

Age Of Iron Jm Coetzee

Continuing Text's re-release of J. M. Coetzee's revered works with stylish new covers, *Boyhood* is a modern classic by the great Nobel Prize winner accompanied by an introduction from acclaimed author Liam Pieper

How do individuals, who are part of a community, respond to the stranger as a stranger: i.e. without simply positioning this outsider in opposition to the community in which they are located? How may individuals receive something unknown and therefore surprising into their world without compromising it by identifying it in the terms of that world? In this study, Mike Marais traces the various ways in which Coetzee's fiction, from *Dusklands* through to *Slow Man*, repeatedly poses such questions of hospitality. It is shown that the form of ethical action staged in Coetzee's writing is grounded not in the individual's willed and rational achievement, but in his or her invasion and possession by the strangeness of the stranger. This ethic of hospitality, Marais argues, has a strong aesthetic dimension: for Coetzee, the writer is inspired to write by being acted upon by a force from beyond the phenomenal world. The writer is a secretary of the invisible. She or he is responsible to and for the invisible. Marais maintains that this understanding of writing as an involuntary response to that which exceeds history is evident from the first in Coetzee's fiction. In readings of the novels of the apartheid era, he traces this writer's rueful, ironic awareness of the limited, even incidental, form of political engagement that may emanate from such an aesthetic. He then goes on to argue that if it is the writer's obligation to render visible the invisible, writing must be a task that can never be completed. What is more, such writing is thus bound to be iterative in form. With this in mind, he traces the structural similarities between Coetzee's writing of the apartheid period and his post-apartheid and Australian writing, arguing that the later texts are self-reflexively aware of their endlessly repetitive nature. These contentions are developed incrementally through close readings of the individual novels that focus on recurring metaphors of hospitality – visitor, the stranger, the house, the castaway, the invisible, the dream, and the child.

A literary venture into the economic shadow that slavery cast, *Feeding the Ghosts*, based on a true story, lays bare the raw business of the slave trade. The *Zong*, a slave ship packed with captive African "stock," is headed to the New World. When illness threatens to disable all on board and cut potential profits, the ship's captain orders his crew to throw the sick into the ocean. After being hurled overboard, Mintah, a young female slave taken from a Danish mission, is able to climb back onto the ship. From her hiding place, she rouses the remaining slaves to rebel and stirs unease among the crew with a voice and conscience they seem unable to silence. Mintah's courage and others' reactions to it unfold in a suspenseful story of the struggle to live even when threatened by oblivion.

Nobel Prize-winning novelist J. M. Coetzee is one of the most widely taught contemporary writers, but also one of the most elusive. Many critics who have addressed his work have devoted themselves to rendering it more accessible and acceptable, often playing down the features that discomfort and perplex his readers. Yet it is just these features, Derek Attridge argues, that give Coetzee's work its haunting power and offer its greatest rewards. Attridge does justice to this power and these rewards in a study

that serves as an introduction for readers new to Coetzee and a stimulus for thought for those who know his work well. Without overlooking the South African dimension of his fiction, Attridge treats Coetzee as a writer who raises questions of central importance to current debates both within literary studies and more widely in the ethical arena. Implicit throughout the book is Attridge's view that literature, more than philosophy, politics, or even religion, does singular justice to our ethical impulses and acts. Attridge follows Coetzee's lead in exploring a number of issues such as interpretation and literary judgment, responsibility to the other, trust and betrayal, artistic commitment, confession, and the problematic idea of truth to the self.

First book of essays devoted to Coetzee's controversial novel, combining critical and pedagogical approaches.

As Text continues the re-release of J. M. Coetzee's revered works, this second instalment of four titles—with introductions from top emerging and established writers—will win over a new generation of Coetzee readers.

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

J. M. Coetzee is, without question, one of the world's greatest novelists. This volume gathers together for the first time in book form twenty-nine pieces on books, writing, photography and the 1995 Rugby World Cup in South Africa. *Stranger Shores* opens with 'What is a Classic?' in which Coetzee explores the answer to his own question - 'What does it mean in living terms to say that the classic is what survives?' - by way of T.S. Eliot, J.S. Bach and Zbigniew Herbert. His subjects range from eighteenth and nineteenth century writers Daniel Defoe, Samuel Richardson and Ivan Turgenev, to the great German modernists Rilke, Kafka, and Musil, to the giants of late twentieth century literature, among them Harry Mulisch, Joseph Brodsky, Jorge Luis Borges, Salman Rushdie, Amos Oz, Naguib Mahfouz, Nadine Gordimer and Doris Lessing.

