Dusklands | 7bd1879150a69052fe938f99d9b045d5

The Nature of Escape

This study traces, in J.M. Coetzee's fictional and non-fictional production, an imaginative and intellectual masterplot deriving from Coetzee's perception of European presence in (South) Africa as having its origin in an act of illegitimate penetration and fraudulent visitation. In Coetzee's novels, the historical and political problem of a hostile occupation and unfair distribution of the land finds a correspondence in the domestic space of house and farm, and the uneasy cohabitation of its occupants, along with the relation between hosts and guests. The seminal dimension of the categories of penetration and visitation is highlighted, as these are shown to operate not only on a spatial level but also on an epistemological, physical, psychological, hermeneutic, metafictional and ethical one: we encounter literary and psychological secrets that resist decipherment, bodies that cannot be penetrated, writers depicted as
intruders, parents that ask to be welcomed by their children. This study also identifies, in Coetzee's narrative, an ethical proposal grounded on a logic of excess and unconditionality - a logic of 'not enough' - lying behind certain acts of hospitality, friendship, kindness, care, and guidance to the gate of death, acts that may transform prevailing unequal socio-historical conditions and hostile personal relationships, characterized by a logic of parasitism and intrusion. As the figure of the writer progressively gains explicit prominence in Coetzee's literary production, special attention will be paid to it, as it alternately appears as secretary and master, migrant and intruder, pervert and foe, citizen and neighbour. Overall, "Acts of Visitation "analyzes how Coetzee's works depict the (South) African land, the Karoo farm, the familial household or the writer's and literary character's house as simultaneously contending and redemptive sites in which urgent historical, ethical, and metafictional issues are spatially explored and dramatized.

On Representation

As the magazine of the Texas Exes, The Alcalde has united alumni and friends of The University of Texas at Austin for nearly 100 years. The Alcalde serves as an intellectual crossroads where UT's luminaries - artists, engineers, executives, musicians, attorneys, journalists, lawmakers, and professors among them - meet bimonthly to exchange ideas. Its pages also offer a place for Texas Exes to swap stories and share memories of Austin and their alma mater. The magazine's unique name is Spanish for "mayor" or "chief magistrate"; the nickname of the governor who signed UT into existence was "The Old Alcalde."

J. M. Coetzee and the Ethics of Narrative Transgression

In The Slow Philosophy of J.M. Coetzee Jan Wilm analyses Coetzee's singular aesthetic style which, he argues, provokes the reader to read his works slowly. The effected 'slow reading' is developed into a method specifically geared to analyzing Coetzee's singular oeuvre, and it is shown that his works productively decelerate the reading process only to dynamize the reader's reflexion in a way that may be termed philosophical. Drawing on fresh archival material, this is the first study of its kind to explore Coetzee's writing process as
already slow; as a program of seemingly relentless revision which brings forth his uniquely dense and crystalline style. Through the incorporation of material from drafts and notebooks, this study is also the first to combine an exploration of the writer's stylistic choices with a rigorous analysis of the reader's responses. The book includes close readings of Coetzee's popular and lesser known work, including Disgrace, Waiting for the Barbarians, Elizabeth Costello, Life and Times of Michael K and Slow Man.

J.M. Coetzee

Unquiet Echoes

Das Unsagbare erzählen

A Study Guide for J. M. Coetzee's "Dusklands," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs.

The Literature Police

A Study Guide for J. M. Coetzee's "Dusklands," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs.

J.M. Coetzee: Fictions of the Real

A Study Guide for J. M. Coetzee's "Dusklands"

David Attwell defends the literary and political integrity of South African novelist J.M. Coetzee by arguing that Coetzee has absorbed the textual turn of postmodern culture while still addressing the ethical tensions of the South African crisis. As a form of "situational metafiction," Coetzee's writing reconstructs
and critiques some of the key discourses in the history of colonialism and apartheid from the eighteenth century to the present. While self-conscious about fiction-making, it takes seriously the condition of the society in which it is produced. Attwell begins by describing the intellectual and political contexts surrounding Coetzee's fiction and then provides a developmental analysis of his six novels, drawing on Coetzee's other writings in stylistics, literary criticism, translation, political journalism and popular culture. Elegantly written, Attwell's analysis deals with both Coetzee's subversion of the dominant culture around him and his ability to see the complexities of giving voice to the anguish of South Africa.

