

Addis Ababa
University
(Since 1950)



Addis Ababa University

School of Graduate Studies

Post-apartheid Resistance in Coetzee's *Disgrace*: Racial Complexities in Focus

By

Andualem Tolessa

June, 2012

Addis Ababa

Addis Ababa University
School of Graduate Studies

**Post-apartheid Resistance in Coetzee's *Disgrace*:
Racial Complexities in Focus**

By

Andualem Tolessa

Melakneh Mengistu, PhD

Adviser

A thesis presented to the Department of Foreign Literature in partial fulfillment of the requirement for the Degree of Master of Arts in Foreign Literature

Addis Ababa University
School of Graduate Studies

This is to certify that the thesis conducted by ***Andualem Tolessa*** entitled: Post-apartheid Resistance in Coetzee's *Disgrace*: Racial Complexities in Focus submitted in partial fulfilment of the requirement for the Degree of Master of Arts in Foreign Literature complies with the regulation of the University and meets the accepted standards with respect to the originality and quality.

Board of examiners	Signature	Date
Examiner: Associate Prof. Berhanu Matthews, PhD	-----	-----
Examiner: Pradeep Sharma, PhD	-----	-----
Adviser: Melakneh Mengistu, PhD	-----	-----

Chair person of the Department or Graduate Program Coordinator

Acknowledgments

My first gratitude goes to Dr. Melakneh Mengistu and Dr. Pradeep Sharma for the constructive comments they forward for the betterment of this thesis. My gratitude, further, extended to those who took their part to make this study happens real. I, especially, would like to thank my esteemed friends, indeed. Above all, however, I don't exactly know of how I should state at this juncture words of gratitude to my precious friend, Tibebu Alemu. To be frank, had it not been for the fact that of his unreserved and enthusiastic support, this research would have not been where it's. So, he deserves exceptional gratitude.

Further, I'm so pleased to present my heartfelt gratitude to my fiancée, Sonia Kebir, for her unconditional affection and support in the course of the study. Particularly, for the courage she gave me in being with me while I was badly in need of her. I, thus, owe her a great debt of gratitude. I'm also indebted to my treasured friend, First Officer Endalkachew Hailu along with his loved ones, Genet Legesse, not only for the unpretentious support, but also for the pretty much impressive thought he acquainted me with.

My sincere expression of appreciation also goes to my dear friend, Biniam Fikadu, for his devotion in the course of realizing the thesis. I'd also be glad to present my gratitude to Dagim Keno (US) for both his brotherly advice and the novel (Disgrace) that he sent to me for this study. Lastly, I passionately need to thank my cherished sister, Tigist Abeya along with her honorable husband, Getu Kassa, for the prodigious concern that she has given away to me.

Andualem Tolessa

Addis Ababa University
School of Graduate Studies

Declaration

I, the undersigned, hereby declare that this thesis is my original work and that I have not previously either in its entirety or part submitted it at any University for a degree. All sources of the materials that are used in here have been duly acknowledged.

Andualem Tolessa

This thesis has been submitted for examination with my approval as a University adviser

Melakneh Mengistu, PhD

Abstract

In this thesis I examine the post-apartheid resistance to the black's empowerment in Coetzee's Disgrace. Accordingly, as a hypothesis of the study, I argue that in Disgrace the author through the white characters resist the post-apartheid black's system of governances in the pretext of false compliance. As a possible background to the study, apartheid system is discussed. Then, for the purpose of showing the gap of the study, related studies that were carried out on the novel are reviewed. Consequently, from scholars points of view, resistance, racism and related subjects are also discussed in such a way that they confer an unblemished impression of the subject under consideration.

Subsequently, the manifestation of post-apartheid resistance in the novel under the study is analyzed. The portrayal of issues such as racism, the author's perception of the black race, the image of the post-apartheid South Africa, the new political system, and the social interaction among black and white characters, through which the resistance is reflected, are the major concerns that I critically examine in the course of the study. Upon the analysis of these points the thesis proves as the author through his characters reflects his resistance to the new system of black's authority. As a final point, I conclude that racism is the basis of the resistance in the novel.

Table of Contents

CHAPTER ONE: INTRODUCTION.....	1
1.1. GENERAL BACKGROUND TO THE STUDY.....	1
1.2. STATEMENT OF THE PROBLEM	8
1.3. OBJECTIVE OF THE STUDY.....	10
1.3.1. General Objective of the Study.....	10
1.3.2. Specific Objectives.....	10
1.4. METHODOLOGY	11
1.5. SCOPE OF THE STUDY.....	11
1.6. SIGNIFICANCE OF THE STUDY	12
1.7. ORGANIZATION OF THE STUDY.....	12
1.8. LIMITATION OF THE STUDY.....	13
CHAPTER TWO: REVIEW OF RELATED LITERATURE	14
2.1. REVIEW OF RELATED STUDIES	14
2.1.1. Introduction.....	14
2.2. DEFINING RESISTANCE	24
2.3. RACISM.....	25
2.3.1. Underlying Causes of Racism.....	26
2.3.2. Racial Discrimination.....	29
2.3.3. Racial Segregation	30
2.3.3.1. The Legacy of Apartheid	30
2.3.3.2. Tribulations of Apartheid.....	33
CHAPTER THREE: ANALYSIS AND INTERPRETATION	35
3.1. INTRODUCTION.....	35
3.2. SYNOPSIS OF DISGRACE	35
3.3. RACIAL COMPLEXITIES IN DISGRACE.....	37

3.3.1. Portrayal of Racial matters	38
3.3.2. Racism	39
3.3.2.1. Supremacist view	44
3.3.3. The author's perceptions of the Black Race	48
3.3.3.1. Brutality	50
3.3.3.2. Immorality	52
3.3.3.3. Incapability	54
3.3.4. The Image of the post-apartheid South Africa	56
3.4. RESISTANCE TO THE POLITICAL SYSTEM OF THE POST-APARTHEID SOUTH AFRICA	63
3.4.1. The Change of Power Relation	69
3.4.2. Institutional value of the system	72
3.5. THE SOCIAL INTERACTIONS OF THE POST-APARTHEID SOUTH AFRICANS	80
3.5.1. The Social problem relating Binary opposition	84
3.5.1.1. Black vs. White	84
3.5.1.2. Native vs. Immigrant	88
3.5.2. Prohibition of Interracial Marriage	89
3.6. THE IMPLICATIONS OF THE CENTRAL THEME OF THE NOVEL FOR THE POST-APARTHEID BLACK'S LEADERSHIP	92
CHAPTER FOUR: CONCLUSION AND RECOMMENDATIONS	95
REFERENCES	99

Chapter One: Introduction

1.1. General Background to the Study

In order to study those issues that are raised in *Disgrace* which are entirely confined to the natural settings of the Republic of South Africa, it's indispensable to have a lucid conception of the historical background of the country. Of course, it's true that, much of the history of the Republic of South Africa coincides with the racial problems. According to *O'Neil et al (2006)*, racial problems of the country basically sprung from apartheid system.

Further, as far as *O'Neil et al (ibid: 432)*, are concerned, "*from 1948 until the early 1990s white South Africans ruled the country through a system called 'apartheid'.*" Apartheid refers to separateness in Afrikaners language, the language that is spoken by the descendents of the first white settlers. Additionally, *Eades (1999)* explains apartheid as, an official policy of separate development involving racial segregation and political, social and economic discrimination against non-white.

Like many African countries, South Africa faces plenty of the same issues. These issues are, of course, primarily related with the legacies of colonialism and racial tribulations. Nevertheless, as far as Magubane's view in his essay that edited by Berreman (1981: 260) is concerned: "*the most serious problems of the country in 20thc. Was the stratification in colors among the different races in the Country.*" Thus, those problems that stemmed from race relation remains a thorny issue in South Africa for so long.

No matter how the case of South Africa might have prevailed elsewhere in the continent in one form or the other, the ruthlessness of racial problems in the case of South Africa, however, was completely different from that of other African countries. For example, until 1991, which marked the advancement of ¹ANC to accept Nelson Mandela as the first black president in the history of the country, the country's politics, social relation and economy was totally dominated by totalitarian racist system.

¹ANC: African National Congress

In terms of population, South Africa is a makeup of heterogeneous ethnic groups. Nevertheless, because of the racial segregation, which emanated from authoritative racial based system and prevailed in the country for decades, its common to think of the population of South Africa as either being black or white. Although as to various writers there may be variation regarding the percentage of the different racial groups in South Africa, there is no doubt that black is the dominant and white is less in ratio. Regardless of this fact, however, black South Africans weren't on the apex of the hierarchy of the economy; nor are they. The whites, on the contrary, are still on top of the hierarchy.

The dominance of the white race both politically and economically was obviously the result of the apartheid system. The system, according to *Essien (1975)*, consequently resulted in the suppression of the basic human right of the dominant black population of the country. The case wasn't confined to this alone, of course. It further exposed the black people to social, psychological and economic problems. Regarding the tribulation of racial segregation, *O'Neil et al (2006: 433)*, in a previously cited book, write:

The decades of political violence, social participation and economic deprivation that victimized over 80% of the population have left horrible and lasting scars. Compounding the legacies of racism and authoritarian are a host of pernicious social problems, such as rampant violence, crime, booming racial tension, and pandemic HIV/AIDS.

The above observation clearly shows how the apartheid system was unbearable to the majority of Black population of South Africa. Moreover, *Magubane (1981: 258)*, comments the severity of the problem during the era of apartheid as: *"Every country, of course, is unique, but South Africa is so unique that it almost defies imagination. It seems to have evolved from other planet."*

As far as the history of South Africa which was written by *Thompson (2001)* is concerned, the ANC was founded in the early of the second decades of the 20th century as the representative of the black South Africa. In *Thompson's* view (*Ibid*), it was basically set up in reaction to apartheid system. The ANC, according to *O'Neil et al (Ibid)*, initially wasn't violent. Further, politically was somehow moderate in its call for democracy. Under the leadership of Nelson

Mandela, however, it led many nonviolent civil disobedient campaigns against apartheid system.

Accordingly, as to *Essein* (1975), the ANC in general and Nelson Mandela in particular were banned from any political activities in the country. Despite the harsh measures taken by ²NP on anti-apartheid movement, Nelson Mandela and other ANC leaders didn't stop the anti-apartheid movement. From 1960 on, the struggle, however, was not explicit; rather it was carried out in underground and in exile as well.

As a consequence, Mandela, who is often regarded as one of the most prominent activists of the mass protest against the racial segregation in South Africa, faced very serious problems. *O'Neil et al* (2006: 443) note down in this connection:

... Mandela helped move the ANC in a more radical direction after NP government began construction of the apartheid regime in 1948. The ANC was banned in 1960 after it led nationwide protests against apartheid response to the Sharpeville massacre of that same year (in which police massacred sixty nine unarmed protesters), the ANC abandoned its strategy of nonviolent protest, and Mandela was named its first military commander. Mandela was sentenced to life in prison in 1964 and was held with other ANC leaders on Robin Island. ...

After 27 years term in prison, Mandela was released in 1990. Soon after he released, Mandela stressed on forgiveness and underplay racial issues in order to consolidate a peaceful transition. Thus, he paid attention to matters related with the peaceful transition of democratic government. Nonetheless, it wasn't a simple task to him; it was very challenging one indeed. As to the view that reflected in article written by Robert Jensen on African speaks.com, Nelson Mandela even risked quite a great deal by negotiating the terms of the transition with the NP.

Although in terms of extents not as of Mandela, F.W de Klerk who was the president of South Africa from 1989 to 1994 had significant contribution in the process of the transition especially in releasing political prisoners and legalizing political parties including ANC. With reference to this *O'Neil et al* (*ibid*: 442) explain: "In recognition of their important role in South African transition, de Klerk and Mandela were awarded the 1993 Nobel peace prize."

²NP: National Party

Nevertheless, in the course of the negotiation of the peaceful transition both Mandela and de Klerk faced a very serious challenge even from their own members. Despite this fact, however, Nelson Mandela and de Klerk exerted an endless effort for the amendment of the new constitution which paved the way for the democratic election of the 1994.

Regardless of the historical reality of the racial problems during the apartheid period, which had seriously hurt black South African, in relatively speaking, there is a significant change regarding the racial problem in post-apartheid South Africa. *Thompson (2001)* This, however, doesn't mean that there is no racial problem in the country these days. In connection with this some scholars contend that no matter how there is a considerable change of racial stratification which was once legally practiced throughout the country, there are still the mentality or the feeling of discrimination which quite often reflected through resistance by those who used to practice it officially.

In post-apartheid South Africa, regardless of racial differences, all basic human rights which during apartheid era were restricted to the minority whites, were extended to the whole population of the country. *O'Neil et al (2006)*. On the subject of the sociopolitical situation of South Africa in the post-apartheid they further point out:

... South Africa is now a democracy with broad political rights and civil rights commensurate with those found in advanced democracies. Ironically, South Africa's long tradition of democratic institutions, albeit highly restrictive ones, helped smooth the transition to multi-racial democracy...

O'Neil et al, (ibid: 443)

Further, *Thompson (ibid)* argues that unlike that of the apartheid era, in post-apartheid South Africa, apart from the economic disparity between the white and the black races, there are relative social and political stability. In *Thompson's* view, the country's constitution (that approved in 1996), which overlook the racial problems of the past and endeavor to balance the interests of the majority blacks and the minority white races, is the basis for the reservation of the concern of the population. According to *Thompson*, this is one of the many aspects that make the post-apartheid South Africa peculiar.

Correspondingly, O'Neil *et al* (2006) are of the outlook that the safeguard of the fundamental rights of human being regardless of racial differences, language, religion gender and the like, which were deliberately violated in the apartheid era, are some of the foremost post-apartheid dynamics of South Africa. Some scholars, indeed, further, make out that Mandela's decision to hand over in 1997, which make way for younger generation of the ANC leaders to be the president of the country, is also the other basic post-apartheid dynamics of South Africa.

As far as the thematic preoccupation of both the apartheid and post-apartheid of South African literature is concerned, scholars point out two views. Accordingly, while during the apartheid era almost all South African writers in their literary works concentrate on a single subject, in post-apartheid, however, almost all writers write about verities of subjects. Thus, the basic difference between apartheid and post-apartheid literature is basically their thematic focus.

Consequently, *Stephane Serge*, in his article, "*post-apartheid literature beyond race*" on www.thiscenturyreview.com, points out that issues of color discrimination is dominant in most literary works of the apartheid period. He, further, observes that post-apartheid literature, on the contrary, foregrounds the themes of poverty, HIV/AIDS, unemployment, economic disparity, homosexuality, rape and domestic violence. For this reason, there is no single theme in the post-apartheid literary works South Africa; rather there are multiple themes.

John Maxwell Coetzee, a South African by birth and a Dutch in origin, is one of the most prominent South African novelists. Indeed, soon after he left South Africa and permanently settled in Australia, he received an Australian citizenship. Thus, he is an Australian as well. As his biography further suggests, because of the mastery of literary technique he employed in his literary works, his work gained international recognition. (<http://www.amazon.com/biography/Coetzee>). As a consequence, Coetzee, obviously, received notable literary prizes like the Booker prize and the Nobel prize. (<http://wikipedia.com/Coetzee>).

It's argued that John Maxwell Coetzee, who is often considered by many as having an introvert behavior, has shown two contrary views in his literary works towards the political system of both apartheid and post-apartheid South Africa. According to *Fred Pfail* as quoted in (*Wikipedia.com*), for example, Coetzee in his novels and letters along with other white writers was at the forefront of the anti-apartheid movement. Additionally, Coetzee explicitly reflected his anti-apartheid view when he received the Jerusalem prize in 1987. (*Wikipedia.com*)

On the contrary, in the post-apartheid of South Africa, where the totalitarian racist system is replaced by all inclusive political system, J.M. Coetzee in *Disgrace* reveals a view which is against the black leadership. Besides, Coetzee after receiving his Australian citizenship suggested that it's owing to the South African government's negligence of crime and violence across the country that he left South Africa. (*Wikipedia.com*) According to the online source of information *wikipedia.com*, Coetzee in his comment on the post-apartheid South African political system, which made him quarrel with President Thabo Mbeki, criticized the ³TRC:

In a state with no official religion, the TRC was somewhat anomalous: a court of a certain kind based to a large degree on Christian teaching and on a strand of Christian teaching accepted in their hearts by only a tiny proportion of the citizenry. Only the future will tell what the TRC managed to achieve.

Disgrace was published and made public in 1999. Further, as far as the comments of the Western presses like the Washington Post are concerned (<http://www.washingtonpost.com/Disgrace>), *Disgrace* is regarded as one of the most refined literary works of Coetzee. It's, indeed, for *Disgrace* that Coetzee won the Nobel Prize in literature in 2003.

Disgrace, the ninth novel of J.M. Coetzee, raises various controversial issues. Accordingly, social relationships, race, gender, injustice and the political situation in South Africa are some of the major issues that are embedded into the main plot of the novel. Of course, it's through the main character of the novel, Professor David Lurie who is exposed to sufferings as a result of the situation of the new South Africa, that much of the stated issues are addressed in the novel.

³TRC: Truth and Reconciliation Commission

Although the novel deals with the above mentioned subjects, issues that are straightforwardly related with race and politics in the case of the post-apartheid South Africa are the dominants by far. In addition to these, due to the fact that *Disgrace*, which brought the author prestigious awards, was written after the country's first all-race election in 1994, it is claimed that it's often regarded as a representative for the writing of new South Africa. Further, it highlights the serious predicaments and problems of an apartheid system. As such, the author in *Disgrace* constructs a narrative that dichotomizes the status quo of South Africa into a range of topics, many of which are quite troublesome.

Moreover, according to www.amazon.com/biography/Coetzee/, in the novel the writer considers South Africa during its emergence from decades of colonialism and racial problems, and reflects on the conception of being in post-apartheid South Africa. As the outrage from a history of oppression and violence cannot be concealed, Coetzee brings racial convolution to the forefront of the novel.

1.2. Statement of the problem

Due to the fact that the novel is enriched with plenty of discussable issues, it's deemed by many as one of the most readable. In fact, it's been more than a decade ever since it was published and made available to public. Despite this fact, nevertheless, as far as the pre assessment that was conducted regarding the study that has been carried out on *Disgrace* is concerned, there is no a single literary study that done on the novel either at MA or PhD level in Addis Ababa University, Department of Foreign Literature.

In overseas, on the contrary, a number of studies were carried out on *Disgrace*. However, again as far as the gap identification of the study is concerned, even in overseas there has been no study that was conducted on the novel which has similar concern with this study. In fact, it has to be noted here that the novel is claimed to be offensive to the post-apartheid political system of South Africa by the South African Politicians.

J.M. Coetzee, who is often considered as one of a few established figures of South African literature, is illustrious in the superb technique of story that he employed in his creative writings. In more or less similar manner, he obviously employed the technique in *Disgrace* as well. As a result, the novel brought him both international praises and prizes. Apart from the superb techniques of creative writing he employed in the novel, however, it's argued that the writer in *Disgrace* raises a serious affair which can be regarded as contentious concerning the post-apartheid of South Africa.

With reference to the above stated point, *Tesfamaryam* in his unpublished MA thesis (2008:1) is of the view that: "*When writers think of about writing a certain text, they have a definite purpose to accomplish. Through their work they have a mission of conveying important messages to their readers.*" Similarly, Coetzee in *Disgrace* certainly has an apparent purpose to address, accordingly.

Thus, in the course of the study, the researcher argues that in John Maxwell Coetzee's *Disgrace* post-apartheid resistance is revealed. The researcher, further, argue that it's through the racial misconceptions of the past that the author reflects his defiance to the post-apartheid entire system. Hence, through a close reading of the novel, the researcher makes an in depth

analysis in *Disgrace* to demonstrate of how the new system is resisted. So as to have a critical look at those issues that are lucidly stated above, the researcher poses four basic research questions. These basic questions of the study which the analysis of the paper answers are:

1. How is resistance reflected to the black empowerment in the writer's perception of the Black South Africans in the aftermath of independence?
2. How the notion of resistance to the new system of governance is addressed in the social interactions among black and white characters?
3. How the author resisted the new system of the post-apartheid South Africa in political affairs?
4. What is the implication of the central theme of the novel for the post-apartheid South African leadership?

1.3. Objectives of the Study

1.3.1. General Objective of the Study

The general objective of the study is to carry out an in depth study of the novel on post-apartheid resistance that addressed through social and political matters in general and race based problems in particular. Thus, in the course of the study, examining issues that have either direct or indirect relevance to the white's being defiant to the black's system is the forefront objective of the study.

1.3.2. Specific Objectives

From the general objectives of the study that stated above, the researcher drawn specific objectives of the study. Accordingly, four basic specific objectives of the study are drawn and stated bellow:

- ❖ Demonstrating how the resistance to the black's empowerment is reflected in the writer's perception of the Black South Africans in the after math of independence.
- ❖ Scrutinizing how resistance to the new system of governance is manifested in the social interactions among black and white characters.
- ❖ Investigating the notion of resistance to the post-apartheid South Africa's political system.
- ❖ Examining the implications of the central theme of the novel to the post-apartheid black's leadership.

