

Foe De J M Coetzee

Besides searching book reviews, an interview with the writer Tijan M. Sallah, a full report on the 6th Ethiopian International Film Festival, and a stimulating selection of creative writing (including a showcase of recent South African poetry), this issue of *Matatu* offers general essays on African women's poetry, anglophone Cameroonian literature, and Zimbabwean fiction of the Gukuruhundi period, along with studies of J.M. Coetzee, Kalpana Lalji, Ngugi wa Thiong'o, Aminata Sow Fall, Wole Soyinka, and Yvonne Vera. The bulk of this issue, however, is given over to coverage of cultural and sociological topics from North Africa to the Cape, ranging from cultural identity in contemporary North Africa, two contributions on Kenyan naming ceremonies and initiation songs, and three studies of the function of Shona and Ndebele proverbs, to national history in Zimbabwean autobiography, traditional mourning dress of the Akans of Ghana, and the precolonial origins of traditional leadership in South Africa. Contributors: Jude Aigbe Agho, Nasima Ali, Uchenna Bethrand Anih, Aboneh Ashagrie, Francis T. Cheo, Gordon Collier, Abdel Karim Daragmeh, Geoffrey V. Davis, Nozizwe Dhlamini, Kola Eke, Phyllis Forster, Frances Hardie, James Hlongwana, Pede Hollist, John M. Kobia, Samuelson Freddie Khunou, Mea Lashbrooke, María J. López, Brian Macaskill, Evans Mandova, Richard Sgadreck Maposa, Michael Mazuru, Corwin L. Mhlahlo. Zanololo Mngqobi Mkhize, Kobus Moolman, Thamsanqa Moyo, Felix M. Muchomba, Collins Kenga Mumbo, Tabitha Wanja Mwangi, Bhekezakhe Ncube, Christopher Joseph Odhiambo, Ode S. Ogede, H. Oby Okolocha, Wumi Raji, Dosia Reichhardt, Rashi Rohatgi, Kamal Salhi, Ekremah Shehab, Faith Sibanda, John A Stotesbury, Nick Mdika Tembo, Kenneth Usongo, Wellington Wasosa. **LONGLISTED FOR THE MAN BOOKER PRIZE A NEW YORK MAGAZINE BEST BOOK OF THE YEAR** From the Nobel Prize-winning author J. M. Coetzee, the haunting sequel to *The Childhood of Jesus*, continuing the journey of David, Simón, and Inés. *The Death of Jesus* is forthcoming from Viking. "When you travel across the ocean on a boat, all your memories are washed away and you start a completely new life. That is how it is. There is no before. There is no history. The boat docks at the harbour and we climb down the gangplank and we are plunged into the here and now. Time begins." David is the small boy who is always asking questions. Simón and Inés take care of him in their new town, Estrella. He is learning the language; he has begun to make friends. He has the big dog Bolívar to watch over him. But he'll be seven soon and he should be at school. And so, with the guidance of the three sisters who own the farm where Simón and Inés work, David is enrolled in the Academy of Dance. It's here, in his new golden dancing slippers, that he learns how to call down the numbers from the sky. But it's here, too, that he will make troubling discoveries about what grown-ups are capable of. In this mesmerizing allegorical tale, Coetzee deftly grapples with the big questions of growing up, of what it means to be a "parent," the constant battle between intellect and emotion, and how we choose to live our lives. Continuing Text's re-release of J. M. Coetzee's revered works with stylish new covers, *Boyhood* is a modern classic by the great Nobel Prize winner accompanied by an introduction from acclaimed author Liam Pieper

FoeA NovelPenguin

A NEW YORK TIMES NOTABLE BOOK OF 2020 After *The Childhood of Jesus* and *The Schooldays of Jesus*, the Nobel Prize-winning author completes his haunting trilogy with a new masterwork, *The Death of Jesus*. In *Estrella*, David has grown to be a tall ten-year-old who is a natural at soccer, and loves kicking a ball around with his friends. His father Simón and Bolívar the dog usually watch while his mother Inés now works in a fashion boutique. David still asks many questions, challenging his parents, and any authority figure in his life. In dancing class at the Academy of Music he dances as he chooses. He refuses to do sums and will not read any books except *Don Quixote*. One day Julio Fabricante, the director of a nearby orphanage, invites David and his friends to form a proper soccer team. David decides he will leave Simón and Inés to live with Julio, but before long he succumbs to a mysterious illness. In *The Death of Jesus*, J. M. Coetzee continues to explore the meaning of a world empty of memory but brimming with questions.

