life here, she wants to get along with everyone. But how can she do so when she is liable to be attacked at anymoment by thugs who then escape scot-free? Surely you see!" (Dis 138).*

Hence, *Disgrace*lays bare the violence and chaotic situation implied in the difficult transition from the apartheid era with its heavy and bitter legacy. People no longer appropriately love or trust each other. The scrambled social position was deeply marked with violent acts of rape, terror, vandalism and generally unrest. On the other hand *Disgrace* provides a new context in which different kinds will mix and live side by side. Indeed, when Petrus organized the party, he invited many people among them Lucy and her father David Lurie. This depicts a small society that consists of people of different kinds or social backgrounds. Historically, the white one who were once considered as perpetrators are now sharing festivity and celebration with the assumed – to be victims. As power position changes, now , victims became oppressor inviting the previous perpetrators as guest. This sort of social mixture at the party though not ideal as it should be, still it is considered a step towards co-existence. The seemingly joyful party was about to spoil when Lurie intended to call the police when he saw one of his daughter rapists there. Lopez claimed that this novel suggests that it is not enough to become neighbors ; those living side by side must develop a relationship of friendship. This is highlighted when Lurie comes out of the hospital after the attack and is surprised

to find Bill Shaw waiting for him. To Lurie's apologies for having ruined his evening, he sincerely answers, "what else are friends for? You would have done the same"(2011,171).

In fact, David Lurie did not expect such a reaction from Bill Shaw. And when he heard those words he felt deeply impressed. Here lies the theme of friendship as a tie that brings people together and smoothens the hardships globally felt by society members. "Bill Shaw believes that, because he and David Lurie once had a cup of tea together, David Lurie is his friend."(Dis,102). Here in *Disgrace*, Coetzee gives another lesson that he wants S.A to comprehend in case there is a reveal willingness in people and state at the same tie to build a harmonious society .

## **Conclusion**

While reading *Disgrace*, one feels the possibility of healing the previous wounds resulting from the drastic apartheid practices and Coetzee's vision toward setting the odds in society. The professional body that was inaugurated to achieve reconciliation was the TRC that achieved remarkable goals despite the criticism it received. That has been the main idea discussed in this chapter that is the possibility of reconciliation in post apartheid S.A. This chapter traced back the inauguration of the T.R.C and for which objectives was this body set up. It also examined the role it played in the transition from the vestiges of the apartheid era to show that reconciliation is the key needed for the smooth and effective transition. This body in fact -as discussed at the end of the chapter – was critical for what it could or failed to achieve.

## General Conclusion

J.M. Coetzee is said to be among the pioneering South African writers to bring global attention of South Africa after Apartheid. This humble research discussed the notions of revenge and reconciliation as they are mirrored in *Disgrace*. It tends to highlight the overwhelming pressure and the burden of history exerted in South African society by centuries of Apartheid and the wider legacy of colonialism. This dissertation has been divided into four chapters: the first two ones are purely theoretical while the second ones are practical. The first chapter is about the historical and social background of apartheid and also about J.M. Coetzee's life and works. The second chapter sheds light on the literature of South Africa and its themes and styles during and post-Apartheid. This work in the third chapter has displayed that most the violent incidents noticed through characters attitudes and actions were fueled with a sense of revenge that depicts the dark influence of history and its burden on all aspects of daily life. At meanwhile, Coetzee opens the window for hope by suggesting incidents of reconciliation that is discussed in the fourth chapter. In several plot events as the one concerning Lucy's acceptance of Petrus's offer or the one between Lurie and the Isaacs, Coetzee provides smooth experiences for healing the historical wounds. This is the most effective key for successful transition towards democracy and comfortable social life.

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## Résumé

Cette étude résume le lourd fardeau de l'héritage historique qui a sapé l'Afrique du Sud dans la longue lutte de la scène pour l'élimination de l'apartheid et de construire un pays stable attend avec impatience un avenir prospère. Et ont combiné cette recherche étude objective descriptive et analytique nouvelle honte écrivain John Maxwell Coetzee affiche dans laquelle la vengeance et la possibilité de la réconciliation dans l'histoire d'un professeur d'université David Lurie, qui a dit de sa position sur le dos du viol d'une écolière et il a déménagé pour vivre avec la fille de Lucy est violée par un gang. Sa fille n'a pas osé mentionner le cas de viol quand il a signalé à la plainte de la police avec l'insistance de son père et décide de garder l'enfant et de ne pas opposer son veto après le mariage crime a décidé Peters

## ملخص

تلخص هذه الدراسة أعباء الإرث التاريخي الثقيلة التي أنهكت جنوب افريقيا في مرحلة الكفاح الطويلة من أجل القضاء على سياسة التمييز العنصري وبناء دولة مستقرة تتطلع لمستقبل مزدهر. وقد ضم هذا البحث دراسة موضوعية وصفية وتحليلية لرواية *العار* للكاتب جون ماكسويل كوتزي يعرض من خلالها الانتقام و امكانية المصالحة في قصة الأستاذ الجامعي دافيد لوري الذي يقال من منصبه على خلفية اغتصاب تلميذة وانتقاله للسكن مع ابنته لوسي التي تغتصب من طرف عصابة . ولم تجرؤ ابنته على ذكر حادثة الإغتصاب عندما أفادت ببلاغ إلى الشرطة مع إصرار والدها وقررت الاحتفاظ بالطفل و عدم اسقاطه بعدما قررت الزواج بمدير الجريمة بيترس.