1.4. Methodology

In order to attain the objective of the research which is clearly stated above certain methodology that best suit the study has to be employed. Accordingly, as the study entirely confined to a text, the research methodology that considered in the study is textual analysis. Textual analysis is basically restricted to library consultation. The study, in other words, is exclusively performed on the basis of analysis.

An in depth reading of a text under consideration is one of the critical aspects of textual analysis. Thus, the novel is seriously read with special emphasis on the center of attention of the study. Further, issues that have significance with the main areas of the study are extracted for the purpose of the analysis. With regard to this, the entire study of the text is conducted on the basis of extracting supportive pieces of text from the novel as a possible evidence for the issue that has to be considered for discussion. This, of course, leads the researcher to the final conclusion of the study.

Moreover, different reference materials that are significant for review of related literature sections of the study also be read thoroughly. After having an in depth reading of the relevant reference materials for the stated section or even beyond, the researcher reviewed the related materials for the study. The review is actually carried out in a manner of making the subject under the study very clear for readers.

1.5. Scope of the Study

Although *J.M. Coetzee* is the author of more than 12 internationally recognized novels, it's *Disgrace* alone that is the concern of this study. Further, in more specific sense, regardless of the fact that novel is sufficient enough to be studied from various perspectives, it's not every literary aspects of the whole text that are studied in the course of the research. Thus, in the study, the researcher entirely confined to those issues of the novel that have relevance to the whites' being resistant to black's empowerment in the post-apartheid South Africa.

Moreover, racial issue, which is believed to have stemmed from the authoritative racist political system of the past, evidently reflected in the novel. Thus, Racism which is claimed to

On the basis of the defiance in the novel is the focus area of the study. For this reason, the scope of the study is restricted to the above stated subjects in the context of South Africa.

1.6. Significance of the Study

Diyanni (1998:192) as quoted in *Tesfamaryam (2008)*: “One reason to do research about the literary works you read and study is to understand them better.” Diyanni, further, explains that “scholars who do research in literature provide insights that can develop pupil’s understating and appreciation of literature.” In more or less similar way with the view of Diyanni, the study may initiate literature students to read the novel very critically and examine the other aspects of the novel. Additionally, it may also help them to understand and appreciate the specific literary devices that J.M. Coetzee used to convey the intended message.

The study may provide insights about the social and political systems of the post-apartheid South Africa that the writer reflects in the novel in general and racial complexities of the post-apartheid of South Africa in particular to the students of Foreign Literature. Besides, because a study hasn’t been conducted on *Disgrace* in Addis Ababa University yet, the research may serve as a possible reference material for those who will study other aspects of the novel in years to come.

In addition to the above stated significance, the research may also provide some important points that can serve as spring board for other in depth study on related subjects in the novel or even other novels. The significance of the study may not necessarily incarcerate to the stated alone; in a broader perspective, the study may also serve as an input in the process of conducting a study on good governance. Further, as the study almost entirely deals with racial matters, it may serve anthropologists and social psychologists to conduct an in-depth study on racial issue.

1.7. Organization of the Study

It is on the basis of chapters that the study will be organized. Thus, from the very beginning till the end, the various issues of the subjects under the study will be carried out in four

different chapters. Accordingly, chapter one which is concerned with the skeleton part of the study discusses the introductory aspects. Chapter two concerned with review of related works. In this chapter those studies that were conducted in the novel and some related theoretical issues to the study will be reviewed. Having seen the second section of the paper, which entirely deals with the related literature, the researcher shall proceed to chapter three.

In chapter three, which is exclusively confined to analysis and interpretation, those research questions will be analyzed and discussed. This is basically carried out on the basis of extracting linguistic evidences from the text. Then lastly, on the basis of the analysis and interpretation that will be carried out in chapter three, the conclusion of the study will be deduced.

1.8. Limitation of the study

There were a number of constrictions that faced up to me a great deal while conducting the study. Of all, however, Shortage of time and insufficiency of relevant reference materials in a library were the foremost constraints of the study.

Chapter Two: Review of Related Literature

2.1. Review of Related Studies

2.1.1. Introduction

This chapter basically aims to introduce readers to some related works that were carried out on *Disgrace*. Because in the researcher assessment there has been hardly any related works which conducted in the novel under the study in AAU, it's those literary studies which were conducted on *Disgrace* overseas that will be reviewed in this section.

Accordingly, throughout the chapter, some literary studies that were conducted on the novel either in a thesis or an essay form will be reviewed in such a way as to confer readers a clear understanding of the gap of the study. The chapter, further, will plainly states some related aspects of the issue under the study. In this respect, resistance, racism and some significantly related points will also be defined and explained from scholars' points of view.

Petersson is one of the few researchers who conducted a literary study on *Disgrace* in a form of thesis. In his study, "*A hero in Disgrace: the pattern of a hero in David Lurie's twist of fate*", which was conducted in 2009 and presented to the University of Vaxjo, Sweden as an academic requirement, Petersson studied the subject of hero in the novel. Thus, Petersson in his unpublished thesis exclusively focuses on David Lurie's character.

As a possible theoretical background to his study, Petersson in his analysis discusses and associates David's character with Campbell's idea of hero in literary text and related matters. Having seen the concept of hero from scholar's point of view, Petersson stated as most critics argue that David Lurie cannot be referred to as a hero character in *Disgrace*.

Petersson, on the contrary, in his study asserts justification of David Lurie's being a hero. Consequently, on the basis of Campbell's ideas of hero in general and patterns of hero's journey, which according to Campbell as stated in Petersson's study, consists of three main stages: initiation, departure and return in particular disproves the argument forwarded by most critics of David's character.

In somehow broader perspective, Petersson in his study considers Lurie's meeting with the three women and its consequences as one of the three stages of Campbell's journey of hero, initiation. Petersson, further, associates Lurie's refusal of the guide lines that set by the University which obviously exposed him to other tribulations with Campbell's second stages of hero's journey. And finally, Petersson correlates David Lurie's meeting Melamine's Father and obtaining his ultimate boom, which according to Petersson makes David Lurie a better person, with the final Stages of Campbell's final stages of Campbell's journey of hero.

In addition to the above discussed points, Petersson in his study further points out how the major character, David Lurie can be regarded as a hero of the novel. With reference to this, he argues that other than the three stages of the hero's journey of life, David Lurie follows the patterns of the hero's journey almost without glitches. In Petersson's Opinion this is the other important point that indicates Lurie's being hero in the novel.

Moreover, according to Petersson's study, it's not in Campbell's stages of hero's journey alone that Petersson proved of David Lurie's being a hero. Indeed, the radical attitudinal improvement of Lurie is one of the basic reasons why he argues on the point. As to Petersson, this apparently observed at the end of the story. Of course, the researcher considers it as one of the turning points of the story. Thus, because of the behavioral change in Lurie, Petersson further suggests as in the course of the Story, David Lurie grows on the readers. In his View, this is one of the basic features of a hero which clearly manifested in David.

As far as the journey of a hero is concerned, the researcher further asserts that despite his less than heroic attributes, David Lurie is the protagonist of an adventure. As a consequence, Petersson affirms as the end goal of David Lurie's journey lies in self-realization and self-reinvention. In Petersson's View, it is through self-realization and self-invention that David Lurie becomes a good person. According to the researcher, this is lucidly observed in the novel in that David, who initially is a very self-centered man latter in the novel, changed to a man who cares about others even to a dead dog with no consideration of self-interest.

Despite the fact that of his argument which is obviously against the critics' view of the major character in the novel, in his study Petersson, however, suggests as David Lurie for example,

has a questionable manner towards women. Besides, he spends quite some time surrounding to self-pity.

Regardless of the critics' view of David Lurie's character, almost in the entire part of the Study, Petersson argues that the protagonist possesses the qualities of a hero's character. Further, throughout the course of his study, Petersson puts the theoretical aspects of the subject under consideration along with the practical one argues that David Lurie is a hero in the novel and follows Campbell's patterns of hero's journey as a possible ground for his argument on the basis of the points which discussed above. He, therefore, in his study concluded that because David Lurie finally becomes a better person he is indeed a hero in the novel.

In Boehmer (2002), on the contrary, we find the opposite view of Petersson's study which is lucidly reviewed in the above paragraphs. Boehmer in his article, "*No Saying Sorry, not Speaking Pain*" argues that reading *Disgrace* from Feminists perspective is totally uncomfortable. In Boehmer's view, it's because the novel features a hero who disreputably refuses to say sorry for a misuse of power that the uncomfortable feelings realized.

On the basis of the role of the major character, David Lurie and his actions against women, Boehmer examines David's initial behavior comparatively with his behavior at the end of the story. Of course, Boehmer's main objective is analyzing David Lurie's personalities. In view of that, in the course of his study Boehmer thus points out as the vices of David Lurie's behavior in the novel exceeds of his virtues.

Furthermore, Boehmer in his article asserts as besides his wicked personality especially at the beginning of the story, David even failed to rescue his loved ones. Thereby, Boehmer, in his article concluded that in one hand, because he is against the will of women, which is very his appointing from feminists' perspectives, on the other hand, because he failed even to rescue his own daughter David Lurie is not a virtues character in the novel.

Another researcher who conducted a study in *Disgrace* is Friberg. Friberg studied the novel in titled, "*Disgrace in J.M Coetzee's Disgrace*", as Special project for academic requirement in the University of mid Sweden, Sweden in 2007. In his unpublished project, Friberg basically

aims to address how the notion of disgrace is being revealed in the novel with the same name. Of course, investigating the reason why the major character is exposed himself to his disgrace and what he does to raise from the disgrace are also the major preoccupation of Friberg's study. In deeper level the researcher, further, examines the major character of the novel with reference to J.M Coetzee himself and the social background that he lived in.

According to Friberg's project, due to the presence of certain similitude between the Major character, David Lurie and J.M Coetzee, he suggests as the novel appears almost to be biographical. In view of that, Friberg in his study affirms some resemblances that he found between David Lurie and J.M Coetzee. In fact, it's because the researcher used a new historicist approach in his study, which according to the Friberg it claims that: "*all literature is to be seen as a product of the time, place and circumstances of its composition rather than as an isolated creation*", that he made the resemblances.

Moreover, in the study, Friberg argues that although the disgraces in the novel are David Lurie's, the entire society which according to the researcher symbolizes the post-apartheid South African nations' are also disgraced. Further, as to Friberg's study, disgrace in the novel represents tribulation and violence of the post-apartheid South Africa. As a consequence, he asserts that the disgrace in the novel indicates that South Africa is a nation with turbulent and violent past. On the basis of his examination of the novel particularly of the major character David Lurie, Friberg in his special project concluded as J.M Coetzee in *Disgrace* describes a factual state he observes.

Those studies that deal with the psychoanalysis of the novel are our next major concern of the review. Of these, first we shall see Maliheh's unpublished thesis, which was conducted in 2007 and presented to Soderton University. It's entitled, "*A psychoanalytical study of the protagonist behavior as a middle life crisis in J.M Coetzee's Disgrace*".

With regard to subject matter, Maliheh thesis is obviously different from the other reviewed studies. However, like that of the other unpublished thesis that discussed in this study, he used the same methodology. Maliheh in his psychoanalytic study of the novel, therefore, employed some psychological theories in general and theories of middle life crisis in particular which

were developed by psychology's giants. Maliheh, nevertheless, in his study focuses on Freudian psychoanalysis.

The unconscious reactions in David Lurie's behavior especially during the process of revealing his affairs and of course his resignation from the University is the basis of the hypothesis of Maliheh's study. In his study, Maliheh thus argues as David Lurie suffers from the middle life crisis. As the study further suggests, it's basically the problem of the middle life crisis that exposes David to a serious psychological tribulations. Of course, the researcher in the course of his study extracts from the text and discusses what he considers symptoms of the middle life crisis. In doing so, he made an attempt to prove his hypothesis.

In various instances of his study, Maliheh indicates some observable evidences from the novel as possible causes for David's psychological problem. David loneliness, for example, is one of the most important textual evidence that the researcher raises to strength his argument. Accordingly, he suggests that although loneliness as a problem in David Lurie's life is not explicitly stated in the text, by inference it played a decisive role to David's psychological tribulations.

Maliheh, similarly, suggests that although it's not clearly mentioned in the novel as David's lack of father figure and the sudden loss of his mother are reasons for his mess up. Again by inference the researcher asserts them as the possible causes of his psychological instability. In the researcher view, of course, stated as reaching such a conclusion is possible by reading between lines and by interpretation.

In addition to some of the possible psychological problems of David, which obviously mentioned in the above paragraphs, Maliheh in his psychoanalytic study of *Disgrace* made an attempt to demonstrate the symptoms of the middle life crisis. Accordingly, David's self-questioning, which become apparent both before and after David's affairs revealed, according to Maliheh's study, is one of the many symptoms that clearly shows David's middle life crisis.

The study, further, shows that in addition to self-questioning, his day dreaming is also the other symptom of middle life crisis. In connection to both self-questioning and day dreaming,

in the case of David, Maliheh made an in depth analysis with reference to the theories of middle life crisis. In fact, in his view, it's not in David's self-questioning and day dreaming alone that we find the symptoms of the middle life crisis in the study.

In his study, he additionally points out various signs which indicate that David Lurie is exposed to the crisis. Thus, David's need to initiate new sexual relationship, his ambition to write his new opera, which according to the researcher helps David as comforting project to escape to, are the other signs of middle life crisis that observed in the novel particularly in David Lurie's character, as to Maliheh's study.

Moreover, in the study Maliheh argues as fear of old age, which supposed to sprung from fear of death, is the other critical indication of David's middle life crisis. In this connection, Maliheh with reference to theories of psychology declares that as death quite often coincides with old age, most old aged persons suffers from fear of death. In his study, Maliheh argues as this is apparently true in the case of David Lurie's character in *Disgrace*. According to the researcher, this is because of David is in his fifties which evidently shows that he is on the way to his old age.

Larsson (2006) in his comparative study of "*Gender and Aging in Characters in Literature*", however, associates David Lurie's fear of ageing with sexual feelings. According to Larsson's study, because David feels that old men are not found as sexually attractive as younger, he avoids to accept being old. In his analysis Larsson thus asserts that David's decreasing ability to seduce young women is a great crisis for him, and therefore his despair makes him search for young women for sexual excitement.

According to Maliheh's study, it's because of the earlier stated facts that David unconsciously tries to avoid becoming old when he realizes that he is approaching his old age. Hence, although Maliheh (2007) and Larsson (ibid) in their studies slightly different, both concluded that David's following young and beautiful women is one of the mechanism through which he avoids his approaching to his old age. In other words, the researchers figure out as pursuing young and beautiful women confirms David's wish to stay young.

In addition to the above discussed issues Maliheh (2007) critically examines David's sexual feelings especially with reference to Freud's principles of pleasure. In this regard, he thus argues that, it's as a result of the fact that David is being obsessed with his sexual desire that he is not governed by the framework of the convention which the society sets.

Consequently, the study points out that David Lurie's ego as a mediator between his id (instinct and impulse) and his supper ego (convention) in the society failed him. Further, it's inferred that David's impulses doesn't stay longer. As a result, he becomes unable to control his sentimental feelings. In Maliheh's view, hence, David's impulses, which according to the study evidently short in duration, pushes him into the illusion of day dreams. Besides, the researcher verifies that David's selfishness, ego centeredness and subjective manner emanated from the improper function of his id and supper ego.

In general, in Maliheh's study, David's age and his dissatisfaction with an unfilled life, which sprung from his divorces that resulted in giving him his insatiable desire to follow young beautiful women, are the basic issue of study which evidently suggests David Lurie has a psychological problem of middle life crisis. As a consequence, middle life crises are the major preoccupation of Maliheh's study. Further, in the course of his study, Maliheh using both the theoretical aspects and textual evidences from the novel arrived at the conclusion that David Lurie is in the novel is in a state of a middle life crisis.

In more similar subject matter with Maliheh (ibid), Sheils (2003) also examines the psychological aspects of *Disgrace* particularly of the major character, David Lurie and his opera. Sheils in her essay, however, unlike that of Maliheh, whose study for the most part gives attention to middle life crisis of David Lurie, confined her analysis in David's opera alone. Hence, in her critical essay, "*Opera, Byron and the Southern Psyche in Disgrace*", which was published in a journal, Sheils made an attempt to examine David Lurie's opera and its psychological implication.

In focusing on David's opera and its role of reflection on identity and exile and of course political view that prevails in the mind of a newly deprived citizen of South Africa's nation, she showed the shared sphere of interest. It's, of course, through the association of fantasy

and political identity that Sheils arrives at this point. Consequently, Sheils makes the conclusion that David Lurie 's unfinished opera apparently indicates David's and his fellow members despair of being get adapted to the new forms of citizenship in the post-apartheid South Africa.

Furthermore, Segall (2005) and Maraise (2006) also studied *Disgrace* particularly David Lurie's character from psychological points of view. On the basis of their examinations both wrote essays which were published on different journals. Although both as Maliheh (2007) and Sheils (2003) concentrates on issues considered to have relevance to psychology, both are different from them and even from each other in what they critically studied. Accordingly, while Marais (ibid) in his essay, "*J.M Coetzee's Disgrace and the task of imagination*", studies the two sides of David's personality, Segall (ibid), on the other hand, entirely confined to the traumatic experiences in the novel.

Maraise (ibid) as Sheils does in her essay rely on David's opera to study the protagonist's personality. Maraise, nonetheless, in his essay exclusively examines David Lurie's Personality with reference to his ego centered personality at the beginning of the story and which according to Maraise becomes the reversal at the end of the story. Thus, he argues that the dramatic change in David's personality is the result of performing the opera. Consequently, Maraise in his study clearly discusses as performing the opera through which David could easily change his personality keep in touches him with the imagination of the literary world.

Further unlike that of the above researchers, Segall (ibid) in his study, "*pursuing Ghost: the traumatic sublime in J.M Coetzee's Disgrace*", examines the traumatic experiences in the novel especially in the case of Lucy. In the course of his study, he stresses on Lucy's rape. In connection to this, he asserts that owing to her rape which let her be in a state of frustration that Lucy could easily be submissive to her neighbors. He further, suggests as David too experiences the trauma because of the sufferings of his daughter.

Lastly, it is Agnevall's study, which unlike that of the earlier reviewed studies, exclusively concentrates on how the author employed the literary technique to construct the story, that will

be seen in this chapter. Accordingly, Agnevall (2005) conducted a special project in titled, "*The narrative techniques in J.M. Coetzee's Disgrace*". Like that of the other researchers, who used certain theories in their studies, so Agnevall does theory of narratology in her study. Hence, it's based up on what the theory of narratology says about narrative techniques that she examines and discusses the narrative techniques that the author used in the novel.

In her study, Agnevall argues as a narrator could easily be confined with the major character of the novel. In Agnevall's view, this is because of both the protagonists and a narrator share in common the same: time, place and language. For this reason, Agnevall in her study claims why the author doesn't favor a first person narration. A part from this view, however, she suggests in the study that it's the voice of a narrator that reader hears. Other than these, in Agnevall's study, the presence of flash back narrative technique in few instances of the novel apparently discussed.

Moreover, as far as narrative technique in *Disgrace* is concerned, she clearly discusses focalization, narrative voice and related issues of narratology. In this connection, Agnevall in her study, rather than examining story narration in the novel from the traditional points of view, which according to narratologists as quoted in Agnevall that it lacks vision, she would favor focalization instead. As a result, she argues that the narrative perspective of the novel seems to emanate not from a narrator; rather from the protagonist. Thus, she asserts in her analysis as this apparently indicated by the protagonist's mind. As a consequence, Agnevall points out that reader sees everything through David Lurie's eyes.

Furthermore, regarding story construction of the novel, the researcher is of the opinion that J.M. Coetzee employed very simple and clear narrative techniques. According to the study, the absence of narrative distance both in time and place in the novel is one of the basic reasons for the clarity of the narration. Besides, in Agnevall's project, it's asserted that there are parallel stories which according to her argument, they complement each other to form various perspectives, in the novel. In addition to these, Agnevall in her special project, examines and states as J.M. Coetzee in the most part of the novel used present tense to narrate the story. In Agnevall's view, the author used this for the purpose of providing an impression of immediacy.

To sum up, although the above reviewed studies either in a thesis or in a project or even in an essay forms deal with different subjects, almost all of them more or less employed similar methodology. Besides, with the exception to Agnevall's study, which for the most part concentrates on the narrative technique, most of the studies focus on the protagonist, David Lurie. In this connection, although mine also focuses on the protagonist, it examines other characters as well. In the case of concern of study, nevertheless, all of them entirely different from each other. Indeed, they are also different from mine.

Accordingly, while Petersson (2009) on the basis of Campbell's idea of a hero character, points out as David Lurie possesses the quality of a hero character in *Disgrace*. Boehmer (2002), on the contrary, in his study affirms an opposite view of which apparently sprung from feministic view point. On the other hand, Friberg (2007) in the novel studied what J.M. Coetzee wants to convey. In subject matter wise, of all the reviewed studies, Friberg's study is found in the other extreme side of my study.

In addition to these, those studies that deal with the psychological aspects are also different from each other. Nevertheless, for these studies in one way or the other study the psychological aspects, almost all of the studies have some resemblance of concern. Similarly, like the other studies, these studies are also different from mine.