J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. In the fall of 1869 Fyodor Mikhailovich Dostoevsky, lately a resident of Germany, is summoned back to St. Petersburg by the sudden death of his stepson, Pavel. Half crazed with grief, stricken by epileptic seizures, and erotically obsessed with his stepson's landlady, Dostoevsky is nevertheless intent on unraveling the enigma of Pavel's life. Was the boy a suicide or a murder victim? Did he love his stepfather or despise him? Was he a disciple of the revolutionary Nechaev, who even now is somewhere in St. Petersburg pursuing a dream of apocalyptic violence? As he follows his stepson's ghost—and becomes enmeshed in the same demonic conspiracies that claimed the boy—Dostoevsky emerges as a figure of unfathomable contradictions: naive and calculating, compassionate and cruel, pious and unspeakably perverse.

A new collection of twenty-three literary essays from the Nobel Prize-winning author. J. M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. J. M. Coetzee is not only one of the most acclaimed fiction writers in the world, he is also an accomplished and insightful literary critic. In *Late Essays: 2006–2016*, a thought-provoking collection of twenty-three pieces, he examines the work of some of the world's greatest writers, from Daniel Defoe in the early eighteenth century to Goethe and Irène Némirovsky to Coetzee's contemporary Philip Roth. Challenging yet accessible, literary master Coetzee writes these essays with great clarity and precision, offering readers an illuminating and wise analysis of a remarkable list of works of international literature that span three centuries.

Continuing Text's re-release of J.M. Coetzee's revered works with stylish new covers, *Elizabeth Costello* is a modern classic by the great the great Nobel Prize winner accompanied by introduction from one of Australia's foremost writing critics and Coetzee experts.

Nadine Gordimer has written of J.M. Coetzee that his vision goes to the nerve-centre of being. What he finds there is more than most people will ever know about themselves, and he conveys it with a brilliant writer's mastery of tension and elegance. *Doubling the Point* takes the reader to the center of that vision. These essays and interviews, documenting Coetzee's longtime engagement with his own culture, and with modern culture in general, constitute a literary autobiography.

"J.M. Coetzee's vision goes to the nerve center of being."—Nadine Gordimer J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2017* will be available January 2018. A shattering pair of novellas in the tradition of Conrad's *Heart of Darkness*, *Dusklands* probes the links between the powerful and the powerless. "Vietnam Project" is narrated by a researcher investigating the effectiveness of United States propaganda and psychological warfare in Vietnam. The question of power is also explored in "The Narrative of Jacobus Coetzee," the story of an eighteenth-century Boer frontiersman who vows revenge on the Hottentot natives because they have failed to treat him with the respect that he thinks a white man deserves. With striking intensity, J. M. Coetzee penetrates the twilight land of obsession, charting the nature on colonization as it seeks, in 1970 as in 1760, to absorb the wilds into the Western dusklands.

Women's lives are at the center of this stunning collection of short stories by the writer *The New Yorker* says "provides unexpected delights....Questions and answers alike shine with intelligence and an almost nineteenth-century concern for ideals." Though Sara Maitland's interests are as varied as the people who inhabit her stories, there is a common theme to this work that extols risk taking over safety. Acrobats, women warriors, a girl who wants to become a garden, a long-distance runner, housewives and mothers, and a reformed sixteenth-century conquistador are among the characters revealed in this dazzling collection. By turns elegant and simple, erotic and elegiac, the stories draw on classical mythology, folktales, inexplicable accidents of history, and disquieting experiences of the supernatural. And, as

Ann Beattie has written of Sara Maitland's wise and magical fiction, "it speaks to today's reader in a voice that is irresistible." Familiar names from literature--Gretel, Eurydice of the green fields, the shepherd Prince Endymion, Lady Artemis--commingle with contemporary characters called David, Meg, and Liz, who desperately seek love and fulfillment and frequently have babies when they can't get what they want. Close by is the echo of Mary Magdalene, teaching us about endurance and perseverance in a voice rich with the experiences of the sex object and the "true-love dichotomy." The author suggests: "She must have thought the crucifixion a bit mad too." Sara Maitland never holds back; instead, she invites us again and again to a place of risks, and we enter, "not because we must, but because we will." And when you are about to lose heart, you meet Caroline, who has learned what it is to be strong, how it feels to be free of fear, how it feels to be totally herself: "Then she looked at Richard and he was smiling, not pityingly, not even kindly, but with open admiration."

