
Doubling The Point Essays And Interviews

The Cambridge Companion to J.M. Coetzee

Face-to-face with Time

The Wounded Hero in Contemporary Fiction

Posthumanism and Narrative Form

J.M. Coetzee

J. M. Coetzee and the Life of Writing

J. M. Coetzee and the Life of Writing

5-Volume Set

South Africa and the Politics of Writing

J.M. Coetzee: Fictions of the Real

Reading and Responsibility

Essays and Interviews

Rewriting Modernity

Secretary of the Invisible

Doubling the Point

Echoes of History, Shadowed Identities

On the Literary Treatment of Animals

J.M. Coetzee and the Authority of Contemporary
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In the Heart of the Country

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LARSON
MARQUIS

*The
 Cambridge
 Companion to
 J.M. Coetzee*

Routledge
 This new
 collection of
 essays on
 Coetzee
 examines how
 his novels
 create and
 unsettle
 literary

authority. Its
 unique
 contribution is
 to show how
 Coetzee
 provokes us
 into
 reconsidering
 certain basic
 formal and

existential questions such as the nature of literary realism, the authority of the author and the constitution of the human self in a posthumanist setting by consciously revealing the literary-theoretical seams of his work. Strong Opinions makes the innovative claim that Coetzee's work is driven not by a sense of scepticism or nihilism but rather by a form of controlled

exposure that defines the literary. The essays in the volume variously draw attention to three of Coetzee's most recent and significant experiments in controlled exposure. The first is the exposure of place-Coetzee's decision to set his novels in his newly adopted country of Australia. The second is the exposure of form-Coetzee's direct, almost essayistic address of literary-

philosophical topics within his novels. And the third is the exposure of limits-Coetzee's explicit deconstruction of the traditional limits of human life. Face-to-face with Time Routledge 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.

The Wounded Hero in Contemporary Fiction

Springer
Presents lucid and exemplary critical essays, introducing

readers to J. M. Coetzee's works, practices, horizons and relations. Posthumanism and Narrative Form Bloomsbury Publishing USA Discourses of forgiveness and reconciliation have emerged as powerful scripts for interracial negotiations in states struggling with the legacies of colonialism. While such discourses can obscure or even perpetuate existing power relations, they can also encourage remembrance, reformulate notions of justice, and ultimately bring about social transformation . J.M. Coetzee Bloomsbury Publishing USA In our current world, questions of the transnational, location, land, and identity confront us with a particular insistence. The Grammar of Identity is a lively and wide-ranging study of twentieth-century fiction that examines how writers across nearly a hundred years have confronted these issues. Circumventing the divisions of conventional categories, the book examines writers from both the colonial and postcolonial, the modern and postmodern eras, putting together writers who might not normally inhabit the same critical space: Joseph Conrad, Caryl

Phillips, Salman Rushdie, Charlotte Brontë, Jean Rhys, Anne Michaels, W. G. Sebald, Nadine Gordimer, and J. M. Coetzee. In this guise, the book itself becomes a journey of discovery, exploring the transnational not so much as a literal crossing of boundaries but as a way of being and seeing. In fictional terms this also means that it concerns a set of related forms: ways of approaching time and space; constructions of the self by way of combination and constellation; versions of navigation that at once have to do with the foundations of language as well as our pathways through the world. From Conrad's waterways of the earth, to Sebald's endless horizons of connection and accountability, to Gordimer's and Coetzee's meditations on the key sites of village, Empire, and desert, the book recovers the centrality of fiction to our understanding of the world. At the heart of it all is the grammar of identity, how we assemble and undertake our versions of self at the core of our forms of being and seeing. *J. M. Coetzee and the Life of Writing* John Wiley & Sons Representing a wide range of critical and theoretical perspectives, this volume examines J.M.

Coetzee's novels from *Dusklands* to *Diary of a Bad Year*. The choice of essays reflects three broad goals: aligning the South African dimension of Coetzee's writing with his "late modernist" aesthetic; exploring the relationship between Coetzee's novels and his essays on linguistics; and paying particular attention to his more recent fictional experiments. These

objectives are realized in essays focusing on, among other matters, the function of names and etymology in Coetzee's fiction, the vexed relationship between art and politics in apartheid South Africa, the importance of film in Coetzee's literary sensibility, Coetzee's reworkings of Defoe, the paradoxes inherent in confessional narratives, ethics and the controversial

politics of reading *Disgrace*, intertextuality and the fictional self-consciousness of *Slow Man*. Through its pronounced emphasis on the novelist's later work, the collection points towards a narratopolitical and linguistic reassessment of the Coetzee canon.