Accordingly, while most of these studies concerned with the analyzing the psychological matters in general and middle life crisis and the imaginary complexity of opera Byron in particular, my study much more concerned with the realistic elements of the novel especially with reference to politics, social interaction, power relation and racial issues. Thus, my study exclusively concerned with matters that straightforwardly connected with the author's being resistant through the white characters to the black's empowerment in post-apartheid South Africa.

2.2. Defining Resistance

It has to be affirmed that the term resistance stands for different meaning in different disciplines or context. In the context of this study, however, having seemingly single governing idea, scholars define it in various ways. Accordingly, Merriam-Webster, the online Dictionary, for example, defines resistance: “*Disposed to or engaged in defiance of established authority.*” Additionally, the Oxford dictionary, defines it: “*Dislike of or opposition to a plan, an idea, etc.; refusal to obey.*” The Oxford dictionary, further, defines resistance in its verb form i.e. resist: “*To refuse to accept something and try to stop it from happening.*”

Although these definitions are different in expressions, they are almost the same in terms of the meaning they convey. Thus, in somehow general sense, these definitions signify a negative connotation. As far as the notion of resistance is concerned, scholars explained of how it occurs in various circumstances. Accordingly, Farzana (2011: 223) pointed out that resistance suggests itself in the forms of: “*foot dragging, dissimulation, false compliance, pilfering, feigned ignorance, slander, arson, sabotage and so forth.*”

Furthermore, Scott (1985) as quoted in Farzana (ibid: 228), grouped resistance in to active resistance and passive resistance. According to Scott, active resistance manifested in a violation that involves physical interaction. For Scott, thus, this is a direct form of reflecting feeling of resistance. On the contrary, Scott suggests that: “*oral transmission of feeling, sentiment, and emotions through song and other visual arts*” are some of the best means of preserving and displaying passive resistance.

With reference to the above suggested view, Farzana similarly declare that resistance is not always necessarily violent and physically. Accordingly, he suggests that it can be intellectual and expressed in art works. For this reason, for both, Scott and Farzana works of arts are some of the basic means through which resistance is forwarded.

In the subsequent section of the chapter an attempt will be put forth to talk over racism which is claimed to be the causes of resistance in this study.

2.3. Racism

According to Essein (1975: 77) racism in its entire sense is: *“a system of stratifications by which the different racial groups and their civilization and cultures are hierarchically put.”* For Essein, therefore, each race is kept in a fixed position. Consequently, Essein asserts it's on the basis of the constructed beliefs that hierarchical positions of the human races are arranged.

The Oxford English Dictionary, indeed, defines it as: *“the belief that all members of each race possess characteristics, abilities, or qualities specific to that race, especially so as to distinguish it as inferior or superior to another race or races, and the expression of such prejudice.”* The Merriam-Webster Online Dictionary (www.merriam-webster.com/dictionary/racism) also defines racism as:

A belief that race is the primary determinant of human traits and capacities and that racial differences produce an inherent superiority or inferiority of a particular racial group, and alternatively that it is also the prejudice based on such a belief.

In a similar sense with both the Oxford English Dictionary and Merriam Webster Dictionary, the Macquarie Dictionary, of course, defines it: *“The belief that human races have distinctive characteristics which determine their respective cultures, usually involving the idea that one's own race is superior and has the right to rule or dominate others.”* Additionally, the Oxford English Dictionary records racism as a synonym of racialism: *“belief in the superiority of a particular race”*.

According to some sociologists' racism, on the other hand, explained as a system of group privilege. On that basis, Feagin (2006: 34), thus, defines racism: *“...a highly organized system of 'race'-based group privilege that operates at every level of society and is held together by a sophisticated ideology of color/'race' supremacy.* In *Portraits of White Racism*, Isaac in his book, *the Invention of Racism in Classical antiquity* (2004: 17), further, defines racism: *“culturally sanctioned beliefs, which, regardless of intentions involved, defend the advantages whites have because of the subordinated position of racial minorities”*.

From the above definitions one can easily infer that, racism is the belief that inherent different traits in human racial groups justify discrimination. In the modern English language, the term racism is used predominantly as a derogatory description. It's applied especially to the practice or advocacy of racial discrimination of a harmful nature and which is often justified by recourse to racial stereotyping.

To sum up, there are various definitions of racism that are forwarded by different scholars and even by institutions. Despite this fact, however, although the expressions that employed in defining the term are entirely different, the central ideas of the definitions are almost the same. Accordingly, on the basis of the affirmed definitions, it can be concluded that, racism involves the belief in racial differences, which acts as a justification for non-equal treatment of members of that race.

In addition to aforesaid points, the term racism is commonly used negatively and is usually associated with race-based prejudice violence, dislike, discrimination or oppression. The term can also have varying and contested definitions.

2.3.1. Underlying Causes of Racism

Scholars suggest various reasons for the practice of racism. Accordingly, Lévi-Strauss (1975) in his essay, *race and History*, for example, suggest as unbalanced level of economy between two different racial groups can be one of the possible causes of racism. Similarly, Dunn(1975), clearly discuss as racial problems are complicated or exacerbated by the relative economic and political power that prevail between the white and the darker peoples of the world.

Essien (1975), on the other hand, contends as there is a deliberate constructed notion by the imperialists for the purpose of showing the superiority of one race over the other. In Essien's opinion, this is one of the systematic approaches of racists. According to Essien, therefore, the constructed thought is the association of the white with power and wealth, and the black, on the contrary, with weakness and poverty. Thus, according to Essien, the constructed notion

of the superiority of white race that marked the inherent inferiority of the non-white races is a clear materialization for being racist.

Scientific classification of race, which advocates the inherent superiority of one race over the other, is also the other basic reasons for the prevalence of racism. In relation to this, Blumenbach, for example, as quoted in *Encyclopedia Britannica* (2011), divided humankind into five distinctive races. His five categories included: *American, Malay, Ethiopian, Mongolian, and Caucasian*.

Thus, as *Encyclopedia Britannica* (ibid), Blumenbach chose the term Caucasian to represent the Europeans (white). According to him, *a skull from the Caucasus Mountains of Russia was the most beautiful*. Consequently, he used the term to be a symbol of the white race. These terms, nevertheless, according to Essien (1975) were commonly used by many scientists in the early 20th century, and most carry on even in the present day as the most important descriptions of the world's peoples.

In the same argument, Essien, asserts as the dogmatic claim of the existence of genetically inherent and unchanging inequality among the different racial groups by the imperialist nations is probably one of the root causes of racism. As a consequence, he argues that the dogmatic claim of the inherent racial purity of one race over the others sprung from the systematic racial stratifications that are constructed by the European imperialist nations.

As to the view of physical anthropologists, in terms of the physical criteria, some races are aesthetically pretty while others are ugly. Of course, this kind of racial stratification justifies some races supposed to be inherently superior while others inferior. It's because this stratification clearly signify racism that Essien points out scientific classifications of human races as a basic cause of racism. He further argues the claim of racial superiority that suggested by Cuvier which is quoted in Essien (Ibid: 236):

The Caucasian to which we ourselves belong is chiefly distinguished by the beautiful form of the head, which approximates to the perfect oval. It's also remarkable for the variation in the shade of the complexion, and r of the hair. From this variety sprung the most civilized nations, and

such as have most generally exercised dominion over the rest of mankind.

The Mongolian variety is recognized by prominent cheek bones, flag visage, narrow and oblique eyes, hair straight, and black scanty beard, and olive complexion. This race has formed mighty empires in China and Japan, and occasionally extended its conquest on this side of the great desert, but its civilization has long appeared stationary.

The Negro race is confined to the south of mount Atlas. Its character is, black complexion woolly hair, impressed cranium, and flattish nose, in the prominence of the lower part of the face, in the thickness of the lips, it manifestly approaches to the monkey tribe. The hordes of which variety is composed have always remained in a state of complete barbarism.

From the George Cuvier's stratification of the three anthropologists' basic human races (Caucasian, Mongoloid and Negroid), one can effortlessly deduce as the white race which is represented by the Caucasian is the most beautiful and civilized race. Hence, they kept in the climax of hierarchical position over the other races. The Negro (the black), on the contrary, considered ugly and uncivilized, it even regarded as the member of animal class. As a result Cuvier in his stratification put the black race in the bottom of the hierarchical position.

As a consequence, Cuvier and his followers suggest as being black is inherently being inferior, in addition to the above deduced view, we can also figure out from Curvier view that differences which entirely rely on physical characteristics are also very significant to justify the differences of other aspects of human activities. With reference to the claim of racial superiority, Essien in his essay, racism and Barbarism, asserts that the European or the so called the Caucasian, belief in the fundamental inequality of human racial groups.

According to Essien the Caucasians who claim to be the superior race believe in the existence of racial purity. Thus, they claim the parity of each race to be intact, and therefore keep away the so called the inferior races so as not to contaminate the superior race (as so called). Esse in further argues from such belief are derived the practical consequences of racial segregation and discrimination which are the tribulations of racism; economic exploitation and political oppressions are also the other principal consequences that resulted from unjustified claim of racial superiority.

2.3.2. Racial Discrimination

In the opinion of almost all racial theoreticians, racial discrimination is one of the means through which the act of racism is manifested. In this case, as to Lévi-Strauss (1975) the term racism is more general one, and therefore it stands as an umbrella for racial discrimination. He, thus, claims that racial discrimination is more specific. Additionally, he concluded that racial discrimination is one of the various constituents through which racism will be materialized.

Some scholars, however, argue as there is no clear distinction between the two terms. As a result, they often equate the term racism with racial discrimination. They, further, suggest that in one way or the other both are the same and hence they serve the same purpose. According to the proponents of this stand point, because they serve the same purpose, both racial discrimination and racism considered as inseparable.

Regardless of the above argument, Dubinin, (1975), nevertheless, found that racial discrimination is closely associated with deliberate harmful practices that are intended to affect a particular race. In more general sense, he describes racial discrimination only as applying to pernicious practices. Dubinin (ibid).Correspondingly, Dunn, (ibid) discusses as racial discrimination is popularly associated with various activities that are illegal or commonly considered harmful.

Furthermore, racial discrimination is often used to describe discrimination on an ethnic or cultural basis, independent of their somatic differences. According to the UN's conventions, there is no distinction between the term *racial discrimination* and *ethnicity discrimination*. The UN's in its conventions clearly defines racial discrimination. Thus, according to the UN's,⁴ICEAFRD adopted in 1966:

The term "racial discrimination" shall mean any distinction, exclusion, restriction, or preference based on race, color, descent, or national or ethnic origin that has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights

⁴ ICEAFRD: International Convention on the Elimination of All Forms of Racial Discrimination

and fundamental freedoms in the political, economic, social, cultural or any other field of public life. (Part one of Article one)

2.3.3. Racial Segregation

Racial segregation is the separation of humans into racial groups in daily life. It may apply to activities such as eating in a restaurant, drinking from a water fountain, using a bath room, attending school, and going to the movies, or in the rental or purchase of a home. Isaac (2004: 29) according to Isaac, “*segregation is generally outlawed, but may exist through social norms, even when there is no strong individual preference for it.*” The encyclopedia Britannica (2011), further, defines racial segregation:

Racial segregation is the practice of restricting people to certain circumscribed areas of residence or to separate institutions (e.g., schools, churches) and facilities (parks, playgrounds, restaurants, restrooms) on the basis of race or alleged race. Racial segregation provides a means of maintaining the economic advantages and superior social status of the politically dominant group, and in recent times it has been employed primarily by white populations to maintain their ascendancy over other groups by means of legal and social color bars.

All the definitions that are affirmed above plainly make out as racial segregation like that of racial discrimination is a means of racism. Unlike that of discrimination, however, the extent of the tribulations of racial segregation is very high and thereby its practice is so horrible for the sufferers. Having seen racial segregation in general perspective this far, in the ensuing section we shall, further, discuss racial segregation and its tribulations in South African context (apartheid).

2.3.3.1. The Legacy of Apartheid

In the views of most scholars, the racial segregation of South Africa which often referred to as apartheid that seriously affected the life of many native South Africans is associated with the arrival of the new white settlers. For example, Magubane (1981: 257) asserts that: *the plight of the black people of South Africa is intimately bound up with the history of white settlement in their lands.*

Apartheid, one of the distinctive features of the history of the republic of South Africa, is a formal way of segregating the non-white races of the country by privileging the basic rights of the non-native white minority. Further, according to encyclopedia of Britannica (2011) apartheid defined as: *“policy that governed relations between South Africa's white minority and nonwhite majority and sanctioned racial segregation and political and economic discrimination against nonwhites.”*

Furthermore, according to O'Neil et al (2006), apartheid, for non-white races meant mobility, diminished opportunities, more-stringent controls, and a general sense of exclusion. Economic conditions in the reserves continued to deteriorate; the terms of rental became more onerous on white-owned farms; and the urban slums provided a harsh alternative for those who left the land.

In connection to the meaning of apartheid, the term itself was coined by the practitioners of racial segregation. Thus, According to Thomson (2001), apartheid in Afrikaans language (the language of the white settlers of South Africa who descended from Dutch) refers to *apartness*. He additionally suggests that apartheid stands for separate development that entirely marginalize the non-white races in general and the black race in particular. Similarly, O'Neil et al (ibid) found that apartheid is the material that justifies the supremacy of the totalitarian racist system of the white over the majority of the black race of South Africa.

In addition to the above raised points, most scholars have the same stand point regarding the point that apartheid was practiced on the basis of legal ground. With this regard, scholars suggest that racial segregation, which officially imposed on the non-white races, was widely practiced in South Africa before 1948, but the ruling parties (NP), which gained office that year, pulled out the policy and gave it legal basis (Essien, 1975 Magubane, 1981 Thomson, 2001). Accordingly, these scholars are of the opinion that unlike that of other African countries, racial segregation in the case of South Africa considered somehow unique in that the segregation was formally legalized by the government.

In Essien's view, in South Africa racial segregation as officially so called apartheid is deeply enriched with law as well as in social convention; and it absolutely enforced. According to Essien (ibid), as a result, there white supremacy over the Africans, who forms the majority of

the populations, and Asians and the coloreds reign politically, militarily, economically and socially.

Magubane (Ibid) also contends that apartheid was even codified by law and considered legal. In addition to Essien and Magubane, Thompson (ibid) similarly, describes that apartheid to a considerable degree was codified by law. According to Thomson, it's because apartheid codified as a part of moral act that the racial segregation which used to prevail in the mid twenty century in South Africa was intensified. With reference to the codification of apartheid system, [http: www.com.african history/ apartheid legislation in South Africa](http://www.com.african history/ apartheid legislation in South Africa):

The all-white Parliament passed many laws to legalize and institutionalize the apartheid system. The Population Registration Act (1950) classified every South African by race. The Prohibition of Mixed Marriages Act (1949) and the Immorality Act (1950) prohibited interracial marriage or sex. The Suppression of Communism Act (1950) defined communism and its aims broadly to include any opposition to the government and empowered the government to detain anyone it thought might further "communist" aims

In addition to passing laws to legalize apartheid system, the propagators of apartheid further brought logical justifications for it. For example, Hendricks Verwoerd, who is often regarded by many as one of the leading Afrikaners architect of apartheid, in his logic of white rule as quoted in O'Neil et al (2006: 439) argues that:

The population of South Africa contained four distinct racial groups (white, African, Colored and Indian) and that whites as the most "civilized" racial group, should have absolute control over the state. Verwoerd and the advocates of apartheid further argued that Africans belonged to ten distinct nations, whereas the other racial groups belonged to only one nation each. By this logic, whites were therefore justified in dominating the state.

According to Thomson (ibid), it's on the basis Verwoerd's logical justification of the inherent superiority of the white race over the non-white races of South Africa that the population registration act of 1950 was passed. Of course, the population registration act of the 1950, in Thomson's view divided the population of South Africa in to Verwoerd's four racial categories and placed every South African in to one of these categories.

Accordingly, Bantu (all black Africans), Colored (those of mixed race), Asian which comprises both Indian and Pakistani and white race who are considered to be the most civilized race according to Verwoerd's logic, are the four major racial races of the country.

2.3.3.2. Tribulations of Apartheid

After the population resignation act of 1950 which officially divided the population of South Africa into races, the architects of apartheid argued that the blacks who constitutes more than the three quarters of the total populations of South Africa were not the citizen of the country. O'Neil et al (ibid). Thus, in accordance with this argument, the blacks were considered to be the citizens of ten remote tribal homelands instead. In connection to this point, the encyclopedia Britannica (2011) point outs:

Blacks were treated like "tribal" people and were required to live on reserves under hereditary chiefs except when they worked temporarily in white towns or on white farms. The government began to consolidate the scattered reserves into 8 (eventually 10) distinct territories, designating each of them as the "homeland," or Bantustan, of a specific black ethnic community.

According to O'Neil et al (ibid), the ten remote tribal homelands were the dubbed Bantustans whose boundary and leaders were decreed by the government. Due to the implementation of the aforesaid argument, all black South Africans in their own home land were in effect made guests. As a result, they were entirely refused to have the benefit of any of the rights of citizen.

Following the population resignation act that exacerbates the racial segregation, other similar acts were passed so as to make the racial segregation well-built. For example, according to <http://www.com.african history/> apartheid legislation, in order to prevent blacks from trespass on white areas, the government strengthened the existing "pass" laws, which required nonwhite racial groups to have document that testifies their being in the restricted areas. In the views of O'Neil et al, failure to abide by this law exposed the black race to a further serious problem:

The vast majority of blacks who lived and worked in white residential areas were required to carry internal visa at all times. Each year, failure to carry such a pass resulted in hundreds of thousands of deportation to a home land that, more often than not, the deportee had never before set foot in.

O'Neil et al (2006: 439)

In addition to the earlier stated acts, there were also other acts that forbade inter racial marriage and most social contacts between the white and the non-white races, formalized segregated public facilities, established separate educational standards, restricted each race to certain types of jobs, curtailed nonwhite labor unions, and deprived of non-white participation in the government affairs and so forth. Thompson (2001). According to Thomson, basically, these acts that believed to make worse racial segregation in the country exposed many black South Africans to physical and psychological tribulations.

Moreover, O'Neil et al (ibid) argue that the tribulation that resulted from the racial segregation of South Africa wasn't confined to the physical and psychological suffers alone. Consequently, in their argument, they suggest that the extreme economic gap between the white and black races that consequently affected the life of many black South Africans is one of the most serious problems that derived from apartheid. Likewise, encyclopedia Britannica (ibid) supports their idea:

Apartheid imposed heavy burdens on most South Africans. The economic gap between the wealthy few, nearly all of whom were white, and the poor masses, virtually all of whom were black, Colored, or Indian, was larger than in any other country in the world. While whites generally lived well, Indians, Coloreds, and especially blacks suffered from widespread poverty, malnutrition, and disease. Most South Africans struggled daily for survival despite the growth of the national economy.

Chapter Three: Analysis and Interpretation

3.1. Introduction

The present chapter unlike that of the preceding two chapters exclusively confined to the examination of the text alone. Accordingly, those issues that deemed to have straight forward relevance with the social, political and racial matters through which post-apartheid resistance reflected in will be examined on the basis of textual evidences. Throughout the chapter, the researcher will refer to *Disgrace* with page numbers within parentheses. Furthermore, upon the analysis a possibly interpretation will be drawn.

3.2. Synopsis of *Disgrace*

The protagonist, David Lurie, 52, is a Professor at the Technical University of Cape Town in South Africa. He claims to be a highly praised expert on Romantic poetry. Although he has a dream of writing his own opera, he spends most of his time seducing women. In fact, David Lurie has been divorced twice. Hence, he has been leading lonely life. Regardless of this, nevertheless, he is compassionate in forming affiliation with beautiful young women. In this connection, his last love affair with one of his students, Melanie Isaacs, 19, leads to the main conflict in the novel.

David Lurie in a number of occasions seduces women and accordingly made sex with different women including his student, Melanie Isaac. With no consideration of her wish of having sex that David makes sex with Melanie. After one of the bad occasion that she is made to have sex with him, Melanie presents complaint against Professor Lurie to the University.

A committee of inquiry which comprises different members from his department and others is formed to conduct a hearing against him. In the presence of the committee, David Lurie is asked to explain his view of the matter. Then, he admits that he feel guilty of all charges that are made and presented in a written from even without reading it through. Because the response of David Lurie is found unsatisfactory for the committee, they tried to make the case easier even in offering him counseling and time to think about the issue.

David Lurie, nevertheless, neither accepts counseling that is proposed by the committee, nor does he shows no sign of regret for what he did of which he is accused of. Rather than feeling regret and asking a public apology, David Lurie favors leaving his post with his scandal instead. As a result, David Lurie is forced to resign from his position. Consequently, he leaves for a Country side where his daughter, Lucy lives in a small plot of farming land. David Lurie, who becomes jobless because of his scandal, endeavors to restart leading his life in a Country side along with his daughter. Then, he starts creating his dream of literary word through his opera.

In the course of his straggle to restart his life in his daughter small farm land, David Lurie observes the racial problem of the post-apartheid South Africa. During his stay in the village, David Lurie meets and forms not heartfelt acquaintances with some Lucy's black neighbors. Of these, it's Petrus, who makes his territory more powerful due to the new political system in the Country, that David meets first in his daughter house. However, for the earlier started reason David Lurie first impression toward Petrus is not pretty much interesting.