Seminar paper from the year 1998 in the subject English Language and Literature Studies - Literature, grade: 1,3 (A), University of Leipzig (Institute for Anglistics), course: Postcolonial Literatures, 5 entries in the bibliography, language: English, abstract: J. M. Coetzee's 1986 novel *Foe* leaves its reader in a tumble of a multi-layered reality, confused about literary original and copy, and, maybe most grave, confronted with the question: what is historical truth and how can it be recognised. The veils that unfold and reveal the facets of fiction and reality through the novel are many, and they are intricately woven into each other. We, the readers, however educated and experienced with fictional texts, may find ourselves slightly confused after a first reading. Coetzee has written a parody¹ of a classic of world literature: Daniel Defoe's *Robinson Crusoe*, first published in 1719. The simple fact that Coetzee's work of fiction was first published in 1986 makes it evident that it was based on the older classic. Yet the content of the novel claims the very opposite when the female protagonist Susan Barton tells how the story really was before Mr Foe sat down to turn it into a novel of his own intentions, altering and falsifying it. She tells her own story in the 1st perspective, in terms of the 'plot' even before the writer Mr Foe would have completed his 'Robinson Crusoe'. Through this, Coetzee creates the illusion that Susan Barton's report might have indeed been the antecessor of the literary classic *Robinson Crusoe*. Nevertheless, we are talking of a work of fiction here, so there is no doubt that Coetzee marvellously plays with the means of storytelling instead of telling the world 'how it all really was'. There is no such *Robinson Crusoe* as depicted both in Defoe's and Coetzee's novel - there is merely fiction, and one should not confuse fiction and reality, however many layers of both seem to be mingled into each other in Coetzee's novel. 1 A parody according to Linda Hutcheon is an: "imitation characterised by ironic inversion", or "repetition with critical distance, which marks difference rather than similarity"; in: Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. New York and London: Methuen, 1985, p.6 2 See: Bibliographical Note; in: Daniel Defoe, *Robinson Crusoe*. London: Dent, 1975, p. xiii 3 First published in Great Britain by Martin Secker & Warburg 1986; here it will be referred to the Penguin paperback edition of 1987 when quoting passages from the text.

Bestselling author Pat Conroy acknowledges the books that have shaped him and celebrates the profound effect reading has had on his life. Pat Conroy, the beloved American storyteller, is a voracious reader. Starting as a childhood passion that bloomed into a life-long companion, reading has been Conroy's portal to the world, both to the farthest corners of the globe and to the deepest chambers of the human soul. His interests range widely, from Milton to Tolkien, Philip Roth to Thucydides, encompassing poetry, history, philosophy, and any mesmerizing tale of his native South. He has for years kept notebooks in which he records words and expressions, over time creating a vast reservoir of playful turns of phrase, dazzling flashes of description, and snippets of delightful sound, all just for his love of language. But for Conroy reading is not simply a pleasure to be enjoyed in off-hours or a source of inspiration for his own writing. It would hardly be an exaggeration to claim that reading has saved his life, and if not his life then surely his sanity. In *My Reading Life*, Conroy revisits a life of reading through an array of wonderful and often surprising anecdotes: sharing the pleasures of the local library's vast cache with his mother when he was a boy, recounting his decades-long relationship with the English teacher who pointed him onto the path of letters, and describing a profoundly influential period he spent in Paris, as well as reflecting on other pivotal people, places, and experiences. His story is a moving and personal one, girded by wisdom and an undeniable honesty. Anyone who not only enjoys the pleasures of reading but also believes in the power of books to shape a life will find here the greatest defense of that credo. BONUS: This ebook edition includes an excerpt from Pat Conroy's *The Death of Santini*.