J.M. Coetzee and the Archive

In Plato's Republic, Socrates spoke of an 'ancient quarrel between literature and philosophy' which he offered to resolve once and for all by banning the poets from his ideal city. Few philosophers have taken Socrates at his word, and out of the ancient quarrel there has emerged a long tradition that has sought to value literature chiefly as a useful supplement to philosophical reasoning. The fiction of J.M. Coetzee makes a striking challenge to this tradition. While his writing has frequently engaged philosophical subjects in explicit ways, it has done so with an emphasis on the dissonance between literary expression and philosophical reasoning. And while Coetzee has often overtly engaged with academic literary theory, his fiction has done so in a way that has tended to disorient rather than affirm those same theories, wrong-footing the normal processes of literary interpretation. This volume brings together philosophers and literary theorists to reflect upon the challenge Coetzee has made to their respective disciplines, and to the disciplinary distinctions at stake in the ancient quarrel. The essays use his fiction to explore questions about the boundaries between literature, philosophy, and literary criticism; the relationship between literature, theology, and post-secularism; the particular ways in which literature engages reality; how literature interacts with the philosophies of language, action, subjectivity, and ethics; and the institutions that govern the distinctions between literature and philosophy. It will be of importance not only to readers of Coetzee, but to anyone interested in the ancient quarrel itself.

J. M. Coetzee's Dusklands and the "air of a Real
World Through the Looking-glass"

J. M. Coetzee: Truth, Meaning, Fiction illuminates the intellectual and philosophical interests that drive Coetzee's writing. In doing so, it makes the case for Coetzee as an important and original thinker in his own right. Whilst looking at Coetzee's writing career, from his dissertation through to The Schooldays of Jesus (2016), and interpreting running themes and scenarios, style and evolving attitudes to literary form, Anthony Uhlmann also offers revealing glimpses, informed by archival research, of Coetzee's writing process. Among the main themes that Uhlmann sees in Coetzee's writing, and which remains highly relevant today, is the awareness that there is truth in fiction, or that fiction can provide valuable insights into real world problems, and that there are also fictions of the truth: that we are surrounded, in our everyday lives, by stories we wish to believe are true. J. M. Coetzee: Truth, Meaning, Fiction offers a revealing new account of one of arguably our most important contemporary writers.

Beyond the Ancient Quarrel

This book deals directly with issues of consciousness within works of postcolonial and diasporic writers. It discusses fiction, autobiography and theory to re-formulate a "writing of consciousness", addressing contemporary cultural theory related to a wide range of dynamic writers and ground-breaking novels. A critical analysis of literature contextualises consciousness (understood here as the source of language and human creativity), and explores ways in which consciousness is involved in the creative process. Tackling the controversial nature of consciousness itself, the book argues that consciousness must be understood in its philosophical and social contexts. The idea of relocating consciousness calls for a new aesthetics and ethics of living in the diasporic world where we are all to some extent "migrant". The book explores notions of consciousness as alternative narrative structures to society, while expanding contemporary postcolonial theory beyond the limited dimension of power-based-on-violence to a more visionary exploration of experience based on consciousness as unity-in-diversity. Themes explored include sacred experience as empowerment; trauma, terror and the impact of consciousness; cosmopolitanism and globalisation; and the literature of human survival. Written in a lively and accessible
manner the book will appeal to all readers who enjoy being on the cutting-edge of contemporary world literature.