In one of the bad afternoon, in the pretext of making a phone call, three black strangers appear at Lucy's house. Then, they rather violently attack both daughter and father. Consequently, while the strangers aggressively assault David Lurie which seriously damages his face and scalp, they rape Lucy from which she consequently conceives. Besides, the beat up and rape, they robbed their property as well. Of course, it's when he sets off from his state of unconscious that David realizes that Lucy has been raped and her dog has also been shot.

Soon after the incidence of the violence, Lurie completely despaired to live in the farm. Hence, he tried to convince Lucy to sell the farm and leave for Holland or some other place other than Africa. Yet, Lucy disagrees in his proposed view. She favors to adapt the situation and remain in her farm instead.

David Lurie, then returns to Cape Town where he has permanently lived for years. In his brief return to Cape, David Lurie finds that his home has been robbed and the whole things are messed up. Having seen the complications in both his home and the University, he desperately decides to lead his pretty Menden life in the village where the fatherless pregnant daughter of his lives in. In the meantime, Lucy agrees with Petruse's proposed interest, which

clearly states that in order to have protection, she has to accept being the third wife of Petrus. David Lurie, finally, keeps life go on in the village in providing the voluntary service at Lucy's friend Bav Shows animal clinic and performing his Byron opera that let him forget his tribulations.

3.3. Racial Complexities in *Disgrace*

3.3.1. Portrayal of Racial Matters

From the very beginning of the novel one would be acquainted with what the writer wants to convey in the novel. Hence, the main idea of the novel is the presence of racial based problem in the new South Africa. In this connection, the author expresses his resistance to the post-apartheid black's authority primarily through the protagonist.

Further, Coetzee is of the opinion that the white post-apartheid South Africans, who were once in a higher position, due to the eradication of the legalized apartheid are deprived of their earlier position and thus made in a lower position:

... Once a Professor of modern languages he has been, since classical and modern languages were closed down as part of the great rationalization, adjunct Professor of communications.... Coetzee [1999: 3].

Hence, he wants to affirm that because the major character, Professor David Lurie is white, he is reduced from his earlier position.

Racial matters in the novel, further, observed in issues that straightforwardly related to the characters that the author employed in the novel. Accordingly, Coetzee in much of the story used both black and white characters. Nevertheless, although he used both black and white characters in the novel, it's mainly through white characters especially Professor David Lurie that he forwards his post-apartheid resistance to the entire post-apartheid system. This apparently scrutinized in that although the novel is basically written from the third person point of story narration, much of the story is told from the point view of the protagonist, David Lurie.

In addition to the presence of both black and white characters in the novel, the reliance of the major conflicts of the novel upon skin color difference is also the other basic materialization as race is the main concern of the novel. Through the racial convolution that the author brings at the forefront of the novel, he conveys his hidden message. Hence, so as to resist the post-apartheid system of the Country, Coetzee in the novel stresses on the racial problem in the post-apartheid in somehow in a reversal way of the legalized segregation system of the past where the whites were the practitioners.

Thus, at the beginning of the novel readers are informed that the interaction between the black and white characters is not as harsh as that of at the middle or at the end of the story where the whites undergo in very serious tribulations. This plainly indicates as the author intends to advocate that the post-apartheid white South Africans are being paid the vengeance of the past: *"it sounds like someone trying to make reparation for the past misdeeds"* Coetzee [ibid: 77]

Moreover, much of the racial problem in the novel basically manifested in the two major conflicts that go on in between the white and black characters of the novel. While the first major conflicts, which makes way for the second happens at the beginning of the novel, the next one through which Lucy raped by three black strangers happens at the middle of the novel.

It can be argued that the author deliberately brings these two major conflicts for the purpose of emphasizing the second confrontation which shows sufferings of the whites. For example, in the case of the Professor's peruse of seducing women and having sex with the 19 year old Melanie is justified as simply as unwanted act; it has no further connotations. The narrator, for instance, says: *"Not rape, not quite, but undesired nevertheless, undesired to the core. As though she had decided to go slack, die within here self for duration, like a rabbit when the jaws of the fox close on its neck."* Coetzee [ibid: 25]

From the above expression one would points out that what David Lurie does on his student, Melanie and prostitute Soraya, of whom both are blacks, is as simple and ordinary as any casual act. The basic intention of the author in bringing this confrontation that concerned with the black's problem, which justified as simple and normal, is to contrastingly show the

severity of the tribulations that the white characters confronted within the second major conflict of the novel. Thus, in this very systematic method of out shining the one problem over the other, the author accordingly, gives due attention to the problem of the two white characters of the novel.

For example, in a relative speaking, the attack, robber and even rape that committed against David Lurie and Lucy by the three black strangers are incomparable to David's undesirable sex with Melanie Isaac. Coetzee in doing so thereby addresses his major point in the novel which clearly suggests that the white in the post-apartheid South Africa are in a state of critical problem.

3.3.2. Racism

In this section, the idea of white racist South African that used to be practiced during the apartheid days in the Country will not be the center of attention here in the analysis. These forms of racism entirely rely on directly segregating the black. It's, rather, the opposite of this view which is the indirect forms of racism that the researcher examines in the novel.

Other than the straightforward immoral acts, which comprises: hate, discrimination and segregation that had been practiced by the white raciest South Africans against the black South Africans during the apartheid period, the act of racism can also be practiced through forming an in-depth association with once own race alone. This form of racism is of course the opposite of the earlier stated one. The researcher, therefore, argue that Coetzee's refusal to be abide by the new system of government is figured out from the portrayal of his deep attachment with the white characters.

In view of that, it's because an overemphasis is conferred in various method to the white characters in the novel that the researcher claims such feelings are apparently observed in the novel. As an important component of the argument, it has to be plainly avowed here that: it's not only through discriminating, hating or segregating other race or races, which brings both physical and psychological problems, that racism or it's feeling is reflected; racism can also be practiced through loving, caring and showing a profound concern to once own race alone as well.

The notion is obviously materialized in Coetzee's *Disgrace*. Indeed, it's true that in the course of loving and caring people which belongs to once own race, there is inevitably the feeling of discriminating that generates hates of other race. From the very beginning of the novel, it becomes evident as the author takes side for the white characters. This is particularly revealed in Professor David Lurie. Additionally, almost all of the white characters in the novel are made or seems to be either moralistic or thoughtful or knowledgeable, having all the best qualities of a good personality, we see them undergo ups and downs now and then.

In the technique of reporting the situation, the researcher, however, observes the author's being sensitive to his own race. It's in essence the majority of the black race, who are still fragile economically are not strong enough to suppress the wealthy whites. Coetzee, nevertheless, putting aside the reality of the post-apartheid situation in the Country in *Disgrace* attached to the over exaggeration of his own race suffer alone.

Furthermore, in the novel the researcher sees the unacceptability of the equality of both black and white races. For example, while almost all white characters in the novel characterized as mentally skilled, with the exception to a few black characters who are made to be in teaching profession, most of the black characters on the contrary set to be mentally weak and, therefore characterized as engaged in physical activities.

The above raised racist view in the novel observed in David Lurie's conversation with both the black and the white characters in two different occasions. It becomes evident through comparative analysis of the two conversations that the protagonist's racist view which emanated from the misconception of racial view that suggests the white racial group is mentally superior to the black. Accordingly, David Lurie asks his student Melanie Isaac whether she is enjoying the course he is offering. She says: "*I like Blake; I liked the wonder horn stuff.*" Coetzee [ibid: 13]

Consequently, having Melanie's acquaintance with Blake in mind, David Lurie with no doubt of Lucy's knowledge of Black, he quotes to her Blake's strong saying: ... '*Do you remember Blake?*' he says '*Sooner murder an infant in its cradle than nurse unacted desires?*' '*Why do you quote to me that?*' Coetzee [ibid: 69]

From the two excerpts, it's deduced that the philosophical argument on the basis of Blake's quote between the two white characters manifests the constructed belief that suggests whites are inherently knowledgeable regardless of educational background. In other words, Professor David Lurie's dictation of Blake's quote to Lucy, who doesn't attend a further education suggests that it's not a difficult task for those who belongs to the white racial group to be acquainted with what the educated Black is familiar with.

With reference to the very serious and thought provoking dialogue between David Lurie and Lucy, the researcher additionally makes out the underlying idea of the author which states the literary incompetency of one of the black characters that by implication reflects racist view. In this connection:

... And passions? 'Do you have any literary passions?' She frowns at the strange word. 'We did Adrienne Rich and Toni Morrison in my second year. And Alice Walker. I got pretty involved. I wouldn't call it a passion exactly So !not a creature of passion.' Coetzee [1999:13]

The author's self-centeredness to his own racial group further observed in his comparative approach of story presentation. Accordingly, while the problems of the black characters particularly of Melanie that presented as a simple as any causal daily problem is under legal protection, the inhuman attacks which the white receives from the black left with no justice. In the case of the white characters, however, it's suggested that no matter how they are violently attacked and robbed, no justice for them. Further, it's claimed that they are made voiceless because of their color skin:

...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... Coetzee [1999:108]

This extract suggests the author's overemphasis to the white's problem. It seems it's in order to seek an attention that Coetzee exaggerates the situation. It also indicates the author's deep

concern to the whites. So, this is one of the basic way in which the black's empowerment is resisted through racism.

Moreover, in order to convey his hidden message i.e. denial of accepting the change, Coetzee employed various techniques of which the one is connected with the manner of his story presentation. In this technique, the researcher observes as the author wants to sympathize readers with the problems of the white characters. For example, Ettinger's loneliness, Lucy's submissiveness and David Lurie's Suffers are clear indications of the author false compliant of the post-apartheid whites' situation. Basically, according to Scott (1985) because false compliant by itself is one of the various ways of expressing resistance, in this case one would apparently find that there is a notion of resistance to the new system that set in south Africa.

On the other hand, on the basis of the manner in which the white characters pointed out above, it can be argued as it is one of the modern racists' techniques of propagating their racist view. Because, according to O'Neil et al (2006), for example, the general situation of the white post- apartheid South Africans is not as desperately described as in *Disgrace*. Besides, it's contended that there is comparative racial inequality in various aspects in the new South Africa.

Racist view, which is asserted to be the principal cause for the white's refusal to accept the bitter truth of the day, also revealed in language related subjects. This is obviously shown in David Lurie's looking down on the languages of the Black. At the beginning of the novel, one would easily see Professor David Lurie's view of language and his disappointment of the closed down of the classics and modern language departments in the University. Consequently, he argues: "*human society has created language in order that we may communicate our thoughts feelings and intentions to each other*" Coetzee [ibid:3]

On the contrary to the above stated strong views and in depth Knowledge of Professor David Lurie, it's affirmed as he doesn't know even a single word from the language of the majority of South African black population. Accordingly: "*The commentary alternates between Sotho and Xhosa, languages of which he understands not a word. He turns the sound down to a murmur.*" Coetzee [ibid: 75]

On the other hand, in different instances it's stated that David Lurie speaks some other languages which are spoken outside of South Africa such as Italian and French. Despite this fact, however, it's declared that, he doesn't even know a single word of the languages that commonly spoken in a Country where he spent most of his lifetime. The researcher, thus, deduce from the above asserted point as either he doesn't care to know the black's language nor he pretends as if he doesn't know. Otherwise, there is no way for scholar like David Lurie whose specialty is in language discipline who, of course, lives in the Country for many years fail to be familiar with a word of both *Sotho* and *Xhosa* languages. In both the two options, nevertheless, there is a clear implication of racism in the protagonist.

The basic intention which is intended to be conveyed in the discourse, however, is undermining the language which obviously indicates other possible way through which racist view of the author is revealed. Additionally, Coetzee is in a position to reflect his resistance to the system in showing his derogatory attitude towards the languages of the black. Because in David Lurie there is seemingly unexpressed discomfort in that both *Sotho* and *Xhosa*, whose existence in old days were not noticeable, in post-apartheid made to be used in official stages having the same value with the language of his.

The researcher, further, illustrates the above pointed out racist view. In view of that, there is a notion that suggests the inequality of languages in the novel. This is because in the author's view, languages that are spoken by the whites are put on the apex. On the contrary, those languages that are spoken by the blacks are kept on the bottom.

From this we can infer that there is yet a belief in the superiority of the white race in Coetzee. This happens to be the case in that, in one hand, there is an stresses on the protagonist's knowledge of the European languages, on the other hand, it's asserted that the protagonist is ignorant of the black' languages. In the researcher view, however, it's because David Lurie, who still doesn't seem to accept the black's being equal with the white, considers the black's language valueless that he consciously becomes ignorant of them. In other words, this suggests the author's denial of the blacks being equal with the white.

The notion of racism in the case of language, further, reflected in another European language. In this connection, English language considered to be one of the best and refined languages:

He would not mind hearing Petrus's story one day. But preferably not reduced to English more and more he is convinced that English in an unfit medium for the truth of South Africa. Stretches of English code whole sentences long have thickened, lost their articulations, their articulateness, their articulatedness. Like a Dinosaur expiring and settling in the mud, the language has stiffened. Pressed into the mould of English, Petrus story would come out arthritic, bygone. Coetzee [ibid: 117]

Like that of the preceding excerpt, in the above cite also there is a clear implication which deemed the white as the superior race. This is basically because of an overemphasis that is given to the English language. Of course, an initial step of a belief in racism is considering once own something as the better of others.

In more or less general sense, in the earlier discussed points, the researcher tried to demonstrate of how the white post-apartheid South Africans refutation to the black's enablement through racism is reflected in the novel. As continuation of racial related subjects, in the next subsection of the chapter, the researcher will further examine the other crucial aspects of racism. Thus, in the sub section issues that have either direct or indirect concern with supermacism will be examined.

3.3.2.1. Supremacist view

In the researcher opinion supremacism, which is the adverse effect of racial matters, is acquired through longtime practice of racism. And so David Lurie, who is a part of the apartheid generation (the time when supremacist was prevalently exercised), still does not cast off it. In other words, as David internalizes it through long time experience, he practices it whether intentionally or not. David Lurie's refusal of the feeling regret and asking public excuse for the wrong deed that he committed against his students Melanie Isaac, for example, is probably one of the foremost indication for the prevalence of supremacism in the novel:

... are u sorry?' says the girl. The recorder is thrust closer. Do you regret what you did? No, he says 'I was enriched by the experience.' The smile remains on the girl's face. 'So would you do it again?' but if you had a chance?' that isn't a real question'... Coetzee [1999:56]

Similarly, there is also textual evidence that enriched the above stated point. Accordingly: *Frankly, what you want from me is not a response but a confession. Well, I make no confession. I put forward a plea, as it's my right. Guilty as charged. That is my plea. That is as far as I am prepared for [51]*. These two extracts basically reveal of David Lurie's internal feeling which evidently shaped by the old totalitarian racist system. David's attachment with this mode of thinking does not let him feel regret and ask public excuse.

In the second extract also one would be aware of the fact that although he admits that he did mistake; he doesn't want to make a confession. It's not for any reason that he doesn't confess. It's, rather, his internalized constructed racial view, which puts the white race in the heights of the hierarchical position and the black race at the bottom, that doesn't let him feel so. For David, thus, feeling regret and making a confession is almost a kind of accepting the normality of the bitter truth of the day.

In addition to the above figured out point, the quotes further indicate the inherent unbending nature of David Lurie. His being unbending, which in the researcher view a manifestation of supermacism, is also further revealed in the case of his argument with his daughter, Lucy. Accordingly, Lucy says that he is unbending, but he only thinks that he has followed his temperament.

One would easily see the protagonist's unbending behavior, which claimed to be the mirror image of supermacism, in the case of the charge the he is accused of and the option that he is offered to make the situation ease. With reference to this, we see that David Lurie presented options. Accordingly, in order to stay David Lurie in, the committee asks him to make a public excuse which obviously shows that he feels regret for the guilt that he committed against the black. Additionally, he is also requested to have a sort of counseling. However, David Lurie neither intends to inquire an explicit apology nor he shows interest to visit counselor. He left the office with his scandal instead.

In this case, the researcher claims that there is a pride, which in one way or the other strongly allied with supremacism, in the protagonist. It's this why that he decides difficult decision while there is a very simple possible alternative. Of course, it's for those whose world view is not like that of David Lurie that the undecided alternate seems to be simple. For David Lurie,

however, it's almost as harsh as a defeat. Indeed, had it not been like that, he would have done it. Of course, it because David is yet in state of considering the black race as the inferior which obviously sprung out of supermacism that he is resistant to the change the ratifies racial impartiality.

Other than the above inspected points, the issue under examination also claimed to be revealed in the novel in some other aspect. Accordingly, David conveys his strong antagonism to the new system that set by the black. In this connection, from the very start David even without having a lucid conception of the system criticizes the situation in the new South Africa. This, however, clearly shows that David's criticism emanates not from his wish of prosperity to the Country; rather, he resists because the system is led by those racial groups who were in the old days deemed to be the inferior or out casted race.

From this we could infer as the author still feels that the blacks hardly lead the country. On the other hand, it implies that other than the white race nothing will be proper. For this reason, there is a clear trace of supremacists' thinking in the author. As a consequence, it can further be argued that it's because the situation doesn't let him do what his fellow men used to do in the apartheid system that he reflects his opposition.

If the situation still goes on like it used to be, which was entirely governed by supermacism, there might have happen the same story in the new South Africa as well. The basic argument in here is the fact that in spites of the change, David Lurie yet regards the white as the most superior races. From this one would effortlessly point out that the protagonist is certainly resistant to the transformation in the new South Africa.

Furthermore, the author's feeling of defiance through the protagonist is inferred from what the narrator comments about the protagonist. Accordingly, David Lurie's ridicule on the new system in general and the reformation in the University in particular, it can be deduced that while the whites are out there, it would be illogical for the nation to be led by the black. This view in the researcher's opinion is also the other basic symptoms of the supremacist view in *Disgrace*.

Moreover, as far as a critical examination of the text is concerned, the researcher is of the view that in various instance of the novel the issue under discussion is observed. In the following quoted, for example, the symptoms of supremacist is observed in that professor David Lurie feel himself as he knows everything and thus doesn't need others help. It's in Professor David Lurie's argument with members of the committee which is formed to see Melanie Isaac's charge against him on legal matters that it's observed:

'Again I ask, would it not be better you were represented better if you were represented by someone familiar with our procedures?' 'I don't need representation. I can represent myself perfectly well. Do I understand that, despite the plea I have entered, we must continuous with the hearing...' Coetzee [ibid: 49]

Although David Lurie is Professor, his specialization is in both language and literature, not in that of legal discipline. Despite this, nevertheless, he claims that he perfectly represents himself in legal aspects. In fact, the novel says nothing of David Lurie's knowledge of legal matters. David's response to the committee, hence springs from his view of the superiority of white race which makes out as white is the most perfect race.

The manner in which he makes the response is also the other important points that support the argument. For example, he says: "...Perfectly well..." This expression seems that it's deliberately used to express his perception of all knowing nature of his race. Correspondingly, in the following quote, the issue under discussion is also observed:

'...you say you have not sought legal advice. Have you consulted anyone-a priest, for instance, or a counselor? Would you prepare to undergo counseling?' The question comes from the young woman from the business school. He can feel himself bristling. 'No, I have not sought counseling nor do I intend to seek it. I am a grown man. I am not receptive to being counselled. I am beyond the reach of counseling'... Coetzee [ibid: 49]

From the above discourse, the researcher figures out that because in David's view there is no one who is better than him, he doesn't seek the counseling of other. Because, he feels that he is self-sufficient as well as the better of anyone. Of course, it's due the fact that there is a superiority complex in David, which is an indication of the supremacist sort of thinking, that

he all of a sudden becomes annoyed by what the young woman from the business school comments to ease the case.

In the dialogue, one would also deduce as Coetzee of the view that the whites post-apartheid South Africans are in a state of being judged by those blacks who are considered to be inferior to the whites. Furthermore, all the offensive responses and high self-opinion of David Lurie of himself are the evidence that strength the idea which suggests David Lurie is forwarding his resistance to the new system of governance.

3.3.3. The author's perceptions of the Black Race

The researcher argues that the author's perception of black characters is one of the several ways through which black's authority is resisted in the novel. In view of that, the author constructed the story in such a way that readers awkwardly perceive the black post-apartheid South Africans. In the researcher view, this is in order to rationalize his refusal of accepting the new system. Of course, this uncomfortable perception is basically inferred from two perspectives.

The first one is from the point view of the author's technique of how portrays the black characters in the novel. In this case, Coetzee explicitly declares his insights of the black post-apartheid South Africans through the imaginary black persons he creates in the novel. In this regard, the moral and dispositional qualities that the author attributes to the black characters would be claimed as disappointing one. Accordingly, in the novel both black and white characters are depicted almost differently. Hence, while he gives bad personal traits to the black characters, he attributes good personal traits to the white characters.