With the publication of *Age of Iron*--winner of Britain's richest fiction prize, the Sunday Express Book of the Year for 1990--J. M. Coetzee is now recognized as one of the foremost writers of our day. In this timely study of Coetzee's fiction, Susan Gallagher places his work in the context of South African history and politics. Her close historical readings of Coetzee's six major novels explore how he lays bare the "dense complicity between thought and language" in South Africa. Following a penetrating description of the unique difficulties facing writers under apartheid, Gallagher recounts how history, language, and authority have been used to marginalize the majority of South Africa's people. Her story reaches from the beginnings of Afrikaner nationalism to the recent past: the Sharpeville massacre, the jailing of Nelson Mandela, and the Soweto uprising. As a result of his rejection of liberal and socialist realism, Coetzee has been branded an escapist, but Gallagher ably defends him from this charge. Her cogent, convincingly argued examination of his novels demonstrates that Coetzee's fictional response is "apocalyptic in the most profound Biblical sense, obscurely pointing toward ineffable realities transcending discursive definition." Viewing Coetzee's fiction in this context, Gallagher describes a new kind of novel "that arises out of history, but also rivals history." This analysis reveals Coetzee's novels to be profound responses to their time and place as well as richly rewarding investigations of the storyteller's art.

Throughout his career, Robert B. Pippin has examined the relationship between philosophy and the arts. With his writings on film, literature, and visual modernism, he has shown that there are aesthetic objects that cannot be properly understood unless we acknowledge and reflect on the philosophical concerns that are integral to their meaning. His latest book, *Philosophy by Other Means*, extends this trajectory, offering a collection of essays that present profound considerations of philosophical issues in aesthetics alongside close readings of novels by Henry James, Marcel Proust, and J. M. Coetzee. The arts hold a range of values and ambitions, offering beauty, playfulness, and craftsmanship while deepening our mythologies and enriching the human experience. Some works take on philosophical ambitions, contributing to philosophy in ways that transcend the discipline's traditional analytic and discursive forms. Pippin's claim is twofold: criticism properly understood often requires a form of philosophical reflection, and philosophy is impoverished if it is not informed by critical attention to aesthetic objects. In the first part of the book, he examines how philosophers like Kant, Hegel, and Adorno have considered the relationship between art and philosophy. The second part of the book offers an exploration of how individual artworks might be considered forms of philosophical reflection. Pippin demonstrates the importance of practicing philosophical criticism and shows how the arts can provide key insights that are out of reach for philosophy, at least as traditionally understood.

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Trier, 12 entries in the bibliography, language: English, abstract: Daniel Defoe's *Robinson Crusoe*, the tale of a castaway turning his misfortune into a great enterprise, has become more than a famous novel; it has found its place among our cultural heritage. This paper will deal with certain interpretations of the novel that regard the protagonist Crusoe as a classic example of homo economicus, focus on a concept of work that is supposed to underline what is called dignity of labour and construct Crusoe's island life as an ideal state of natural existence. All these concepts of interpretation that were applied to Defoe's novel during time share, as conceived here, certain colonial connotations, which are also emphasised by Defoe's concept of the native colonial subject Friday. Therefore, Defoe's novel can still be read as a prototype of colonial fiction, mirroring the ideological concerns of the Western imagery on the 'New World'. On attempt to deconstruct colonial fiction is the intertextual rereading of Defoe's *Robinson Crusoe* by the South African author J.M. Coetzee in his novel *Foe*.

Coetzee's work itself is here conceived as an attempt to deconstruct the colonial myth that has been implicitly or explicitly attached to the figure of Robinson Crusoe and his story. In regard to Coetzee's reconception of the English classic the concepts that are illustrated and examined in the first part of this paper, in context of Defoe's original, will be revised in terms of appropriation of space in colonial fiction, the figure of Crusoe and Friday and the question of the telling of colonial history.