J. M. Coetzee and the Life of Writing Rodopi

This volume is devoted to life-writing in English from 1945 to the present day, a period in which life-

writing became an increasingly popular and accessible form.

5-Volume

Set Penguin

Written in clear, jargon-free prose, this introductory text charts the variety of novel writing in English in the second half of the twentieth century. An engaging introduction to the English-language novel from 1950-2000 (exclusive of the US). Provides students both with strategies

for interpretation and with fresh readings of selected seminal texts. Maps out the most important contexts and concepts for understanding this fiction. Features readings of ten influential English-language novels including Margaret Atwood's *The Handmaid's Tale*, Kazuo Ishiguro's *Remains of the Day* and Chinua Achebe's *Things Fall Apart*. *South Africa*

and the Politics of Writing Springer Hunger is one of the governing metaphors for literature in the late nineteenth and twentieth centuries. Beginning in the mid-nineteenth century, writers and critics repeatedly describe writing as a process of starvation, as in the familiar type of the starving artist, and high art as the rejection of 'culinary' pleasures. The

Art of Hunger: Aesthetic Autonomy and the Afterlives of Modernism argues that this metaphor offers a way of describing the contradictions of aesthetic autonomy in modernist literature and its late-twentieth-century heirs. This book traces the emergence of a tradition of writing it calls the 'art of hunger', from the origins of modernism to the end of the twentieth century. It focuses particularly on three authors who redeploy the modernist art of hunger as a response to key moments in the history of modernist aesthetic autonomy's delegitimization: Samuel Beckett in post-Vichy France; Paul Auster in post-1968 Paris and New York; and J. M. Coetzee in late apartheid South Africa. Combining historical analysis of these literary fields with close readings of individual texts, and drawing extensively on new archival research, this book offers a counter-history of modernism's post-World War II reception and a new theory of aesthetic autonomy as a practice of unfreedom.

J.M. Coetzee: Fictions of the Real Springer Nature

In this important new book from a distinguished scholar, Josephine Donovan develops a new aesthetics of care, which she establishes as the basis for a

critical approach to the representation of animals in literature. The Aesthetics of Care begins with a guide to the relationship between ethics and aesthetics, leading to a reconceptualization of key literary critical terms such as mimesis and catharsis, before moving on to an applied section, with interpretations of the specific treatment of animals handled by a wide range of authors,

including Willa Cather, Leo Tolstoy, George Sand, and J.M. Coetzee. The book closes with three concluding theoretical chapters. Clear, original, and provocative, The Aesthetics of Care introduces and makes new contributions to a number of burgeoning areas of study and debate: aesthetics and ethics, critical theory, animal ethics, and ecofeminist criticism. *Reading and Responsibility*

David Philip Publishers
In this volume, Nashef looks at J.M. Coetzee's concern with universal suffering and the inevitable humiliation of the human being as manifest in his novels. Though several theorists have referred to the theme of human degradation in Coetzee's work, no detailed study has been made of this area of concern especially with respect to how pervasive it is

<p>across Coetzee's literary output to date. This study examines what J.M. Coetzee's novels portray as the circumstances that contribute to the humiliation of the individual--namely the abuse of language, master and slave interplay, aging and senseless waiting--and how these conditions can lead to the alienation and marginalization of the individual.</p>	<p><u>Essays and Interviews</u> Ohio University Press This book investigates the many ways in which contemporary African fiction has reflected on themes of responsibility and complicity during the postcolonial period. Covering the authors Ayi Kwei Armah, Tsitsi Dangarembga, Nuruddin Farah, Michiel Heyns, and J. M. Coetzee, the book places each writer's novels in their cultural and</p>	<p>literary context in order to investigate similarities and differences between fictional approaches to individual complicity in politically unstable situations. In doing so, the study focuses on these texts' representations of discomfiting experiences of being implicated in harm done to others in order to show that it is precisely during times of political crisis that</p>
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questions of moral responsibility and implicatedness in compromised conduct become more pronounced. The study also challenges longstanding western amnesia concerning responsibility for historical and present-day violence in African countries and juxtaposes this denial of responsibility with the western literary readership's consumption of narratives of African

“suffering.” The study instead proposes new reading habits based on an awareness of readerly complicity and responsibility. Drawing insights from across political philosophy and literary theory, this book will be of interest to researchers of African literature, postcolonial studies, and peace and conflict studies. *Rewriting Modernity* Ohio University Press

“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 Zimble, 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 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.