Secondly, it's through the tribulations of the white characters that Coetzee conveys how the blacks are perceived to be bad in the novel. This is because the author believes that blacks are the major blamable for the white post-apartheid South Africans tribulations. Furthermore, through their comment, the white characters are also made to let reader perceive most black new South Africans unpleasantly. Accordingly, through the white characters' comments on black characters, which for the most part addressed through dialogue, the author asserts that

blacks are inherently against white: ... *"No sympathy. No mercy. In this day and age. Every ones hand will be against you, and why not?"... Coetzee [ibid: 44]*

From the comments which is forwarded by Rosalind, for instance, it would easily be deduced that in *'this day'*... where she thinks there is no sympathy for whites represents the days of the black in which the whites are claimed to be suppressed. In the same way, the phrase, *'everyone's hand'*... also stands for the black which according to Rosalind regardless of any justification goes against one of the white post-apartheid South African representative in the novel, Professor David Lurie. Thus, Rosalind perceives as the blacks are unsympathetic and even as they are inherently against the whites.

As a consequence, Rosalind's perception of the post-apartheid black South Africans implies that the author through alleged reason forwards his resistance to the system that run by the blacks. In more or less similar manner with the preceding revealed view, which declares that blacks are perceived harmful to whites, Rosalind again in her dialogue with David Lurie on the same subject strengthen the argument: ...*'they can't cut me off without a penny.'* *'Can't they? Don't be so sure.'*

Like that of the earlier expressions, here also within the same page, Rosalind used the pronoun *'they'* to refer to the committee members of whom each member is black. Further, she forwards her doubt of the neutrality of each member which springs from her preconceived notions of the blacks that suggests all blacks are against whites.

In addition to the white characters comment, which straightforwardly addressed in a dialogue form, the author's insight of the black also inferred from the commentaries of the narrator as well: *"Confessions, apologies: why this thirst for a basement? A bush falls. They circle around him like hunters who have cornered stronger beast and do not know how to finish it. "* Coetzee [ibid: 52] So, the comparison that Coetzee employed to explain the situation is somehow explained as derogatory. From the expression, which is extremely offensive, the researcher points out as the black characters are uncomfortably perceived in the novel.

This uncomfortable white's picture of the black characters which deduced from various points of view basically derived from the author's attitude to the new South Africa's situations.

Accordingly, from the dominant views in the novel, it's inferred that the author's outlook to the new system in post-apartheid South Africa is cynical. This indicates that the white new South Africans are resistant to accept the new system of governance in the post-apartheid South Africa. Such perception is asserted to be an implicitly affirmed resistance.

The notion of resistance to black's empowerment through the manner in which the blacks are perceived in the novel is also explicitly conveyed. In this connection, brutality, immorality, and incapability are associated with the black new South Africans. These basic indicators of bad personalities are forwarded to the black characters. From this one would learn that the white's perception of the black characters suggests that the whites feeling of resistance is addressed not only implicitly but also explicitly. Furthermore, these attributes of bad personalities which are given to black characters will be considered in the subsequent sections.

3.3.3.1. Brutality

Although much of Coetzee's insight of the black post-apartheid South Africans in the novel is addressed very subtly, there are also straight forwarded ideas to let readers perceive black characters bad. Accordingly, through the white characters the author perceives the black characters brutal. His brutal perception of the black characters, of course, conveyed straightforwardly. In the researcher opinion such perception of black characters is a clear implication for his being resistant to the black's authority.

In fact, various reasons can be affirmed as the author's such perception of the new South Africans are explicitly asserted in the novel. Consequently, the manner in which he creates the black characters in the novel is one of the basic reasons that strengthen the argument. For example, the three black strangers, whom we see them in the middle of the story, are endowed with bad personality. This brutality of the black strangers becomes apparent in that they violently attack the white characters. In point of fact, those extremely violent crimes such as rape, robbery and vandalizing car that committed against the white characters are carried out by the blacks as well.

Additionally, the author's brutal perception of the black also observed in the emphasis he gives to the white's ordeal. With the exception to the first few chapters, where the problems of the blacks are rationalized as normal, the whole story is concerned with the white's troubles. In the course of all these, the author asserts the point that suggests blacks are violently repressing the whites. With reference to this, the manner in which he expresses the sufferings is also a sign of the identified perception of the author which its principal intention is propagating the notion of resistance:

... Before him stands the second man, the shorter one, holding an empty one-little Bottle by the neck. 'The key,' says the man. 'No.' The man gives him a push. He stumbles back, sits down heavily. The man raises the bottle. His face is placid with trace of anger. It is merely a job he is doing: getting someone to hand over an article. If it entails hitting him with a bottle, he will hit him, hit him as many time as he can, if necessary break the bottle too...

Coetzee [1999: 94]

In the above extract, it's evident that while the whites are the tortured, the blacks are the torturer. Consequently, we would see that the white go through a great deal of sufferings. In doing so, Coetzee endeavor to contrastingly let readers discern how far the post-apartheid blacks are brutal in the expressions that affirmed above. He even suggests that the black strangers are almost inhumanly treating the whites. Of course, the extract is not the only linguistic evidence from the novel that strength the aforesaid argument. In the following quote also there is a similar impression regarding the issue under going-over:

...Now the tall man appears from around the front, carrying the rifle. With practiced ease he brings a cartridge up in to the breech, thrusts the muzzle in to the dogs' cage. The biggest of the German Shepherds, slavering with rage, snaps at it. There is a heavy report; blood and brains splatter the cage. For a moment the barking ceases. The man fires twice more. One dog, shot through the chest, dies at once; another, with a gaping throat-.Would...

Coetzee [ibid: 95]

Again in here also the author emphasizes on the brutality of the three black strangers. Unlike that of the above discussed quote, which predominantly focuses on the white's sufferings, here one would easily see as the strangers are even very cruel to the innocent animals. The implication is the fact that the blacks are not only brutal to the whites; they are also very

inhuman to animals as well. In one way or the other in this expression also the writer's brutal perception of the black is clearly reflected.

Moreover, on the basis of the preceding cite, the researcher makes out an idea which enriches the above discussed pointes. Thus, it's in order to show the extremity of the blacks being brutal that the black strangers are made inhumanly kill animals. Of course, it's for the purpose of prominence that Coetzee essentially describes the scene like that.

The author's pointed out perception towards the blacks in the novel is not only addressed in the above incident alone; in another occasion also such perception of the author is observed. Hence, in addition to what the black did against the whites, it is also shown in David Lurie's comments on the incident. With reference to this, David Lurie argues that Petrus's disappearance from the village when David and Lucy attacked suggests Petrus's consciousness of the attack earlier.

Additionally, according to David even after the incident Petrus's loss of heartfelt concern over the matter. Further, Petrus's rebuttal of one of the three violent, Pollux, involvement in the violence who later found his relative, is where David finds confirmation to his earlier suspicious of the reason why Petrus's vanishes. From David's view it would, therefore, be deduced that those black who are considered to be an intimate are also an enemy to the whites. Besides, it suggests that no matter how blacks are close neighbor because they are believed to be inherently bad to the white new South Africans, they always hurt the whites. Thus, the researcher argues that blacks are perceived brutal. This brutal perception, of course, evidently implies that the perceivers are resistant to the new system.

3.3.3.2. Immorality

In the previous extracts the researcher construes not only the black new South Africans perceived to be brutal; but also that of immoral. In this connection, it has to be noted here that both brutality and abnormality in one way or the other are closely associated. In view of this, there seems an underling intention of the author to state that the blacks are immoral. In the novel, this perception largely deduced from the incident of the attack and its aftermath over-all status quo of the country side's post-apartheid South Africa.

For example, the black strangers, whom we see them inhumanly kill the dogs, are claimed to be immoral. Of course, both the rape and the violent assault on the whites are also the other evidence in which the researcher points out the black strangers are recognized as immoral. Coetzee's perception of the three black strangers is also further examined. Hence, other than the above discussed idea in the same occurrence one would further recognizes that the author through the white characters perceives them immoral.

This point is observed in the case of Lucy's rape by the three black strangers of whom the one found a close relative of Petrus. This incident is probably one of the foremost one which obviously suggests the author's perception of blacks. We can also argue that an act of rape by its very nature is emanated from being immoral. In the case of Lucy, where we see that she is raped by three black men, the situation becomes tenser. This evidently shows how far the three black rapists are claimed to be morally nonsense.

Coetzee's such view towards the black post-apartheid South Africans, which obviously conveyed in the black characters of the novel, is not curbed to the earlier discussed incidents and indeed characters alone. The author, further, reveals the suggested perception in the other black character, Petrus. This is obviously disclosed in Petrus's argument with David Lurie over Pollux's involvement in the violence. Accordingly, Petrus argues that Pollux is innocent. Nevertheless, from David's view point it can be inferred that what Petrus says is not rational. Besides, Petrus's cooperation with Pollux, who does immoral deed along with the other black strangers against the whites, shows Petrus's being immoral as well.

Moreover, on the other occasion, the researcher sort out a point which makes the notion that intends to assert that Petrus's being immoral more sound. This is essentially due to the fact that Petrus has two wives who bore him children and additionally plans to marry Lucy as a third wife. Of course, according to a culture of some societies, having two or three wives or even beyond maybe considered to be normal. In the case of Petrus, however, due to the fact that he wants to make that happens by force, we would obviously assert that it's an immoral intention. The author insight of black as immoral is further figured out from pollux's comebacks in Lucy house for the second time while David Lurie is out with the bulldog Katy:

...As they approach the house he notices the boy, the one whom Petrus called my people standing with his face to the back wall. At first he thinks he is urinating; then he realizes he is peering in through the bathroom window, peeping at Lucy. Katy has begun to growl, but the boy is too absorbed to pay heed. By the time he turns they are up on him. The flat of his hand catches the boy in the face 'you swine!' he shouts, and strikes him a second time, so that he staggers. 'You filthy swine!'... Coetzee [ibid: 206]

The reappearance of one of the three rapists in Lucy's house which seemingly for similar reason is also the other important point where the researcher observes Coetzee's perception towards the black. The reason why this happens to be the case is the fact that of Lucy's situation. Thus, despite Lucy's situation, where she approaches to give a birth, Pollux appears for the second time probably to rape her again.

In this regard, Pollux alleged to be immoral not only in his return to Lucy's house but also in that he intends to do something while she is in her trimester. Hence, like that of the earlier discussed points which evidently materialize the issue under consideration; so does this apparently. For this and the other reasons that are sorted out so far, it would be argued that the author in *Disgrace* perceives most of the post- apartheid black South Africans immoral.

3.3.3.3. Incapability

In *Disgrace*, other than the earlier pointed out perceptions which are entirely deleterious, there is also another view which intended to regard black as incapable. In fact, in a more similar sense this is also referred to as destructive one. This view point would be inferred either from explicit comments of the narrator or from a dialogue in between characters. Accordingly, at the very beginning of the story the narrator comments:

... He has never been much of a teacher; in this transformed and, to his mind, emasculated institution of learning he is more out of place than ever. But then, so are other of his colleagues from the old days, burdened with upbringings in appropriate task they are set to perform...
Coetzee [ibid: 4]

In the researcher view, although the aforementioned critical comment of the narrator can be examined from various perspectives, here we cramped to the subject of incapability alone.

David Lurie's situation as a result of the new reformation in the University, for example, is the one that by implication reflects the stated view. In view of that, the narrator strides to justify that David's loss of interest in his profession is because of the newly introduced weak reformation. In here, because the reformation is introduced by the black, which as to the protagonist they are not old enough to design proper system, that he lost interest in his job.

Further, the narrator is not only criticizing the inappropriateness of the new reformation, but also criticizing the incapability of those who made the reformation happen. Because the reformation which introduced soon after the eradication of the apartheid system, where blacks come to power, the criticism directly goes against black post-apartheid South Africans. In this connection, the extract suggests that the blacks are incapable.

In the extract what basically intended to be conveyed is the fact that because of the reformation, which is designed by those who are believed to be incapable, the whites are exposed to loss of interest in the profession that they like most. As a consequence, the researcher argues that in that sense the author through the protagonist is resisting the change.

As far as perception is concerned, it seems as there is an intention which intends to coincide the post-apartheid black South Africans in the novel with incompetence of works that requires skills. In the text, this is clearly observed in a conversation between David Lurie and Petrus about his new building. Accordingly, one would see that Petrus is described as strong and efficient in activities that doesn't requires skill. In a job that would be performed in a skill basis, however, Petrus is perceived to be incapable:

“‘You are not going to do the building by yourself. Are you?’ He asks. Petrus checkless. ‘No, it’s a skill job, building!’ he says. ‘Bricklaying, plastering, all that, you need to be skill. No, I am going to dig the trenches. That I can do by myself. That is not such a skill job, that is just a job for a boy.Coetzee [ibid: 152]

David Lurie's Suspicion of petru's lack of skill of how to build the house is a clear indication of his attachment with the perception that suggests blacks are weak mentally. This view is of course entirely sprung from the racial misconception of the past which is in fact racists view.

Of course, it's due to the fact that David Lurie confined in such mode of thinking that he regards Petrus as incapable of building the house.

Additionally, Coetzee's Perception is also reflected in Petrus's own word as well. In the quote, accordingly, this becomes evident in that Petrus himself assures David that he is incapable of a job that needs a skill. In this perception, it's evident that the post-apartheid white South Africans are resistant to a change in the new South Africa.

3.3.4. The Image of Post-apartheid South Africa

Throughout the course of the novel, the post-apartheid South Africa is described as a Country where the white racial group is in a state of very serious problems. Quite the reverse, the majority blacks are described as those who suppress the whites and further let them be in the stated situation. For this reason, it is argued that the author image of the Country in *Disgrace*, like that of his perception of the black post-apartheid South Africans, is deemed to be uncomfortable.

Although the Country's image of the post-apartheid time in the novel is predominantly given away by the white major character, the other white characters also endeavor to make public it. So does the narrator, of course. In general sense, nevertheless, being unsuitable, instability, crime, violence, injustice and ignorance are what Coetzee in *Disgrace* allied with the post-apartheid South Africa. In fact, these are the major damaging image implications. Accordingly, these are either directly or indirectly dominantly forwarded in the novel.

It seems that these acts, which are almost entirely committed against the white post-apartheid white South Africans, are consciously asserted. This is one of the various ways through which post-apartheid resistance is reflected in the novel. And so, in the novel, the Country is depicted as incompatible for the post-apartheid white South Africans. Thus, the white major character, David Lurie doesn't like the Country. Accordingly, he insists Lucy to leave the country:

... 'Lucy, it would be so simple. Close down the kennels. Do it at once. Lock up the house. Pay Petrus to guard it. Take a break for six months or a year, until things are improved in this Country. Go over seas. Go to

*Holland. I will pay. When you comeback you can take stock, make a fresh start...'*Coetzee [ibid: 157]

In the above dialogue, David urges Lucy to leave for overseas or Holland for he believes that South Africa is not any more suitable place for the whites. The dialogue, further, suggests that the Country is in state of instability. Additionally, David Lurie described the ruthlessness of the situation in the Country as...“ *Holland may not be the most exciting of all places, but at least it doesn't breed nightmares*”...Coetzee [ibid: 161]

From the excerpt, the researcher would figure out that David Lurie in other words is of the opinion that South Africa in the post-apartheid time is a Country which breeds nightmares. Of course, it's implicitly that he addresses the situation of the Country. In David Lurie's view, if the situation in the Country had not been like that, he would have not urged his daughter. It's for this reason, that he urges Lucy to leave for Holland, where in David's opinion suits the whites.

In David Lurie's observation, which stated that the Country after the downfall of apartheid becomes completely unsuitable for the whites, the Country is portrayed as where nightmares are bred. Hence, David Lurie's correlation of the post-apartheid South Africa with nightmares undoubtedly shows how far the author's image of the Country in the novel is derogatory. Furthermore, David Lurie's view enriches the above pointed out image of the post-apartheid South Africa: ...“*Either you stay on in a house full of ugly memories and go on brooding on what happened to you, or you put the whole episode behind you and start a new chapter elsewhere...*” Coetzee [ibid: 155]

In more or less similar style of the earlier discussed viewpoints of David Lurie, which lucidly affirms the bad image of the Country, in here also certain expressions are accordingly used. For example, in the above quote the expression, ‘*in a house full of ugly memories*’ implies destructive impression. Besides, the house where Lucy's ugly memories are, symbolizes the post-apartheid South Africa. From this it would easily be deduced that in *Disgrace* South Africa is visualized as a Country where one would find the ugly memories of the white post-apartheid South Africans.

Additionally, Coetzee employed certain comparative description for the emphasis sake in the above extract. Accordingly, David Lurie describes the situation of South Africa with reference to Holland. Thus, he is of the opinion that Holland is the better place. Of course, it's for the purpose of showing the degree of the situation in South Africa that the author used Holland as the best reference. In fact, Holland is a Country whose ancestors of the white South Africans live in. In this regard, Holland is depicted as a Country which may not be the most exciting place, not the bad place either.

South Africa, on the contrary, associated with certain expressions which contribute a lot in forming negative impression of the Country to the outsiders. Thus, from the white characters points of view, the post-apartheid picture of the Country is considered to be incongruous for the post-apartheid white South Africans. This view point of the author is prevalently raised and emphasized in different occasions in the novel.

Consequently, Lucy's rape by three black strangers and its aftermath problems, which she along with her father violently assaulted, are probably the major one that indicates the author's ugly image of the Country: *"'you were in fear of your life. You afraid that after you had been used you should be killed .Disposed of. Because you were nothing to them.'"*...Coetzee [ibid: 157].this is what David Lurie comments on the Lucy's situation.

In fact, David's observation, further, implies that the whites are in fear of their everyday life; their life is in danger every time. As a consequence, it would be deduced that as the author is of the stand point that the country in the post- apartheid time is visualized as a country where the whites are considered not as fellow human being; rather like property that are used for some purpose and after being used will be out of use. The presence of crime and violence in the novel are also the other crucial point in which Coetzee reveals the negative image of the post-apartheid South Africa.

In a bit deeper level, however, it is not only the presence of crime and violence alone that reflects the author's seemingly bad picture of the Country; but also it's reflected in the manner in which Coetzee portrays them in the novel. For example, in due courses black characters, who are the representative of the majority of the black population of the Country, are observed committing both crime and violence.

Indeed, so long as blacks are high in number in the Country, with no doubt they are everywhere. This implies that in the post-apartheid time South Africa is a Country where such acts are committed almost everywhere. Furthermore, in *Disgrace*, Coetzee describes post-apartheid South Africa as where the practice of crime and violence are deemed to be normal while they are abnormal. This view is raised in a number of occasions in the novel. For example, the detective sergeant, Eesterhuysen comments on the lost and found car which he initially feels that it's David's. In this connection, the policeman is of the opinion that it's because of the protagonist is lucky that the car is found intact.

Correspondingly, in the case of David Lurie's treatment at the Hospital, this view is clearly reflected. Accordingly, the Doctor comments on David's injury: ...*"You are lucky!... there is no damage to the eye itself."* Coetzee [ibid: 101]. The expression 'You were' (are) lucky...the researcher deduced two basic suggestions with reference to the image of the Country. Accordingly, in one hand, the expressions imply that South Africa during the post-apartheid time is where there are high rates of both crime and violence. On the other hand, because of the high rates of crime and violence, everyone gets adapted with it. As a result, such acts almost considered to be like any ordinary activity.

As far as the image of the Country in the novel is concerned, the researcher, further, sees why the author associates South Africa with Africa. Basically, South Africa is a Country where the entire story of the novel goes on. Africa, On the other hand, is a continent that constitutes about fifty five independent nations of which South Africa is the one. In this sense, there would be nothing that both South Africa and Africa shares in common in the novel. Despite this fact, however, it's observed that David Lurie uses expressions that explicitly connote a damaging image to the continent.

So, why does the protagonist with intent attribute a dark image to Africa of which the other independent states are not part of where the story takes place? On the basis of the earlier examined aspect of the novel, the researcher points out here why David Lurie, who is the mind reader of the author coincides Africa with the stated image in the novel. Accordingly, the researcher asserts that David Lurie's image of Africa is obviously sprung from the racist out look to wards the continent.

The researcher, thus, argues that in David Lurie's opinion Africa is Africa whether in South Africa or anywhere else in the continent; all are the same; no difference. Because he believes that it's a continent of black people whom he associates with darkness. In different situations an attempt is made to forward this view. For instance, David in his letter to Rosalind affirms:

... Nothing serious- we're both fine, though shaken. Thought I'd let you know in case of rumours. Trust you are having a good time'...To Rosalind from the darkest Africa'... Coetzee [ibid: 121]

In the quote, the expression: '*Darkest Africa*', is linguistic evidence from the text that clearly put in to words of David Lurie's image of Africa. Of course, this is not the only straight forward expression that would imply David's bad image of the continent. Additionally, there are various similar expressions that the author through David Lurie forwards a bad image to the continent.

Furthermore, there are various similar expressions which indeed have similar implications in different parts of the novel. Besides, although dominantly such view is disseminated by the protagonist, there also a time when the narrator in his comment reflects the dark image of Africa: ...*"He speaks Italian, he speaks French, but Italian and French will not save him here in the darkest Africa"*...Coetzee [ibid: 95]

According to the above comment, which clearly forwarded by the narrator, Africa is affiliated with ignorance. Because, in the narrator opinion, *speaking Italian and French* is evidence that assures someone is knowledgeable. Thus, for these languages are not spoken in Africa, Africa in the narrator's opinions is dark which of course implies that it's where one would find ignorance at ease.