This book addresses the recovery of submerged memories, loss and trauma in self-avowed intertextual fiction, while simultaneously exposing the tensions and untenability of any stable figuration of alterity. Otherness thus posits a liminal and largely transversal site of resistance to monological representations of Western identity, history and canon, which are now displayed inherently crossbred and built on the occulting and alienating of difference. With this in view, the author carries out a close reading of the works and scholarly statements of J. M. Coetzee and Marina Warner by taking as the point of departure the intertextualist approaches that most attend to the phenomenon of alterity against the critical discourses of modern representation. Fully installed in the revision of canon policies, Foe and Indigo re-read Eurocentric institutionalised forms of othering at the same time they posit new and suggestive rehearsals of identity languages via literature. Intertextual fiction thus turns out to be a powerful instrument to render alterity visible and agential in the discourses of reality. Ultimately, alterity is enabled to speak and invite social change and ethical awareness without denying the history of its alienation.

A story told in prose as feverishly rich as William Faulkner's, *In the Heart of the Country* is a work of irresistible power. J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. On a remote farm in South Africa, the protagonist of J. M. Coetzee's fierce and passionate novel watches the life from which she has been excluded. Ignored by her callous father, scorned and feared by his servants, she is a bitterly intelligent woman whose outward meekness disguises a desperate resolve not to become "one of the forgotten ones of history." When her father takes an African mistress, that resolve precipitates an act of vengeance that suggests a chemical reaction between the colonizer and the colonized—and between European yearnings and the vastness and solitude of Africa. With vast assurance and an unerring eye, J. M. Coetzee has turned the family romance into a mirror of the colonial experience.

New essays providing critical views of Coetzee's major works for the scholar and the general reader.

In his acceptance speech for the 2003 Nobel Prize in Literature, the renowned author shares a provocative short story, "He and the Man," in which he features Robinson Crusoe, following his return from his long island exile, as he reflects on the themes of death, spectacle, writing, allegory, solitude, and sociability while contemplating the person who writes of and for him.

Nobel Laureate and two-time Booker prize-winning author of *Disgrace* and *The Life and Times of Michael K*, J. M. Coetzee tells the remarkable story of a nation gripped in brutal apartheid in his Sunday Express Book of the Year award-winner *Age of Iron*. In Cape Town, South Africa, an elderly classics professor writes a letter to her distant daughter, recounting the strange and disturbing events of her dying days. She has been opposed to the lies and the brutality of apartheid all her life, but now she finds herself coming face to face with its true horrors: the hounding by the police of her servant's son, the burning of a nearby black township, the murder by security forces of a teenage activist who seeks refuge in her house. Through it all, her only companion, the only person to whom she can confess her mounting anger and despair, is a homeless man who one day appears on her doorstep. In *Age of Iron*, J. M. Coetzee brings his searing insight and masterful control of language to bear on one of the darkest episodes of our times. 'Quite simply a magnificent and unforgettable work' Daily Telegraph 'A superbly realized novel whose truth cuts to the bone' The New York Times 'A remarkable work by a brilliant writer' Wall Street Journal South African author J. M. Coetzee was awarded the Nobel Prize for Literature in 2003 and was the first author to win the Booker Prize twice for his novels *Disgrace* and *The Life and Times of Michael K*. His novel, *Foe*, an exquisite reinvention of the story of Robinson Crusoe is also available in Penguin paperback.

J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. Set in post-apartheid South Africa, J. M. Coetzee's searing novel tells the story of David Lurie, a twice divorced, 52-year-old professor of communications and Romantic Poetry at Cape Technical University. Lurie believes he has created a comfortable, if somewhat passionless, life for himself. He lives within his financial and emotional means. Though his position at the university has been reduced, he teaches his classes dutifully; and while age has diminished his attractiveness, weekly visits to a prostitute satisfy his sexual needs. He considers himself happy. But when Lurie seduces one of his students, he sets in motion a chain of events that will shatter his complacency and leave him utterly disgraced. Lurie pursues his relationship with the young Melanie—whom he describes as having hips "as slim as a twelve-year-old's"—obsessively and narcissistically, ignoring, on one occasion, her wish not to have sex. When Melanie and her father lodge a complaint against him, Lurie is brought before an academic committee where he admits he is guilty of all the charges but refuses to express any repentance for his acts. In the furor of the scandal, jeered at by students, threatened by Melanie's boyfriend, ridiculed by his ex-wife, Lurie is forced to resign and flees Cape Town for his daughter Lucy's smallholding in the country. There he struggles to rekindle his relationship with Lucy and to understand the changing relations of blacks and whites in the new South Africa. But when three black strangers appear at their house asking to make a phone call, a harrowing afternoon of violence follows which leaves both of them badly shaken and further estranged from one another. After a brief return to Cape Town, where Lurie discovers his home has also been vandalized, he decides to stay on with his daughter, who is pregnant with the child of one of her attackers. Now thoroughly humiliated, Lurie devotes himself to volunteering at the animal clinic, where he helps put down diseased and unwanted dogs. It is here, Coetzee seems to suggest, that Lurie gains a redeeming sense of compassion absent from his life up to this point. Written with the austere clarity that has made J. M. Coetzee the winner of two Booker Prizes, *Disgrace* explores the downfall of one man and dramatizes, with unforgettable, at times almost unbearable, vividness the plight of a country caught in the chaotic aftermath of centuries of racial oppression.

