J. M. Coetzee

Boyhood

J. M. Coetzee revisits the South Africa of half a century ago, to write about his childhood and interior life. Boyhood's young narrator grew up in a small country town. With a father who had grown up in the Boer resistance movement and a mother who is a communist, the young narrator is not only exposed to conflicting ideologies but also to the violence and brutality of apartheid.

The work is informed by Coetzee's own experiences, drawing on his own childhood memories, family history, and reflections on the political and social context of South Africa during the apartheid era. The young narrator, like Coetzee, is forced to confront the harsh realities of the world he lives in, and must make sense of his own identity and place in it.

The novel is divided into three sections, each focusing on a different aspect of the young narrator's life. The first section deals with his early years, up to the age of ten, and his growing awareness of the world around him. The second section covers his adolescence, his first job in a grain wharf, and his relationships with his peers and family. The third section explores his later years, his marriage, and his reactions to the events of the 1980s, including the Sharpeville Massacre and the release of Nelson Mandela.

Boyhood is a powerful and moving account of growing up in a divided society, and a testament to the resilience and strength of the human spirit in the face of adversity.
Giving Offense gets its incisive message across clearly, even when Coetzee is dealing with such murky theorists as Bakhtin, Lacan, Foucault, and René; impressive feature of Coetzee's essays, besides his ear for language, is his coolheadedness. He can dissect repugnant notions and analyze volatile emotions with enviable poise. —Kenneth Baker, San Francisco Chronicle Book Review

Those looking for simple, ringing denunciations of censorship's evils will be disappointed. Coetzee explicitly rejects such noble tritenesses. The book both celebrates the resilience of the arts and demands, as never before, that we ask ourselves what is the function of the arts in a world that has, as it were, lost all patience with them. It also analyzes the arguments of Catharine MacKinnon for the suppression of pornography and traces the operations of the old South African censorship system. "The most unimpeachable part of the book, is the essay on censorship. It is the nearest thing I have read to a clear statement of the case for罩 censorship. It is sanguine about its capacity to perform self-criticism. It is a much more delicate argument than most and, as far as I know, the only one ever written on the subject in South Africa."

Giving Offense focuses on the ways authors have historically responded to censorship. It takes as its first case study the South African poet Koos Louw, who in his early thirties was sentenced to ten years in prison for his poem "The Last Flight of the Red-Eye Virgins". In this case, the author claims, censorship is "a form of violence against the imagination, which is itself the source of order and meaning in the world."

The book concludes with a discussion of the life and work of another writer, menaced by censorship, the great Russian poet Osip Mandelstam. Mandelstam, who died in Stalin's purges, was forced to compose an ode in praise of Stalin. "It is," Coetzee writes, "a life to ponder and weep over."
The Enigma of Arrival

Africa of the 1940s. We meet a young boy who, at home, is ill at ease with his father and stifled by his mother's unconditional love. At school he passes every test that is set for him, but he

despairs of the story he tells. The therapist, on the other hand, collaborates with the patient in telling the story of their life. What kind of truth do the stories created by patient and therapist aim

to uncover: objective truth or the shifting and subjective truth of memories explored and re-experienced in the safety of the therapeutic relationship? Drawing on great writers like Cervantes

and Dostoevsky and on psychoanalysts like Freud and Melanie Klein, the authors offer illuminating insights into the stories we tell of our lives.

The Good Story is an exchange between a writer with a longstanding interest in moral psychology and a psychotherapist with a training in literary studies. J. M. Coetzee and Arabella Kurtz

Every Minute Is a Day

Summertime

The Big Hurt

Scenes from Provincial Life

Master Of Petersburg

Doubling the Point

Nadine Gordimer has written of J.M. Coetzee that his vision goes to the nerve-centre of being. What he finds there is more than most people will ever know about themselves, and he

politics, or even religion, does singular justice to our ethical impulses and acts. Attridge follows Coetzee's lead in exploring a number of issues such as interpretation and literary judgment,

of central importance to current debates both within literary studies and more widely in the ethical arena. Implicit throughout the book is Attridge's view that literature, more than philosophy,

Coetzee and a stimulus for thought for those who know his work well. Without overlooking the South African dimension of his fiction, Attridge treats Coetzee as a writer who raises questions

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