A NEW YORK TIMES NOTABLE BOOK OF 2020 After *The Childhood of Jesus* and *The Schooldays of Jesus*, the Nobel Prize-winning author completes his haunting trilogy with a new masterwork, *The Death of Jesus In Estrella*, David has grown to be a tall ten-year-old who is a natural at soccer, and loves kicking a ball around with his friends. His father Simón and Bolívar the dog

usually watch while his mother Inés now works in a fashion boutique. David still asks many questions, challenging his parents, and any authority figure in his life. In dancing class at the Academy of Music he dances as he chooses. He refuses to do sums and will not read any books except Don Quixote. One day Julio Fabricante, the director of a nearby orphanage, invites David and his friends to form a proper soccer team. David decides he will leave Simón and Inés to live with Julio, but before long he succumbs to a mysterious illness. In *The Death of Jesus*, J. M. Coetzee continues to explore the meaning of a world empty of memory but brimming with questions.

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

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.

Crimes from the past erupt into the present, splintering Silas Ali's fragile peace of mind, in the tale of a brittle South African family on the crossroads of history. Reader's Guide available. Original. 25,000 first printing.

Age of Iron Penguin UK

J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. Set in post-apartheid South Africa, J. M. Coetzee's searing novel tells the story of David Lurie, a twice divorced, 52-year-old professor of communications and Romantic Poetry at Cape Technical University. Lurie believes he has created a comfortable, if somewhat passionless, life for himself. He lives within his financial and emotional means. Though his position at the university has been reduced, he teaches his classes dutifully; and while age has diminished his attractiveness, weekly visits to a prostitute satisfy his sexual needs. He considers himself happy. But when Lurie seduces one of his students, he sets in motion a chain of events that will shatter his complacency and leave him utterly disgraced. Lurie pursues his relationship with the young Melanie—whom he describes as having hips “as slim as a twelve-year-old’s”—obsessively and narcissistically, ignoring, on one occasion, her wish not to have sex. When Melanie and her father lodge a complaint against him, Lurie is brought before an academic committee where he admits he is guilty of all the charges but refuses to express any repentance for his acts. In the furor of the scandal, jeered at by students, threatened by Melanie's boyfriend, ridiculed by his ex-wife, Lurie is forced to resign and flees Cape Town for his daughter Lucy's smallholding in the country. There he struggles to rekindle his relationship with Lucy and to understand the changing relations of blacks and whites in the new South Africa. But when three black strangers appear at their

house asking to make a phone call, a harrowing afternoon of violence follows which leaves both of them badly shaken and further estranged from one another. After a brief return to Cape Town, where Lurie discovers his home has also been vandalized, he decides to stay on with his daughter, who is pregnant with the child of one of her attackers. Now thoroughly humiliated, Lurie devotes himself to volunteering at the animal clinic, where he helps put down diseased and unwanted dogs. It is here, Coetzee seems to suggest, that Lurie gains a redeeming sense of compassion absent from his life up to this point. Written with the austere clarity that has made J. M. Coetzee the winner of two Booker Prizes, *Disgrace* explores the downfall of one man and dramatizes, with unforgettable, at times almost unbearable, vividness the plight of a country caught in the chaotic aftermath of centuries of racial oppression.

In *J. M. Coetzee and the Ethics of Power*, Emanuela Tegla offers an exploration of the interconnectedness between morality and individual conscience in Coetzee's fiction, as well as a narratological analysis of important stylistic aspects, such as tense, narrative silence or the moral implications of the novels' endings.

Youth's Narrator, A Student In 1950S South Africa, Has Long Been Plotting An Escape From His Native Country. Studying Mathematics, Reading Poetry, Saving Money, He Tries To Ensure That When He Arrives In The Real World He Will Be Prepared To Experience Life To Its Full Intensity, And Transform It Into Art. Arriving At Last In London, However, He Finds Neither Poetry Nor Romance. Instead He Succumbs To The Monotony Of Life As A Computer Programmer, From Which Random, Loveless Affairs Offer No Relief. Devoid Of Inspiration, He Stops Writing And Begins A Dark Pilgrimage In Which He Is Continually Tested And Continually Found Wanting. Set Against The Background Of The 1960S, Youth Is A Remarkable Portrait Of A Consciousness Turning In On Itself. J. M. Coetzee Explores A Young Man'S Struggle To Find His Way In The World With Tenderness And A Fierce Clarity.