In the aftermath of the 2003 Academy Awards, Max and Elena- he's an Oscar-winning writer/director-open their Hollywood Hills home to a group of friends and neighbors, industry insiders and hangers-on, eager to escape the outside world and dissect the latest news, gossip, and secrets of the business. Over the next ten days, old lovers collide, new relationships form, and sparks fly, all with Smiley's signature sparkling wit and characterization. With its breathtaking passion and sexy irreverence, *Ten Days in the Hills* is a glowing addition to the work of one of our most beloved novelists.

With the same electrical intensity of language and insight that he brought to *Waiting for the Barbarians*, J.M. Coetzee reinvents the story of Robinson Crusoe—and in so doing, directs our attention to the seduction and tyranny of storytelling itself. J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. In 1720 the eminent man of letters Daniel Foe is approached by Susan Barton, lately a castaway on a desert island. She wants him to tell her story, and that of the enigmatic man who has become her rescuer, companion, master and sometimes lover: Cruso. Cruso is dead, and his manservant, Friday, is incapable of speech. As she tries to relate the truth about him, the ambitious Barton cannot help turning Cruso into her invention. For as narrated by Foe—as by Coetzee himself—the stories we thought we knew acquire depths that are at once treacherous, elegant, and unexpectedly moving.

Seminar paper from the year 2006 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Vienna (Institut für Anglistik und Amerikanistik), course: Introductory Seminar Literature (year 2), 32 entries in the bibliography, language: English, comment: The main aim of this paper is to discuss metafiction in J. M. Coetzee's *Foe* (1986), which is a rewriting of Daniel Defoe's literary classic *Robinson Crusoe* (1719). I shall deal with the intersection of postcolonialism and postmodernism in Coetzee's works, give (a) brief definition(s) of metafiction and consider the origins of this term and its general functions. I will finally take a rather detailed look at metafiction and the discourse of power in Coetzee's deconstruction of the Crusoe myth., abstract: The main aim of this paper is to discuss metafiction in J. M. Coetzee's *Foe* (1986), which is a rewriting of Daniel Defoe's literary classic *Robinson Crusoe* (1719). I shall deal with the intersection of postcolonialism and postmodernism in Coetzee's works, give (a) brief definition(s) of metafiction and consider the origins of this term and its general functions. I will finally take a rather detailed look at metafiction and the discourse of power in Coetzee's deconstruction of the Crusoe myth."

An eminent, ageing Australian writer is invited to contribute to a book entitled *Strong Opinions*. For him, troubled by Australia's complicity in the wars in the Middle East, it is a chance to air some urgent concerns: how should a citizen of a modern democracy react to their state's involvement in an immoral war on terror, a war that involves the use of torture? Then in the laundry room of his apartment block he encounters an alluring young woman. He offers her work typing up his manuscript. Anya is not interested in politics, but the job will be a welcome distraction, as will the writer's evident attraction towards her. Her boyfriend, Alan, is an investment consultant who understands the world in harsh economic terms. Suspicious of his trophy girlfriend's new pastime, Alan begins to formulate a plan...