J. M. Coetzee and the Politics of Style

“Kai Wiegandt’s study offers a nuanced, thoroughgoing and deeply engaging account of novelist J.M. Coetzee’s revision of our core ideas of the human—not least the human sense of uniqueness that we have invested in our belief in reason and conviction of God-likeness. He persuasively analyses the careful ways through which Coetzee deploys narrative as a mode of thinking through such human and post-human questions, so developing a fresh and original approach Wiegandt calls ‘anthropological realism’. Drawing on thinkers from across the French, German and Anglophone traditions, Wiegandt has produced a fiercely insightful and committedly interdisciplinary study.” — Elleke Boehmer, Professor of World Literature in English, University of Oxford “J.M. Coetzee’s Revisions of the Human offers a bold and compelling argument that is sure to make a serious intervention in Coetzee criticism. Wiegandt introduces several new fields of enquiry in relation to Coetzee’s fiction; the discussions thus reframe well-worn debates in an innovative way, making for unexpected insights in seemingly familiar critical terrain. The book opens up a valuable and thought-provoking perspective on Coetzee’s work, and will be of particular interest to the philosophically-minded Coetzee specialist.” — Carrol Clarkson, Professor and Chair of Modern English Literature, University of Amsterdam "Tracking skilfully across the shifting terrain of J. M. Coetzee's fictions, Kai Wiegandt draws out their philosophical and literary intertexts in this lucid, erudite and compelling book, and thereby illuminates a fundamental concern that has persisted throughout Coetzee’s career: to probe and push our ideas of what it is to be human." — Jarad Zimbler, author of J. M. Coetzee and the Politics of Style

This study argues that the most consistent concern in Coetzee’s oeuvre is the question of what makes us human. Ideas of the human that stress language use, reason, self-consciousness, autonomy and God-likeness are revised in his novels via a ‘poetic of testing’ which pits intertextually referenced ideas against each other in polyphonic narratives. In addition to examining the philosophical provenance of questions of the human in the work of such thinkers as Plato, Hegel, Heidegger, Barthes and Foucault, the study charts Coetzee’s reconfiguration of elements drawn from major literary precursors like Cervantes, Heinrich von Kleist,
Kafka and Beckett. Its leading argument is that Coetzee revises the Enlightenment idea of the human as a disengaged, autonomous thinker by demonstrating the limitations of reason; that he instead offers a view of humanity as engaged agency, a view most compatible with ideas developed in the discourse of post humanism, theories of materiality and social practice theory; and that his revisions depend on narrative form as much as they recommend a narrative approach to ideas in general.

Relocating Consciousness

Duskland ist menschenleer Industriegebiet am Sonntag wenn nicht dann ist es immer höchst verdächtig Duskland ist die Brache das Dickicht hinter Deiner Schule Duskland ist Murmeltiertag vom ersten Kicken Deiner Lieblingsdroge

Dusklands

Metafiction and the Postwar Novel is a full-length reassessment of one of the definitive literary forms of the postwar period, sometimes known as 'postmodern metafiction'. In the place of large-scale theorizing, this book centres on the intimacies of writing situations - metafiction as it responds to readers, literary reception, and earlier works in a career. The emergence of archival materials and posthumously published works helps to bring into view the stakes of different moments of writing. It develops new terms for discussing literary self-reflexivity, derived from a reading of Don Quixote and its reception by J.L. Borges - the 'self of writing' and the 'public author as signature'. Across three comprehensive chapters, Metafiction and Postwar Fiction shows how some of the most highly-regarded postwar writers were motivated to incorporate reflexive elements into their writing - and to what ends. The first chapter, on South African novelist J. M. Coetzee, shows with a new clarity how his fictions drew from and relativized academic literary theory and the conditions of writing in apartheid South Africa. The second chapter, on New Zealand writer Janet Frame, draws widely from her fictions, autobiographies, and posthumously published materials. It demonstrates the terms in which her writing addresses a readership seemingly convinced that her work expressed the interior experience of 'madness'. The final chapter, on American writer Philip Roth, shows how his early reception led to his
later, and often explosive, reconsiderations of identity and literary value in postwar America.