This is the first book to focus entirely on the under-researched but crucial topic of women in the work of J. M. Coetzee, generally regarded as one of the world's most significant living writers. The fourteen essays in this collection raise the central issue of how Coetzee's texts address the 'woman question'. There is a focus on Coetzee's representation of women, engagement with women writers and the ethics of what has been termed his 'ventriloquism' of women's voices in his fiction and autobiographical writings, right up to his most recent novel, *The Schooldays of Jesus*. As such, this collection makes important links between the disciplines of literary and gender studies. It includes essays by well-known Coetzee scholars as well as by emerging scholars from around the world, providing fascinating and timely global insights into how his works are read from differing cultural and scholarly perspectives.

A story told in prose as feverishly rich as William Faulkner's, *In the Heart of the Country* is a work of irresistible power. J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. On a remote farm in South Africa, the protagonist of J. M. Coetzee's fierce and passionate novel

watches the life from which she has been excluded. Ignored by her callous father, scorned and feared by his servants, she is a bitterly intelligent woman whose outward meekness disguises a desperate resolve not to become "one of the forgotten ones of history." When her father takes an African mistress, that resolve precipitates an act of vengeance that suggests a chemical reaction between the colonizer and the colonized—and between European yearnings and the vastness and solitude of Africa. With vast assurance and an unerring eye, J. M. Coetzee has turned the family romance into a mirror of the colonial experience.

This timely collection engages with representations of women and ageing in literature and visual culture. Acknowledging that cultural conceptions of ageing are constructed and challenged across a variety of media and genres, the editors bring together experts in literature and visual culture to foster a dialogue across disciplines. Exploring the process of ageing in its cultural reflections, refractions and reimaginings, the contributors to *Ageing Women in Literature and Visual Culture* analyse how artists, writers, directors and performers challenge, and in some cases reaffirm, cultural constructions of ageing women, as well as give voice to ageing women's subjectivities. The book concludes with an afterword by Germaine Greer which suggests possible avenues for future research.

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

A modern classic by Nobel Laureate J.M. Coetzee. His latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. For decades the Magistrate has been a loyal servant of the Empire, running the affairs of a tiny frontier settlement and ignoring the impending war with the barbarians. When interrogation experts arrive, however, he witnesses the Empire's cruel and unjust treatment of prisoners of war. Jolted into sympathy for their victims, he commits a quixotic act of rebellion that brands him an enemy of the state. J. M. Coetzee's prize-winning novel is a startling allegory of the war between oppressor and oppressed. The Magistrate is not simply a man living through a crisis of conscience in an obscure place in remote times; his situation is that of all men living in unbearable complicity with regimes that ignore justice and decency. Mark Rylance (*Wolf Hall*, *Bridge of Spies*), *Ciro Guerra* and producer Michael Fitzgerald are teaming up to bring J.M. Coetzee's *Waiting for the Barbarians* to the

big screen.

This book argues that the significance of Coetzee's complex and finely-nuanced fiction lies in the acuity with which it both explores and develops the tradition of the novel - ranging from Cervantes, Defoe, and Richardson, to Dostoevsky, Kafka, and Beckett - as part of a sustained attempt to rethink the relationship between writing and politics.

In this era of climate crisis, in which our very futures are at stake, sustainability is a global imperative. Yet we tend to associate sustainability, nature, and the environment with distant places, science, and policy. The truth is that everything is environmental, from transportation to taxes, work to love, cities to cuisine. This book is the first to examine contemporary Singapore from an ecocultural lens, looking at the ways that Singaporean life and culture is deeply entangled with the nonhuman lives that flourish all around us. The authors represent a new generation of cultural critics and environmental thinkers, who will inherit the future we are creating today. From chilli crab to Tiger Beer, Changi Airport to Pulau Semakau, O-levels to orang minyak films, these essays offer fresh perspectives on familiar subjects, prompting us to recognise the incredible urgency of climate change and the need to transform our ways of thinking, acting, learning, living, and governing so as to maintain a stable planet and a decent future.

Presents lucid and exemplary critical essays, introducing readers to J. M. Coetzee's works, practices, horizons and relations.