Secretary of the Invisible

OUP Oxford
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 correspondenc

e 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

<p>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,</p>	<p>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</p>	<p>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</p>
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issues are spatially explored and dramatized. Doubling the Point Oxford University Press Representing a wide range of critical and theoretical perspectives, this volume examines J.M. Coetzee's novels from *Dusklands* to *Diary of a Bad Year*. The choice of essays reflects three broad goals: aligning the South African dimension of Coetzee's writing with his "late modernist" aesthetic;

exploring the relationship between Coetzee's novels and his essays on linguistics; and paying particular attention to his more recent fictional experiments. These objectives are realized in essays focusing on, among other matters, the function of names and etymology in Coetzee's fiction, the vexed relationship between art and politics in apartheid South Africa,

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linguistic
reassessment
of the Coetzee
canon.

Echoes of
History,
Shadowed
Identities

McGill-
Queen's Press
- MQUP

The Wounded
Hero in

Contemporary
Fiction tracks
the

emergence of
a new type of
physically

and/or
spiritually

wounded

hero(ine) in

contemporary
fiction.

Editors,

Susana Onega
and Jean-

Michel Ganteu
bring together

some of the
top minds in

the field to
explore the
paradoxical
lives of these
heroes that
have
embraced,
rather than
overcome,
their suffering,
alienation and
marginalisation
as a form of
self-definition.

**On the
Literary
Treatment of
Animals**

Doubling the
Point Essays
and Interviews

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 Authority of Contemporary Fiction

Peter Lang Brian T. May argues that, contrary to widely held assumptions of postcolonial literary criticism, a distinctive subset of postcolonial novels significantly values and

scrupulously explores a healthy individuality. These "extravagant" postcolonial works focus less on collective social reality than on the intimate subjectivity of their characters. Their authors, most of whom received some portion of a canonical western education, do not subordinate the ambitions of their fiction to explicit political causes, but they do create a

cosmopolitan rhetorical focus suitable to their well-educated, “western trained,” audiences. May pursues this argument by scrutinizing novels composed during the thirty-year post-independence postcolonial era of Anglophone fiction, a period that began with the Nigerian Chinua Achebe’s *Things Fall Apart* and that ended, many would say, with the Ayatollah

Khomeini’s 1989 publication of the Rushdie Fatwa. He contends that the postcolonial authors under consideration —Naipaul, Rushdie, Achebe, Rhys, Gordimer, and Coetzee—inherited modernism and refashioned it. His account of their work demonstrates how it reflects and transfigures modernists such as Conrad, Eliot, Yeats, Proust, Joyce and Beckett. Tracing the

influence of humanistic virtues and the ethical and aesthetic significance of individualism, May demonstrates that these works of “extravagant postcolonialism” are less postcolonial than they are a continuation and evolution of modernism. [Studies in Black South African Literary History](#) Routledge Today, we have forgotten that mathematics was once aligned with the arts,

rather than with the sciences. Literary Infinities analyses the connection between the late 19th-century revolution in the mathematics of the infinite and the literature of 20th-century modernism, opening up a novel path of influence and inquiry in modernist literature. Baylee Brits considers the role of numbers and the concept of the infinite in key modernists,

including James Joyce, Italo Svevo, Jorge Luis Borges, Samuel Beckett and J.M. Coetzee. She begins by recuperating the difficult and rebellious German mathematician, Georg Cantor, for the broader artistic, cultural and philosophical project of modernism. Cantor revolutionized the mathematics of the infinite, creating reverberations across the numerical sciences,

philosophy, religion and literary modernism. This 'modernist' infinity is shown to undergird and shape key innovations in narrative form, creating a bridge between the mathematical and the literary, presentation and representation, formalism and the tactile imagination. [In the Heart of the Country](#) Oxford University Press Imagination and the Contemporary

<p>Novel examines the global preoccupation with the imagination among literary authors with ties to former colonies of the British Empire since the 1960s. John Su draws on a wide range of authors including Peter Ackroyd, Monica Ali, Julian Barnes, André Brink, J. M. Coetzee, John Fowles, Amitav Ghosh, Nadine Gordimer,</p>	<p>Hanif Kureishi, Salman Rushdie and Zadie Smith. This study rehabilitates the category of imagination in order to understand a broad range of contemporary Anglophone literature. The responses of such literature to shifts in global capitalism have often been misunderstood by the dominant categories of literary</p>	<p>studies, the postmodern and the postcolonial. As both an insightful critique into the themes that drive a range of today's best novelists and a bold restatement of what the imagination is and what it means for contemporary culture, this book breaks new ground in the study of twenty-first-century literature.</p>
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