**Duskland**

Critical Perspectives on J.M. Coetzee is one of the first collections of critical essays on this major contemporary writer. The essays, written by an international cast of contributors, adopt a variety of approaches to Coetzee's often controversial work, taking care to place that work within its wider cultural context. Contributions include essays of more general import, ranging across Coetzee's oeuvre, as well as essays that analyse in more detail individual Coetzee novels. The collection also includes a preface by Coetzee's fellow South African, the internationally acclaimed writer Nadine Gordimer.

**Literature’s Sensuous Geographies**

Relying on the author's personal recollections as well as on J.M. Coetzee's autobiographical and fictional works, this book deals with Coetzee's formation as a writer of international prominence, whose life and writing career began in South Africa.

**J.M. Coetzee's Dusklands**

**J. M. Coetzee**

Uncovers the tangled stories of censorship and literature in apartheid South Africa, drawing on a wealth of new evidence from censorship archives, archives of resistance publishers and writers' groups, and oral testimony. A unique perspective on one of the most repressive, anachronistic, and racist states in the post-war era.

**Trauma in Contemporary Literature**

Nicht nur in den Medien, auch in der Literatur ist eine Tendenz zu beobachten, Grausamkeiten in immer schonungsloserer Direktheit und Detailliertheit darzustellen. Die Romane des südafrikanischen Nobelpreisträgers J. M. Coetzee widersetzen sich dieser Tendenz, indem sie Gewalt als Unsagbares präsentieren, d. h. als etwas, das sich der diskursiven wie...
Metafiction and the Postwar Novel

J.M. Coetzee has new things to say about this relation between the ‘real’ and ‘fictions of the real’, and while much has already been written about him, these questions need to be more fully explored. The contributions to this volume are drawn together by the idea of the hinge between the world (whether understood in ontological, bio-ethical, personal and interpersonal, or socio-political terms) and fictional representations of it (whether understood in epistemological, ficto-biographical, formal, or stylistic terms). In this collection, the question of understanding itself — how we understand or imagine our place in the world — is shown to be central to our conception of that world. That is, rather than beginning with forms developed in socio-political understandings, Coetzee’s works ask us to consider what role fiction might play in relation to politics, in relation to history, in relation to ethics and our understanding of human agency and responsibility. Coetzee has a profound interest in the methods through which we make sense of the contemporary world and our place in it, and his approach appeals to readers of fiction, critics and philosophers alike. The central problems he deals with in his fiction are of the kind that confront people everywhere and so involve a "translatability" that allow the works to maintain relevance across cultures. Added to this, though, his fiction makes us question the nature of understanding itself. This book was originally published as a special issue of Textual Practice.

J. M. Coetzee

The Slow Philosophy of J. M. Coetzee

In her analysis of the South African novelist J. M. Coetzee's literary and intellectual career, Jane Poyner illuminates the author's abiding preoccupation with what Poyner calls the "paradox of postcolonial authorship". Writers of conscience or
conscience-stricken writers of the kind Coetzee portrays, whilst striving symbolically to bring the stories of the marginal and the oppressed to light, always risk re-imposing the very authority they seek to challenge. From Dusklands to Diary of a Bad Year, Poyner traces how Coetzee rehearses and revises his understanding of the ethics of intellectualism in parallel with the emergence of the "new South Africa". She contends that Coetzee's modernist aesthetics facilitate a more exacting critique of the problems that encumber postcolonial authorship, including the authority it necessarily engenders. Poyner is attentive to the ways Coetzee's writing addresses the writer's proper role with respect to the changing ethical demands of contemporary political life. Theoretically sophisticated and accessible, her book is a major contribution to our understanding of the Nobel Laureate and to postcolonial studies.