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

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

After crossing oceans, a man and a boy arrive in a new land. Here they are each assigned a name and an age, and held

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

Winner of the 2003 Nobel Prize in Literature. J. M. Coetzee presents a coherent, unorthodox analysis of censorship from the perspective of one who has lived and worked under its shadow. The essays collected here attempt to understand the passion that plays itself out in acts of silencing and censoring. He argues that a destructive dynamic of belligerence and escalation tends to overtake the rivals in any field ruled by censorship. From Osip Mandelstam commanded to compose an ode in praise of Stalin, to Breyten Breytenbach writing poems under and for the eyes of his prison guards, to Aleksander Solzhenitsyn engaging in a trial of wits with the organs of the Soviet state, *Giving Offense* focuses on the ways authors have historically responded to censorship. 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 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. Instead . . . he pursues censorship's deeper, more fickle meanings and unmeanings."—*Kirkus Reviews* "These erudite essays form a powerful, bracing criticism of censorship in its many guises."—*Publishers Weekly* "Giving Offense gets its incisive message across clearly, even when Coetzee is dealing with such murky theorists as Bakhtin, Lacan, Foucault, and René; Girard. Coetzee has a light, wry sense of humor."—Bill Marx, *Hungry Mind Review* "An extraordinary collection of essays."—Martha Bayles, *New York Times Book Review* "A disturbing and illuminating moral expedition."—Richard Eder, *Los Angeles Times Book Review*

An insightful literary biography of the Nobel Laureate J. M. Coetzee's, illuminating the creation of his extraordinary novels J. M. Coetzee is one of the most renowned yet elusive authors of our time. Now, in *J.M. Coetzee and the Life of Writing*, David Attwell explores the extraordinary creative process behind Coetzee's work, from *Dusklands* to *The Childhood of Jesus*. Drawing on Coetzee's manuscripts, notebooks and research papers housed at the Harry Ransom Center at the University of Texas at Austin, Attwell reveals the fascinating ways in which Coetzee's famous novels developed, sometimes through more than fifteen drafts. He convincingly shows that Coetzee's work is strongly autobiographical, and that his writing proceeds with never-ending self-reflection while it moves toward aesthetic detachment. Above all, Attwell argues, South Africa, with its history, language, landscape and conflicts, is much more present in his novels than we have realized. Having worked closely with Coetzee on *Doubling the Point*, a collection of essays and interviews, Attwell is an engaging, authoritative source. *J.M. Coetzee and The Life of Writing* is the first book-length study to make use of Coetzee's extensive archive. A fresh, engaging and moving take on one of the world's foremost literary figures, it is bound to change the way Coetzee is read.

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

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

Western dusklands.

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

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

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

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

Critically analyzing the representation of pedagogy in the novels of J.M. Coetzee, this insightful text illustrates the author's profound conception of learning and personal development as something which takes place well beyond formal education. Bringing together critical and educational theory, *Pedagogy in the Novels of J.M. Coetzee* examines depictions of pedagogy in novels including *Age of Iron*, *Elizabeth Costello*, *Disgrace*, and *Childhood of Jesus*. Engaging with Coetzee's varied literary use of pedagogical themes such as motherhood, maternal love, and the importance of childhood interactions, reading, and experiences, chapters demonstrate how Coetzee foregrounds pedagogy as intrinsic to the formation of human actors, society, and civilization. The text thereby aptly explores and broadens our understanding of education - what it is, what it achieves, and how it can affect and shape human existence. This text will be of great interest to graduate and postgraduate students, academics, researchers and professionals in the fields of pedagogy, postcolonial studies, educational theory and philosophy, and English literature.

J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. J.M. Coetzee: What relationship do I have with my life history? Am I its conscious author, or should I think of myself as simply a voice uttering with as little interference as possible a stream of words welling up from my interior? Arabella Kurtz: One way of thinking about psychoanalysis is to say that it is aimed at setting free the narrative or autobiographical imagination. *The Good Story* is a fascinating dialogue about psychotherapy and the art of storytelling between a writer with a long-standing interest in moral psychology and a psychotherapist with training in literary studies. Coetzee and Kurtz consider psychotherapy and its wider social context from different perspectives, but at the heart of both of their approaches is a concern with narrative. Working alone, the writer is in control of the story he or she tells. The therapist, on the other hand, collaborates with the patient in developing an account of the patient's life and identity that is both meaningful and true. In a meeting of minds that is illuminating and thought-provoking, the authors discuss both individual psychology and the psychology of the group: the school classroom, gangs and the settler nation, in which the brutal deeds of ancestors are accommodated into a national story. Drawing on great writers like Cervantes and Dostoevsky and psychoanalysts like Freud and Melanie Klein, Coetzee and Kurtz explore the human

capacity for self-examination, our wish to tell our own life stories and the resistances we encounter along the way.

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