Had these languages were spoken in Africa, which the narrator calls it the darkest Africa, David Lurie would have been saved. The narrator's comments in other words suggest that David's knowledge couldn't save him because he is in a state of where there is ignorance. In this connection, it has to be stated that as light symbolize knowledge; so does dark symbolize ignorance. Thus, it would be deduced that the author consciously correlates Africa with ignorance.

Additionally, the researcher asserts here linguistic evidence from the text that makes the above argument more firms. Accordingly, the narrator is observed that he is ridiculing on Africa ...“ *Born*” with foreknowledge, so to speak. *This is Africa, After all*”... [83] Here, the narrator suggests that because Africa is dominated by ignorance, David Lurie’s enormous knowledge could not be understood.

In general, in *Disgrace* Coetzee attributes an image which can be regarded as damaging one to the post-apartheid South Africa. In the same way, the image of Africa is also considered to be bad. There is an emphasis which is exerted in the Novel to reflect the stated image. Of course, due to the fact that there are deliberate repetition of certain expressions in the novel that the researcher argues of the presence of the bad image of Africa in general and South Africa in a particular. In the researcher view, however, the underlying notion in giving such image to the post-apartheid South Africa is merely resistance.

3.4. Resistance to the political System of the post-apartheid South Africa

The political situation of the post-apartheid South Africa in the novel is basically portrayed in such a way as it's the cause for the white post-apartheid South Africans suffer. Of course, seemingly, it's in order to have the western attention that the author describes as the whites are exposed to sufferings because of the new political system in the new South Africa. In this sense, the author wants to suggest that the whites find themselves lost due to the new political winds blowing. In the course of the novel this central idea is addressed in a number of ways.

Basically, the researcher is of the view that it's hyperbolically that the author describes the political situation of the country in the novel. The white's entire situation is very exaggeratedly presented. Hence, the presentation is a sort of false compliance. According to Scott (1985) as quoted in Farzana, (2011) false compliance is a means expressing resistance. Coetzee in such presentation of the political situation of the new South Africa, thus, is antagonizing the black's political system. Further, the researcher argues that the whites are yet in a state denying the realization of a change in the country.

The notion resistance is actually figured out from the white characters particularly from that of the protagonist. Additionally, it is in very elusive techniques that the author's denial of accepting the new system is conveyed. The notion of resistance is also explained in *Disgrace* very explicitly. In this respect, for example, the narrator explains as David Lurie is much more beneficiary in the apartheid system.

In the post-apartheid political system, however, it's asserted that he made deprived of what he had. In the pretext of describing the white's situation, the author in here strives to propagate as the political system is against the white. This clearly implies that he is resistant to accept a change. This idea which Cleary points out the manifestation of resistance in the novel is further demonstrated.

In view of that, in *Disgrace* the author is in a position to convey that all the problems which according to Coetzee offend the white emanate from the shift of political system. For example, the protagonist, David Lurie is initially in a level of good status where he can

benefit from all the sovereignty that his skin color and profession entitle him within the apartheid political structure. This is apparently observed at the beginning of the novel. Of course, this happens to be the case due to the fact that the story begins in decline of David Lurie's position from the earlier:

...He earns his leaving at the cape technical University, formerly Cape Town University College. Once a Professor of modern languages, he has been, since classics and modern languages were closed down as part of the great rationalization, adjunct Professor of communications. Like all rationalized personnel, he is allowed to offer one special-field course a year, irrespective of enrollment, because that is good for moral....
Coetzee [ibid: 3]

As cited above, the protagonist, Professor David Lurie used to teach modern Languages in where according to the narrator the educational system was genuine. The narrator, however, claims that soon after the new political system through which a number of changes are realized of which the new reformation in the University is the major one, David Lurie is reduced to adjunct Professor of communications.

It's because both classics and modern languages were closed that David Lurie lost his earlier title. Further, it implies that the Professor lost his position for the reformation which is the integral parts of the new political system that doesn't consider various issues. As a result, the Professor becomes one of the primary victims of the reformation. In the researcher view, this is basically, in order not to accept the political system that David Lurie Blames the new political system.

The notion of resistance, further, revealed in that the narrator comments on the weakness of the entire political system. In this connection, it is because the author through the narrator is defiant to the new political system that he suggests as the system is weak, illogical and against the white's interest. One would understand this, from the above quote in that the narrator says: '*as a part of great rationalization*'. The expression, '*the great rationalization*' is of course ironical. Because, contextually the expression doesn't disclose the explicit one; it gives away the opposite, instead. It's this why that the researcher suggests that the expression is satirical. In view of that, the *great rationalization* symbolizes the weakness of the entire political system in the new South Africa.

Further, from the narrator point of view, one would also find out as the whites regard the reformation, which is resulted from the new political system, is both weak and illogical. In their argument, this is because; it's regardless of specialization or profession that David Lurie like all rationalized personnel allowed offering a course.

Additionally, the expression, '*it's good for moral*' is also satirical. From the above satirically asserted expressions, one would construe that the reformation which was designed and implemented by the post-apartheid black South Africans is totally wrong. The expression which is presented by the narrator is basically intended to reflect the author's view of the political system of the new South Africa. In such expressions the researcher, further, sees as Coetzee is of the opinion that the apartheid political system is the better of the post-apartheid South Africa. Thus, his preference of the apartheid political system, which is entirely racist, to the post-apartheid is a clear implication that he is resisting the latter one.

Other than the above discussed notion of resistance to the new political system, the protagonist observed being resistant in that he made symbolically forwards an idea which suggests that the whites are out of the system. In this sense, Coetzee in *Disgrace* intends to raise troublemaking questions about the political system of the South Africa and the place of the white population of the post-apartheid South Africa within it. Accordingly, in the novel it's stated that the whites are neglected in the new political environment. This critical point is subtly addressed in the novel:

... He picks up the box. 'Thank you,' he says. 'No problem,' says young Dr Otto. 'Can you manage that?' He takes the heavy box across to the library, intending to sort through his mail. But when he reaches the access barrier the machine will no longer accept his card. He has to do his sorting on a bench in the lobby... Coetzee [ibid: 177]

It's in his reenter to Cape Town that we find this story in the novel. Certainly, the machine's denial of accepting David's card is symbolical. In the researcher view, it's forthrightly related to the political status quo the post-apartheid South Africa from the whites' perspective. In this connection, the author intends to put forward that the whites are not considered in the new political system. Thus, the symbolism of the machine's rejection of accepting the card is that the new political system has no place for the white post-apartheid South Africans any more.

In here, while the machine represents the new political system; the card represents the white minority of the new South Africans.

Thereby, the implication is that like that of the expiration of the card, the white population similarly won't be considered like citizen any further in the country. The hidden objective of the author in here is also pointed out that the author addresses his resistance to the political system of the country allegorically.

The above examined point which indeed subtly reflects the whites' refusal of accepting the political system of the new South Africa is not the only instance where the post-apartheid political system is resisted in the earlier allegorically expressed style. In more or less similar style, it's also evidently resisted in the following: “ *A frontier farmer of the new breed. In the old days, Cattle and maize. Today, dogs and daffodils. The more things change the more they remain the same.* ”...Disgrace [ibid: 62]

David's visit Lucy's farm along with her which cited above occurs in the novel immediately after his arrival at his daughter house in the Eastern Cape. It focuses on the entire political situation of the new South Africa especially with reference to the apartheid time. In the quote, there is certain representation which stands for the political atmosphere of the post-apartheid South Africa. For example, while cattle and maize symbolizes the apartheid time, dogs and daffodils, in contrast, symbolize the post-apartheid.

According to the expressions, the researcher argues that apartheid time is represented by both cattle and maize which are the symbol of prosperity. For this reason, the association implies that apartheid period is a time of productivity, which is for sure an indication of constructivism. Quite the reverse, the political situation of the post-apartheid time is represented by dogs and daffodils which are seemingly of no use in relative to cattle and maize and are signify destructive.

In this respect, dogs have no good image in the case of South Africa especially in the old days. This is because in *Disgrace* South Africa is referred to as a Country where dogs were trained to have contempt for blacks in apartheid days. It's also suggested that the Country is where dogs are bred to snarl at the mere smell of black man.

Additionally, daffodil is also claimed to be not a useful plant like maize to sustain life. It's, rather, a spring yellow flower which one would easily find it along the riverside or anywhere else during the season. Hence, from the earlier figured out association we can explicitly deduce that because there was a conducive political environment in the country, the whites were in a good living condition during the apartheid days. Quite the opposite, during the post-apartheid time, the situation is the reversal one to the whites. So, from the above contrastingly examined point we can deduce that in *Disgrace* the white characters yet attached with the past and hence do not want to accept the new one.

In *Disgrace* the author further stressed that post-apartheid black's political system is basically against the whites which accordingly deprives their earlier position. In the case of Professor David Lurie, for instance, we see that he loses both direction and authority at a time immediately after he is expelled from the University. This consequently exposes him to further tribulations that will be seen in the subsequent episodes of the novel. In view of that, he becomes dislodged when he has to flee the city life he used to lead. Besides, he suffers dissatisfaction when his Casanova identifies is being worn out, and later on he suffers disposition: ...

“you have lost your job, your name is mud, your friend avoids you, you hide out in Torrance road like a tortoise afraid to stick its neck out of its shell. People who aren't good enough to tie your shoelaces make jokes about you”.... Coetzee [ibid: 189]

Indeed, David himself reflects the above asserted view in another occurrence in the novel. He says: *“I'm no longer marketable. The scandal will follow me, stick to me. Coetzee [ibid: 88]* Thus, David Lurie argues that the whites are not considered in the new political system. As far as position is concerned, David further of the opinion that in the new political system of the post-apartheid South Africa, there is no position for the whites.

On the other hand, He advocates that they are not permitted even to be at a lower position. Hence, it can be pointed out as the author is of the stand point which clearly suggests that the white new South Africans have no place in the new Black's system.

Furthermore, from Rosalind's comments above one would recognize that the whites, who were like David Lurie in higher position in the old days, are derided in the post-apartheid days because of the new political system that neglects them. They are even ridiculed by those who are in very lower class which according to Rosalind people who are not good enough to tie David's shoelace. From this we can, however, figure out that in alleged reason the author in both David and Rosalinda shows his defiance to the new political system.

The researcher, further, deduces the notion that shows resistance to the political system of the post-apartheid South Africa. In this case also the author employs a similar technique. However, it's in black characters that he forwards his confrontation. Accordingly, it's claimed that that new political system is going on in favor of the black characters.

..The house is part of the development that must, fifteen or twenty years ago, when it was new, have seemed rather bleak, but has since been improved with grassed sidewalks, trees, and creepers that pill over the vibracrete walls. No.8 Rustholme crescent has a painted garden gate and an answer phone... Coetzee [ibid: 163]

The house, which comparatively explained in two different periods, is Mr. Isaac's, who is the other black character in the novel. It's stated that the house during its new time i.e. during the apartheid seems unpleasant. However, after fifty or twenty years i.e. in the post-apartheid time, it's improved drastically thereby becomes pretty much interesting. In this sense, the time is the reference of the two periods which is clearly pointed out above.

The house, on the other hand, symbolizes the black people of South Africa in both apartheid and post-apartheid period. This is due to the fact that the house belongs to one of the black character in the novel. On the basis of the prior stated views, the researcher figures out a basic implication from the above cited point.

Accordingly, it implies that like that of the house, which receives a lot of service to be improved, so the blacks benefit a lot of stuffs from the black's political system of the Country. Thus, in *Disgrace* Coetzee forwards an argument that suggests the system is working in favor of the black. In the researcher opinion, nevertheless, it's an overtone of resistance to the new system.

3.4.1. The Change in Power Relations

Power relation is also the other important aspects that Coetzee gives due attention in the novel. Of course, it's also one of the basic points which imply the pervasiveness of post-apartheid resistance in *Disgrace*. Due to the changes in the political situation of the new South Africa, most black characters are observed moving up words. The whites who were in the upper hand during the apartheid days, on the contrary, observed going down ward. The black character Petrus, who has been the assistant of Lucy, becomes independent and powerful. Consequently, he is changed from helping hand to land owner:

...Petrus has borrowed a tractor, from where he has no idea, to which he has coupled the old rotary plough that has lain rusting behind the stable since before Lucy's time. In a matter of hours he has ploughed the whole of his land. All very swift and businesslike; all very unlike Africa. In olden times, that is to say ten years ago, it would have taken him days with hand- plough and oxen...Coetzee [ibid: 51]

As stated above, Petrus, was once an assistant of Lucy and the of course he used to plough in hand as well. In the new days, however, he is able to plough in a very short period of time using a tractor. This clearly shows as there is a dramatic change in Petru's life which is resulted from the new political condition in the new South Africa. Petru's plough in a tractor is also a clearly implication of his having a power.

Petru's shift form plough in hand and an ox to that of in a tractor is not the sole linguistic evidence from the text that materializes the black's being powerful in the new South Africa. Accordingly, the policy of the land transfer is also the other major implication that intended to suggest that there is a clear power shift to the blacks in the new system. Thus, it's pointed out that the author wants to convey the notion of the blacks' being powerful and the whites' being powerless.

In contrast to Lucy, she is observed that she is in a complete state of losing her land. For instance, she says; *"stop calling it the farm, David. This is not a farm, it's just a piece of land where I grow things- we both know that..." Coetzee [ibid: 200]* it's because she shares her farm to Petrus that she complains which once has been a big farm. It's due to the fact that of

the land transfer policy that she made to share him her farm. From this we can infer that the author is of the opinion that while the whites are losing their land the blacks are expanding their farms. This, further, suggests that Petrus is strengthening his power which implies that there is a power shift towards the black in the new South Africa.

In essence, the situation is almost the same in the case of the urban context. In the University, for example, one would easily see a number of changes that shows the author's claims of power shift to the blacks. Accordingly, Eleni winter's being chairperson of Professor David Lurie's department, for instance, is an indication of the power shift in the University. Because the young, Eleni winter in the first place is not as experienced as that of the Professor. Secondly, she has no title of Professor.

Despite this fact, however, while the most experienced Professor is out there, she is made the chairperson of the department. In other words, Eleni winter is the boss of Professor David Lurie. The implication in here is that because of the black's political system in new South Africa the black are gaining more power. In addition to sharing their farm, the white are also forced to stay on in unproductive land. This is what David Lurie contemplates of regarding the land adjustment Policy which in Lurie's view implemented in favor of the blacks. : *"Poor land, poor soil, he thinks exhausted. Good only for goats."* [64] By implication Lurie is of the opinion that the Blacks are gaining potential fertile land.

In the novel, the subject under examination, further, revealed in opposite sex relationship. In this connection, we would primarily find Lucy's rape. Although Lucy's rape by its very nature is open to multiple interpretations, here we examine the aspects of the issues under consideration alone. Thus, Lucy, who is raped by three black strangers, is a white character. The rapists, on the other hand, as stated previously are black. Here, the rape is carried out by force which is explicitly related to revelation of one's own power.

Lucy, on the contrary, lacks a physical strength to resist the enormous power of the rapist. Consequently, she becomes a victim. This indicates that Lucy is weak and the blacks, on the other hand, are strong. Furthermore, other than the earlier pointed out implications of Lucy's rape, here the primary objective of the rape is not related to addressing a sexual desire alone.

It's conducted in order to manifest power as well: ... *"it was not the pleasure principle that run the show but the testicles..."* Coetzee [ibid: 199]

Moreover, Lucy's agreement with Petrus's proposed view, which clearly states that she would be considered as a part of his extended family, in effect his third wife, also indicates black's power. Of course, it's in order to secure enough protection to continue living on the farm that she agrees with Petrus's view:

*"No. wait. Before you get on your high horse with Petrus, take a moment to consider my situation objectively. I am a woman alone. I have no brothers. I have a father, but he is far away and anyhow powerless in the terms that matter here. To whom can I turn for protection, for patronage? To Ettinger? It's just a matter of time before Ettinger is found with a bullet in his back". ...*Coetzee [ibid: 204]

According to the quote, it's certain that she strongly believes in the powerlessness of the white. Besides, Coetzee in the portrayal of the fate of the white characters asserted as they lost almost everything which by inference confirms the powerfulness of the black characters. Consequently, he claims that the white characters lose everything under the black political system in the novel: *"with nothing, no cards, no weapons, no property, no rights, no dignity live a dog"*

In general, Coetzee claims that due to the new political situation in the new South Africa, the black characters in general and Petrus who depicted as a barometer of black's power in particular, become more powerful. The white characters, on the other hand, become powerless. White being powerlessness, further, revealed in the closing scene of the novel: David Lurie along with his daughter, Lucy, finally reduced to speechless submission, stripped of control over his life, relied on the mincing black's power.

With reference to power relation, the author reflects as there is a huge gap between the black and the white characters in the post-apartheid South Africa. Although there is a change in power relation in the new South Africa, in *Disgrace* its gap is exaggerated. The hidden intention is forwarding resistance to the new system in the new South Africa. Thus, in general these are where the feeling of the author's post-apartheid resistance is demonstrated.

3.4.2. Institutional value of the system

Like the other aspects of the novel that has been studied so far, those institutions which run within the new South Africa are also where the author stresses his resistance to the new political system in *Disgrace*. For example, the University, the Hospital and the police station are the main governmental institutions that we find throughout the course of the novel. With this regard, through the white characters, Coetzee forwards a notion which suggests that the institutions are not performing to the standard they ought to. He, thus, claims that the post-apartheid South African institutions are very weak.

Besides, malfunction in providing best quality service, which builds trust worthiness in the society, the institutions are also portrayed as lacking ethics. For instance, one would see the lack of official confidentiality in the University which is a basic ethical principle of an institution. Evidently, the absence of confidentiality in the University is observed in the case of David Lurie's trial of sexual harassment.

In this connection, the hearing committee informs David as the trial will be confidential. But, we see that no sooner David Lurie had left the hearing room than almost every one acquainted with the case. With reference to this, David Lurie says:

... The case supposed to be confidential, but of course it is not, of course people talk. Why else, when he enters the common-room, does a hush fall on the chatter"... Coetzee [ibid: 42].

Additionally, in his argument with his ex-wife, Rosalind, we find another example from the text that has similar idea with the above stated one:

"...has this anything to do with the problems you are having?' problems? Where did you hear that? 'People talk, David. Everyone knows about this latest affair of yours, in the juiciest detail'"...Coetzee [ibid: 43]

A part from ethical issue we would also easily find an issue which explicitly related with institutional value of the new political system. As far as the institutional value of the system is concerned, the researcher deduces a notion which declares that the white new South Africans

have lost trust on the institutions. In this respect, the author portrays the justice institution in the novel as it's weak in providing the legal protection service to the society.

Accordingly, in *Disgrace* the justice institutions of which one of them certainly represented in the novel by the Police station revealed in such a way as not working properly. Thus, it's observed that the institution has no trustworthiness. In fact, this is inferred from what the white characters comments on the institution. For example, soon after the incident at the Lucy's house in which both father and daughter violently assaulted and raped, Ettinger says:

... 'Yes, I never go anywhere without my Beretta,' he observes once they are on the Grahamstown road. He pats the holster at his hip. 'The best is, You save yourself, because the Police are not going to save you, not any more, you can be sure.'...Coetzee [ibid: 100]

Because the old Ettinger firmly believes in the above asserted view of the justice institutions in general and the Police in particular, he is always with his holster to protect himself from his enemy. He trusts his holster, not the police. Thus, he even recommends both David Lurie and Lucy to do what he does in order to be out of harm in the new South Africa.

From Ettinger's view, it would be deduced that in one hand, the whites have no legal protection; on the other hand, the justice institution in general sense is valueless. This is due to the fact that the basic objective or missions of justice institution is protecting the society. Hence, according to Ettinger, so long as the Police are not going to save the whites, there is no way that they would trust the institution to protect them. Thus, here the author suggests that the Police as an institution are not strong enough to handle the problem in the Country. Thus, in the above context Ettinger implies the unreliability of the justice institution in the new South Africa.

Likewise, other white characters also share the same opinion with Ettinger about the unreliability of the institution in post-apartheid South Africa. In the case of David Lurie, for example, we see that David Lurie robbed and receives a violent attack in three different occasions. The first occurs in the University; it's confined to vandalism of his car alone, indeed. The second is along with his daughter on the farm in her house. The last occurs in his house while he was away because of the scandal.

In all these occasions, he either robbed his properties or vandalized his car or both at time. Above all, however, the nastiest one is the one that he receives at his daughter house which is both in a form of robbery and a violent assault on his body as well. Despite all these, nevertheless, David Lurie doesn't report to Police in none of the occasions. But, why does Lurie refuse to report the incidents to the concerned government institution?

This fundamental question would lead us to examine David Lurie's view towards the justice institutions of the new South Africa. It has to be made clear that the fundamental question that pointed out above is examined on the ground of his general view towards the new South Africa which has been examined in the earlier selections. With reference to this, we have taken a look at as the protagonist considers the new black's system is against the white post-apartheid South Africans.

So long as the institution in Lurie's view is the product of the new black's system, it's certainly deemed indecent. From this, we would understand that David Lurie obviously associates the institution with the new system of the Country. This clearly implies that he is of the opinion that like that of the new black's system which as to David Lurie is basically against the whites so does the justice institution. In relation to this, the researcher thus argues that it's because this notion goes in David Lurie's mind that he abandon to report the incidents to the Police.