Acts of Visitation

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

J.M. Coetzee and the Paradox of Postcolonial Authorship

Dusklands depicts the struggle of four groups caught in the middle of a civil war in Africa: Daniel Mabitse, the power crazed zealot who would do anything to rule the whole of Southern Africa, Kyle and Annabelle, two students who have to overcome their own fears and prejudice in order to survive; Vusi Malodi, a twelve-year-old boy on the trail of terrorists, hoping to fulfil a promise and rescue his brother; Carver and Lewis, sent from the United States on a quest of revenge to assassinate Mabitse. The Winds of Fate force these people's paths to cross, for some leading to redemption, for others leading to misery. And then there's also AppollyonSet mostly in modern day Southern Africa, Dusklands explores possibilities of revolution in a genre similar to Wilbur Smith. The many subplots are tightly interwoven and the characters in each are dynamic and credible. The plot is racy in pace and always sustains a sense of anticipation and atmosphere of intrigue. Not for the faint-hearted. Gripping storyline, keeps the reader captivated throughout. First novel by the author, who is 24 yrs old and
The Found Voice

Between Illusionism and Anti-Illusionism: Self-Reflexivity in the Chosen Novels of J. M. Coetzee takes as its premise J. M. Coetzee’s distinction between “illusionism” and “anti-illusionism”: the realist and the self-reflexive traditions in prose fiction. The aim of this critical study is to demonstrate that these two traditions are not opposed, but rather complementary to each other, and enrich the novel as a genre. Based on Marek Pawlicki’s doctoral thesis, the book is a detailed analysis of Coetzee’s oeuvre, paying particular attention to the impact of the writer’s literary essays on his fiction. Insofar as it looks into the ways in which Coetzee’s work as a critic has affected his novels, this book deals with the relation between fiction and literary criticism. Chapter One is an introduction into the topic of self-reflexivity. Chapters Two to Five, devoted to Dusklands, In the Heart of the Country, Age of Iron and Summertime, are concerned with the issue of subjectivity in confessional discourse and the boundary between fiction and autobiography. Chapters Six to Eight, concentrating on Foe, Slow Man, The Master of Petersburg, and Elizabeth Costello, offer insight into Coetzee’s views on literary creation and the role of the writer in society. Between Illusionism and Anti-Illusionism also examines intertextual references in Coetzee’s novels to the works of Tolstoy, Dostoevsky, Kafka and Beckett.

Textual Solipsism in J.M. Coetzee's Dusklands

In this important new study, Hamilton establishes and develops innovative links between the sites of postcolonial literary theory, the fiction of the South African/Australian academic and Nobel Prize-winning writer J.M. Coetzee, and the work of the French poststructuralist philosopher Gilles Deleuze. Centering on the key postcolonial problematic of representation, Hamilton argues that if one approaches the colonial subject through Gilles Deleuze’s rewriting of subjectivity, then a transcendent configuration of the colonial subject is revealed. Importantly, it is this rendition of the colonial subject that accounts best for the way in which the colonial subject is able to propose and offer instances of resistance to colonial structures of subjectification. In elucidating this claim, the study turns to the
fiction of Coetzee. Offering unique Deleuzean readings of three of Coetzee’s most theoretically beguiling novels – Dusklands, Waiting for the Barbarians, and Foe – On Representation will prove to be essential reading to those interested in Coetzee studies, the literary terrain of Deleuze’s philosophy, and those engaging with contemporary debates in postcolonial literature and theory.

Bureaucratic Fanatics

Between Illusionism and Anti-Illusionism

Pen and Power

A megalomaniac Boer frontiersman wreaks hideous vengeance on a Hottentot tribe for undermining the ‘natural’ order of his universe with their anarchic rival order, mocking him and subjecting him to the humiliations of his own all too palpable flesh. A specialist in psychological warfare is driven to breakdown and madness by the stresses of a project of macabre ingenuity to win the war in Vietnam. Both the 18th-century Jacobus Coetzee and the 20th-century Eugene Dawn are in the business of pushing back the frontiers of knowledge and are dealers in death who denounce their own humanity and spurn their feelings of guilt. In these two narratives, Coetzee has crystallized in their absurdity and horror the extremes of scientific evangelism and heroic exploration.