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Constance, language: English, abstract: "But this is not a place of words. Each syllable, as it comes out is caught and filled with water and diffused. This is a place where bodies are their own signs. It is the home of Friday." This passage from the last page of J. M. Coetzee's novel *Foe*, shows a reflection on the limits of language. It solves the puzzle of the story, of why it has previously failed to tell that of Friday. Although it seems to be the centre of Susan Barton's narration, she could only assume what the core of his story is. The reason for this blank space though is explained in that very quote: As a forcefully mutilated and silenced character, whose tongue has been removed, Friday is, in the end, revealed to not be in the power to express himself with the convention of words or in linguistic terms but embodies a different form of communication. The novel *Foe*, written by the South African author J. M. Coetzee is a rewriting of Daniel Defoe's *Robinson Crusoe*, first published in 1719. It questions the colonial values embedded in the original and deconstructs the concept of Empire. He thus constructs a pseudobiographical fiction to Defoe himself and the original text. As part of the canon it paints a nearly idealistic picture of first colonial settlement.

After crossing oceans, a man and a boy arrive in a new land. Here they are each assigned a name and an age, and held in a camp in the desert while they learn Spanish, the language of their new country. As Simón and David they make their way to the relocation centre in the city of Novilla, where officialdom treats them politely but not necessarily helpfully. Simón finds a job in a grain wharf. The work is unfamiliar and backbreaking, but he soon warms to his stevedore comrades, who during breaks conduct philosophical dialogues on the dignity of labour, and generally take him to their hearts. Now he must set about his task of locating the boy's mother. Though like everyone else who arrives in this new country he seems to be washed clean of all traces of memory, he is convinced he will know her when he sees her. And indeed, while walking with the boy in the countryside Simón catches sight of a woman he is certain is the mother, and persuades her to assume the role. David's new mother comes to realise that he is an exceptional child, a bright, dreamy boy with highly unusual ideas about the world. But the school authorities detect a rebellious streak in him and insist he be sent to a special school far away. His mother refuses to yield him up, and it is Simón who must drive the car as the trio flees across the mountains. *THE CHILDHOOD OF JESUS* is a profound, beautiful and continually surprising novel from a very great writer.

J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. J. M. Coetzee, one of the greatest living writers in the English language, has crafted a deeply moving tale of love and mortality in his new book, *Slow Man*. When photographer Paul Rayment loses his leg in a bicycle accident, he is forced to reexamine how he has lived his life. Through Paul's story, Coetzee addresses questions that define us all: What does it mean to do good? What in our lives is ultimately meaningful? How do we define the place we call "home"? In his clear and uncompromising voice, Coetzee struggles with these issues and offers a story that will dazzle the reader on every page.

From author of *Waiting for the Barbarians* and Nobel Prize winner J.M. Coetzee. J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. In a South Africa turned by war, Michael K. sets out to take his ailing mother back to her rural home. On the way there she dies, leaving him alone in an anarchic world of brutal roving armies. Imprisoned, Michael is unable to bear confinement and escapes, determined to live with dignity. This life affirming novel goes to the center of human experience—the need for an interior, spiritual life; for some connections to the world in which we live; and for purity of vision.

Examines Coetzee's distinctive contribution to twentieth-century fiction, and to the definition of postmodernism and postcolonialism.

Nobel Prize-winning novelist J. M. Coetzee is one of the most widely taught contemporary writers, but also one of the most elusive. Many critics who have addressed his work have devoted themselves to rendering it more accessible and acceptable, often playing down the features that discomfort and perplex his readers. Yet it is just these features, Derek Attridge argues, that give Coetzee's work its haunting power and offer its greatest rewards. Attridge does justice to this power and these rewards in a study that serves as an introduction for readers new to Coetzee and a stimulus for thought for those who know his work well. Without overlooking the South African dimension of his fiction, Attridge treats Coetzee as a writer who raises questions of central importance to current debates both within literary studies and more widely in the ethical arena. Implicit throughout the book is Attridge's view that literature, more than philosophy, politics, or even religion, does singular justice to our ethical impulses and acts. Attridge follows Coetzee's lead in exploring a number of issues such as interpretation and literary judgment, responsibility to the other, trust and betrayal, artistic commitment, confession, and the problematic idea of truth to the self.

Asserting that Coetzee's representation of the body as subject to dismemberment counters the colonial representation of the other's body as exotic and erotically-charged, this