Even the young and the seemingly adaptable Lucy shares David's view of the institutional value of the system. Despite some basic differences between father and daughter which is observed in their argument regarding the justice institutions, both seems to have similar view point. Thus, Lucy believes that the institutions of the new South Africa have no concern to whites' sufferings: “

In another time, in another place what happened to me might be held to be a public matter. But in this place, at this time it is not. It is my business, mine alone?’ ‘This place what being what?’ ‘This place being South Africa?’ Coetzee [ibid:]”

Lucy's value of the institution of the new South Africa further revealed in her argument with her father over the same subject. Accordingly, immediately after the attack in Lucy's house

David wants Lucy to report the crime and brings the criminals to justice. Lucy, however, refuses what David insists her to do so. Because, if she called the Police, it would be impossible for her to believe in the farm she loves that she refuses David's inquire.

Lucy's refusal, of course, has a clear implication towards the malfunction of the justice institution. Accordingly, the researcher, points out that for Lucy taking the case to the Police doesn't bring her justice; it exposes her to another vengeance instead. This apparently indicates as the author through Lucy claims that the justice institution of the post-apartheid South Africa turn off its back to the new white South Africans to bring them justice. Thereby, like that of Ettinger, who never 'go anywhere without his holster' as a possible solution to protect himself, Lucy also takes her own measure to continue living on the farm. Unlike Ettinger, Lucy, nonetheless, decides on to be submissive:

... 'Go back to Petrus,' she says. 'Propose the following. Say I accept his protection. Say he can put out what ever story he likes about our relationship and I won't contradict him. If he wants me to be known as his third wife, so be it. As his concubine, ditto. But then the child becomes his too. The child becomes part of this family. As for the land, say I will sign the land over to him as long as the house remains mine. I will become a tenant on his land'...Coetzee [ibid: 204]

In her proposed view, which is a possible solution to remain on the farm, one would see Lucy's loss of trust on the concerned institution. In fact, it's not because she doesn't know of how to manage the matter nor the case is old enough to be taken to the Police that she proposes a solution to ease the problem in which she is the victim. It's, rather, because she believes that the institution doesn't bring her justice that she stick on her proposed view.

As a result, in order to have Petrus's protection, she decides to give Petrus's what all he intends to have, but her house which she wants to live in alone. This suggests that Petrus is the sole authorized person who decides on the life of Lucy. From this we would evidently point out that in one hand, Lucy leads her life on the farm not in accordance with what the law of the state says; it's in accordance with the interest of her former assistant instead.

On the other hand, she is of the opinion that the justice institutions particularly the Police are not serving the white post-apartheid South Africans. It's because of her this believes that we

see Lucy far from seeking justice, she decides to bear the child she conceives as a result of the rape. Thus, her self-restraint from seeking justice and her proposal is a clear point that conveys her view of being despaired in the justice institutions of the new South Africa. Such valueless presentation of the post-apartheid South African's institution is clearly implies the whites' refusal of accepting the blacks' empowerment in the new south Africa

As far as the justice institution in the novel is concerned the researcher, further, figure out the impression which implies that the new South Africa's justice institution is biased, illogical and negligent. It's in both David Lurie and Lucy that Coetzee strides to impart the aforementioned problems of the institutions:

...‘You said you made arrests.’ ‘Two guys. We got them on a tipoff. Found whole house full of stolen goods. TV s, videos, fridges, you name it.’ ‘Where are the men now?’ ‘They’re out on the bail’ ‘wouldn’t it have made more sense to call me in before you set them free, to have me identify them? Now that they are out on the bail they will just disappear. You know that.’ The detective is stiffly silent... ‘Does that follow logically?’ she says. ‘I don’t realize you were keen for them to be caught?’ He says...Coetzee [ibid: 155]

In the above paragraph, which happens in the novel immediately after he receives a call from a young detective Police about the lost care of his, we see that both the robbers and the young detective sergeant Police, as also called by name Esterhuyse, are black characters. Both David Lurie and Lucy, on the contrary, are obviously white characters. On the basis of this textual fact, the above affirmed linguistic substantiation has a number of implications.

Accordingly, from the conversation that goes on between David Lurie and Lucy concerning the robbers being out on the bail, David is of the opinion that it's because the institution run by black that the robbers made out on the bail. This becomes apparent in that he wonders why Lucy hopes for the robbers to be caught. Seemingly, this view suggests that in the case of the white, it's impossible for the black robbers to be caught in the institution that run by the black. In this case, the protagonist wants to pass on the idea of biasness. In his conversation with the Police, one would cognizant with not only David Lurie's view of the institution's being biased but also that of negligent.

In the researcher view, the dialogue, further, implies as the author intends to convey that the institution is careless to the white's problem. This point is clearly addressed by David especially in his argument with Police over the robbers being out on the bail without letting him identify them. With reference to this point David, for example, says letting the bail makes them disappear.

The detective, however, says nothing. From this we would understand that what the institution does seems to be not procedural. According to David Lurie, letting the robbers out indicates the institution's being illogical which springs from the institutions being negligent to the white's matter. From the point view of Lucy also the manner in which the institution handles the matter considered to be illogical: "*Does that follow logically?*"

Because of the above examined view of the white characters, which in one way or the other criticizes the improper function of the justice institution of the new South Africa, in *Disgrace*, the author regards the post-apartheid South Africa, a nation of anarchy, crime and violence. The very clear point that intended to be conveyed in here is that the whites become vulnerable to tribulations due to the weakness of the justice institution that indeed resulted from weak political system. In the researcher view, this is one of the foremost way through which Coetzee in *Disgrace* expresses his resistance to the new black's political system.

Moreover, the portrayal of the institutional malfunction, further, observed in health institution. Hence, like the other institutions of the post-apartheid South Africa, the protagonist claims that in health institution also the service is poor. The poor quality service of the health institution, however, forthrightly linked with the scarce of qualified health professionals in the new South Africa.

It's in the case of David Lurie's treatment at the Hospital that the poor quality service of the institution is revealed. Of course, it's from the comments of the narrator that this view is inferred. Accordingly, the narrator forwards:.. "*Two hours pass before a nurse calls him, and there is more waiting before his turn comes to see the sole Doctor on duty, a young Indian woman*"...Coetzee [ibid: 101]

The above cited paragraph in one way or the other connected with the absence of enough health professionals in a health service providing institution in the new South Africa. While there are a number of patients, there is a single Doctor in the hospital. But, if there had been both enough Doctors and Hospitals, David Lurie and those patients who are in need of a health service at the hospital would haven't stayed for more than two hours to see the sole Doctor in the Hospital. However, because that is the real situation in the novel, David forced to wait for such long despite the horrible pain he feels.

The implication is that because of the poor service that the institution is providing, the post-apartheid South Africans are not providing a good access of health service. For this reason, the presence of both a sole Doctor and a Hospital in the above pointed out linguistic evidence reflect the author's resistance to the post-apartheid black's system in general and the health institution in particular.

Moreover, throughout the novel it's asserted that the institutions of the post-apartheid South Africa are dominated by the youth. This is basically in order to raise concern of maturity that the protagonist concentrates on this issue in his criticism of the new South Africans institutions. In this respect, he suggests an idea which suggests that as long as the institutions are dominated by the youth, they are inevitably bare to problems of maturity.

It's in contrast to the institutions of the apartheid that David Lurie conveys this idea. Consequently, in different situations he is observed criticizing those young professionals in the novel. For example, young police, young doctor, young teacher are principal textual evidence through which the author forwards the above pointed out view.

Upon the earlier pointed out opinions, it can be argued that throughout the novel the author gives almost no value to the institutions of the post-apartheid South Africa. With reference to the earlier examined view, the author through the white characters particularly through the major character suggests that it's because the institutions run within the black system that they give them less value. Consequently, the white characters consider the post-apartheid institutions inherently as: unethical, biased, illogical, inefficient, improper and the like. These all indicate the author's deleterious outlook to words the institutions. This in other words

evidently shows the author's denial to accept the post-apartheid institution as those institutions in the old days.

3.5. The Social Interactions of the Post-apartheid South Africans

In *Disgrace*, the post-apartheid resistance is not only restricted to the issues that examined so far. It's, further, revealed in the everyday social life of the new South Africans. Accordingly, the researcher argues that Coetzee asserts as there is abnormal social interactions among the post-apartheid South Africans. Besides, in the novel, it's also emphasized that the whites are made out of the social structure of the new South Africa.

These and other related views of the author are addressed in some of the basic manifestations of social life: friendship, colleague relationship, neighborhood, marriage and the like. In this respect, the researcher asserts as in the novel there is a conception which implies that the change in the political system has a clear impact on the social structure of the post-apartheid South Africa. More to the point, there is a plain implication which suggests that in the social structure of the new South Africa, the victims are yet the whites.

David Lurie's loss of male friend in the new South Africa is the basic argument in this respect. Of course, it's not only David Lurie; but also Ettinger, the other white character who lives in the rural area, whom we see that has no male friend in the new South Africa. In this sense, the author wants to convey that it's because the University is dominated by the blacks, who according to the protagonist are inherently against the white, that he fails to form friendship with male. With reference to this, in the old days, it's expressed that he used to play tennis with Aram Hakim. This suggests that Aram Hakim is a black character and a friend of his; but they are no more friends in the new days.

Furthermore, soon after the reformation in the University, which asserted as a clear justification for David's losses of his earlier position; we see that David is exposed to various problems. Of these, the one is straightforwardly related to social interaction. Accordingly, one would see that it's declared as he has lost his social status. It's from his ex-wife, Rosalind conversation with him that the author addresses this view: ...*"you have lost your job, your name is mud, your friend avoids you, you hide out in Torrance road like a tortoise afraid to stick its neck out of its shell..."* Coetzee [ibid: 189]

According to Rosalind, David loses almost everything of his which manifests his social status. In her argument, one would comprehend that David had a very high social status in the social structure of the old days. In the case of the new South Africa, However, Rosalind is of the opinion that David loses not only his power but also his social status. It's due to this that he is wide-opened to be in a very low social status that she claims his friends avoid him. In this connection, David Lurie himself suggests that he is out of the social structure of the new South Africa. David Lurie in his own words says: ... *"I'm not yet fit for the society"...*Coetzee [ibid: 187]

Moreover, in the novel it's deduced as the relationship that prevails between the black and white characters is a sort of pretentious. Indeed, it can be argued that pretentious relationship is basically an indication of abnormal affiliation. In such kind of relationship what one actually feels is entirely different from that of what s/he shows or speaks of. In the researcher opinion, this is evidently manifested in the case of David Lurie's exchanging words with chairperson of his onetime department head, Elaine winter at the supermarket:

*...'And how it is the department getting on without me?' he asks as cheerily as he can. **Very well in deed-** that would be the frankest answer: **we are getting on very well without you.** But she is too polite to say the words. 'Oh, struggling along as usual,' she replies vaguely.*

*'Have you been able to do any hiring?' 'We have taken on one new person, on a contract basis. A young man.' 'I have met him, he might respond. **A right little prick,** he might add. But he too is well brought up. What is his specialism?' He inquires instead. 'Applied language studies. He is in language learning.' So much for the poet, so much for the dead masters. Who have not, he must say, guided him well. Aliter, to whom he has not listened well....Coetzee [ibid: 179]*

In the above paragraphs, Coetzee tells us not only what the characters say but also what goes in their mind. However, what the characters articulate and what they actually think of, which is actually affirmed in a bold, is totally different. This clearly indicates that the affiliation that prevails between David Lurie and Elaine winter is a kind of pretensions. Accordingly, while what both responds to each other is positive, the unspoken that remains in their minds are negative.

Besides, some of the unuttered words can also be referred to as derogatory: "*Little prick.*" This suggests that both have strong feeling of hate to each other internally. However, the real feeling is covered by artificial integration. This is, of course, not the only instance where we find the notion of pretentiousness in terms of relationship. In the case of the rural areas also the author addresses the issue in somewhat different way.

Unlike the interaction between both David Lurie and Elaine winter (one of the black characters in the University) in which both feel the same way, here it's the black characters that are exclusively depicted as having pretentious behavior. Accordingly, soon after the incident, Bill Show, for instance, says: ...*"None sense! Says Bill Show what else are friends for?"*...Coetzee [ibid: 102] This expression according to Bill Show, shows his concern to both David Lurie and Lucy. In a moment later, however, we see an expression which is against this opinion:

...He has to call Bill Show and suffer the ignominy of being helped out of the bath, helped to drug himself, helped in to borrowed pajamas. Latter he hears Bill and Bev talking in low voices, and knows it is he they are talking about"...Coetzee [ibid: 102]

The first quote, in which Bill Show's concern is shown, occurs at the Hospital. Whereas the second quote occurs in Bav's house. There is a seemingly contradictory view regarding the real feeling of both Bav Show and Bill Show towards the two white characters in the above linguistic evidence from the text. For instance, in the first, we see that Bill Show wonders why David and Lucy went to the Hospital without informing them. In this sense, it's because he wants to give them a hand that he says so.

In contrast to the first, in the second, one would easily see that Bill Show along with Bev show talks in a low voice of which the subject is David Lurie. It's also observed that David hears them while they do not want him to hear them. However, although David Lurie does not exactly know the subject they are talking in detail, he realizes as he is the subject of the talk. With reference to this, the researcher argues that as long as talking about someone else in his absence is considered to be backbiting, in a more similar sense one would infer the feeling of

backbiting from the second quote. For this reason, the author claims what addressed in the first quote is unreal feeling.

On the basis of the previous pointed out views, it can be further deduced that the author is in a state to declare that in a social life the black characters manifests pretentious behavior. On the other hand, from David Lurie's perspective there is some sort of suspiciousness in daily life relationship between the white and the blacks. In the case of David Lurie, we see that notwithstanding the treatment that both receive from them in their house after they come back from the Hospital, David Lurie still doubt in the relationship the he has with the black's.

Furthermore, it is because David is in a state of doubt that he is curiously waiting for what is going on in the house that in the meantime he hears them talk in low voice. In other sense, the notion of the white's being doubtful in black's relationship is reflected in that both David and Lucy go to the Hospital without informing both Bill and Bav Show. Instead of the black neighbor, who has an acquaintance with Lucy and of course lives nearby, they favor the white, Ettinger. Here, the implication is that there is not guanine relationship among the white and the black in the social structure of the new South Africa.

In the novel, Coetzee's picture of the social situation of the post-apartheid South Africa, further, claimed to be disappointing. This is basically inferred from the everyday social interaction that carries out either in a friendship or colleague affiliation in between black and white characters. As of the earlier discussed issue, here also the author reflects his view in the novel in favor of the white. Hence, the white characters are portrayed having good personality in both friendship and colleague relationship. Further, there are also underlying idea which suggests that the white characters are virtues regardless of situation. The black characters, on the contrary, depicted as so conditional. In other words, it's asserted that they are not friends of bad days.

This idea of the author becomes apparent in the social life of the protagonist. Accordingly, Aram Hakim, who used to have funny stuffs in the old days with David Lurie, is claimed not be along with David Lurie in his bad days. It's after the scandal, where he is in a state of trouble, that this idea is forwarded. In view of that, the researcher argues that although Aram

Hakim during the hearing time frankly tells him that they would like to help him, we never see him show his friendly concern to David Lurie soon after he found guilty. In spite of the condition for David and Aram Hakim to meet again during David's back to the University, Aram Hakim is not out there to help David Lurie.

In contrast to Aram Hakim, Rosalind, his ex-wife who of course divorced with David Lurie eight years ago, shows him her deep concern in a number of occasions. In addition to Rosalind, Ettinger, who arrives first at Lucy's house and takes both to the Hospital, is the other white character to be pointed out as virtues. Of course, one would further see Ettinger reveals his willingness to help them: ...*"Ettinger telephones, offering to lend them a gun"*...Coetzee [ibid: 113].

On the contrary, one of the David Lurie's black colleagues, who has a good relationship with David in the good time of his, observed turns off her back to him after the trial. It's during the time he leaves the hearing room that one would see this: ...*"why does a younger colleague, with whom he has hitherto had perfectly cordial relation, put down her tea cup and depart, looking straight through him as she passes?"* Coetzee [ibid: 42]

3.5.1. The Social problem relating Binary opposition

3.5.1.1. Black vs. White

In *Disgrace*, it has to be noted that much of the social problem between the white and the black go on in the Countryside. Thus, there is underlying idea which sets forth that the white characters, who lead their life in the rural areas, are exposed to various social problems. It's in both Ettinger and Lucy that Coetzee passes on the social problems of the white in the Countryside. Through the two white characters, the author, further, claims the view of marginalization.

Accordingly, Ettinger, who sent his family to Germany and lives in his own state of life, is almost detached from the society around him. Obviously, with the exception to the white neighbors who lives nearby, he barely communicates with anyone. It's because, he feels that the social interaction that prevails among the people around is abnormal that he detaches

himself. With reference to Ettinger's detachment from the people around, David says: ... *"Do you think that by meekly accepting what happened to you, you can set yourself apart from farmers like Ettinger?"...Coetzee [ibid: 112].*

From this one would learn as the author is of the view point that due to the pervasiveness of pitiless social interaction between the whites and the blacks in the new South Africa, the whites are marginalized. It, further, suggests that they are also become psychologically victim. This is due to the fact that marginalization in a social structure closely related to psychological problem. This is of course, very clear in Ettinger's life.

In the case of the black characters, the author is of the view point that they are the cause for the white to be marginalized. In various instances, this idea is clearly addressed. The blacks, further, observed that they are leading their life freely with no stress. Additionally, unlike the white, who observed lead almost lonely life, they lead a group life. This becomes apparent in the case of Petrus's party: ... *"At five o'clock the guests start arriving, by care, by taxi, on foot."... Coetzee [ibid: 128].* This clearly implies black's being a lot in number and the good social interaction that prevails among them.

Moreover, having large size family is also asserted as a manifestation of power in the new South Africa. In this connection, we see that the blacks have large family size. Most whites, quite the reverse, almost deemed to be lonely. It's because having a lot of children is an indication of power within the social structure of the post-apartheid South Africa that we see the narrator blames Ettinger for letting his son to his Country:... *"But Ettinger will die one of these days, and Ettinger son has fled. In that respect Ettinger has been stupid. A good peasant takes care to have lots of sons. Coetzee [ibid: 118].*

In contrast to Ettinger, Petrus, however, has two wives and children. Additionally, Petrus has a great deal of relatives as well. For this reason, He is depicted as the most powerful black in the rural area within the social structure of the new South Africa. Both Ettinger and Lucy, on the other hand, for they lack what Petrus endowed with enormously portrayed as the marginalized group within the new social structure. This can consequently resulted in

unsteadiness sort of relationship in their social life. This is evidently observed in the case of Petrus and Lucy's neighborhood.

In connection to Petrus and Lucy's neighborhood, it's stressed that the blacks are bad neighbor who consequently exposes the white to a lot of tribulation. Hence, it's because of Petrus's being bad to Lucy that she along with her father goes through both physical and psychological tribulations: ...*"Petrus it is the one who swiftly and efficiently lays out their wares, the one who knows the price, takes the money, makes the charge. Petrus is in fact the one who does the work"...*Coetzee [ibid: 116].

In this sense, Petrus is described as a kind of an enemy within. In contrast, the white characters particularly Lucy detected being inherently good neighbor to the blacks. For example, during Petrus's party where one of the rapists appears, and thus David wants to call the Police. However, in order not to disturb Petrus's party, Lucy doesn't let David call Police: *"David, no don't do it. It's not Petrus fault. If you call in the Police, the evening will be destroyed for him. Be sensible!"* Coetzee [ibid: 133]

Moreover, in David Lurie's argument with Lucy the notion of Black's being bad neighbor is also stressed. In view of that, David says:...*"For God sake, why isn't it Petrus's fault? One way or another, it was he who brought in those men in the first place. And now he has the effrontery to invite them back."* Coetzee [ibid: 133] Likewise, there is also another implication that suggests the whites are good neighbors. Again this is also revealed in Petrus's party.

Of course, we find Petrus's party after both father and daughter violently attacked by the blacks in Lucy's house. Despite the fact that of the incident, Lucy persuades her father to appear on Petrus's party and even insists David to take them present. From this one would easily figure out that the white characters are portrayed as a good neighbor. Further, from Lucy's perspective, we can also realize that there is a clear idea which suggests that the whites feel that they are good irrespective of the black's situation: *"We should at least put in appearance."* Coetzee [ibid: 124]

In this expression, there seems a doubt in Lucy of their good neighborhoods. On the basis of the earlier pointed out points, we can also argue that it is because she feels that there would be

a further problem if she refused Petrus's invitation that Lucy persuades David to attend it. This indicates that the author is of the opinion that the white post-apartheid South Africans in the novel are good neighbors to the whites no matter what the blacks are bad to them.

Additionally, frustration manifested in both David Lurie and Lucy. With reference to this, probably one of the best examples is David Lurie's dream at Bevis' house: the night after they receive the attack:

... In the middle of the night he awakes in a state of the utmost clarity. He has had a vision: Lucy has spoken to him; her words- 'come to me, save me!-still echo in his ears. In the vision she stands, hands outstretched, wet hair combed back, in a field of white light. He gets up stumbles against a chair, sends it flying. A light goes on and Bevis is before him in her night dress. 'I have to speak to Lucy;' he mumbles: his mouth is dry, his tongue thick. The door to Lucy's room opens. Lucy is not at all as in the vision. Her face is puffy with sleep. She is trying to the belt of a dressing- gown that is clearly not hers. 'I'm sorry, I had a dream; he says'....