A Study Guide for J. M. Coetzee's "Dusklands"

Making extensive use of the rich archival material contained within the Coetzee collections in Texas and South Africa, from the earliest drafts and notebooks to the research notes and digital records that document his later career as both writer and academic, this volume investigates the historical, cultural and aesthetic contexts of Coetzee’s oeuvre. Cutting-edge and interdisciplinary in approach, the book looks both at the prolific archival traces of Coetzee’s early and middle work as well as examines his more recent work (which has yet to be archived), and a wide range of materials beyond the manuscripts, including family albums, school notebooks and correspondence. Navigating Coetzee's interests in areas as diverse as literature,
photography, autobiography, philosophy, animals and embodied life, this is also an exploration of the archive as both theory and practice. It raises questions about the tensions, contradictions and discoveries of archival research, and suggests that a literary engagement with the past is crucial to a recovery of culture in the present.

**Dusklands**

Using place studies within a postcolonial context, this study explores the sense-aesthetic dimensions in literature such as smell, sound, etc. that often challenge the rationalizing logic of modernity. Through close readings of writers such as Conrad and Coetzee, Moslund invites scholars to shift focus from discourse analysis to aesthetic analysis.

**In the Middle of Nowhere**

J. M. Coetzee's early novels confronted readers with a brute reality stripped of human relation and a prose repeatedly described as spare, stark, intense and lyrical. In this book, Jarad Zimbler explores the emergence of a style forged in Coetzee's engagement with the complexities of South African culture and politics. Tracking the development of this style across Coetzee's first eight novels, from Dusklands to Disgrace, Zimbler compares Coetzee's writing with that of South African authors such as Gordimer, Brink and La Guma, whilst re-examining the nature of Coetzee's indebtedness to modernism and postmodernism. In each case, he follows the threads of Coetzee's own writings on stylistics and rhetoric in order to fix on those techniques of language and narrative used to activate a 'politics of style'. In so doing, Zimbler challenges long-held beliefs about Coetzee's oeuvre, and about the ways in which contemporary literatures of the world are to be read and understood.

**Semiotic Encounters**

Trauma in Contemporary Literature analyzes contemporary narrative texts in English in the light of trauma theory, including essays by scholars of different countries who approach trauma from a variety of perspectives. The book analyzes and applies the most relevant concepts and themes discussed in trauma theory, such as the relationship between
individual and collective trauma, historical trauma, absence vs. loss, the roles of perpetrator and victim, dissociation, nachträglichkeit, transgenerational trauma, the process of acting out and working through, introjection and incorporation, mourning and melancholia, the phantom and the crypt, postmemory and multidirectional memory, shame and the affects, and the power of resilience to overcome trauma. Significantly, the essays not only focus on the phenomenon of trauma and its diverse manifestations but, above all, consider the elements that challenge the aporias of trauma, the traps of stasis and repetition, in order to reach beyond the confines of the traumatic condition and explore the possibilities of survival, healing and recovery.

From the Dusklands

This book is about the metanarrative and metafictional elements of J. M. Coetzee’s novels. It draws together authorship, readership, ethics, and formal analysis into one overarching argument about how narratives work the boundary between art and life. On the basis of Coetzee’s writing, it reconsiders the concept of metalepsis, challenges common understandings of self-reflexive discourse, and invites us to rethink our practice as critics and readers. This study analyzes Coetzee’s novels in three chapters organized thematically around the author’s relation with character, reader, and self. Author and character are discussed on the basis of Foe, Slow Man, and Coetzee’s Nobel lecture, 'He and His Man'. Stories featuring the character Elizabeth Costello, or the figuration Elizabeth Curren, serve to elaborate the relation of author and reader. The study ends on a reading of Summertime, Diary of a Bad Year, and Dusklands as Coetzee’s engagement with autobiographical writing, analyzing the relation of author and self. It will appeal to readers with an interest in literary and narrative theory as much as to Coetzee scholars and advanced students.

Critical Perspectives on J. M. Coetzee

Semiotic Encounters: Text, Image and Trans-Nation aims at opening up scholarly debates on the contemporary challenges of intertextuality in its various intersections with postcolonial and visual culture studies. Commencing with three theoretical contributions, which work towards the creation of frameworks
under which intertextuality can be (re)viewed today, the volume then explores textual and visual encounters in a number of case studies. While (a) the dimension of the intertextual in the traditional sense (as specified e.g. by Genette) and (b) the widening of the concept towards visual and digital culture govern the structure of the volume, questions of the transnational and/or postcolonial form a recurrent subtext. The volume's combination of theoretical discussions and case studies, which predominantly deal with 'English classics' and their rewritings, film adaptations and/or rereadings, will mainly attract graduate students and scholars working on contemporary literary theory, visual culture and postcolonial literatures.

The Alcalde

A Comparative Analysis of the South African and German Reception of Nadine Gordimer's, Andre Brink's and J.M. Coetzee's Works

Is justice only achievable by means of bureaucratization or might it first arrive with the end of bureaucracy? Bureaucratic Fanatics shows how this ever more contentious question in contemporary politics belongs to the political-theological underpinnings of bureaucratization itself. At the end of the 18th century, a new and paradoxical kind of fanaticism emerged - rational fanaticism - that propelled the intensive biopolitical management of everyday life in Europe and North America as well as the extensive colonial exploitation of the earth and its peoples. These excesses of bureaucratization incited in turn increasingly fanatical forms of resistance. And they inspired literary production that provocatively presented the outrageous contours of rationalization. Combining political theory with readings of Kleist, Melville, Conrad, and Kafka, this genealogy of bureaucratic fanaticism relates two extreme figures: fanatical bureaucrats driven to the ends of the earth and to the limits of humanity by the rationality of the apparatuses they serve; and peculiar fanatics who passionately, albeit seemingly passively, resist the encroachments of bureaucratization.

J.M. Coetzee’s Revisions of the Human

The Found Voice: Writers' Beginnings uses the means of literary
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biography and criticism to do something rarely attempted—to
understand how a key creative period establishes the
authoritative voice of a unique artist. The essays which explore
this hidden process of the writer writing focus on some of the
major writers of recent times, V.S. Naipaul, J.M. Coetzee, Alice
Munro, William Trevor, and Mavis Gallant. The focus of
investigation is a single work by each author, and many of them
identify the book in which this turning point was reached. The
writers have a somewhat different sense of what the voice is, 'a
ture voice', 'the voice in the mind', 'the writing voice', etc., yet
all of them accept the phrase 'finding a voice' as a decisive and
necessary process towards a unique style and vision, their
raison d'être as artists. These essays allow each one to define
his or her sense of the process of writing, and their style is
exploratory. Nevertheless, certain patterns emerge, of
migration and cultural displacement, of linguistic self-
consciousness, of memory and a reimagining of the first home,
of absorbing and rejecting mentors and models. Crucially, the
essays rely not just on what led up to the moment of creation
but on a sense of the career that emerged from it. Most of the
writers have written retrospectively in memoirs, interviews or
essays about the pivotal work and its foundational significance.
They are the best witnesses to the process, although their
silence or their commentary is understood in terms of the many
strands of the narrative that each essay presents.

Koloniales Bewusstsein in den Romanen J.M.
Coetzees

A man awakens to discover he had been granted godlike
powers. Another contemplates the universe while on the edge
of committing an unthinkable act. Teenagers discover
something horrific washed up on a beach and decide to conduct
a terrible experiment. A Midwestern barnyard becomes a
battleground when the livestock turns the tables on their
owners. A retired homicide detective haunted by his only
unsolved case becomes obsessed with the killer's final victim,
while a troubled rock star emerges from a drug-fueled binge to
discover everyone in the world seems to have disappeared.
And, as anyone who has exacted it knows, revenge is a dish
best served sweet. Twelve chilling tales of murder, mystique,
and madness that can only come... From the Dusklands. Stories
included in this collection: God or Something Like It Live Surf
Eviction Worlds The Animals Flan The Word Bell and Will: True
Love Never Dies An Autographed Poster of Claire Danes The Glee Sphere Reflex Arc Not Delilah

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