Coetzee [ibid: 103]

According to theories of psychoanalysis, dream by its very nature is the reflections of the reality. Hence, in the case of David, it's what he thinks during that day that he dreams at the night. So, as clearly stated in the previous cited paragraph, there is a fear in David's dream. From psychoanalysis perspective, we can understand that David Lurie's sub conscious state is filled with disturbance. In other words, what David Lurie experiences during the day, which is every terrible that he sees it again in his dream. As a consequence, it's made out that in *Disgrace* as the author is certainly in a position to suggest that the white post-apartheid South Africans suffer from frustration due to the social problem that they encounter in their everyday life

Moreover, Lucy's put in an appearance at Petrus's party implies as there is some sort of fear in her yet to come life on the farm especially in connection to Petrus. This is because it's not in her own self initiation that she goes to the party; it's, rather, in fear of the future. Although not as emphasized as in David Lurie and Lucy, Ettinger also in a similar condition regarding the examined problem. In fact, it's because he suffers from anxiety, which is obviously

resulted from his being marginalized from the society, that he never go anywhere without his holster.

So, all these are the evidences for the author's claims of the white new South Africans are in a state of frustration in their social life. Further, all the above examined points suggests that the white characters, who are the mirror image of the post-apartheid South Africans, are in a state of sufferings because of the new social system. The researcher, consequently, argues that such systematic presentation of the social situation in the new South Africa is a means through which the author disseminates an idea that by inference concerned with the refusal of the post-apartheid entire system.

3.5.1.2. Native vs. Immigrant

In the novel, the presence of social problems in the post-apartheid South Africa, which are outwardly intended to reveal the impression of resistance, also reflected in the case of the notion native and immigrant. Although in the context under consideration, native and immigrant in other words refers to both black and white respectively, the later binary oppositions has another different implication. Hence, in the researcher view, it's because there is a related social problem that intended to be conveyed with such binary opposition that both found necessary to be consider as an issue of study.

Accordingly, from the white characters perspective, the author claims that the whites post-apartheid South Africans are exposed to migration which is possibly emanated from the new South Africans system of social structure. The implication in here is the fact that it's because the new system is weak in bringing good social interaction among blacks and whites that the whites are forced to leave the country. Further, as long as there is a practice of migration, there should necessarily be immigrants. For this reason, the white new South Africans referred to as immigrants.

This basic view of the author basically deduced from both Ettinger's social life and David Lurie's argument with his daughter regarding her forthcoming life on the farm. In a number of instances of the novel especially in the two aforementioned situations, the whites are observed receive the above pointed out social problem. On the other hand, the author suggests that the

new social system is set in favor of the native. This is clearly conveyed in Petrus's social life particularly in the party where there are a lot of black guests are invited and accordingly attend the party.

Indeed, the presence of good interpersonal affiliation among the native colleagues in the new South Africa is also the other indication. For that matter, the association of the natives as stated above by implication indicates as the whites are made outcaste and consequently exposed to migration. On the basis of this, the researcher figures out two basic implications of the issue under discussion.

Firstly, due to the social structure of the new South Africa, in which the natives are asserted to be almost the entire beneficiary, the immigrants who used to lead the Country for century made to realize South Africa is not theirs. Hence, they are forced to be back to their Country. According to the narrator, Ettinger's family is probably one of the best examples that prove the validity of the first implication. In this regard, the narrator explains as Ettinger sent his family to Germany for the preceding stated problem in the new South Africa.

Secondly, the immigrants instead of leaving the Country that they had ruled for centuries, they choose to live in it despite the uncontrived social system. For example, both Ettinger and Lucy are the other white characters who also referred to as immigrants and favor to remain in the Country under the suggested social problems in the new South Africa. In connection to the conception of both migration and immigrants both Germany and Holland are the two European nations that explicitly stated in the novel as the possibly good destination for the post-apartheid white South Africans. Besides, both are also explained as the original home land to the immigrants. The author basic intention in describing the situation as such is just to assert that the new system is unfitting.

3.5.2. Prohibition of Interracial Marriage

With reference to the social interaction between black and white post-apartheid South Africans in *Disgrace*, the researcher, further, find apartheid's social problem in the new South Africa. This problem, which for the most part has a crucial place in a social life, is explicitly connected with marriage. Hence, in the novel, it can be argued that the author through the

protagonist reminds us as there is yet a belief in the prohibition of marriage between black and white.

Of course, during the apartheid days, where there was entirely racist system, marriage between two different races was prohibited by law. Nevertheless, although the act gone with the system, there is an implication in the novel which suggests that the feeling still remains intact in David Lurie. Accordingly, in the following quote, one would easily be acquainted with the point under consideration:

...“ ‘I will marry.’ ‘You will marry whom?’ ‘I will marry Lucy?’ He cannot believe his ears. So this is it, that is what all the shadow-boxing was for: this bid, this blow! And here stands Petrus foursquare, puffing on the empty pipe, waiting for a response. ‘You will marry Lucy’ he says carefully. ‘Explain to me what you mean. No, wait, rather don’t explain. This is not something I want to hear. This is not how we do things. We: he is on the point of saying, we westerners. ‘Yes I can see, I can see!’ Says Petrus. He is positively chucking. ‘But I tell you, then you tell Lucy. Then it is over, all this badness.’”...Coetzee [ibid: 202]

It's during the return of David Lurie to the Country side for the second time that we find the preceding cited story in the novel. In the story we see that both David Lurie and Petrus argue on the subject marriage. Accordingly, Petrus informs David Lurie that he wants to marry Lucy as reconciliation for whatever happens on the farm. In this connection, in the subsequent sections of the novel, Lucy confirms that she agrees on Petrus proposed view for protection sake.

In the quote, David Lurie, however, of the opinion that Lucy will never marry Petrus, Basically, David's stand point regarding the proposed view, which in the researcher view considered to be an aspect of resistance, is conveyed in to two ways, firstly, the protagonist plainly informs Petrus that his daughter will never marry him. Of course, for the reason that Petrus is black and her former assistant that David Lurie explicitly informs him that she will never consider his proposal.

Secondly, it's somehow in a covertly style that addresses his view. In this case, we see that David in his argument with Petrus being shocked to the extent that he doubt his ears when Petrus utters his proposal. Consequently, the narrator informs us that David Lurie regards himself as a western and the western do not to do things as Petrus wishes. From these two points which implicitly suggests David Lurie's view of marriage between black and white, we can deduce that David Lurie is still in the state of the old day's mode of thinking.

This is due to the fact that in one hand, what is reflected in David Lurie's argument with Petrus used to be practiced as mode of the day by then. On the other hand, because of David Lurie spent most of his life time in the apartheid system, he is wrapped up in such thinking. Thus, there is the trace of apartheid, which in this case reflected in the prohibition of marriage between black and white in David Lurie. Furthermore, David Lurie's denial of accepting Petrus's proposed view also implies his refusal of accepting a change that realizes interracial marriage in the new South Africa.

3.6. The Implications of the Central theme of the novel for the post-apartheid black's leadership

Race, politics, social relationships and justice are some of the major subjects from which much of the themes of the novel can be figured out. Thus, in one way or the other, the novel embodied the conflict and the contradiction of these subjects. For this reason, it can be pointed out that the author has created a narrative that dissects the status quo of the post-apartheid South Africa into various topics, many of which are nonetheless troublesome.

In fact, because the novel deals with the aforementioned and some other related subjects, it's not redistricted to a single theme alone. Hence, various themes can be deduced from the novel. Despite this fact, however, in accordance with the critically examined issues in the text so far, the researcher points out a central theme of the novel. Accordingly, the central theme of the novel is the white post-apartheid South Africans are receiving the pay back of the past as a result of the new weak system that is run by the black.

In other words, the black man's revenge upon the white post-apartheid South Africans is what the author largely concentrates on to reflect in the novel. Further, the system through which the revenge takes place is described as unbalanced in treating the post-apartheid South African population. In this connection, the blacks are asserted to be the beneficiary and the whites, on the contrary, are depicted as victims of the new system.

According to the study, which points out the above stated central theme of the novel, there are various implications for the post-apartheid black's leadership. Almost all of them are nevertheless implies the whites being resistant to the black's empowerment. As a matter of fact, many of these implications are further evidences for the presence of resistance in the novel to the black's leadership in the new South Africa. Basically, it's on the basis of contrasting the situation of the whites with the blacks that the author forwards this view towards to the black's leadership in the new South Africa.

Upon the points that have taken a serious look at in the course of the analysis, the researcher figures out three basic implications regarding the central theme of the novel for the new South

African black leadership. Accordingly, throughout the novel it's emphasized on the notion which suggests that the black's leadership is biased, negligent and not matured enough to lead the new South Africa.

It's yet in relying on the critical analysis of novel that the above affirmed implications are deduced. The land transfer from the white to the black, for example, one of the textual evidence that implies the presence of biasness in black's leadership. Of course, the land transfer is not the only example that implies black's leadership is biased. One would further find a clear inference of the black's leadership's being biased in the case of the protagonist into two different circumstances.

Moreover, in most parts of the novel, the author emphasizes on the whites' sufferings. In spite of the whites' tribulations, this is apparently reflected in that the black criminals are being out on bails while the whites are violently attacked and even become under the shadow of another attack as well. This obviously suggests that although the white population of the new South Africa is under serious problems, the black's leadership gives them no due attention. The black's leadership becomes very negligent to the white's sufferings instead. In this connection, black's leadership being irresponsible for the whites is also the related implication of the central theme of the novel.

Other than the above stated basic implications that deduced from the dominant views in the novel, there is another implication of the central theme of the novel for the black's leadership. The implication in here is the fact that the black's leadership is not strong enough to lead the post-apartheid South Africa. Two possible reasons can be figured out of how this implication is arrived at.

Firstly, it's because there are youth in the higher position in the institutions of the new South Africa, which according to the protagonist not matured enough to be on the post, that the author asserts the black's immaturity in leadership. Secondly, in the novel it's claimed that there are problems and hence because the blacks are inherently unskilled in leadership, they fail to handle the problems. As a result, the whites are forced to be in very serious problems.

All these implications are, however, evidently shows that the author in the novel foregrounds the notion of resistance. In view of that, Coetzee in *Disgrace* through the characters particularly in white characters propagating an idea that urges the post-apartheid white South Africans not to accept the black's authority and abide by it.

Chapter Four: Conclusion and Recommendations

In the forgoing chapter, an attempt has been exerted to demonstrate how black's empowerment is resisted in the post apartheid South Africa. To that end, in the literary text under discussion, the researcher, therefore, has tried to pinpoint and analyze instances that evidently divulge post-apartheid resistance. Hence, on the basis of an in-depth analysis and interpretation, the study finally ascertains that the author in *Disgrace* forwards a notion of resistance to the new system in various ways.

Thus, Coetzee in *Disgrace* claims that due to the change in the political system in the post-apartheid South Africa, through which the blacks come to power on the basis of majority rule, the white minorities are subjected to sufferings. Nevertheless, the author's principal objective in the novel is reflecting an idea that affirms as the post-apartheid political system is very weak. Hence, the author in *Disgrace* concentrates on resisting the entire black's system in the new South Africa.

Although much of the ideas that evidently materialize resistance are conveyed by the protagonist, there are conditions in that the other characters are also made to addresses it. Basically, it is into two ways that the author focuses on propagating as if the Post-apartheid entire situation is against the whites. Consequently, Coetzee argues that because of the change which according to the white characters goes in favor of the blacks alone, the white's new South Africans are in a very life-threatening situations. Indeed, this is one of the most important points which the study figures out as an implication of a post-apartheid resistance in the novel

Accordingly, it is pointed out that those views which indicate confrontations to the changes that realized in the new South Africa is put in to words both explicitly and implicitly. In this respect, the manner in which the black characters are described in the novel is where the author's refutation to the change is explicitly disclosed. In the case of the white characters, however, it's in both explicitly and implicitly that the author addresses his underling message.

As a consequence, even if the book starts and ends in blaming the post-apartheid overall situations, its representations are almost entirely different with regards to the manner of its portrayal. Accordingly, the white characters are described as thoughtful, skilled, logical and so forth. The basic purpose of describing the whites as such is that while the whites are inherently the better they are forced to be in a state of tribulations. On the contrary, the manner in which the black characters are depicted in the novel is also the other basic point which ascertains the author's denial of accepting the change that realizes racial equality in the post-apartheid South Africa.

Hence, almost all black characters are characterized in such a way as the blacks are basically destructive. This is also intended to advocate that the post-apartheid South Africans are getting their own back of the white's misdeeds of the past. For this reason, the representation of the post-apartheid South Africans in the novel through the black characters is very derogatory.

Additionally, the novel, dishes up a ruthless picture of life in the new South Africa. The post-apartheid South Africa, further, claimed to be a nation of anarchy, violence, crime, injustice and the like. Besides, the novel by disseminating the bad image of the black post-apartheid South African as inherently brutal, incapable and immoral, spreads a racist view. Of course, these all are evidences which point out that the post-apartheid black's system is evidently resisted in the novel.

Throughout the novel the system that resulted from the abolition of the apartheid system is not considered as a human system. More to the point, what the author through both the white and the black characters addresses is a clear refusal to the black's leadership. This is due to the fact that what is in a very subtle techniques conveyed in the novel and the actual situation of the new South Africa is entirely different.

Moreover, in the novel it's also attempted to claim that the whites are superior which in other words suggests that the blacks are inherently inferior. Thus, Coetzee in *Disgrace* raises a dispute which by implication declares that while the white are out there, it's impossible for the nation to be ruled by the black. For this reason, the racial misconception of the past, which

is the basis for the whites to be resistant to black's authority, is evidently manifested in the novel. It's for the purpose of claiming this idea that in one way or the other blames the post apartheid system of the country.

The social, political and racial matters that in a very impressive literary techniques addressed in *Disgrace* on the basis of contrasting the whites with the blacks, is where the author through the characters presents his defiance to the new system that run by the black post-apartheid South Africans. Further, from the white post-apartheid South Africans perspective, the country is in general perceived almost dark and where there is no hope at all.

In reality, however, although it's argued that yet there are some inconveniences in some aspects in the country, the post-apartheid situation of South Africa is not as bad as demonstrated in the novel. This pessimistic view of the country is principally emanates from the whites perception of blacks which is an obvious confirmation for the pervasiveness of resistance to the black's political system. Accordingly, it's figured out that, although the codified apartheid from South Africa exterminated, its feeling is yet intact in the white characters in the novel.

Therefore, in one way or the other, racism is the foremost basis of those views that reveal the manifestation of resistance to the new political system in the post-apartheid South Africa in general and black's leadership in particular. Of course, it's this why that racism is declared to be the basis of the post-apartheid resistance that prevails in the novel. Upon all these, it's, thus, concluded that from the very beginning to the end the novel is full of resistance to the post-apartheid South Africa general state of affairs.

Upon the above pointed out conclusion of the study, the researcher suggests the following possible alternatives of how the post-apartheid entire situation in the novel should have been presented.

Accordingly, the whole story of the novel shouldn't have been presented from the whites' perspective alone. It should have been from both blacks and whites' perspectives instead. Although the country is led by the black on the basis of majority rule, the economy of the country is yet dominated by the few whites. So, in order to present the story in a balance form

this should have been raised. Additionally, the blacks' sufferings especially with reference to economic situation should have accordingly given due attention.

Furthermore, the author should have created the protagonist in detaching with the totalitarian raciest system, and let present the post-apartheid South Africa as optimistically as it should have been. Besides, fully realized black characters also should have been created. In this regard, like the white characters the black characters similarly should have been endowed with high moral quality. Moreover, the change that realized in the post apartheid South Africa should have been appreciated.

References

- Apartheid Legislation in South Africa. Retrieved from <http://www.com.africanhistory:/library/bl/blsalawas.htm> on Jan 02, 2012
- Agnevall, Paula (2005) *The narrative technique in J.M. Coetzee's Disgrace*
Unpublished special project, Blekinge Tekniska Hogskola.
- Boehmer, Elleke (2002) Not Saying Sorry, Not Speaking again. *Interventions*, vol.3 no.4 pp. 331-341.
- Coetzee, J. M (1999). *Disgrace*. London: Penguin Books Ltd.
- Diyanni, (1998) Tesfamaryam G/Meskel (2008) *Application of Major Narrative Techniques: A Comparative analysis of Chinua Achebe's novels*. Unpublished MA thesis. Addis Ababa University, Department of Foreign Language and literature.
- Dubinín, N.P. (1975) *Race and Contemporary Genetics* in, Leo Kuper (ed) *Race Science and Society*. Paris: the UNESCO press.
- Dunn, L.C. (1975) *Race and Biology*, in Leo Kuper (ed) *Race science and Society*. Paris: the UNESCO press.
- Eades, L.A. (1999). *The End of Apartheid in South Africa*. West Port, CT: Green Wood Press.
- Essien, E.U. Udiom (1975) *Racism and tribalism*, in Leo Kuper (ed). *Race, Science and Society*. Paris: the UNESCO press.
- Farzana, K.F. (2011). Music and artistic artifacts: Symbol of Rohingya Identify and Everyday Resistance in boarder lands. *ASEAS- Austrian Journal of South East Asian Studies*, vol.4 no.2 pp.215-236
- Feagin, Joe R. (2006). *Systemic Racism: A Theory of Oppression*, New York: Routledge.
- Friberg, Malin (2007) *Disgrace in Disgrace* Unpublished special project, Sweden University.
- <http://www.wikipedia.com/Coetzee/biography/> retrieved on Dec 23, 2011
- <http://www.merriam-webster.com/dictionary/Racism>.Retrieved on Jan 03,2012

[http:// www.merriam-webster.com/dictionary/ Resistance](http://www.merriam-webster.com/dictionary/Resistance). Retrieved on Jan 03,2012

[http://www.amazon.com/biography/ Coetzee/](http://www.amazon.com/biography/Coetzee/) Retrieved on Dec10, 2011.

Larsson, Johanna (2006) *Gender and Ageing Characters in Literature* unpublished Thesis.

Isaac, Benjamin. (2004). *The Invention of Racism in Classical Antiquity*. Princeton, NJ:

Princeton University Press Department of Language and Culture, Laulea University of Technology.

Lévi-Strauss, Claude (1975) *Race and History in*, Leo Kuper (ed) *Race, Science and Society*.

Paris: the UNESCO press.

Macquarie Dictionary retrieved from [http://www .the Macquarie Dictionary.com / dictionary/](http://www.the Macquarie Dictionary.com / dictionary/)

Racism accessed on Jan 08, 2012

Magubane, Bernard (1981) *Social Inequality: the South Africa case in*, G. Berreman (ed) *Social*

Inequality Comparative and Developmental Approach. New York: Academic Press.

Maliheh, Hushidri (2007) *A psychological Study of the protagonist's Behavior as*

Middle life crisis in J.M. Coetzee Unpublished thesis, English Department, Sodertorn University.

Marais, Mike (2006) J.M. Coetzee's Disgrace and the task of imagination. *Journal of*

Modern Literature. Vol.2 no. 29 pp. 75-93

O'Neil, et al (2006) *Cases in Comparative Politics*, 2nd ed. New York: W.W Norton and

Company Inc.

Petersson, Jon Hajarne (2009) *A hero in Disgrace: the Patterns of a Hero in David*

Lurie's Twist of Fate unpublished BA thesis, Department of English, Vexjo University.

Racial segregation.(2011). Encyclopædia Britannica. *Encyclopædia Britannica Ultimate*

Reference Suite. Chicago: Encyclopædia Britannica

Robert, Jensen *apartheid is dead in South Africa, but a new version of white supremacy lives*.

- Retrieved from <http://www.africaspeaks.com> Dec 11, 2011.
- Scott, J.C. (1985) quoted in Farzana, K.F. (2011). *Music and Artistic Artifacts: Symbol of Rohingya Identify and Everyday Resistance in Boarder Lands*. ASEAS- Austrian Journal of South East Asian Studies, vol.4 no.2 pp.215-236
- Segall, Kimberly Wedeven (2005) *Pursuing Ghost the Traumatic Sublime in J.M. Coetzee's Disgrace*. Research in African Literature Vol.4 no.36 pp. 40-54
- Shails, Colleen M (2003) *Opera Byron and a South African Psyche in J.M. Coetzee's Disgrace*. Current writing: Text and Reception in South Africa. vol.1 no.15 pp 38-50
- Stephane, Serge *Post-apartheid Literature Beyond Race* retrieved from <http://www.thiscenturyreview.com> / on Jan 3, 2012
- Tesfamaryam G/Meskel (2008) "*Application of Major Narrative techniques: A Comparative analysis of Chinua Achebe's novels*". Unpublished MA thesis. Addis Ababa University, Department of Foreign Language and literature.
- Thompson, Leonard (2001). *The History of South Africa*. New Haven, CT: Yale University press
- UN's conventions retrieved from www.unesdoc.unesco.org/pdf on dec12, 2011
- Washington post retrieved from <http://www.washingtonpost.com/Disgrace/comment/> on Dec 03, 2011.